Finding aid for the
Joe Deal papers, circa 1855-2011, bulk 1966-2009
AG 229

Finding aid updated by Tai Huesgen, 2019
Joe Deal papers, circa 1855-2011, bulk 1966-2009

AG 229

Creator
Deal, Joe (1947-2010)

Abstract
Collection contains papers, photographic materials, ephemera and miscellaneous materials documenting the life and career of photographer and teacher, Joe Deal (1947-2010). Included are correspondence, exhibition announcements, lecture notes, clippings, publications, travel documents, rare exhibition posters, memorabilia, photographic prints and negatives.

Quantity/Extent
30 linear feet

Language of Materials
English

Biographical Note
Joe Deal was born Joseph Maurice Deal August 12, 1947 in Topeka Kansas and was raised in Minnesota and Missouri. Deal is ranked high among the 1970’s new generation of the new Manifest Destiny landscape photographers. Known for his anthropological perspective on the landscape, Joe Deal juxtaposed the natural landscape against the man-altered landscape, highlighting the faults of human industry and their effects on our landscape.

Joe Deal attended a local college before transferring to Kansas City Art Institute. This transfer served two purposes: one, KCAI had a more rigorous and refined art program, and two, the college he was attending prior did not hold the credentials needed to satisfy the government requirement for degree seeking for his Deal’s conscientious objector application. Deal worked diligently from 1966-1970 to receive conscientious objector status, and carefully documented his journey through the government vetting process of citizens who qualify as a C.O.; he also kept records of his Selective Service, which is required as an objector. After graduating from KCAI Deal moved to Albuquerque, New Mexico. Deal’s conscientious objector status required civil service work equivalent to the debt to society military service would contribute. Joe Deal, unable to find work in Albuquerque that satisfied both him and the government requirements for civil service, sent a letter requesting work at the George Eastman House; he was hired as a janitor at the photography museum and moved to Rochester,
New York. It was during this time William (Bill) Jenkins, assistant curator of twentieth century photography at the Eastman House, was organizing a show of new landscape works by young up and coming individual artists. Through his relationship with Jenkins, Deal participated the shows earliest planning stages. He helped Jenkins with pre-publication mock-ups and press proofs for the catalogue, which he designed, as well as the publicity materials and the exhibit catalogue. Deal also worked on the designing the installing the exhibition in the gallery. Working closely together with Jenkins provided Deal the opportunity to submit his works for the 1975 “New Topographics” exhibit. After the exhibit Joe Deal was appointed Director of Exhibitions at the International Museum of Photography at the George Eastman House from 1975-1976.

Deal simultaneously received his Master of Art (MA) degree, in photography, from the University of New Mexico, Albuquerque while collaborating with Jenkins on the New Topographies exhibit. Deal went on to receive his Master of Fine Art (MFA) from UNM at Albuquerque in 1978. He was an active professor of photography throughout his career. In his last years of his MFA from UNM Albuquerque Joe Deal was an Assistant Professor of Art at University of California, Riverside from 1976-1981, actually starting the photography program there. During this Assistant professorship Deal would receive two Artist’s Fellowship from the National Endowment for the Arts, one in 1977 and another in 1980. He was made Associate Professor in 1981 and continued to teach at UC Riverside until 1986. During his Associate Professorship at UC Riverside Deal was also a chairperson in the Arts Program. In 1983 Joe Deal was awarded a Fellowship from the John Simon Guggenheim Foundation. Joe Deal became full professor in 1986 and until 1989 Deal served as a UC Riverside professor and Associate Dean of the College of Humanities and Social Sciences at the university. Deal lectured from 1979-2009 and was active as a judge at many conferences. He lectured for the National Association of Schools of Art and Design NASAD, the National Council of Art Administrators (NCAA), Southeastern College Art Conference (SECAC) and the MidAmerican College of Art Association (MACAA).

Joe Deal had multiple commissions of survey projects and site documentation. Commissioned by the Art Museum and Galleries, California State College in Long Beach and the National Endowment for the Arts (NEA), Deal committed to the Long Beach survey project in 1980. The following year the Photography Museum in Los Angeles and the NEA commissioned the Los Angeles survey project. Joe Deal had one decade long (plus) site documentation commission. Asked to document the landscape and building changes of the construction of the J. Paul Getty Center in Los Angeles, California in 1984, Deal continued this documentation until 1997. Deal simultaneously documented the construction of the Museum of Contemporary Art (MOCA) in Los Angeles from 1984-1986.
From 1990-1998 Deal served as a member of several National Endowment for the Arts panels, including Photographers Fellowships, Challenge Grant, Special Projects, and the Overview Panel for the Visual Arts Program. It was during this time the controversies of the Jessie Helms, et al., and the NEA, dominated the national news. Several of these panels were caught in the crossfire of the issue of censorship; as chair of the Overview Panel for the Visual Arts Program, Deal was responsible or communicating panel and program concerns to the NEA administration and the National Council on the Arts.

Throughout Deal’s professional art career, which includes works such as the aforementioned 14 pieces in the New Topographics exhibit, The Fault Zone, West & West and Karst and Pseudo Karst, Deal served as faculty and administration at the aforementioned UC Riverside 1978-1986, Washington University in St. Louis Missouri (1989-1999), and the Rhode Island School of Design (RISD) (1999-2000) where he received a provost assignment in 1998 that lasted until the summer of 2010 when on June 18 Joe Deal succumbed to bladder cancer.

Scope and Content Note
The Joe Deal papers contain biographical materials, correspondence, activity files, photographic materials, audiovisual materials, and memorabilia. The bulk of the collection consists of exhibition information, including contracts, loan agreements, exhibition flyers, invites, and photographic materials from exhibitions. There is little information on Joe Deal’s personal life in the collection. His career is mainly documented through photographic materials chronicle his work as both a professor of arts in photography, and as an artist.

The first series, biographical materials, spans 1966-2009 and includes material about Joe Deal from the beginning of his career until his untimely death of bladder cancer. The series includes information on Joe Deal’s Conscientious Objector status and applications, as well as records of his Selective Service. Records of Deal’s employment can be found in this series and includes his most recent resume. Also in the employment subseries can be found Deal’s hiring paperwork from Washington University, 1989, manuscript materials on his commencement, and miscellaneous talks he gave (1990-1999). Letters to faculty and the RISD community, convocation materials can be found here dating from 1999-2005.

The second series, correspondence, is divided into alphabetical and chronological correspondence from 1972-2010. The alphabetical correspondence consists of letters and other correspondence to and from photographer Joe Deal to friends and business associates. The miscellaneous correspondence consists of three folders of chronological letters, all covering a variety of subjects including Deal’s work, exhibition submissions, and letters to and from friends.
The Activity Files, 1972-2011, is arranged into ten subseries. The first subseries, Fellowships, contains files on National Endowment for the Arts Fellowship Awards (1976 & 1979), Guggenheim Fellowship Award (1983) and other miscellaneous awards, documentation of photographic process, and financial records from 1973-2006. The second subseries includes interviews, and consists of cassette tapes of Horst P. Horst interview conducted July 7, 1975. This series also includes audiocassette tapes of an Interview with photographer Anton Bruehl and a radio interview with Joe Deal on Radical Rational/Space Time Idea Networks in Photography March-May 1983. The third subseries consists of an article written by Deal, while the fourth subseries contains writings about Joe Deal. Records of Deal’s symposia and lecture activities are a large portion of the lectures and symposia subseries. The collection includes his teaching materials, some of which can also be found within the photographic materials series. Deal had book deals and designed many exhibition catalogs, which are included in the publications subseries of the Activity Files series. Joe Deal was commissioned to do several projects during his career; this commissioned work is another subseries of the activity files. The Getty Commission was his most extensive work and lasted over a decade. Included in the project files are exhibition materials, clippings from coverage and site documentation, along with his contracts and invoices and a book written on the project, “Between Nature and Culture: Photographs of the Getty Center,” with forward “The Construction of Culture” by Mark Johnstone. Deal was commissioned to document the construction of MOCA in Los Angeles during the Getty commission. Other survey commissions included in the collection are the Los Angeles Survey, Subdividing the Inland Basin, and Deal’s Long Beach Survey. Included in the NEA controversy subseries are letters from Congress, media reports and panel member’s statements. Deal kept records of the NEA grant review guidelines, recipients and compliance contracts prior to the 1990 policy change, and letters written to and received from Anne-Imelda Radice, the new Senior Deputy Chairman of NEA director during the controversy. Also included in the subseries is a report requested for President Bill Clinton: “The Future of the National Endowment for the Arts.” Of particular interest in the activity files series is the exhibitions subseries, consisting of information on the multitude of solo and group exhibitions between 1972-2011 which included Deal’s photographic works. Deal exhibited globally and records of his exhibitions are a highlight of the collection. The research files subseries is broken down into two sub-subseries: miscellaneous research information and maps and brochures. Deal’s research included maps and site histories and resulted in projects that included Fault Zone, Karst & Karst, Karst & Pseudo Karst and West & West.

The photographic materials series includes all black and white and color 35mm, 2 ¼ and 4 x 5 negatives and corresponding contact sheets made between 1971 and 2007 related to any of the series or individual prints included in the collection at the CCP regardless if they were ever used to produce exhibition or other prints; with the exception of
“Topos” and “Between Nature and Culture” which were projects commissioned by the J. Paul Getty Museum — by contract negatives from these two projects are with the J. Paul Getty Trust. Prints of Joe Deal’s grad projects as well as his classmates are included. This series also includes West & West CD scans found in the prints subseries, but includes both scans of negatives and prints. Deal made three calotypes of Carbon Canyon and three prints of each are included in this series.

The fifth and final series in the collection is memorabilia. The collection consists of rare vintage maps, George Eastman exhibitions from 1967-1977, as well as student exhibition posters and other event posters. Some of this section may be cross-referenced with lectures, symposia and judged exhibitions. Deal also collected the Photographers Baseball Cards series of Mike Mandel (1975), and collected all but 16 of the photographers.

Arrangement

Subseries 1: Military, n.d., 1 folder

Series 2: Correspondence, n.d., 1972-2010, 1 box
Subseries 2: Institutions, alphabetical, n.d., 1972-2010, 49 folders

Subseries 1: Fellowships, 1973-2006, 5 folders
Subseries 2: Interviews, 1975-1999, 1 box, 1 folder
Subseries 3: Writings by Deal, 1997, 1 folder
Subseries 4: Writings about Deal, 1982-1997, 3 folders
Subseries 7: Commissioned work, n.d., 1 box
  Sub-subseries 1: Getty commission, n.d., 5 folders
  Sub-subseries 2: MOCA commission, n.d., 3 folders
Subseries 8: NEA controversy, 1990-1995, 18 folders
Subseries 9: Exhibitions, n.d., 1972-2011, 5 boxes
  Sub-subseries 1: Solo exhibitions, 1973-2010, 19 folders
  Sub-subseries 2: Group exhibitions, n.d., 1972-2011, 5 boxes
Subseries 10: Research files, n.d., 1976, 1 box
  Sub-subseries 1: Miscellaneous research information, n.d., 1976, 14 folders
  Sub-subseries 2: Maps and brochures, n.d., 4 folders
**Series 4: Photographic materials, 1969-2007, 23 boxes**

*Subseries 1: Negatives, n.d., 1971-1985, 10 boxes*

*Subseries 2: Slides, n.d., 1973-1990, 3 boxes*

*Subseries 3: Transparencies, n.d., 1986-1989, 2 boxes*

*Subseries 4: Portfolios, 1969-1974, 1 box*

*Subseries 5: Work prints, n.d., 1973, 2 boxes*

*Subseries 6: Prints, n.d., 1984, 2 boxes*

**Series 5: Memorabilia, 1855-2008, 7 boxes**

**Names and Subject Terms**

Deal, Joe [http://vocab.getty.edu/ulan/500037034]

Landscape photography [https://lccn.loc.gov/sh85101229]

New topographics (Photography) [https://lccn.loc.gov/sh2002011257]

George Eastman House [http://vocab.getty.edu/ulan/50027536]

**Restrictions**

**Conditions Governing Access**

Access to this collection requires an appointment with the Volkerding Study Center.

**Conditions Governing Use**

Copyright is held by the Estate of Joe Deal. For details on copyright restrictions, consult the archivist.

It is the responsibility of the user to obtain permission from the copyright owner (which could be the institution, the creator of the record, the author or his/her transferees, heirs, legates or literary executors) prior to any copyright-protected uses of the collection.

The user agrees to indemnify, defend, and hold harmless the Arizona Board of Regents, the University of Arizona, Center of Creative Photography, including its officers, employees, and agents, from and against all claims made relating to copyright or other intellectual property infringement.

**Provenance**


**Preferred Citation**

Processing Information
**Container List**

**Series 1: Biographical materials, 1970-2009**

Note: The BFA diploma is an actual poster. It is an eight panel illustrated work by S. Clay Wilson, Manuel “SPAIN” Rodriguez and R. Crumb.

Extent: 3 boxes

Subseries 1: Military, n.d.
Extent: 1 folder

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Joe Deal BFA diploma (poster) from Kansas City Art Institute 1970, Joe Deal MFA diploma from the University of New Mexico 1978. (The BFA diploma is a poster. It is an eight panel illustrated work by S. Clay Wilson, Manuel “SPAIN” Rodriguez and R. Crumb)

| 7   |        | Portraits |

8x10 inches, black-and-white, of Joe Deal

**Series 2: Correspondence, n.d., 1972-2010**

Extent: 1 box

Extent: 36 folders

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<td>13</td>
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<td>17</td>
<td>Horn, David</td>
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<tr>
<td>18</td>
<td>Horst, Horst P.</td>
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<td>19</td>
<td>Howard, Jan</td>
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<td>Jay, Bill</td>
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<td>Klett, Mark</td>
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<td>Koenig, Wilman</td>
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<td>26</td>
<td>Lambrecht, Laurie</td>
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<td>27</td>
<td>Madrid, Lydia</td>
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Mandel, Mike, 1974, 1991
Newhall, Beaumont, undated
Nixon, Nicholas, 1973-1982
North, Kendra, 1981, 1982
Palmer, Rodger, 1982-1989
Rankaitis, Susan, 1990
Revelle, Barbara Jo, 1978
Robbins/ Becker, 2007
Rubenstein, Meridel

Subseries 2: Institutions, alphabetical, n.d., 1972-2010
Extent: 49 folders

Aperture Inc., 1977
BC Space, 1981-1984
California Arts Council, 1981
California Institute of the Arts, 1977
Castellani Art Museum of Niagara Falls, 2007
Center for Creative Photography
Choice (book journal), 1981
Deborah Bachman Ratner DBR Gallery, 1981
Friends of Photography, 1980-1981
Fuller Gallery, 1976-1981
George Eastman House, 1972-2010
International Center for Photography, 2008
Jerry Fuller Gallery, 1980
Kirk De Gooyer Gallery, 1982
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<tr>
<td>54</td>
<td>Light Gallery (Invoices and Inventories), 1972-1986</td>
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<td>Light Gallery Announcements, 1973-1980</td>
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<td>Light Gallery, 1972-1987</td>
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<td>57</td>
<td>Light Impressions, 1974</td>
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<td>59</td>
<td>Los Angeles County Museum of Art, 1993-2001</td>
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<td>60</td>
<td>Minneapolis Institute of Arts, 1977, 1979, 2001</td>
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<td>61</td>
<td>Museum of Contemporary Art, Los Angeles, 1985</td>
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<td>62</td>
<td>Museum of Fine Arts, Santa Fe, New Mexico, 1982</td>
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<td>65</td>
<td>Nicephone, 1981</td>
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<td>67</td>
<td>Northlight Gallery, Arizona State University, 1977-1995</td>
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<td>68</td>
<td>Orb Group, 1983</td>
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<td>70</td>
<td>Rift Communications, 2001-2002</td>
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<td>71</td>
<td>Robert Freidus Gallery, Inc., 1978</td>
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<td>72</td>
<td>Robert Mann Gallery, 1998-2004</td>
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<td>73</td>
<td>Robert Mann Gallery, 2006-2008</td>
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<td>75</td>
<td>San Jose Museum of Art, 1982</td>
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<td>76</td>
<td>Santa Barbara Museum of Art, undated</td>
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<td>77</td>
<td>Smithsonian Institution, 1983, 2002</td>
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<td>78</td>
<td>Stanford University, 1979</td>
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<td>79</td>
<td>Susan Spirits Gallery, 1982</td>
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<tr>
<td>80</td>
<td>University of California at Riverside, 1979-1980, 1983-1984</td>
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<tr>
<td>81</td>
<td>University of Nevada, undated</td>
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</table>
Extent: 9 boxes

Subseries 1: Fellowships, 1973-2009
Note: The financial records here hold little information as to Deal’s income and investments. Financial records can be found dispersed through the collection in employment contracts, grant awards, loans, and sales of work in exhibitions.
Extent: 5 folders

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<tr>
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<th>Folder</th>
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Subseries 2: Interviews, 1975-1999
Note: This subseries includes a Horst P. Horst interview conducted on July 7, 1975, and includes his thoughts on surrealism; fashion photography; Vogue and Vanity Fair; Walter Gropius; Le Corbusier; Cartier Bresson; Man Ray; Lee Miller; Cole Porter; Jean-Michel Frank; Rexford Tugwell; the FSA, Dorothea Lange and Walker Evans; Noel Coward; Germany, Hitler and WWII.
Extent: 1 box, 1 folder

<table>
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</table>
Anton Bruehl I, audiocassette tape, July 10, 1975
Anton Bruehl II, audiocassette tape, July 11, 1975
Herbert Bayer conducted by William Jenkins, audiocassette tape, July 14, 1975
Horst P. Horst, audiocassette tape, July 7, 1975

Subseries 3: Writings by Deal, 1997
Extent: 1 folder

1 16 1997 St. Louis Post Dispatch, April 27th “Budget Ax Falls on The Arts”

Subseries 4: Writings about Joe Deal, 1982-1997
Note: From 1974 until 2009 Deal was written about extensively; writings include articles about Deal as an art collector, professor and photographer.
Extent: 3 folders

1 17 1982 “How to Write a Great Deal about Good Flicks,” by James Hugunin
18 1992 “Joe Deal: Dealing with Postmodern Tendencies, by Sara Hospador, November 18
19 1997 “New Topographies: the trajectory from creative intention to critical response” by Annie Gilbert

Note: Joe Deal used slides in both public and photography course lectures. See Photographic materials, boxes 16, 17, 18.
Extent: 3 boxes

1 20 Undated, California Institute of the Arts, Lectures in Photography
21 Undated, Shared Vision: A Photographic Symposium
22 1979, Los Angeles Center for Photographic Studies
23 1979, Mid-American College Art Association MACUA conference, Arizona State University
24 1980 Summer Program in Photography, Colorado Mountain College
25 1981, Education Programmes, Ikon Gallery, Birmingham, England
26 1981, My Teacher, Myself, Susan Spiritus Gallery, Newport Beach, Calif.
27 1981 Summer Program in Photography, Colorado Mountain College, 1981
28 1981, UBER FOTOGRAFIE III, Graz, Austria
29 1982, California Diversities, University of California, Santa Cruz
<table>
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<tr>
<th>No.</th>
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<th>Event Description</th>
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<tr>
<td>31</td>
<td>1982</td>
<td>Contemporary California Photography, Arles Photography Festival, Friends of Photography</td>
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<tr>
<td>32</td>
<td>1982</td>
<td>San Francisco Camerawork, Spring Lecture Series</td>
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<tr>
<td>33</td>
<td>1982</td>
<td>University of California, Davis, Davis Lecturing</td>
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<td>34</td>
<td>1983</td>
<td>Color in the Street, Sierra Club, Los Angeles, Calif.</td>
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<tr>
<td>36</td>
<td>1985</td>
<td>Photographer’s Forum Magazine (judge), Santa Barbara, Calif.</td>
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<tr>
<td>37</td>
<td>1985</td>
<td>Rancho Santiago Community College, Special Lecture [Art Forum Speaker]</td>
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<tr>
<td>38</td>
<td>1986</td>
<td>CENTER PIECES: Photographs of a Changing Environment, University of California, Riverside</td>
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<td>39</td>
<td>1989</td>
<td>Stanford Art Department, Stanford Public Lecture</td>
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<td>40</td>
<td>1994</td>
<td>LACMA, A Collection in Context</td>
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<td>42</td>
<td>2004</td>
<td>National Association of Schools of Art and Design NASAD, Rethinking Curricula, Westin La Paloma Resort, Tucson, AZ</td>
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<td>43</td>
<td>2004</td>
<td>Sensuous Knowledge: Creating a Tradition, Bergen National Academy of Arts, Norway, 2004</td>
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<td>44</td>
<td>2006</td>
<td>Southeastern College Art Conference (SECAC), MidAmerican College of Art Association (MACAA), Nashville Conference Panel, Vanderbilt University, Nashville Tennessee</td>
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<td>45</td>
<td>2009</td>
<td>Association of Collegiate Schools of Architecture (ACSA), National Council of Art Administrators (NCAA), Economies→Art + Architecture</td>
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</table>

1. Lecture notes: Articles on minimalism, writings by Frederic Barthelme, Ortega y Gasset, Vermeer, space, visual literacy and the docu-drama.
2. Lecture notes: Articles and notes on changing the urban landscape; Deal’s history as a photographer; architecture; and landscape. MOCA, Diamond Bar, Courbet and West & West
Lecture notes: RISD Photo I, fall 2006 and RISD Cross Disciplinary Study spring 2007

**CDs with student work, 2006-2007**

Black and white installation photos showing variations on wall mounting, wall color, placement, lighting and framing

(7) 4 x 5 black and white transparencies of Diderot line drawings and vintage photography advertisements


Extent: 2 boxes

1 46  1974 Interior Details Portfolio

47  1976 Photographers Choice

48  1976 Great West

49  1977 NORTHLIGHT No. 4 Joe Deal New Topographics (Arizona State University)

50  1977 Contemporary American Photographic Works

51  1977 Visual resources slides

52  1978 The Museum of Fine Arts Houston Catalogue

53  1978-1979 PhotoBulletin G. Ray Hawkins Gallery vol.1 no.9

54  1979 afterimage vol.6 no.7

55  1979 Archetype vol.1 no. 1, April

56  1979 Modern Photography, May


59  1980 The Complete Book of Photographers

60  1979 Attitudes

61  1979 New California Views

62  1980 Colorado Mountain College

63  1981 Werkstatt Fur Photographie- Wilmar Koenig

64  1981 Camera Austria Graz Symposium
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<td>Creative Camera</td>
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<td>1981</td>
<td>Arnolfini Ikon, New Topographics, Baltz, Adams, Deal</td>
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<td>1981</td>
<td>California Photography RISD</td>
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<td>1982</td>
<td>Gibson Dunn &amp; Crutcher Collection Catalog</td>
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<td>1982</td>
<td>Artweek, April 3</td>
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<td>1982</td>
<td>The Museum of California Magazine, March –April</td>
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<td>1982</td>
<td>Contemporary Photographers St, Martin’s Press</td>
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<td>1983</td>
<td>New Trends volume of The Gallery of World Photography</td>
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<tr>
<td>1983</td>
<td>Photography and the American Imagination</td>
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<td>1984</td>
<td>Second View: The RePhotographic Survey Project</td>
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<td>1984</td>
<td>Photography in California: 1945 to the Present (book separate from exhibit)</td>
</tr>
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<td>1984</td>
<td>The Minneapolis Institute of Arts Permanent Collection Catalog</td>
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<td>1984</td>
<td>New Directions volume of The Gallery of World Photography</td>
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<td>1985-1986</td>
<td>Artists of Art Forum</td>
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<td>1986</td>
<td>Art Forum Newsletter vol. 5 no. 4</td>
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<td>1986</td>
<td>Contemporary Photographers 2nd ed.</td>
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<td>1988</td>
<td>Photographer’s Forum Magazine</td>
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<td>1990</td>
<td>St Louis Artist Coalition vol.5 no.1, Winter</td>
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<td>1991</td>
<td>The History of Photography- An Overview</td>
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<td>1991</td>
<td>American Art, winter/spring</td>
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<td>1992</td>
<td>Record vol. 16 no. 35</td>
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<td>1992</td>
<td>Joe Deal: Southern California Photographs</td>
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<td>1993</td>
<td>Novel L.A. Los Angeles Times, September</td>
</tr>
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<td>1993</td>
<td>Generations of Fellows, NEA Grant Recipients</td>
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</tbody>
</table>
1994 Green Connections: Open Space in Suburban America
1994 Westways of Southern California 85th Anniversary ed.
1994 Altered Landscapes
1995 The Archive, CCP Publication, June
1995 After Art: Rethinking 150 Years of Photography
1997 Photography
1997 The Photography Book
1998 An American Century of Photographs
1999 Urban Development Lecture Series
1999 The Best of Friends
2001 Building America
2002 Oceans
2003 The East Hampton Star, June 26, Interview with Diane Keaton
“Diane Keaton: A Photographer’s Role”
2004 Photography 8E < not for sale; donors only>
2005 Looking at Los Angeles
2007 The Last Photographic Heroes
2008 West & West The Sixth Principle Meridian
2008 New Topographics Catalogue Introduction by Britt Salvesen
2009 New Topographies (NT) and Beyond
Nineteen (19) tearsheets Albuquerque Landscape
Nine (9) tearsheets, Albuquerque Landscape with quote from James Agee’s “Let Us Now Praise Famous Men”

Subseries 7: Commissioned work, n.d.
Extent: 1 box

Sub-subseries 1: Getty Commission, n.d.
Extent: 5 folders
<table>
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<tr>
<th></th>
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<th>Exhibitions</th>
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<tr>
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<td>47</td>
<td>Clippings</td>
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<td>48</td>
<td>Site Documentation</td>
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<td></td>
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<td>49</td>
<td>Contracts and Invoices</td>
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Sub-subseries 2: MOCA Commission, n.d.
Extent: 3 folders

<table>
<thead>
<tr>
<th></th>
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<th>51</th>
<th>Long Beach Survey</th>
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<td></td>
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<td>52</td>
<td>Site Documentation</td>
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<tr>
<td></td>
<td></td>
<td>53</td>
<td>Subdividing the Inland Basin</td>
</tr>
</tbody>
</table>

Subseries 8: NEA controversy, 1990-1995
Note: From 1990-1998 during the controversies of the Jessie Helms, et al., at the NEA, Deal served as a member of several panels, including Photographers Fellowships, Challenge Grant, Special Projects, and the Overview Panel for the Visual Arts Program, which Deal chaired. Several of these panels got caught up in the issue of censorship. As chair, Deal was responsible or communicating panel and program concerns to the NEA administration and the National Council on the Arts.
Extent: 18 folders

<table>
<thead>
<tr>
<th></th>
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<th>1990, NEA Grant review guidelines and grant recipients and compliance contract prior to the controversy (1990 policy change)</th>
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</thead>
<tbody>
<tr>
<td></td>
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<td>55</td>
<td>1990, NEA Visual Arts Director’s commission report, memo to Alliance of Independent Colleges of Art, past funding reports, and meeting notes prior to the controversy</td>
</tr>
<tr>
<td></td>
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<td>56</td>
<td>1990, Correspondence, Congress, House of Representatives, Rep. John C. Danforth</td>
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<tr>
<td></td>
<td></td>
<td>57</td>
<td>1990, Correspondence, Congress, House of Representatives, Rep. William Clay</td>
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<td></td>
<td></td>
<td>58</td>
<td>1990 change of review standards from 1965 standards, Radice’s letters of compliance with 1990 review policy</td>
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<tr>
<td></td>
<td></td>
<td>59</td>
<td>1990, Artist’s rights v. Taxpayer’s rights hearing materials</td>
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<tr>
<td></td>
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<td>60</td>
<td>1990-1991, Joe Deal panel invites for NEA prior to and after the policy change in November 1990</td>
</tr>
<tr>
<td></td>
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<td>61</td>
<td>1991, 40 Endowments recipients</td>
</tr>
</tbody>
</table>
62  1992, Craft, Sculpture, Visual Arts and Choreographers statements on change in policy of grant reviews
63  1992, Media reports and Panelist statements to the media
64  1992, Correspondence between Visual Arts, Special Projects Panel members on the Sculpture panels suspended review meetings
65  1992, Letter on Radice’s replacement hire of new Visual Arts program director, Radice did not follow protocols
66  1992, Radice Letters
67  1992, Frohnmayer Letters
68  1992, Requested report for President Bill Clinton “The Future of the National Endowment for the Arts”
69  1992, Joe Deal Panel Profile and writings
70  1990-1993, Clippings, Newsletters and Articles
71  1993-1995, NEA memoranda

Extent: 5 boxes

Sub-subseries 1: Solo exhibitions, 1973-2010
Extent: 19 folders

2  1  1973, Joseph Deal, Light Gallery, New York, New York, October 9- November 3
2  1975, Joe Deal, Light Gallery, New York, New York, December 9- January 10
3  1976, Orange Coast College, Costa Mesa, California, May 2-22
4  1977, Buena Vista, University Art Gallery, University of California Riverside, Riverside, California, November 11- December 9
5  1978, Joe Deal Photographs, Los Angeles Institute of Contemporary Art, March 1-31
6  1978, Joe Deal, Light Gallery, New York, New York, March 29- April 22
7  1980, Beach Cities, BC Space Gallery, Laguna Beach, California, January 6-31
8  1980, New California Views, Mills College Art Gallery, Oakland, California, January 29–March 9
9  1981, Joe Deal: The Fault Zone, Light Gallery, New York, New York, and October 15 November
12 1991, Joe Deal: Men and Women, Saint Louis Art Museum, St. Louis, Missouri, October 1- November 17
13 1994, Joe Deal: Urban Wilderness, Curatorial Assistance Inc., Pasadena, California
16 2009-2010, Joe Deal: New Work, Rhode Island School of Design Museum of Art, Providence Rhode Island, September 4- January 3
17 2010, West and West: Re imagining the Great Plains, Robert Mann Gallery, New York, New York, March 16- May 8
18 2010, West and West: Joe Deal, Center for Creative Photography, Tucson, Arizona, June 5- August 1

Sub-subseries 2: Group exhibitions, n.d., 1972-2011
Extent: 5 boxes

2  19  Undated, Faculty Art Show, North Gallery, UC Riverside
20  1972, Contemporary Photography, Sheldon Art Gallery, University of Nebraska, February 22- March 19
21  1972, Summerlight, Light Gallery, New York, New York
22  1973, ASA Gallery, University of New Mexico, January 24- February 1
23 1973, One Hundred and Seventy Five 19th and 20th Century Photographs from the Core Collection, Museum of New Mexico, March 21-25
25 1974, Ten American Photographers, Photographer’s Gallery, February 6-March 3
26 1974, Photography West, Library Gallery, Utah State University, Logan, Utah, February 17- March 7
27 1974, Variety Show 2, Main Gallery, Humboldt State University, Arcata, California, February 25- March 15
28 1974, Photography as a Fine Art, University Gallery, University of Florida, Gainesville, Florida, April 7-24
29 1975, Joe Deal Silver Prints, Northlight Gallery, Tempe, Arizona
30 1975, Photographs of Sculpture, Museum of Fine Arts, Boston, Massachusetts, December 14- February 23
31 1976, Peculiar to Photography, University Art Museum, University of New Mexico
32 1976, Second Summer Photo Lecture Series, San Francisco Art Institute, San Francisco, California
33 1976, Fifth Anniversary Show, Light Gallery, New York, New York, October 6- 30
1 Exhibition announcements and press release
2 Exhibition catalog maquette and page proofs
3 Exhibition reviews
4 Gallery interviews, December 13, 1975
2 34 1976, Viewpoint: Photographs of the Recent Landscape, College of Marin, Kenfield, California, October 25- November 19
1977, Contemporary Photography, Visual Resources Slides 77, Multiple Galleries

1977, The Great West: Real/ Ideal, Smithsonian Institution Traveling Exhibition Service, Opened at University of Colorado

1977, Photo 8, Memorial Union Gallery/ Northlight Gallery, Arizona State University, February 6-25

1977, Cityscapes: San Francisco and Los Angeles, San Francisco Art Museum, San Francisco, California, October 3- November 19

1977, Biennale de Paris, September


1978, A Vision Shared, Montgomery Gallery, Pomona College, March 15- April 24

1978, Change Inc., West, Los Angeles County Museum of Art, Los Angeles, California, November 3- December 1

1978, Neary Gallery Center for Photography, Santa Cruz, California, November 16-December 10

1979, The Photography As Document: Fact and Artifact, Los Angeles Center for Photographic Studies and Soho Camerawork Gallery, February

1979, The History of Photography in New Mexico, University of New Mexico Art Museum, Albuquerque, New Mexico, April

1979, Attitudes: Photography in the 1970’s, Santa Barbara Museum of Art, Santa Barbara, California May 12- August 5

1980, Contemporary Photography, Kron Collection, Philadelphia, Pennsylvania

1980, Long Beach: A Photography Survey, California State University, November

1980, Los Angeles Center for Photographic Studies (LACPS) Patron Prints

1981, Landscapes: Exteriors/ Interiors, Welton Becket Associates Architects, Santa Monica, California, January 4- May 4

1981, Los Angeles Documentary Project, Watt Towers Art Center, Los Angeles, California, April 20- May 14
52 1981, Contemporary Western Landscapes, Light Factory Gallery, Charlotte, North Carolina, November 6- December 2
53 1981, Photography by Institute Alumni, Kemper Gallery, Kansas City Art Institute, December 4- 23
54 1981, New Landscapes, Friends of Photography, Sunset Center, Carmel, California, December 5- January 1
55 1981, New Topographics, Ikon Gallery, Birmingham, September 12- October 17
56 1982, California Views, Museum of Fine Arts, Houston, Texas, January 28- March
57 1982, Structures/Constructs, Second Street Gallery, Charlottesville, Virginia, January 14-February 4
60 1982, California Photography Museum of Art, Rhode Island School of Design, Providence, January 8 – February 7
61 1982, American Photography Today, University of Colorado, Denver
62 1982, Photography Benefit and Auction ’82, Los Angeles, California, October 12-22
64 1983, Lone Star Photographic Workshops, Austin, Texas
65 1983, BC Space, Contemporary Gallery, April

35 Audiocassette from exhibition [1983, Radical Rational/Space Time: Ideal Networks in Photography]

2  67 1983, Arboretum, Shwayder Gallery/Emmanuel Gallery, University of Denver/University of Colorado at Denver, September 7- October 9
<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Title</th>
<th>Venue Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1983</td>
<td>Photographs of Real and Potential Natural Disasters</td>
<td>Joe Deal and Frank Gohlke, Film in the Cities Gallery, St, Paul, Minnesota, October 5-26</td>
</tr>
<tr>
<td>1984</td>
<td>Convergence</td>
<td>BC Space, Laguna Beach, Califronia, January 26- March 10</td>
</tr>
<tr>
<td>1984</td>
<td>The Lay of the Land: 20th Century Landscape Photographs from the Hallmark</td>
<td>UMKC Gallery of Art, Kansas City, Missouri, March 4-30</td>
</tr>
<tr>
<td>1984</td>
<td>Film in the Cities Photography Sale</td>
<td>Film in the City, St. Paul, Minnesota, November 1</td>
</tr>
<tr>
<td>1984</td>
<td>Out of Context</td>
<td>Mary Porter Sesnon Gallery, Santa Cruz, California, November 6-December 9</td>
</tr>
<tr>
<td>1984</td>
<td>American Photography Today 1984</td>
<td>Shwayder Art Building, University of Denver, through December</td>
</tr>
<tr>
<td>1984</td>
<td>200 Photographs from the Museum Collection</td>
<td>Seattle Art Museum, December 8- February, 5</td>
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<tr>
<td>1985</td>
<td>Three California Photographers</td>
<td>Sioux City Art Center, Sioux City, Iowa, May 11-July 10</td>
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<tr>
<td>1985</td>
<td>Four California Photographers: Joann Callis/ Linda Connor/ Joe Deal/Kenda North</td>
<td>Sioux City Art Center, Sioux City, Iowa, May 11-July 10</td>
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<tr>
<td>1985</td>
<td>Artists and the Landscape</td>
<td>Guggenheim Gallery, Chapman College, September 9- October 17</td>
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<td>1986</td>
<td>Earth, Fire, Water</td>
<td>Nagase Photo Salon, Tokyo/Osaka, Japan, July 23-29, August 18-30</td>
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<td>1987</td>
<td>Frames of Time and Context</td>
<td>Gallery at the Plaza, Los Angeles, California, January 26- March 29</td>
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<tr>
<td>1987</td>
<td>Recent Acquisitions</td>
<td>Museum of Modern Art, New York, New York, May 7-June 30</td>
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<tr>
<td>1987</td>
<td>Aspects of the New West</td>
<td>Center for Creative Photography, Tucson, Arizona, May 24- September 17</td>
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<tr>
<td>Year</td>
<td>Event Description</td>
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<td>84</td>
<td>1987, The Inland Empire Strikes BACK, Riverside Art Museum. Riverside, California, June 20- July 31</td>
<td></td>
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<td>85</td>
<td>1988, University of California Riverside Selected Faculty, Rex W. Wignall Museum/ Gallery, Rancho Cucamonga, California, April 13- May 25</td>
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<tr>
<td>86</td>
<td>1988, Celebrate the Spirit: Suburban Visions Middle Class Dreams, Muckenthaler Cultural Center, Fullerton, California, July 17- September 25</td>
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<td>88</td>
<td>1989, Decade by Decade, Center for Creative Photography, Tucson, Arizona, February 10- June 9</td>
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<td>89</td>
<td>1989-1990, Recontext, University Art Museum, University of Minnesota, Twin Cities</td>
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<td>90</td>
<td>1990, Polemical Landscapes, California Museum of Photography, Riverside, California, June 10- July 29</td>
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<td>91</td>
<td>1991, Photographing L.A. Architecture, Turner/ Krull Gallery, Los Angeles, California, June 8- July 5</td>
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<td>92</td>
<td>1991, Through the Lens, Washington Photo Faculty, The Gallery, Mary Institute and St. Louis Day School, September 4- October 4</td>
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<td>93</td>
<td>1992, Real Visions Photography, Galerie Bodoniemann, Berlin, Germany</td>
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<td>94</td>
<td>1992, Selections from the Permanent Collection: Landscape/ Revealing Territory: Photographs of the Southwest, Center for Creative Photography, Tucson, Arizona</td>
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<td>96</td>
<td>1994, New Acquisitions/ New Work/ New Directions2: Photography from the Collection, Los Angeles County Museum of Art, Los Angeles, California</td>
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<td>97</td>
<td>1995, An American Century of Photography: From Dry Plate to Digital, The Hallmark Photographic Collection, Nelson-Atkins Museum of Art, Kansas City, Missouri</td>
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<td>98</td>
<td>1995, Intersections: The Personal and the Social in the Permanent Collection, Museum of Contemporary Art, Los Angeles, California</td>
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1997, Ocean View: The Depiction of the Southern California Coastal Lifestyle, UC Riverside, California, June – Aug 1997


1999, Into the 21st Century: Selections from the Permanent Collection, San Jose Museum of Art, San Jose, California, May 22- September

1999, Elusive Paradise, Museum of Contemporary Art, Los Angeles, California, October 5- November 7


2000, Made in California: Art, Image, and Identity, 1900-2000, Los Angeles County Museum of Art, Los Angeles, California, October

2000, Staged and Manipulated: Photographic Fictions from St. Louis Collections, Saint Louis Art Museum, St. Louis, Missouri, November-December


2001, Social Landscapes Exhibitions, Milwaukee Art Museum, Milwaukee, Wisconsin, July

2002, Ocean View: The Depiction of Southern California Lifestyle, Autry Museum, Los Angeles, California, December


2003, Affinities...Now and Then, Art Space, Kansas City Art Institute, Kansas City, Missouri, February 1- March 26
<table>
<thead>
<tr>
<th>Year</th>
<th>Event Title</th>
<th>Venue</th>
<th>Location</th>
<th>Dates</th>
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<tbody>
<tr>
<td>2004</td>
<td>In the Center of Things: A Tribute to Harold Jones</td>
<td>Center for Creative Photography</td>
<td>Tucson, AZ,</td>
<td>April 3- July 18</td>
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<td>2004</td>
<td>Pool Party</td>
<td>Yossi Milo Gallery</td>
<td>New York, NY</td>
<td>June 16- August 20</td>
</tr>
<tr>
<td>2005</td>
<td>The Photography Beyond 20 Years from Tsukuba Museum of Photography</td>
<td>Sendai Mediatheque (Library)</td>
<td>Sendai, Japan</td>
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<tr>
<td>2005</td>
<td>Outside: Contemporary Landscapes</td>
<td>Jim Kemper Fine Art</td>
<td>New York, NY</td>
<td>December 11- January 24</td>
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<tr>
<td>2005</td>
<td>Boxed Sets: Portfolios of the Seventies</td>
<td>Center for Creative Photography</td>
<td>Tucson, Arizona</td>
<td>March 11- May 29</td>
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<tr>
<td>2005</td>
<td>Empire Style</td>
<td>Art 2012 Gallery</td>
<td>East Los Angeles, CA</td>
<td>June</td>
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<tr>
<td>2005</td>
<td>Looking at Los Angeles</td>
<td>Arclight Hollywood Cinemas</td>
<td>Los Angeles, CA</td>
<td>June 18- July 18</td>
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<tr>
<td>2005</td>
<td>Overhead/Underfoot: The Topographical Perspective in Photography</td>
<td>Whitney</td>
<td>New York, NY</td>
<td>July 1- September 25</td>
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<tr>
<td>2006</td>
<td>Suburban Escape: The Art of California Sprawl</td>
<td>San Jose Museum of Art</td>
<td>San Jose, CA</td>
<td>September 23- March 4</td>
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<tr>
<td>2007</td>
<td>Barcelona Survey Project</td>
<td>Museu d’Art Contemporani de Barcelona</td>
<td>Barcelona, España</td>
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<td>2008</td>
<td>This Side of Paradise: Body and Landscape in L.A. Photographs</td>
<td>Huntington Library</td>
<td>San Marino, CA</td>
<td>June</td>
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<tr>
<td>2008</td>
<td>Ten</td>
<td>Santa Barbara Museum of Art</td>
<td>Santa Barbara, CA</td>
<td>September 27-December 21</td>
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<tr>
<td>2008</td>
<td>70’ La Photographie Americaine</td>
<td>BnF, site Richelieu, Galerie de Photographie</td>
<td>Paris, France</td>
<td>October</td>
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<tr>
<td>2008</td>
<td>Photographic Work</td>
<td>FCA 12th Benefit Exhibit</td>
<td>Greenwich, NY</td>
<td>December</td>
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<tr>
<td>2009</td>
<td>New Topographics: Photographs of a Man-Altered Landscape/reexamined</td>
<td>Los Angeles County Museum of Art</td>
<td>Los Angeles, CA</td>
<td>October 25- January 3</td>
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</tbody>
</table>

2010-2011, Thinking Photography: Five Decades at the Kansas City Art Institute, Kansas City Art Institute, Kansas City, Missouri, July- January

2011, New Topographics/ Other, Die Photographien Sammlung der SK Stiftung Kultur ladt, Koln, Germany, January- March

Exhibitions by other Artists
- Bill Jay: Portraits of Photographers
- Lewis Baltz: Rule Without Exception
- A.J. Russell
- Frank Gohlke
- Tom Barrow
- Garry Winogrand
- Hank Wessel
- Linda Connor
- Nicholas Nixon
- Herb Quick
- Mark Klett

Miscellaneous Exhibitions Announcements

Note: Includes surveys, maps and travel materials covering geographical outlines of tall grass prairies, prairies, badlands, fossil beds, basins and grasslands. Deal’s survey material also covers the Great Plains, land ownership prairie divisions, climate, vegetation, birds and fauna, as well as information on caves, trailheads, geologic regions, monuments and observatories.
Extent: 1 box

Sub-subseries 1: Miscellaneous research information, n.d., 1976
Extent: 19 folders

ASU Collaborative Project with Mark Klett and V.A.R.I.
Fault Zone inventory and receipts
Fault Zone: Correspondence with Anita Mozeley and others (collectors and gallery representatives) along with Deal’s own notes, press releases, reviews and the New York Times Magazine (July 4, 1976) article that started the project
Karst - Arkansas
Karst - Kansas
Karst – Minnesota
Karst – Missouri
Karst – New Mexico
Karst – Oklahoma
Karst – Texas
Miscellaneous Portfolio Artifacts
“The Endless Caverns of the Shenandoah Valley”
“The Story Behind the Scene” Theodore Roosevelt National Park
Site histories
General Information- Prairie and Badlands
Kansas
Kansas Field Trip
North and South Dakota, Nebraska Oklahoma and New Mexico
Osage Plains, Flint Hills, Konza Prairie Biological Station

Sub-subseries 2: Maps and brochures, n.d.
Extent: 4 folders

A-E
Agate Fossil Beds National Monument – Nebraska
Buffalo Gap National Grassland – South Dakota
California Trail- California
Chimney Rock- Nebraska
Colorado Geological Highway Map- Colorado
Colorado Plateau- Colorado
Comanche National Grassland – Colorado
Devils Den State Park- Arkansas
Dull Center Land Exchange
Fort Pierre National Grassland

F-N
Fort Niobrara- Nevada
Fort Pierre- South Dakota
Franconia Notch State Park - New Hampshire
Franconia Notch State Park Guide to the Flume
Grand River and Cedar River National Grassland – South Dakota
Great Sand Dunes - Colorado
Kanopolis State Park & Trails - Kansas
Kansas & Oklahoma
Kansas Native Plant Society
Kansas Wildlife and Parks
Kiowa and Rita Blanca National Grasslands
Konza Prairie Research Natural Area
El Malpais National Monument: El Calderon area trail guide
Minnesota
Morgan County - Colorado
Nature Conservancy
Nebraska Byways
Nebraska Panhandle
New Mexico

17

O-Z
Lakota County - South Dakota
Pawnee National Grassland – Colorado
Rock City - Kansas
Sheyenne National Grassland – North Dakota
Tallgrass Prairie National Preserve
Texas Parks and Wildlife
Theodore Roosevelt National Park - North Dakota
Thunder Basin National Grasslands
Valentine National Wildlife Refuge - Nevada

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Survey Materials and Maps


Note: All black and white and color negatives and corresponding contact sheets made between 1971 and 2007 related to any of the series or individual prints included in the collection at the CCP regardless if they were ever used to produce exhibition or other prints. With exception of “Topos” and “Between Nature and Culture” which were projects commissioned by the J. Paul Getty Museum, by contract negatives from these two projects are with the J. Paul Getty Trust.
Extent: 23 boxes

Extent: 10 boxes

Box   Folder
9   35mm color negatives

1-14   “Color Portraits”
15-29  “Deal Dup: mostly dark –some ok”
30-50  “Subdivisions”
51-58  “Sub dividing”
59-61  MOCA
62-65  Getty
66-67  Loose Sides

11  2 ¼ color negatives
1-94  Rochester 1971

26  35mm and 2 ¼ color negatives
1-89  Rochester 1971

27  35mm color negatives; loose strips
Rochester 1971

36  2 ¼ black and white negatives: West & West 05

1-5  Pawnee Grasslands Buttes (PGB)

6  Near Chugwater, WY

7-11  Thunder Basin Grasslands, WY

12  Wind Cave SD.

13  Buffalo Gap Grasslands SD

14-16  Ogala Grasslands

17  Near Valentine NE

18-20  El Malpais, New Mexico

21-23  Osage (Tallgrass) Prairie Reserve OK, Grass Fire near Leon Kansas

24  National Grasslands Kansas

25-30  Konza Prairie KS

31-32  40th (Overland) Park KS

33  Pawnee Buttes, CO

34  Along Rt 29 to Oglala Mitchell and Harrison NE.
35  Agate National Monument NE.
36-37  Oglala near Crawford NE.
38  Near Valentine
39-40  Castle Rock KS.
41-42  Monument Rocks KS.
43  South of Lakin KS.
44  South Of Meade KS Big Basin KS.
45  Gypsum Sink/ Becky’s Nob KS
46-47  Gypsum Hills KS
48  Chaco Canyon NM
49  Cabezorn NM
37  2 ¼ black and white negatives: West & West 05
1-4  El Malpais NM
5-7  Great Sand Dunes CO
8-9  Comanche Grasslands CO
10-11  Along I 25 South of Denver
12  Pawnee Grasslands, CO
13  Sand Hills, NE, CO
14  Near Northport NE
15  Pawnee Grasslands, CO
16-17  Arikaree Breaks KS.
18  Monument Rocks KS
19  C. Grasslands, CO
20  Oklahoma Panhandle
21  Rita Blanca Grasslands TX
22  Kiowa Grasslands NM
23  Near Gladstone NM,
<table>
<thead>
<tr>
<th></th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>24-25</td>
<td>El Malpais, NM</td>
</tr>
<tr>
<td>26-27</td>
<td>North Dakota Badlands</td>
</tr>
<tr>
<td>28</td>
<td>North Dakota Grasslands</td>
</tr>
<tr>
<td>29</td>
<td>South Dakota</td>
</tr>
<tr>
<td>30</td>
<td>Wounded Knee SD</td>
</tr>
<tr>
<td>31</td>
<td>Pine Ridge Reservation SD</td>
</tr>
<tr>
<td>32-35</td>
<td>Badlands SD</td>
</tr>
<tr>
<td>36-37</td>
<td>Ft. Pierre SD</td>
</tr>
<tr>
<td>38</td>
<td>Niobrara NE</td>
</tr>
<tr>
<td>39</td>
<td>Sand Hills, NE</td>
</tr>
<tr>
<td>40</td>
<td>Near Alliance NE</td>
</tr>
<tr>
<td></td>
<td>2 ¼ black and white negatives: Karst &amp; Pseudo Karst</td>
</tr>
<tr>
<td>41-42</td>
<td>San Lorenzo Canyon NM</td>
</tr>
<tr>
<td>43-45</td>
<td>Parks Cave NM</td>
</tr>
<tr>
<td>46-48</td>
<td>Cottonwood Cave NM</td>
</tr>
<tr>
<td>49-50</td>
<td>Boyd’s Cave NM</td>
</tr>
<tr>
<td>51-57</td>
<td>2 ¼ black and white negatives: Kansas, 1998</td>
</tr>
<tr>
<td></td>
<td>Note: these images are from Flint Hills KS and were never printed</td>
</tr>
<tr>
<td>58-63</td>
<td>83; 2 ¼ black and white negatives</td>
</tr>
<tr>
<td></td>
<td>82; 2 ¼ black and white negatives</td>
</tr>
<tr>
<td>64-69</td>
<td>Carbon Canyon,</td>
</tr>
<tr>
<td>72</td>
<td>Manhattan Beach,</td>
</tr>
<tr>
<td>73-74</td>
<td>Castellammare</td>
</tr>
<tr>
<td>38</td>
<td>1-14</td>
</tr>
<tr>
<td></td>
<td>82; 2 ¼ black and white negatives</td>
</tr>
<tr>
<td></td>
<td>Note: images of Carbon Canyon, Beach Cities</td>
</tr>
<tr>
<td>15-31</td>
<td>81; 2 ¼ black and white negatives</td>
</tr>
<tr>
<td></td>
<td>Note: images of Carbon Canyon, St. Louis Courtyards, Prairie Moon Museum, Wedding</td>
</tr>
<tr>
<td>32-58</td>
<td>80; 2 ¼ black and white negatives</td>
</tr>
</tbody>
</table>
Note: images of Carbon Canyon, The Fault Zone, DiamondBar/L.A. Survey Project, Long Beach Survey

59-66  79; 2 ¼ black and white negatives
Note: images of Long Beach Survey, The Fault Zone

39  1-14  79; 2 ¼ black and white negatives
Note: images of Long Beach Survey, The Fault Zone

15-36  78; 2 ¼ black and white negatives
Note: images of The Fault Zone, San Fernando Water Slide, Beach Cities

37-56  77; 2 ¼ black and white negatives
Note: Images of Magic Mountain, Valencia CA, Camarillo Heights CA, Provo Utah, Salt Lake City III, Rawlins Wyoming III, Rapid City South Dakota II, Ventura CA, Santa Barbara/Ventura, Daly City CA, Cedar City Utah

57-65  76; 2 ¼ black and white negatives Note: untitled

40  1-14  76 cont.; 2 ¼ black and white negatives, untitled

15-30  75; 2 ¼ black and white negatives, untitled

31-61  74; 2 ¼ black and white negatives, untitled

62-94  73; 2 ¼ black and white negatives, untitled

15      4 x 5 black and white negatives, untitled, two “Water Slide,” and five “Crystal Cathedral,” undated, 1984-1985

Extent: 3 boxes

14

**35mm black and white slides**

1 “Sub dividing the Inland Basin”, “Diamond Bar”, “Laguna”, and “Fault Zone” and a traveling show

16 Miscellaneous locations, 1970’s to 1980’s

19 Miscellaneous works by different photographers

14  5  Loose slides

6  Teaching Materials- Art 3 Course

**35mm color slides**

14  2  Missouri from “Kansas Landscape” and from “Landslide”

17  Miscellaneous individuals, 1980’s to 1990
35mm black and white, color slides (Mixed)

18  Miscellaneous locations, 1973-1977

14 3 Original negative envelopes

14 4 Master Sets Inventory- Notes on Negatives and Prints

Extent: 2 boxes

32  Transparencies and color photographs, 1988-1989, including Connie H., Stacey Miyagawa, Deborah Klochko, Jim Hajicek in Tempe, Gary and Mickey

4 x 5 color transparencies; including Jocie Milwauike, Deborah MPLS, Betsy MPLS, Randy St Louis, Joe Portland, Jimmy Portland, Lorna, Randy, Joanna, Mickey Thiel, Gary Singer, James Hajicek, Academic Plan, Nicole Hajicek, and untitled

24  (7) 4 x 5 black and white transparencies “Interior” portfolio black and white negatives/Albuquerque Grad School negatives Images of Joe Deal by Friends Matted photo by Pat Fuller of Joe Deal and Nick Nixon at grad school UMN Color Photo/Multiple exposure of Joe, Meredith and Eve 1987 Black and White photo of Joe Deal with another, possibly Kermit Lee, taken by Meridel Rubenstein at grad school UNM, Jerry Burchfield Artist/Portraits Joe and Meredith, 1986

Subseries 4: Portfolios, 1969-1974
Extent: 1 box

25  Album, “photographed and edited by Joseph Deal, Kansas City, 1969”

Graduate Student Portfolio from University of New Mexico-1974; portfolio includes work by Bill Jay, Kermit Lee, Meridel Rubenstein, Jim Hajicek, Gig Barendse and others.

Joe Deal, 100 Year Flood/100 Year Rain Los Angeles, 1995

Extent: 2 boxes

20  (32) black and white, graduate school work, undated, 1973

23  (75) black-and-white, various projects and series, undated

Extent: 5 boxes
12 CDs with West & West prints and negatives

21 (31) “Beach Cities Etc.”
(27) Getty prints, untoned, unsigned
(5) Getty prints, unsigned, undated, unnumbered
(4) Corner drugstore, unsigned, unnumbered
(2) Sanitary landfill, California 1984, untoned
(5) Diptychs of forest with felled trees and area cleared for construction, untitled, unsigned, undated
(11) Beach Cities, untoned

22 Student work
 (9) 16 x 20, RISD student work
  (8) various sizes, UC Riverside; UNM Albuquerque; Washington University; RISD
  (11) UC Riverside
  (8) UC Riverside, matted

23 (12) Hoover Dam
(5) Two women sunbathing
(5) Roof under construction
(75) Various projects and series

7 Calotypes
  (9) Carbon Canyon Calotypes, three different images

Note: Some items not in folders; but rather in an extra-large plastic bag/envelope:
A large stack of what appears to be rushes of the book “Joe Deal Southern California Photographs 1976-1986” published by University of New Mexico Press and Los Angeles Municipal Art Gallery. The majority of pages are uncut, and include the printer’s registration marks. Includes two, cut and folded, book covers; and two cut but unfolded book covers. Two sections have been folded, but not cut.
Note: Deal collected all but 16 of the photographers in the Photographers Baseball Cards series of Mike Mandel (1975); the collection is missing number 12 Bart Parker; 13 Larry Sultan; 23 Grace Mayer; 31 Bill Owens; 32 Manuel
Bravo; 37 Joyce Neimanas; 43 Jim Dow; 59 John Divola; 61 Carl Chiarenza; 63 Bea Nettles; 64 John Benson; 77 Al Woolpert; 79 Gus Kayafus Lyons; 113 Emmet Gowin; 121 Eve Sommeman; 130 Tom Porett.

Extent: 7 boxes

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>Student Exhibit Posters</td>
</tr>
<tr>
<td></td>
<td>Four (4) posters from “Photo Eight” that names Joe Deal the juror of the photography competition of students enrolled in Arizona colleges and universities. January 1977.</td>
</tr>
<tr>
<td></td>
<td>One (1) poster from “Through a Pinhole” student exhibit at Rhode Island School of Design, Fall 2006. Joe Deal, instructor.</td>
</tr>
<tr>
<td>30</td>
<td>Symposia, Lecture, and Workshop Posters</td>
</tr>
<tr>
<td></td>
<td>One (1) poster from “A Photographic Lecture Series” entitled “California Diversities” at the University of California Santa Cruz. Image is by JoAnn Callis. Lecturers include: Joe Deal, Lewis Baltz, Jo Ann Callis, Dave Bohn, Don Worth, Robert Flick, Ellen Brooks, and Leland Rice. Lecture from April 9 to May 30. Year unknown.</td>
</tr>
<tr>
<td></td>
<td>Two (2) posters from “Joe Deal Talks on the New Topographic Movement in Photography”, Tuesday, February 1, 1977 at Arizona State University.</td>
</tr>
<tr>
<td></td>
<td>One (1) poster from “Northlight Gallery ASU” Spring 1977 Exhibitions at Arizona State University.</td>
</tr>
<tr>
<td></td>
<td>One (1) poster from “Summer Program in Photography” at Colorado Mountain College in Breckenridge, Colorado. Image by Betty Hahn. Year unknown.</td>
</tr>
<tr>
<td></td>
<td>Two (2) posters from “Summer Program in Photography” at Colorado Mountain College in Breckenridge, Colorado. Image by John Pfahl. Year unknown.</td>
</tr>
<tr>
<td></td>
<td>Note: the two posters are vastly different in the color shifts.</td>
</tr>
<tr>
<td></td>
<td>Two (2) posters from “Lectures in Photography” at the California Institute of the Arts. Lecturers include Darryl Curran, David Levinthal, JoAnne Leonard, Donna-Lee Phlippos, John Divola, Fred Parker, William DeLappa, Lee Rice, Joe Deal, Tony Friedkin, Mike Nandel, Larry Sultan, Joyce Neiman, Robert Heinecken. Lectures run from November through May. Year unknown.</td>
</tr>
</tbody>
</table>

One (1) posters (possibly an in-gallery directional poster) from “Currents 48: Joe Deal: Men and Women” in Galleries 323 and 326. Date unknown. Color photograph of women in sun tanning bed

Vintage Maps, Atlases, Surveys

One (1) matted 1867 (1868) map of Kansas, Nebraska, Colorado, and Dacotah (sic)

One (1) photocopy of Johnson’s New Illustrated Family Atlas, published by Johnson and Ward, New York, 1863


One (1) map of Oregon, Kansas, California and the Territories, undated

One (1) map of Kansas, Nebraska, and Colorado, 1861 (?)

One (1) map of Johnson’s Nebraska, Dakota, Colorado, Idaho and Kansas; by Johnson & Ward, 1860

One (1) map of Johnson’s Nebraska, Dakota, Colorado, and Kansas; by Johnson & Ward, undated, (1860s?)

One (1) map Nebraska and Kansas; by J.H. Colton, 1855

One (1) map of Plan of the Public Surveys in Kansas and Nebraska; 1856,

One (1) map of No. 1 Sketch of the Public Surveys in Kansas and Nebraska; 1855

One (1) map of Kansas and Nebraska, published by J.H. Colton & Co., 1855

One (1) map of Kansas and Nebraska, 1874

One (1) map of Nebraska. Detailing railroad lines(?). Date unknown.

One (1) map of Kansas. Detailing railroad lines(?). Date unknown.

One (1) map entitled “Mountains & Rivers” of the world. Back of the map printed “Principal Rivers and Lakes in the World” and “Principal
Mountains in the World.” Date unknown. Mountains and Rivers are organized by height and length.

One (1) map of Missouri and Kansas, published by Johnson & Ward; 1860.

One (1) map of Kansas and Nebraska, matted. Published by J.H. Colton; 1837, 1857, date mark is unclear.

Three (3) black-and-white posters from VIEWS / Albuquerque, 1974

Two (2) exhibition wall labels (?) from an exhibition sponsored by the Los Angeles Center for Photographic Studies; Joe Deal Photographs 1976-1977, curated by Grant Rusk; lists the funding sources; an abridged CV

Four (4) large-scale posters from Buena Vista : Joe Deal at the University of California, Riverside, Nov. - Dec. 1977

One (1) Photographic print of New Topographies: Photographs of a Man-altered Landscape exhibit

One (1) Poster from Year 200: New Views of Los Angeles; June - July of 1981 at Grossmont College

One (1) Poster from The Great West: Real / Ideal at the University of Colorado at Boulder, Sept. - Oct. 1977

One (1) Poster from a collective show at Yale School of Art and Architecture, Nov. - Dec. 1973

One (1) poster from Radical Time, Rational Space show at University of Washington, Seattle, March - May 1983

Two (2) posters from collective show Photography by Distinguished Kansas City Art Institute Alumni at Kemper Gallery, December 1981

One (1) mailer for New California Views shot at Mills College in Oakland, California, Jan. - March, 1980

Two (2) advertisements from “Redefining Landscape” series of books published by University of New Mexico Press, including Joe Deal: Souther California Photographs 1976-1986

Two (2) posters from Viewpoint: Photographs of the Recent American Landscape at College of Marin in Kentfield, California, Oct. - Nov. 1976

One (1) poster from Contemporary Western Landscapes” show at spirit Square Art Center in Charlotte, North Carolina, Nov. - Dec. 1981
Two (2) posters from “American Photography Today” show at three different Denver, Colorado galleries (Emmanuel Gallery, Colorado Gallery of Fine Arts, Shwayder Art Gallery) from March - April 1982.


One (1) poster from Baltz Deal Gohlke Shore Toth show at Werkstatt fur Photographie der VHS Kreuzberg in Berlin, Jan. - Feb. 1978

George Eastman House Exhibition Posters

One (1) poster/catalogue list from Heinecken show at the International Museum of Photography at George Eastman House (unfolded)

One (1) poster from Sudek: A Retrospective show at the International Museum of Photography at George Eastman House, May - June 1974

One (1) poster from Coming Attractions: American Movie Stills as Photography show at the International Museum of Photography at George Eastman House, June - September 1975

One (1) poster from Bruce Patterson show at the International Museum of Photography at George Eastman House, April - June 1977

One (1) poster from Continuum show at the International Museum of Photography at George Eastman House, Feb. - May 1972

One (1) poster from Toward a New Vision of the Universe show at the International Museum of Photography at George Eastman House, June 1967 - Sept. 19, year unknown

One (1) poster from Karl Struss: man with a camera film festival in New York and Hollywood

One (1) poster from photo / graphics show at the International Museum of Photography at George Eastman House, May - August 1971

One (1) poster from Robert Doisneau show at the International Museum of Photography at George Eastman House, Nov. 1971 - Jan. 1972

One (1) poster from The Persistence of Vision show at the International Museum of Photography at George Eastman House, June 1967

One (1) poster from Figure in Landscape show at the International Museum of Photography at George Eastman House, Feb. - April, year unknown
One (1) poster from (title unknown, interactive) show at the International Museum of Photography at George Eastman House, dates unknown

One (1) poster from U.S. Eye: A National Photography Exhibition show presented by the National Fine Arts Committee of the XIII Olympic Winter Games, Lake Placid, New York

One (1) poster from Ralph Gibson: Deja-vu show at the International Museum of Photography at George Eastman House, March - April 1973

One (1) poster from Photo Eye of the 20s show at the International Museum of Photography at George Eastman House, Oct. - Jan. 1971

One (1) poster from Nathan Lazarnick show at the International Museum of Photography at George Eastman House, May - July 1972

One (1) poster from Arnold Newman: photographs from three decades show at the International Museum of Photography at George Eastman House, Nov. - Feb. 1972

One (1) poster from Walker Evans show at the University of California, Riverside, Jan. - Feb. 1980

One (1) poster from Nickolas Muray show at the International Museum of Photography at George Eastman House, 1974

7  Box Set of Photographic works in card form created to benefit the Foundation for Contemporary Arts December 2008 fundraiser of Cohan and Leslie, New York

5  1  Light box with two negatives of beach and clouds to view side-by-side; inscribed “To Joe Thanks for Everything!”

2  Pinhole camera made from can

3  Black Diamond spelunking helmet with Princeton tec battery pack and headlight

4  “Lead Type...Joe Deal... The Fault Zone”

5  Patch from Forestville Mystery Cave State Park

6  Baseball Photographer trading cards with checklist by Mike Mandel