Finding aid for the
Aaron Siskind archive, circa 1925-1991
AG 30

Finding aid updated by Alexis Peregoy, 2019
Aaron Siskind archive, circa 1925-1991

AG 30

Creator
Siskind, Aaron (1903-1991)

Abstract
Papers, photographic materials, audio-visual materials, and memorabilia, ca. 1925 - 1991, of Aaron Siskind (1903 - 1991), photographer and teacher. Includes correspondence; handwritten and typed drafts of writings; exhibition and business files; publications files including book dummies, galleys, proof prints, etc.; photographic materials including contact sheets, negatives, work prints, and transparencies; audio/visual material including film, video, and audio interviews; and memorabilia relating to his career.

Quantity/ Extent
50 linear feet

Language of Materials
English

Biographical Note
Aaron Siskind (United States, 1903-1991) has been called an abstract photographer and, indeed, many of his photographs feature subjects that are not easily identifiable. His photography, however, is not purely abstract. Rather, Siskind photographed recognizable places and things in ways that created a new means of communicating ideas, feelings, and perspectives on life and history. His innovation earned him a major place in the history of photography.

Siskind studied literature at the City University of New York and intended to become a poet. In the early 1930s, while on vacation from his job as a public school English teacher, he began photographing with a camera he had been given as a gift by his father-in-law for recording the sights on his honeymoon. A world opened up for him, and he became an avid and artistically ambitious photographer whose long career was influential through both his art and his teaching.

Siskind began his serious photography during the years of the Great Depression when many artists depicted poverty and social woes. He joined the Film and Photo League in New York and in 1936 formed a subgroup of the League called the Feature Group whose purpose was the collective production of documentary photographic essays. Along with other group members, Siskind produced the “Harlem Document,” his most famous
documentary series, which focused human interest on the social, political, and economic conditions of Harlem and its residents.

In the 1940s, Siskind’s photographic interests moved away from socially centered, literal documentary works toward the more formal, poetic, conceptual images for which he became internationally renowned. This shift from document to metaphor embodied images of weathered fragments and textured surfaces through which he explored ideas of decay, fragmentation, and regeneration. He created pictures by closing in on his subjects, framing out distracting elements to enhance the emotional sense or allusive aspect he found compelling. Later he focused on surfaces to further condense the energies of splashed paint, graffiti marks and crumbling materials. In his late work he focused on natural formations -- tree trunks and lava fields -- where he isolated expressive figural forms.

Siskind was an explorer of the visual world, and as he traveled he created pictures he hoped would express enduring truths about human experience. His work offered an important model for other photographers who wanted to communicate personal ideas by constructing compositions from the outside world rather than documenting poignant events. Siskind taught at Chicago’s Institute of Design at the Illinois Institute of Technology (1951-1971) and the Rhode Island School of Design (1971–1976) and, along with his friend and colleague Harry Callahan, was a major influence on succeeding generations of students.

Along with Ansel Adams, Wynn Bullock, Harry Callahan, and Frederick Sommer, Siskind was one of the founding photographers whose archives established the Center for Creative Photography in 1975. The Siskind Archive includes 900 fine prints, all of his negatives, and many contact prints. It also includes correspondence; handwritten drafts of writings; exhibition, business, and publication files; and taped interviews.

Scope and Content Note

Material in this archive spans more than six decades of Aaron Siskind's life. The earliest material begins with his graduation from City College of New York in 1926 and consists mainly of unpublished poetry manuscripts which reflect his early ambition to be a writer. The earliest material on his photographic career dates from the 1930's when he was active in the Photo League producing documentary photographs. The bulk of this collection dates from the late 1960's to the present. After 1970 the amount of correspondence from photographers, students, friends, and institutions is considerable. There is a nearly complete file on his exhibitions from 1939 onwards. Teaching files currently contain very little material. There are periodicals, books, and clippings with reproductions of his work as well as books by and about Siskind. There are also book galleys, maquettes, and dummies used to prepare his publications, *Beans and Bacon,* 

Pleasures and Terrors, and Places. Siskind's negative files are well organized and complete.

Series 1, correspondence, 1947-1990, contains correspondence to Siskind from artists, students, family, friends, admirers, and others dating from 1947 - 1990. Enclosures such as photographs, clippings, and announcements are present in this series.

This collection is particularly strong in correspondence from students who studied under Siskind during his years at the Institute of Design and the Rhode Island School of Design (R.I.S.D.), as well as friends made during his international travels. The majority of the correspondence dates from the 1970s and 1980s with less than 10% of the material dating from before 1960. There is no correspondence dating from Siskind's years with the Photo League or the Institute of Design. There is no correspondence pertaining to Siskind's early projects and publications.

The bulk of the collection consists of correspondence received by Siskind. While some lists and memoranda are included in this series, Siskind did not generate carbons or photocopies of his own writings, leaving less than 1% of the material to represent his outgoing correspondence.

The correspondence has been broken down into three subseries: greeting cards, general correspondence, selected correspondence. The selected correspondence has been cross referenced by correspondent and institution, for example, Szarkowski, John see also Museum of Modern Art.

Series 2, exhibition and auction files, 1939-1990, contains exhibition announcements, brochures, checklists, reviews, catalogs, clippings, and other items relating to exhibitions. The amount of material on each exhibition varies greatly. Most of Siskind's exhibitions are documented. An asterisk (*) alongside the entry in the inventory indicates that only the announcement is on file.

Series 3, writings, 1924-1960, includes published and unpublished writings by Siskind in the form of typed and handwritten manuscripts of poetry and expositional writing on photography. The poetry, written during his years at the College of the City of New York, appears in a variety of manuscripts and many of the works tend to be duplicated.

Series 4, biographical materials, 1926-1990, contains chronologies, bibliographies, interviews, awards, appointment calendars, a scrapbook, passports, and other documents dating from the mid-1920s through 1990. Audio-visual materials including audio and video taped interviews are included in this series. Totaling 8 audio cassettes, 3 video cassettes, 2 films and 1 film strip. See also the Carl Chiarenza Archive (AG87) for extensive interviews on audio tapes with Siskind.
Series 5, activity files, 1939-1990, contains materials related to Siskind's activities as a photographer and teacher. Included are certificates of membership to a variety of organizations. This series contains material pertaining to his involvement with the Photo League and includes meeting minutes, advertisements, clippings, and press releases. Subseries divisions include miscellaneous reference materials which related to subjects of general interest to Siskind, shows both curated and juried by Siskind, lectures given by Siskind throughout his career, teaching materials, and special projects or events in which he took part. In the subseries pertaining to lectures an asterisk (*) alongside the entry in the inventory indicates that only the announcement is on file.

Series 6, photographic materials, include negatives, contact sheets, proof prints, portraits of Siskind,

Series 7, publication files, circa 1939-1990, contains books by or about Siskind, book design materials, portfolios, and posters. The major publishing endeavors of Siskind's career, including Beans and Bacon, (ca. 1939), Places (1976), Harlem Document (1981) and Pleasures and Terrors (1983) are well represented. The subseries of illustrative material contains books, book jackets, album sleeves, and calendars by friends and associates of Siskind to which he lent his work. See also AG87, Carl Chiarenza Archive, for material pertaining to the publication of Pleasures and Terrors.

Series 8, personal library, 1945-1990, contains books, magazines, and clippings containing photographs by Siskind, biographical information about Siskind [see also Biographical Files subseries Interviews] and reviews of his books.

Series 9, business files, circa 1965-1991, contains material that relates to Siskind's career as a photographer and artist. Included are Light Gallery exhibitions, print sales and loan receipts, and materials which resulted from his daily activities (e.g., travel, utility, automobile, property and investment records). Also included is a subseries containing accounts and correspondence regarding the institutionalization of Sidonie Siskind.

Series 10, memorabilia, 1969-1991, contains miscellaneous objects retained by Siskind for their personal value, including plaques, medals and academic robes.

Arrangement
This collection has been designated Archive Group AG30. The materials have been divided first into boxes and then into folders, thus, AG 30:2/1 indicates the first folder in the second box of the archive. The Siskind Archive has been organized according to the following outline:

Series 1: Correspondence
Subseries 1: Greeting cards
Subseries 2: General correspondence
Subseries 3: Selected correspondence

Series 2: Exhibition and auction files

Series 3: Writings

Series 4: Biographical files
  Subseries 1: Bibliographies and chronologies
  Subseries 2: Interviews
  Subseries 3: Awards
  Subseries 4: Other materials
  Subseries 5: Calendars
  Subseries 6: Audiovisual materials

Series 5: Activity files
  Subseries 1: Exhibitions curated by Siskind
  Subseries 2: Exhibitions/ contests juried by Siskind
  Subseries 3: Lectures
  Subseries 4: Memberships
  Subseries 5: Fellowship applications
  Subseries 6: Fellowship applications reviewed
  Subseries 7: Fellowship applications, miscellaneous
  Subseries 8: Teaching
  Subseries 9: Technical literature
  Subseries 10: Miscellaneous materials

Series 6: Photographic materials
  Subseries 1: Proof prints
  Subseries 2: Contact prints
  Subseries 3: Contact sheets
  Subseries 4: Negatives
  Subseries 5: Transparencies
  Subseries 6: Photomechanical reproduction materials
  Subseries 7: Photographs by other artists

Series 7: Publications files
  Subseries 1: Books by or about Siskind
  Subseries 2: Book design materials
  Subseries 3: Illustrative materials
  Subseries 4: Portfolios
  Subseries 5: Posters

Series 8: Personal Library
  Subseries 1: Books, complete issues
  Subseries 2: Book fragments
  Subseries 3: Clippings
  Subseries 4: Periodicals
  Subseries 5: Posters
Series 9: Business files
   Subseries 1: Misc. business files
   Subseries 2: Light Gallery files
   Subseries 3: Sidonie Siskind files

Series 10: Memorabilia

Appendix A: Negatives
Appendix B: Proof Prints
Appendix C: Portraits

Names and Subject Terms
Siskind, Aaron [http://vocab.getty.edu/ulan/500024299]

Restrictions

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

Conditions Governing Use
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
This collection was purchased by the Center for Creative Photography from Aaron Siskind in 1975. Over the years, Siskind sent many shipments of materials, sometimes amounting to as many as 6-8 boxes each year. After his death, a final shipment of 66 boxes arrived in June 1992. This acquisition contained the majority of his negatives in addition to some personal papers.

Separated Materials
Negatives have been isolated from the collection and are stored in cold storage for preservation. Please contact an archivist at least one week in advance if access is needed.

Related Materials
AG26, Miscellaneous Siskind Acquisitions, contains material related to AG30 for which the provenance is other than Aaron Siskind.
AG87, Carl Chiarenza Archive, contains correspondence and reference materials related to research on the Siskind monograph *Pleasures and Terrors*.

AG 141, Aaron Siskind Foundation collection

**Preferred Citation**


**Processing Information**

Revised May 1986.

**Container List**

**Series 1: Correspondence, 1947-1990**

Subseries 1: Greeting cards
Arranged chronologically. Extent: 1.75 linear feet.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Greeting cards, 1959-1976</td>
</tr>
<tr>
<td>2</td>
<td>Greeting cards, 1977-1980</td>
</tr>
<tr>
<td>3</td>
<td>Greeting cards, 1981-1982</td>
</tr>
<tr>
<td>4</td>
<td>Greeting cards, 1983-1985</td>
</tr>
<tr>
<td>5</td>
<td>Greeting cards, 1986-1987</td>
</tr>
<tr>
<td>7</td>
<td>Greeting cards and postcards, photographic</td>
</tr>
</tbody>
</table>

Subseries 2: General correspondence
Arranged chronologically. Extent: 3.5 linear feet.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>General correspondence, 1978-1985</td>
</tr>
<tr>
<td>9A</td>
<td>General correspondence, Misc 1970s-1990</td>
</tr>
<tr>
<td>10</td>
<td>General correspondence, 1986-90</td>
</tr>
<tr>
<td>10A, 10B</td>
<td>General correspondence with museums, galleries, and arts organizations, 1970s-early 1990s</td>
</tr>
</tbody>
</table>
Subseries 3: Selected correspondence
Arranged alphabetically by correspondent. Extent: 2.75 linear feet.

Box   Folder

11
Adams, Ansel, 1974-80
Adler, Jane, 1976
Agois, Mariella, 1977
American Civil Liberties Union, 1977-79
American Photographer, 1979-80
Antaeus - The Ecco Press, 1982
Antonelli, Roland, 1980
Apeiron Workshops, Inc., 1973
Aperture, 1969-82
Appel, Alfred, 1977
Arnheim, Rudolf, 1974
Art Institute of Chicago, 1971-84
Banish, Roslyn, 1970-90
Bard College, 1980-82
Barron, Susan & David, 1970-86
Barrow, Thomas, 1973-89
Barth, Miles, 1975
Baz, Douglas, 1973-85
Beard, Edward P., 1976
Bedno, Edward, 1974
Bell, Marvin, 1962
Bibliotheque Nationale, 1969-79
Bishop, Michael, 1971-87
Black Mountain College, 1971
Block, Gay, 1975-85
Blondeau, Barbara, 1967-70
Bloom, John, 1973-87
Bongé, Lyle & Shelley, 1978-84
Bosser, Howard, 1983
Boston University, 1979
Brandt, Isabella, 1971-90, [n.d.]
Bullock, Edna, 1975-82
Bullock, Lynn Harrington, 1990

12
California Palace of the Legion of Honor, 1947
Callahan, Harry, Eleanor & Barbara, 1967-90
Capa, Cornell, 1989
Caponigro, Paul, 1979-81
Carl Siembab Gallery, 1969-83
Carver, Norman F., 1974-76
Catskill Center for Photography, 1979-82
Center for Creative Photography, 1975-82

Center for Creative Photography, 1983-90
Center for Creative Photography: notes by Siskind about photographs in the collection, ca. 1976
Centro Internacional de Fotografia (Barcelona), 1979-80
Chermayeff, Catherine, [n.d.], 1976-77
Chermayeff, Ivan, 1974-90
Chiarenza, Carl, 1969-90
Chrysler Museum, 1978-79
Clergue, Lucien, 1984
Cohen, Alan, 1971-89
Coke, Van Deren, 1988
Coker, Nina, 1976
Coleman, Allan D., 1980
Columbia College (Chicago), 1971-76
Conference Board of Associated Research Councils, 1954
Conner, Linda, 1969-90
Cowin, Eileen, 1973-87
Crane, Barbara, 1979-90
Creative Film Foundation, 1954-59
Cunningham, Imogen, 1969
Dahl, Arthur H., 1987
Dater, Judy, 1975
David R. Godine, Publisher, 1979-80
DeCarava, Roy, [n.d.]
Il Diagramma, 1979-89
Duarte, Carlotta, 1976-90
Dunitz, Jay, 1982-89

Eastman Kodak Co., 1968-82
Eby, Lloyd, 1987
Edgar Stern Family Fund, 1962
Edgerton, Harold, 1986
Edinboro State College, 1977-80
Encyclopedia Britannica, 1972
Enos, Chris, 1986
Enyeart, James and Roxanne, 1979-83
Exchange National Bank of Chicago, 1968-79
Exposure, 1980
Fantozzi, Roberto, 1979-83
Farr, Fred, 1971-72
Fernandez, Anthony, 1974-90
Fertig, Ralph H., 1970-74
Fichter, Robert, 1972-78
Fogg Art Museum, 1972-88
Foto, 1977-78
Freedman, Jill, 1986-87
Freidus, Ralph, 1967-82
Friends of Photography, 1972-82
G. Ray Hawkins Gallery, 1984
Gagliani, Oliver, 1972-75
Gassan, Arnold, 1972
Gee, Helen, 1978
George Eastman House, 1956-89
Gersh, Stephen, 1974-75
Gibson, Ralph, 1977-79
Gilbert, Arnold, 1972
Gittleman, Len, 1978
Golden, Judith, 1978
Gorse, Naomi Sawleson, 1987
Greater Philadelphia Cultural Alliance, 1976
Green, Jonathan, 1972-83
Greenough, Sarah, 1973
Grundberg, Andy, 1987-1988
Gwathmey, Rosalie, 1949
Hallmark Cards, Inc., 1988
Hare, Billy and Pablo, 1978-90
Harry N. Abrams, Inc., 1971-83
Haveman, Josepha, 1970-84
Heinecken, Robert, 1970-74
Holland, Bud C., 1973
Horizon Press, 1968-82
Illinois Institute of Technology, 1968-81
Image Circle, 1969-73
Institute of Design, 1988
International Center of Photography, 1975-87
Jachna, Joseph, 1968-87
Janiak, Larry, 1974-90
Janis, Eugenia Parry, 1988-89
Jargon Society, 1969-83
JEB Gallery (Providence, R.I.), 1979-83
Jenkins, William and Barbara, 1975
Johnson, William, 1980-84
Jones, Harold, [n.d.], 1970-72
Jones, Pirkle, 1976-83
Josephson, Ken, 1972-86
Kayafas, Gus, Arlette, Peter & Aaron, 1977-90
Kolias, Nick, 1968-72
Kostiner, Lewis & Ed, 1972-89
Kowal, Cal, [n.d.], 1972-88
Kozeman, Myron, 1987
Krasnof, Mark, 1974-83

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La Rosa, Fernando, 1977-79
Lamb, Tom & Vicki, 1979-90
Lambert, Phyllis, 1971-83
Larson, William, 1970-83
Len Harnett Archival Products, 1979
Lewis, Golda, 1968-90
Liebling, Jerome, [n.d.]
Light Gallery, 1972-89
Logan, John, 1967-80
Los Angeles County Museum of Art, 1971-87
Lyons, Nathan, 1969

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Malcolm Grear Designers, 1973-83
MacGill, Peter, 1989
MacNeil, Wendy Snyder, 1975-84
Mark, Mary Ellen, 1988-90
Marquis, Max, 1970
Massachusetts Institute of Technology, 1967-80
Maurer, Neil, 1975-86
Mayer, Grace, 1969-88
McCarthy, Eugene, 1968
Menschel, Richard & Ronay, 1974-89
Menschel, Robert & Joyce, 1977-89
Mertin, Roger, 1969-89
Metzker, Ray, 1971-90
Mies Van der Rohe, 1971
Miller, Laurence, 1981-82
Minneapolis College of Art and Design, 1972
Modern Photography, 1971-76
Moers, Dennis, [n.d.], 1975-87
Moore, Raymond & Mary, 1970-88
Morgan, Barbara, 1975
Morgan, William, 1973-74
Musee d'Arles, 1979
Museum of Contemporary Art (Chicago), 1976
Museum of Fine Arts Houston, 1975-88
Museum of Modern Art (New York), 1968-90
Museum of Modern Art (Oxford), 1978-79
Namuth, Hans, 1984
National Endowment for the Arts, 1974-79
National Gallery of Canada, 1969-80
National Geographic, 1971-72
Neimanas, Joyce, 1969-86
Nettles, Bea, [n.d.]

New York Graphic Society, 1980-83
Newhall, Beaumont, 1971
Newhall, Nancy, 1967-68
Newman, Arnold, 1976-81
Nickel, Richard, 1968-77
Noel, Philip W., 1976
Northern Virginia Community College, 1979
Northwestern University, 1972
Notz, Craven, Penner, Maloney & Price, 1968
Ohio University (Athens), 1988
Olson, Diana, 1975-90, [n.d.]
Optica, 1979-80
Orkin, Ruth, 1975
Palm Press, Inc., 1983-90
Pare, Richard, 1968-88
Parker, Ray, 1981-83
Pastor, Suzanne, 1979-83
Pennsylvania State University, 1979-80
Philadelphia College of Art, 1967-76
Philadelphia Museum of Art, 1969-76
Phoenix Art Museum, 1980
Photographer's Gallery (London), 1982
Photographer's Gallery (Australia), 1981-82
Photographic Resource Center, 1981-87
Photographic Studies Workshop, 1969
Poetry Society of America, 1988
Polaroid Corporation, 1974-83
*Popular Photography*, 1971-79
Pratt, Davis, 1972-90
Prince, Doug, [n.d.], 1971-85
Princeton University, 1979-89
Q.E.D., 1990
Raeburn, Ben, 1980
Rencontres Internationales de la Photographie, 1979
Rice University, 1976
R.I.S.D., 1969-90
R.I.S.D. Museum of Art, 1971-90
Richard Feigen Gallery, 1968
Richard Gray Gallery, 1971
Rothstein, Arthur, 1985
Ruffner, Jim, 1974-90

St. Germain, Fernand J., 1976
San Francisco Art Institute, 1969-76
San Francisco Museum of Art, 1967-68
San Francisco Museum of Modern Art, 1980-83
San Francisco State College, 1972
Santos, Tony, [n.d.], 1975-82
Savage, Naomi, 1971-72
Schomers, Irene, 1967-83
School of the Art Institute of Chicago, 1968-76
Schorre, Charles, 1968-83
Schumaker, Mary, Byron, & Family, [n.d.], 1974-77
Schwartz, K., 1974
Seagram & Sons, Inc., 1978
Sesto, Carl, 1976
Shaw, Lauren, 1977
Siegal, Arthur, 1974-79
Siegal, Irene & Family, 1968-86
Sinsabaugh, Art, 1969-83
Siskind, Aaron, 1968-71
Siskind, Caroline, 1971-74
Siskind Family
Skidmore, Owings & Merrill, Architects, 1971-82
Sloan-Theodore, Lynn, [n.d.], 1975-76
Smith, Henry Holmes, 1973
Smith, Keith, 1969-84
Smith, Luther, 1977
Smith, Michael, 1975-76
Smith, Ted, 1987
Smithsonian Institution, 1968-82
Snitzer, Herb, 1976-90
Snitzer, Sigrid, 1980-90

Society for Photographic Education, 1968-87
Sommer, Frances, 1970
Sonneman, Eve, [n.d.]
Spencer, Cathy, 1967-80
Steichen, Edward, 1969
Steiner, Ralph, [n.d.], 1977
Sterling, Joe & Shirley, 1977-89
Suddeth, Toy Frances, 1982-89
Swedlund, Charles, 1971-86
Taussig, Arthur, 1976
Teller, Walter, Jane & Family, 1970-90
Time-Life, Inc., 1968-74
Traub, Charles, Mary & Family, 1971-90
Traube, Alex, 1977-83
Traub, David, 1980-82
Travis, David, 1975-76
Troup, Henry, [n.d.], 1973-86
Tucker, Anne, [n.d.], 1973-89
Tucker, Kay, 1968-88
Turner, Peter, 1978-81

Uelmann, Jerry, 1969-76
United States Dept. of the Interior, 1971
United States Dept. of State, 1968-72
United States Information Agency, 1974
University of California (Berkeley), 1969-72
University of California (Los Angeles), 1968-80
University of California (Santa Cruz), 1974
University of California Press (Berkeley), 1980
University of Chicago, 1974-75
University of Hawaii (Manoa), [n.d.], 1980
University of Illinois (Urbana-Champaign), 1979-89
University of Louisville, 1970-74
University of Nebraska (Lincoln), 1969
University of New Mexico (Albuquerque), 1974-80
University of Rhode Island (Kingston), 1979
University of Texas at Dallas, 1978
Upton, John D., 1973-76
Van Abbemuseum Eindhoven, [n.d.], 1972
Van Vleck, David, Jr., [n.d.], 1974-89
Van Vleck, Eunice, [n.d.], 1987-89
Vestal, David, 1971-90
Vinaver, Georges, Rocio, & Naoli, 1972-90
Vinaver, Martin, 1981-86
Vinaver, Michel, 1982
Virginia Museum, 1975
Vision Gallery, 1976
Visual Studies Workshop, 1971-90
Walker, Todd, 1971-89
Washington Gallery of Modern Art, 1967-68
Weber, Hugo, 1968
Welpott, Jack, 1976-83
Weston, Brett, 1976
The White House, 1969
White, Minor, 1968-72
Whitney Museum of American Art, 1975-82
Williams, Jonathan, 1967-90
Winningham, Geoff, 1968-79
Witkin Gallery, 1976-90
Wolcott, Marion Post, 1983
Wolf, Sylvia, [n.d.], 1986-90
Yale University, 1972-76
Yamin, Leo, 1968
Yates, Sidney R., 1970
Yavno, Max, 1978
Zabriskie Gallery, 1976-90
Zuzunaga, Mariano, 1977-86

21A

“Friends and Others, A – L”
Agois, Marielle, 1979 and undated
Alcopley, 1963-1978
Alterio, Brian, 1979
Aronson, Jerry, 1978-1979 & undated
Baker, Jim, 1985
Ballerini, Luigi, 1986 & undated
Banish, Roslyn & Paul Epstein, 1974-1986
Barron, Susan, 1984-1987
Baz, Doug, 1984-1986
Becker, Howard, 1974-1975 & undated
Beiser, Ann, 1985-1989
Bishop, Michael, 1978
Block, Gay, 1986-1989
Bratnober, 1976 & undated
Brown, David, 1988-1989
Callahan, Harry, 1978-1986
Campbell, Nancy, 1985-1987 & undated
Carver, Norm & Joan, 1983
Chasanoff, Allan, 1988
Chiarenza, Carl (1 of 2), 1962-1990
Chiarenza, Carl (2 of 2), undated
Carl’s Book, undated
Children-Families, 1984-1991 & undated
Conner, Linda, 1972-1990 & undated
Cowin, Eileen, undated
Crane, Barbara, 1970-1983
Dailey, Alma, undated
Dana, Eugene, 1980-1985
Dater, Judy & Jack Welpott, 1975 & undated
de Kooning, undated
De Palma, Gary, undated
Drapkin, Dr. Robert, 1988
Duarte, Sister Carlota, 1988-1990 & undated
Engel, Morris, 1939
Enyeart, James, 1984 & undated
Evans, Walker, undated
Fantozzi, Roberto, 1980-1989 & undated
Fleishman, Dave, 1986-1989 & undated
Fontana, Franco, 1980-1981 & undated
Freedman, Jill, 1984-1985 & undated
Gidal, Tim, 1978 & undated
Gittleman, Len, 1986 & undated
Goldowsky, Barbara, 1978-1983
Goldsmith, Myron, 1969-1972 & undated
Grear, Malcolm & Clarisse, undated
Greenfield, Jerry, 1973
Hale, Steve, undated
Hare, Billy & Margot, 1983-1986 & undated
Heyl, Kurt, undated
Hill, Ron, 1983
 Hyde, Scott, undated
Jachna, Joe, 1974-1989 & undated
Janiak, Larry, 1988-1989
Jansen, Catherine, 1990 & undated
Johnson, William, undated
Jones, Harold, undated
Josephson, Ken, undated
Simpson, Kalisher, undated
Katz, Brian, undated
Katz, David, undated
Kazakoff, Rafaello, 1987
Keck, Hardu, undated
Keller, Gabrielle & George Peet, 1988-1989
Kline, Franz, 1975-1977 & undated
Kostiner, Anne & Lewis, 1984-1989 & undated
Kowal, Carl, 1983-1987 & undated
Krastof, Mark, 1981-1984 & undated
Krich, Toby, John & Aron, 1983-1984 & undated
Larson, Bill & Catherine Jansen, 1975-1988 & undated
Leonard, Joanne, 1974 & undated
Lewis, Golda, 1970-1987 & undated
Logan, John, 1974-1983 & undated
Lyons, Joan, undated

“Friends & Others, M-Z”
Mancini, Salvatore, undated
Means, Amanda, 1983-1984
Menschel, Robert & Joyce, Richard & Ronay [?], 1976-1982 & undated
Metzger, Ray, 1984 & undated
Metz, Gary, undated
Moers, Denny, 1981
Mosher, Robert, 1972-1976
Murphy, Michaela, 1981-1988
Neaman, Judith, 1987 & undated
Neuai, Andrew & Lucia, 1975-1976 & undated
Nickel, Richard, (1 of 2) 1968-1974
Nickel, Richard, (2 of 2) 1975-1987 & undated
O’Neill, Peter, 1984
Pare, Richard & Hyun, 1985-1986 & undated
Pastor, Suzanne, 1980-1990 & undated
Peru, 1974
Peterkin, Ruth, 1987
Phillips, Jennifer, 1989 & undated
Plowden, David, 1970-1971
Porett, Thomas, 1971-1984 & undated
Pratt, Davis, 1980-1988 & undated
Prince, Doug & Becky, 1980-1988
Rantoul, Neil, 1980
Raymo, Jim, 1974
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Box X

**Series 2: Exhibition and auction files, 1939-1990**

Subseries 1: Exhibitions of work by Siskind

Note: An asterisk (*) by the entry indicates that only an announcement is contained in the file. For exhibition correspondence, *see* Correspondence files. Arranged chronologically. Extent: 1.25 linear feet.

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Lima, Peru. Galeria Rama Dorada, 12-23 May [n.d.] (*)
Minneapolis, MN. Westbank Gallery, 6 Feb.-3 Mar. [n.d.] (*)
New York, NY. Light Gallery, 7 May-(?) [n.d.]
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**1939 - 1951:**
New York, NY. Photo League, 8-21 May 1939 (*)
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1965 - 1967:
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Claremont, CA. Pomona College Gallery, 11 Mar.-21 May 1965 (*)
Rochester, NY. George Eastman House, 26 Mar.-21 May 1965
New York, NY. Museum of Modern Art, 5 May-27 June 1965
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Chicago, IL.  Richard Gray Gallery, July 1971
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Chicago, IL.  Metropolitan Structures, 6-21 Apr. 1972
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Cambridge, MA.  Harvard University, 18 June 1972
Providence, RI.  Rhode Island School of Design, 21 Sept.-22 Oct. 1972
Berkeley, CA.  The Image Circle & Photography and Film Center West
Photographic Print Auction and Sale, 2 Dec. 1972 [auction] (*)

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Sacramento, CA. Crocker Art Museum, 4 Feb.-5 Mar. 1978
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Stockholm, Sweden. Moderna Museet Fotografiska Museet, 1 Apr.-10 Sept. 1978
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Norfolk, VA. Chrysler Museum, 16 Nov. 1978-14 Jan. 1979 (*)
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Lima, Peru. Secuencia Fotogaleria, Feb. 1979
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Amarillo, TX. Amarillo Art Center, 18 Apr.-20 May 1979
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Syracuse, NY. Syracuse University Lubin House, 4 Dec. 1979-1 Feb. 1980

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New York, NY. Light Gallery, 1980
Newport Beach, CA. Susan Spiritus Gallery, 16 Feb.-22 Mar. 1980 (*)
Providence, RI. JEB Gallery, 12 Mar.-12 Apr. 1980
Boston, MA. Vision Gallery, 1-23 Apr. 1980 (*)
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Houston, TX. Houston Center for Photography, 8 Jan.-15 Feb. 1983 (*)
Boston, MA. Vision Gallery, 21 Feb.-22 Mar. 1983
New York, NY. Susan Harder Gallery, 24 May-30 June 1983 (*)
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Providence, RI. RISD Museum of Art, 7 Mar.-27 Apr. 1986
Dallas, TX. Allen Street Gallery, 23 May-29 June 1986 (*)
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Boston, MA. The Two Collection, 1 June 1986 [auction]
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Los Angeles, CA. Los Angeles County Museum of Art, Sept. 25-Nov. 16 1986
New York, NY. The Whitney at Equitable Center, 29 Jan.-8 Apr. 1987
New York, NY. Light Gallery, 11 Apr.-16 May 1987 (*)
Woodstock, NY. Catskill Center for Photography, 25 Apr.-26 May 1987 (*)
Charlotte, NC. The Light Factory Gallery, 1-30 May 1987
Boston, MA. Photographic Resource Center, 7 May-7 June 1987 (*)
Littleton, MA. Palm Press Gallery, 23 May-3 July 1987 (*)
Tiverton, RI. Virginia Lynch Gallery, 27 June-17 July 1987 (*)
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Louisville, KY. J.B. Speed Art Museum, 10 Dec. 1987-7 Feb. 1988
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Washington, D.C. National Gallery of Art, 4 May- (?) 1989
Minneapolis, MN. The Minneapolis Institute of Arts, 13 May-9 July 1989
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Baltimore, MD. Baltimore Museum of Art, 16 Sept.- (?) 1989 (*)
Providence, RI. RISD Museum of Art, 22 Sept.-12 Nov. 1989
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San Francisco, CA. Michael Shapiro Gallery, 1 Nov.-8 Dec. 1990 (*)
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Subseries 1: Exhibitions of work by other artists
Arranged chronologically. Extent: 3 linear feet.

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27B   Miscellaneous exhibition announcements, 1980-1989

Series 3: Writings, 1924-1960

Subseries 1: Poetry
Arranged chronologically. Extent: 0.25 linear feet.

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28 1  [Misc. poetry], 23 types pages, manuscript, circa 1924-1927
    2  [Misc. poetry], 51 typed pages, manuscript, ca. 1925-27
    3  [Misc. poetry], 8 typed pages, manuscript, ca. 1925-27.
    4  "Poems 1925-27," 65 typed pages, autographed manuscript, 1925-27
    5  "Poems 1925-7," 18 typed pages, autographed manuscript, 1925-27
    6  The Lavender, Vol. IV, no. 2, June 1926. Literary journal of the College of
        the City of New York
    7  [Untitled verse after the yiddish of Bertha Kling], 3 pages on 2 leaves, 21
        Sept. 1926
    8  [Untitled verse], 2 envelopes, 1928
    9  The Lavender, Vol. VII, no. 2, Jan. 1929, literary journal of the College of
        the City of New York [No publication by Siskind is included in this
        issue]

Subseries 2: Other writings
Arranged chronologically. Extent: 0.25 linear feet.
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**Series 4: Biographical materials, 1926-1990**

Subseries 1: Bibliographies and chronologies
Arranged alphabetically. Extent: 0.25 linear feet.

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<td>Misc. bibliographies, [n.d.]</td>
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<td>Biographical data, ca. 1950</td>
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<td>Misc. chronologies, [n.d.]</td>
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Subseries 2: Interviews
Arranged chronologically. Extent: 0.25 linear feet.

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<td>&quot;Interview with Aaron Siskind&quot; by Bill Kimball, 20 Nov. 1973</td>
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"Conversation between Aaron Siskind and Diana Johnson" by Diana Johnson, 1978. [draft of interview published in *Spaces* 64:4]


"Aaron Siskind's Interview" by David Howard, 1981
["Transcription of Class Session with Aaron Siskind"], Columbia College, Chicago, 29 Nov. 1982. [draft of interview published in *Columbia* 1, 1983].

"Aaron Siskind," *Columbia 1. Photography Interviews: Columbia*, Photography Department, Columbia College, Chicago, 1983. [see also AG30:35 for original audio tape].


"Cinquant'anni di Fotografia. Incontro con Aaron Siskind" by Antonio Ria. *Linea d'Ombra*, 2:8 (Feb. 1985)


"Aaron Siskind Keeps His Work and Life in Focus," *The Evening Times*, Pawtucket, R.I., 15 June 1990

Subseries 3: Awards
Arranged chronologically. Extent: 0.25 linear feet.

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<tr>
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| 30  | United States Department of State Certificate, n.d.  
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Art Director's Club, The One Show/Merit Award, ca. 1975  
United States Information Agency, Certificate of Participation, 1977  
Honorary Doctorate of Fine Arts, Northwestern University, 14 June 1980  
Honorary Degree, Rhode Island School of Design, 23 May 1981 |
Honorary Doctorate of Fine Arts, Bard College, 30 May 1981
Rhode Island Governor’s Art Award, 1983
Honorary Doctorate of Fine Arts, The Maryland Institute, 1984
Certificate in Recognition of Outstanding Service to the Cause of Human Rights, Southern Poverty Law Center, 1984

30A  Brandeis University Creative Arts Award, 1988
Rhode Island State Council of the Arts, 1983

Subseries 4: Other materials
Arranged alphabetically. Extent: 0.25 linear feet.

Box  Folder
31  Address books, notebooks, n.d.
Children’s art, n.d.
Drawing of Siskind by unidentified artist, [n.d.]
Exhibition announcements, "Aaron Siskind Photographed." Silver Bullet Gallery, Providence, R.I., 5-25 Nov., [n.d.]
Graduation Announcement, City College of New York, June 1926
Letterhead, [n.d.]
Passports
Poems on Aaron Siskind's Photographs, n.a., [n.d.]
Portrait of Siskind by Mike Mandel, 1975.
Portrait of Siskind by Charles Schorre in Artist's Handbook, 1983
Portrait of Siskind by Jack Welpott, photocopy, ca. 1981
Last Will and Testament, 1984

31A  Unidentified guest book, [n.d.]
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Birth (1903) and marriage certificates, 1952, 1958
Photographer novelty cards
Ping pong ball with image and greeting
Misc. 2 ¼ negatives

32  Scrapbook, ca. 1947-65

Subseries 5: Calendars
Arranged chronologically. Extent: 0.50 linear feet.
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Subseries 6: Audiovisual materials
Arranged chronologically. Extent: 1.5 linear feet.

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<td>[&quot;Tape on Photo League&quot;], reel-to-reel audio tape, 50 minutes, [n.d.]</td>
</tr>
<tr>
<td></td>
<td>[listening copy on cassette available]</td>
</tr>
<tr>
<td></td>
<td>[listening copy on CD available]</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Aaron Siskind Photographer&quot;, by C.E. Slack, reel-to-reel audio tape, 20 minutes, University of Iowa, 1972 [listening copy on CD available]</td>
</tr>
<tr>
<td>7</td>
<td>[&quot;Aaron Siskind Psychiatric Profile&quot;] interview by Kit Schwartz. Audio cassette. 61 minutes. Providence, Rhode Island, 28 Sept. 1974 [listening copy on CD available]</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Contemporary Artists at Work: Photographers&quot; by Daniel de Wilde for Harcourt Brace Jovanovich Films. Two film strips and two audio cassettes, 17 minutes each cassette, 1979</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Interviewing Mr. Aaron Siskind for The Voice of America&quot; by Francisco Pardo de Zela. Reel-to-reel audio tape. 12 minutes. Lima, Peru, 1 Feb. 1979 [listening copy on CD available]</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Aaron Siskind&quot; by Ted Haimes for the Checkerboard Foundation, Inc. 16mm film, 1981</td>
</tr>
<tr>
<td>11</td>
<td>[Untitled. Aaron Siskind speaking to the History of Photography Class, Columbia College]. Two audio microcassettes. 60 minutes per cassette. Columbia College, Chicago, IL. 29 Nov. 1982. [see also AG30:29 for transcript] [listening copy on CD available]</td>
</tr>
<tr>
<td>12</td>
<td>&quot;Photoprofiles: Aaron Siskind&quot; by Images Productions. Video cassette. Cincinnati, Ohio, 1985</td>
</tr>
<tr>
<td>13</td>
<td>&quot;Aaron Siskind Exhibition Interview&quot; interview by Nancy Polinsky of WQED Television. Video cassette. 93 minutes. Pittsburgh, PA. 27</td>
</tr>
</tbody>
</table>
Aug. 1989 [see AG30:27 for corresponding exhibition information] [viewing copy on VHS available]

Index of Tapes Duplicated

COPY TAPE 1

35  2  ["Tape on Photo League"]. Reel-to-reel audio tape. 50 minutes, [n.d.]

Discusses the motivations that led him to join the Photo League. Describes meeting with Walker Evans to petition Evans to exhibit at the Photo League. Discusses the organization of the Feature Group and the Group's early membership. Discusses his own philosophies on communism and socialism. Describes his interactions with the larger communist party of New York. Discusses the denouncement of *Tabernacle City* by the members of the Photo League. Discusses his ideological battles with Sid Grossman and other members. Discusses a class given by Paul Strand at the Photo League and a subsequent exhibition of Strand's work attended by Siskind and Art Siegel. Briefly discusses his time rooming with Max Yavno. [listening copy on CD available]

COPY TAPE 2


Discusses introduction to photography and his association with the Photo League. Discusses what work by other photographers he was familiar with during the 1930s. Discusses reasons for his dissatisfaction with the Photo League. Discusses his work on *Tabernacle City*. Discusses his aesthetic concern with formal elements, an ongoing interest in pure form, and the work with organic forms that led to early abstractions. Discusses his first work in Gloucester. Discusses how his work developed from the "documentary" and the concepts and philosophies behind his photographs. Describes the changes in his perceptions that resulted in *The Pleasures and Terrors of Levitation*. Discusses his interest in anthropomorphizing forms and creating images that maintain their mystery.

COPY TAPE 3

COPY TAPE 4: Side 1


Discusses his introduction to photography and association with the Photo League. Discusses his work on Tabernacle City. Discusses the work with organic forms that led to early abstractions and his first work in Gloucester. [listening copy on CD available]

COPY TAPE 4: Side 2

"Interviewing Mr. Aaron Siskind for The Voice of CounterAmerica" by Francisco Pardo de Zela. Reel-to-reel 000-223 audio tape. 12 minutes. Lima, Peru, 1 Feb. 1979

Interview of approximately seven minutes conducted in English discusses acceptance of photo within the arts in the United States. Discusses Siskind's views on contemporary photography in Peru. Followed by interview in Spanish of Guillermo [{?}], Peruvian art commentator, who discusses history and importance of Siskind's work. [listening copy on CD available]

"Aaron Siskind Photographer" by C.E. Slack. CounterReel-to-reel audio tape. 20 minutes. University of Iowa, 1972

Audio generated for slide presentation. Slides unidentified. Contains brief introduction to Siskind's work then technical information for the slide operator. [listening copy on CD available]

COPY TAPE 5

["Aaron Siskind Psychiatric Profile"] interview by Kit Schwartz. Audio cassette. 61 minutes. Providence, Rhode Island, 28 Sept. 1974

This tape does not provide a psychological analysis or profile of Siskind by the interviewer. Rather, Siskind reminisces on the highlights of his childhood and the circumstances that led to his becoming a teacher of photography. Siskind discusses his feelings of loneliness, what makes him depressed, when he is unhappy, and the things in life that give him the greatest pleasure. [listening copy on CD available]
**Series 5: Activity files, 1939-1990**

Subseries 1: Exhibitions curated by Siskind
Arranged chronologically. Extent: 0.25 linear feet.

Box   Folder


Subseries 2: Exhibitions/contests juried by Siskind
Arranged chronologically. Extent: 0.25 linear feet.

Box   Folder

36   Orlando, FL. The Lock Haven Art Center. *Winter Park Sidewalk Art Festival*, [n.d.]

   Bloomington, IN. Indiana University. *The Big Ten Photo Contest*, 1954

   Notre Dame, IN. St. Mary's College. *The Artist-Photographer in Indiana*, 1973

   Mystic, CT. The Mystic Art Association. *Mystic Photo Five*, 1983

Subseries 3: Lectures
Arranged chronologically. Extent: 0.25 linear feet.

Box   Folder


   Milwaukee, WI. Milwaukee Art Center. [Untitled]. 10 Dec. 1971. (*)

   Providence, RI. Camera Club of Providence [Untitled]. 19 Mar. 1973 (*)

   Chicago, IL. Columbia College and the Museum of Contemporary Arts.


   San Francisco, CA. San Francisco Art Institute. [Untitled]. 17 June 1975


   Boston, MA. The School of the Museum of Fine Arts. [Untitled commencement address]. 23 May 1986
Subseries 4: Memberships
Arranged chronologically. Extent: 0.25 linear feet.

Box  Folder
36  
  National Society of Literature and the Arts, n.d.
  Photo League; Feature Group correspondence, ca. 1939
  Photo League; Feature Group work assignments, ca. 1939-40
  Photo League; meeting minutes, ca. 1939-40
  Photo League; typed meeting minutes, ca. 1939-40
  Photo League; *Photo Notes*, 1939-48
  Photo League; Index to *Photo Notes*, 1940-50
  Photo League; Advertisement in *Camera Craft*, 1940
  American Association of University Professors, 1975
  The President's Club of the University of Arizona, 1979-84
  Society for Photographic Education, 1984-90
  Automobile Club of Rhode Island, 1983-85
  International Center of Photography, 1984
  American Civil Liberties Union, 1985-86
  Mental Health Association, 1986-87
  Amnesty International, 1987

Subseries 5: Fellowship applications
Arranged chronologically. Extent: 0.25 linear feet.

Box  Folder
37  
  [Unidentified Museum Fellowship Letter, draft one], ca. 1945-50
  [Unidentified Museum Fellowship Letter, draft two], ca. 1945-50
  Guggenheim Fellowship application, ca. 1951
  Fulbright Fellowship application, 1954
  Guggenheim Fellowship application, 1954
  Guggenheim Fellowship application, 1955
  Guggenheim Fellowship application, 1958
  Guggenheim Fellowship application, 1959
  Guggenheim Fellowship application, 1960
  Guggenheim Fellowship application, 1962
  Guggenheim Fellowship application, 1965

Subseries 6: Fellowship applications reviewed
Arranged chronologically. Extent: 0.25 linear feet.

Box  Folder
37  
  Guggenheim Fellowship applications reviewed, 1969-1990
National Endowment for the Humanities research grants, 1977
Rhode Island State Council on the Arts Governor’s Arts Award, 1986

Subseries 7: Fellowship applications miscellaneous
Arranged chronologically. Extent: 0.25 linear feet.

Box Folder

    National Endowment for the Arts Challenge Grant Guidelines, 1977

Subseries 8: Teaching
Arranged chronologically. Extent: 0.25 linear feet.

Box Folder

38  Rhode Island School of Design press release announcing permanent position, 1971
    San Francisco Art Institute summer teaching contract, 1975

Subseries 9: Technical Literature
Arranged alphabetically. Extent: 0.25 linear feet.

Box Folder

38  Anna Press slide sets
    East Street Gallery photographic equipment
    Ilford
    Kodak "C" Print display information
    Len Hartnett Archival Products
    McDougal, Littell, & Co. Textbooks
    Palm Press, Inc. Harold Edgerton Portfolio
    Photo Systems Inc. Reflex Camera
    Portland Photographics Cibachrome Printing

Subseries 10: Miscellaneous materials
Arranged alphabetically. Extent: 0.5 linear feet.

Box Folder

38  Allan, Walter. Article from The Post, 1976
    Belcher, Max. Article by Rodger Kingston on "Belcher and the History of Architectural Documentary Photography"
    Blondeau, Barbara. Misc. articles on Blondeau
    Construction of the Aaron Siskind Center for Photography, RISD Museum of Art, 1984-85
Dunitz, Jay. Article from *The Cincinnati Enquirer*, 1987

History of photography timeline

Honored guest at the exhibition *For Kids' Sake*, Photographic Resource Center, Boston, 6 Nov. 1985

Honored guest at the dedication of the Center for Creative Photography, University of Arizona, Tucson, 10 Feb. 1989

Jachna, Joseph. Misc. articles on Jachna and curriculum vitae

Josephson, Kenneth. Misc. articles on Josephson


Exhibition statement and print list from the "Welcome to N.Y.C." Gallery

Larson, William. Misc. articles on Larson, curriculum vitae and personal statement

Logan, John. Poem titled "On a Photograph by Aaron Siskind," 1960

McIntosh, Bill. Misc. portraits by McIntosh and information on an opening of his work at the International Photography Hall of Fame

Moore, Raymond. Article from *Creative Camera*, 1988

Pace Maker Manual, Cordis Corporation

Participant in The Congress for Creative America, Greater Philadelphia Cultural Alliance, 1976  [see also AG30:36]

Presenter of Honorary Degree to Roy De Carava, Commencement Exercises, RISD, 1 June 1985

Townley, Hugh. Exhibition announcement and party invitation. [see also AG30:29]

**Series 6: Photographic materials,**

Subseries 1: Proof prints

Note: boxes with a P# are proof print boxes created by Siskind. All P# prints are 8x10 except where noted. See Appendix B for detailed inventory of proof prints. Arranged by subject. Extent: 1 linear foot.

<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
</tr>
</thead>
<tbody>
<tr>
<td>39</td>
<td>Gelatin silver proof prints; misc.; n.d., 1941-1950</td>
</tr>
<tr>
<td>40</td>
<td>Gelatin silver proof prints; Misc., 1951-53</td>
</tr>
<tr>
<td>41</td>
<td>Gelatin silver proof prints; Chicago, 1951-60</td>
</tr>
<tr>
<td>42</td>
<td>Gelatin silver proof prints; Divers, 1953-56</td>
</tr>
<tr>
<td>P1 – P135</td>
<td>Proof prints [see Appendix B for detailed inventory]</td>
</tr>
</tbody>
</table>
Subseries 2: Contact prints
Note: Harlem Document contact prints made by Michaela Murphy under the direct supervision of Aaron Siskind and Charles Traub. The Aaron Siskind negatives at GEH of Harlem Document were borrowed for this project. Arranged by subject. Extent: 1.5 linear feet.

Box Folder

43 Contact prints; Harlem Document, circa 1980
Contact print; New York 2, 1951/1971

43 7 contact sheets used in the 75th Anniversary Portfolio

Subseries 3: Negatives
Note: The 4x5 and 5x7 negatives were placed in eleven archival boxes in the exact order maintained by Siskind and his staff. Original negative enclosures were discarded after the information was transferred to new sleeves. Only enclosures with Siskind’s handwriting were retained. 4x5 inch negative enclosures with inscriptions in Siskind’s hand and in the handwriting of his staff assistants. Boxes 136 – 154 are mostly 2 ¼” and 35mm negatives that were previously stored in plastic sleeves and folders within a filing cabinet. These materials were reho used into archival paper sleeves and boxes in 2019. See Appendix A for detailed inventory of negatives.

Box Folder

43 19 negatives used in the 75th Anniversary Portfolio
80 - 100 4x5” negatives [see Appendix A for detailed inventory of negatives]
101 – 103 5x7” negatives [see Appendix A for detailed inventory of negatives]
136 – 154 2 ¼” and 35mm negatives [see Appendix A for detailed inventory]
155 35mm negatives [rehoused from 3-ring binder into paper sleeves, box]

Subseries 4: Transparencies
Note: arranged by subject.

Box Folder

43 29 slides of work by Siskind, n.d.
34 slides of work by Siskind taken by C.E. Slack, February 1972

Subseries 5: Portraits
Note: Portraits from the 1930s to 1980s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Includes contact sheets, color photos, and black and white photographs. It includes both self-portraits and portraits taken by other people. See appendix C for detailed inventory on portraits. Arranged by subject.

Box Folder

104 – 108 Self-portraits and portraits taken by other people [see Appendix C for detailed inventory]
Subseries 6: Photomechanical reproduction materials
Note: arranged by subject.

Box Folder

43 Printing plate for *Gloucester 44* used for exhibition at Egan Gallery, New York, 1947
Photostat of image from series of *Pleasures and Terrors of Levitation*, salt print, [1954(?)]

Subseries 7: Photographs by other photographers
Note: arranged by subject.

Box Folder

43 Jones, Harold. Photographs of Siskind’s birthday party, 1976
Unidentified photographer. [Street scene with sign, possibly Peru, n.d.]

Subseries 8: Mural-sized prints

Box Folder

109 “Pleasures and Terrors”
110 Seaweed
111 [Horse detail]
112 – 118 Abstract photography

Subseries 9: Other photographic materials

Box Folder

119 Miscellaneous Miscellaneous black and white photographic materials by Siskind and others
Negatives (2 ¼, 4 x 5, 8 x 10 internegatives), 2 ¼ contact sheets, study prints, 35mm slides

120 Miscellaneous color negatives (2 ¼, 4 x 5, 8 x 10 internegatives), 35mm slides, and 5 x 7 snapshots

121 Miscellaneous 11 x 14 black and white & color study prints

122 Color Polaroids of Siskind and others

123 35mm slides of student work
**Series 7: Publication files, circa 1939-1990**

**Subseries 1: Books by or about Siskind**

**Box** **Folder**

44    Rosenberg, Harold. *Aaron Siskind Photographs*, 1959  [prospectus, review, and photocopy of introduction]


      Lyons, Nathan, ed. *Aaron Siskind Photographer*, 1965

      Lyons, Nathan, ed. *Aaron Siskind Photographer*, 1965  [reviews]


      Chiarenza, Carl. *Aaron Siskind, Pleasures and Terrors*, 1983

      Chiarenza, Carl. *Aaron Siskind, Pleasures and Terrors*, 1983  [reviews]


**Subseries 2: Book design materials**
Arranged chronologically. Extent: 6 linear foot.

**Box** **Folder**

45    *Beans and Bacon*, ca. 1939 [manuscript; rejection correspondence; reproduction prints]

46    *Places*, ca. 1976 [book dummy; first repro. galley; manuscript; mechanicals; miscellaneous materials; proof prints; reproduction prints]

47    *Harlem Document*, 1981 [manuscript, revised draft; manuscript, final version; proof prints; miscellaneous related material]

      *Harlem Document*, reprint, 1990 [Introduction]

48    *Pleasures and Terrors*, 1983 [manuscript, early draft titled "Terrors and Pleasures"]

49    *Pleasures and Terrors*, 1983 [manuscript, edited version; Chapters 1-6; manuscript, edited version; notes; plate list; Chiarenza's resume]

50    *Pleasures and Terrors*, 1983 [preliminary binding dummy; formatted paste-up sheets; folded and gathered mechanicals; photocopied photographs for sequence and caption; reduction of paste-up
spread; first repro. galley; first repro. galley (photocopy); first repro. galley; tissues; miscellaneous photocopies and paste-ups]

51  *Pleasures and Terrors*, 1983 [paste-up spread; reduction of paste-up spread]

52  *Pleasures and Terrors*, 1983 [photocopy of paste-ups; preliminary format design; preliminary formatted paste-up designs; cover design drafts with cover dummy; miscellaneous materials]

52A  *Pleasures and Terrors*, oversize book production materials

Subseries 3: Illustrative materials
Arranged chronologically. Extent: 1 linear foot.

Box  Folder

53  Vision Gallery, postcards of Siskind photographs, [n.d.]
Light Gallery calendar, 1973
Fogg Art Museum calendar, 1973-74
Light Gallery calendar, 1974
Light Gallery calendar, 1975
Savory, Teo. *A Childhood*, 1978
ARTcetera/Aids Action Committee of Massachusetts calendar, 1989
*College Art Journal*, Summer 1960, 14:4 [cover illustration]

Subseries 4: Portfolios
Arranged chronologically. Extent: 1.5 linear foot.

Box   Folder
     *Aaron Siskind 75th Anniversary Portfolio*, Light Gallery, New York, 1978
     *Harlem Document*, GEH checklist of portfolio materials, 1980
     *Cool Man Portfolio*, partnership agreement, 1982
     *Aaron Siskind - Homage to Franz Kline*, Palm Press, 1987

Subseries 5: Posters
Arranged chronologically. Extent: 1 linear foot.

Box   Folder
55   "10 Photographic Perspectives. A Lecture Series on Photography." Photo Arts Centre. Ryerson Polytechnical Institute, Toronto, [n.d.]
     "Aaron Siskind Photographs 1974-76." Light Gallery, New York, [n.d.]
     "Fete de L'Image." Arles, France, July [n.d.]
     Galeria Fotografiki, Warsaw, Poland, 1972-73
     "Contemporary Trends in Photography Lecture Series." Columbia College, Chicago, IL, 1973-74
     "Aaron Siskind Photographs. Homage to Franz Kline." Bell Gallery, Brown University, Providence, RI, 1976
     "Harry Callahan and Aaron Siskind." Creative Photography Gallery, MIT, Cambridge, MA, 1978
     The Neary Gallery Center for Photography, Santa Cruz, CA. 1978
     "Aaron Siskind." Jeb Gallery, Providence, R.I., 1980
     "Aaron Siskind Photographs 1932-79." Israel Cultural Center, Boston, MA, 1980
     Colorado Mountain College Fine Arts Gallery, 1982-83

     New York/Aaron Siskind Photographs, 1974-1976, Light Gallery
     Providence/ Aaron Siskind Jeb Gallery, March 12-April 12, 1980
55B  
New York/The School of Visual Arts Presents Aaron Siskind at 85, January 4-22, 1989
Veracruz Mexico/Aaron Siskind Fotografo/5 de Octubre al 31, 1989
Xalapa, Veracruz/Encuentro de Fotografos, Mexicanos con Aaron Siskind/1985

55C  
West Hartford/Aaron Siskind/July 16-September 15 1990/University of Hartford

Series 8: Personal library, 1945-1990
Subseries 1: Books, complete issues
Arranged alphabetically. Extent: 6 linear feet.

Box Folder

56  
Broughton, James, *High Kukus*, 1968
*Catalog of the UCLA Collection of Contemporary American Photographers*, 1976
*Center for Creative Photography (Tucson, AZ), Special Report*, 1976
*International Center of Photography (New York), Eight Year Report*, 1982
Krich, John, *Chicago Is*, 1976
Lemagny, *La Photographie, Tendances Recentes*, 1981
Lintunen, Martti, *Kuvista Sanoin*, 1983
Lipman, *Art About Art*, 1978
Logan, *Spring of the Thief*, 1963
*Man in the Dramatic Mode*, vol. 4, 1970
*Man in the Dramatic Mode*, vol. 5, 1970
*Man in the Expository Mode*, vol. 3, 1970
*Man in the Expository Mode*, vol. 6, 1970
*Man in the Fictional Mode*, vol. 4, 1970
*Man in the Poetic Mode*, vol. 3, 1970
*Man in the Poetic Mode*, vol. 5, 1970
Mitchell, Joe Gould's Secret, 1965
Photography of the World, vols. 3 and 5, 1958
The Printing Salesman's Herald Book 33, 1973
Sobirszek, Acquisitions 1973-80, 1981
Tausk, Fotografins Historia under 1900 - Talet, 1977
Tausk, Photography in the 20th Century, 1980
Williams, Elegies and Celebrations, 1962

56A  Anderson, Eleanor and Sinsabaugh, Art, 6 Mid-American Chants by Sherwood Anderson 11 Midwest Photographs by Art Sinsabaugh, 1964

59B – 59C  Books [see Excel spreadsheet for titles]

Subseries 2: Clippings
Arranged chronologically.

Box  Folder
57  Clippings
58  Clippings

Subseries 3: Periodicals
Arranged alphabetically by title.

Box  Folder
59  LIFE magazines [see Excel spreadsheet for dates]
59A  Periodicals, exhibition catalogs [see Excel spreadsheet for titles]
61  Afterimage, 9:10 (Mar. 1982)
Alfabeta, 47 (Apr. 1983)
America Illustrated, 239 (1976)
American Photographer, 2:5 (May 1979); 3:4 (Oct. 1979)
Aperture, 16:2 (1971)
Art Express, 2:1 (Jan./Feb. 1982)
Art in Architecture, 22:3 (May/June 1962)
Artscribe, 19 (Sept. 1979)
Artweek, 7:3 (17 Jan. 1976)
Barat Review, 1:2 (June 1966)
Big Table, 1:3 (1959)
Bulletin of RISD Alumi, Summer 1971
Camera, 6 (June 1973)
Canal, 29/31 (July/Sept. 1979)
Chicago Review, 29:1 (Summer 1977)
Contemporary Photographer, Spring 1962
CutBank, 16 (Spring/Summer 1981)
Flash Foto, 72 (1980)
Focus on Dance, III (1965)
Fogg Art Museum Annual Report, 1971-72
Fogg Art Museum Newsletter, 10:1 (Sept. 1972)
Fortune, 9:2 (Feb. 1934); 20:1 (July 1939) – moved to AG30:65
Foto, 28:2 (Feb. 1966)
Fotografia, 8 (1965); 16 (1973)
Galleries, Feb. 1974
George Eastman House Book Catalog, Fall 1981
Graphis, 37 (1951)
Il Diagramma, 250 (1980)
Image, Sept. 1979
Infinity, 9:2 (Feb. 1960)
Journal of the National Gallery of Canada, 37 (9 May 1980)
Journal of Photography in New England, 4:3 (Spring 1983)
Light Contemporary Photographs, 1976
Look, 4:11 (21 May 1940) – moved to AG30:65
Malahat Review, 2 (Apr. 1967)
Metronome, 78:1 (Jan. 1961)
Milling Review, 9:11-12 (Nov. 1949)
Minicam Photography, June 1945
Modern Photography, 36:4 (Apr. 1972); 42:11 (Nov. 1978); 43:9 (Sept. 1979)
Mohawk Superfine, [n.d.]
New York, 16:3 (Jan. 1983)
Perspective on Ideas and the Arts, 11:10 (Oct. 1962)
Pharos, ’78, 15 (2 Dec. 1978)
Photo News, Jan. 1973
Photo Notes, June 1939
Photographic Annual ’73, 3 (1973)
Photography Interviews: Columbia, 1 (1983)
Print Collector's Newsletter, 4:3 (July 1973); 5:3 (July 1974); 9:3 (July 1978); 11:3 (July 1980); 14:3 (July 1983)
Record of the Art Museum, 38:1 (1979)
Revue des Beaux Arts, Dec./Jan. 1973
RISD Alumninews, Mar. 1983; Nov. 1983
Spectrum Magazine, 6:2 (May 1956)
Thoroughbred Magazine, 2 (1970)
Tri-Quarterly, 8 (Winter 1967)
Untitled, 7-8 (1974)

Subseries 4: Posters
Arranged chronologically.

Box Folder
63 Miscellaneous posters
64 Miscellaneous posters
65 Miscellaneous posters and oversize publications
   Fortune, 9:2 (Feb. 1934); 20:1 (July 1939)
   Look, 4:11 (21 May 1940)
66 Miscellaneous posters
66A Miscellaneous posters, (not belonging to Siskind)
67 Miscellaneous posters

Subseries 5: Art gifted to Siskind
Arranged alphabetically by title.

Box Folder
60A Art gifted to Siskind by others

Subseries 1: General business files
Arranged chronologically.

Box Folder
68 Business, 1968-1973
69 Business, 1976-1977
70 Business, 1978
71 Miscellaneous business files
72 Financial, 1960s-1980s

Subseries 2: LIGHT Gallery files
Arranged chronologically.

Box Folder
73 LIGHT Gallery files

Subseries 3: Sidonie Siskind files [RESTRICTED]
Arranged chronologically. Extent: 0.25 linear feet.

Box Folder
74 Miscellaneous medical information
Medication schedule and doctor appointment card, ca. 1982
Accounts and correspondence, 1962-70
Accounts and correspondence, 1971
Accounts and correspondence, 1974-80

Series 10: Memorabilia
Extent: 3 linear feet.

Box Folder
75-79 Memorabilia
Appendix A: Negatives
Note: Inventory of medium-sized negatives

Note: These 4x5 and 5x7 negatives were placed in eleven archival boxes in the exact order maintained by Siskind and his staff. Original negative enclosures were discarded after the information was transferred to new sleeves. Only enclosures with Siskind’s handwriting were retained.

4x5 inch negative enclosures with inscriptions in Siskind’s hand and in the handwriting of his staff assistants.

Box (?) Consists of xxx enclosures with information regarding titles, records of printing in various formats, and sketches of image on negative.

4x5 negatives

AG30:80
Beverly Shores (weeds): 2 negs
Bloomington, Indiana 1954-55: 8 negs
Bloomington, Indiana Quarries 1954-55: 9 negs
Bloomington, Indiana (Quarry) 1955: 2 negs
Bloomington, Indiana 1956: 28 negs
Bronx 5-1950 (1-4): 4 negs
Civic Rep. Th. [Civic Repertory Theatre, Chicago]: 44 negs
Color 1950 [4x5 color transparencies]: 14 films
Davenport, IA. (1-9) 9-1952:19 negs
Doors Italy ’70: 46 negs
Flea Market N.Y.:
Hoboken 1947: 3 negs
Kentucky 1951 (1-14) (Summer): 13 contact prints; xx negs
Maine Auction (Late 1930s):

AG30:81
Murphy, C.F. (1-2): 4 negs
Mykonos 1963: 67 negs
Morton Arboretum ’59: 29 negs
Morton Arb. [Morton Arboretum] ’60: 16 negs
Morton Arboretum 1962 (1-5): 12 negs
Morton Arboretum 1965 (1-3): 5 negs
N. Carolina 1951 (1-35): 59 negs
St. Louis 7-1953 (1-9): 16 negs
S.F. Show 1947-48: 17 negs
San Francisco 1947: 8 negs
Terracotta ’60: 37 negs
Terracotta ’61: 28 negs

**AG30:82**
Chicago 1947 (From 5x7): 2 negs
Chicago 1948: 2 negs
Chicago 7-1951 (1-5): 10 negs
Chicago 6-1951 (A, B, C): 6 negs
Chicago 10-33 4 & 5/52: 22 negs
Chicago 4-1952 (34-9) 5/52: 50 negs
Chicago 6/52 (40-59) 7/52: 31 negs
Chicago 9-1952 (60-70): 17 negs
Chicago 10-1952 (71-77) 11-1952: 16 negs
Chicago 3-1953 (78-80): 12 negs
Chicago 5-1953 (81-98): 36 negs
Chicago 5/1953 (200-4): 8 negs
Chicago 6-1953 (205-26): 38 negs
Chicago 7-1953 (227-37): 22 negs

**AG30:83**
Chicago 7-1953 (238-48): 19 negs
Chicago 1954 (200-231): 39 negs
Chicago 1955 (250 ) 1954: 2 negs
Chicago 1956 (Botanical) (1-30): 54 negs
Chicago 1956 (31-63): 64 negs
Chicago 1957: 62 negs

**AG30:84**
Ch. Facades ’57: 57 negs
Chicago 58 Store Church Front: 4 negs
Ch. ‘59: 31 negs
Mexico 1955 (Acolman) : 11 negs
Mexico 1955 (Celaya) : 12 negs
Mexico 1955 Dolores Hidalgo: 6 negs
Mexico Guanajuato: 33 negs
Mexico 1955 Joquaquil: 2 negs
Mexico 1955 Los Casas: 18 negs
Mexico La Tule: 6 negs
Mexico 1955 Manzanillo: 14 negs
Mexico 1955 Mitla: 5 negs
Mexico 1955 Morelia: 31 negs
AG30:85
Mexico 1955 Oaxaca: 43 negs
Mexico 1955 Salina Cruz: 4 negs
Mexico 1955 San Miguel: 4 negs
Santo Domingo 1955: 10 negs
Mexico 1955 Tehuante Pel: 5 negs
Mexico 1955 Teotihuacan: 12 negs
Mexico 1955 Tenayuca: 12 negs
Mexico 1955 Toluca: 20 negs
Mexico 1955 Uruapan (1-12): 27 negs
Mexico 1955 Yuchitan (1-14): 28 negs
Mexico 1961
Ajij 6: 2 negs
Durango 61: 37 negs
Guad. ‘61: 55 negs
Guanajuato ‘61: 17 negs

AG30:86
Irapuato ‘61: 15 negs
Saltillo 61: 4 negs
San Luis Potosi ‘61: negs
Torreon: 3 negs
Illinois
Coal City ‘60: 2 negs
Dixon, Rll. ‘58: 4 negs
Galena ‘57: 26 negs
Morris, Ill. 6/57: 9 negs
Lith. Store front 7/57: 6 negs
Musconetong Church 1962: 2 negs
Starved Rock (1-7) 1956: 16 negs
Totem Pole (Chicago): 4 negs
Unitarian Church (Evanston, Il.): 55 negs
Ch. Facades ‘59: 22 negs
Ch. Facades ‘60: 68 negs

AG30:87
Ch. Sidewalks ‘58: 16 negs
Sidewalk ‘60 (Chicago): 5 negs
Chicago ‘60: 165 negs
Chicago ‘61 (1-9): 20 negs
Chicago 62: 6 negs
Chicago (1-18) 1965: 41 negs
Chicago (1-10) 1966: 22 negs
Chicago ‘68: 23 negs
Chicago ’69: 16 negs
Ch. ’70: 19 negs
Nude-Chicago: 13 negs

AG30:88
Guanajuato ’66, GTO1 - GTO4: 10 negs
Guadalajara ’66, 1-16 [no negs]
Jalapa ’66, J1 – J4: 15 negs
Las Casas ’66, LC 1: 2 negs
Oaxaca ’66, O1 - O6: 13 negs
San Luis Potosi SLP1 – SLP9: 18 negs
Silao ’66, S1 – S4: 13 negs
Tehuantepec ’66, T1 - T9: 17 negs
Mex. 66 21/4, Cuilapan 1-23: 24 - 2 ¼ inch negs; and G1 – G16: 33 negs
Hualapan de Leon ’66, H1 - H6: 12 negs
Guad[alajara?] bird cage ’66, GUAD1 – GUAD12: 12 – 2 ¼ inch negs
Guad[alajara?] steps ’66, Guad steps1 – Guad steps35: 35 – 2 ¼ inch negs
Guad[alajara?] framed people ’66, GUAD1 – GUAD78: 78 – 2 ¼ inch negs

AG30:89
Monte Alban ’66, Monte Alban1 – Monte Alban12: 12 – 2 ¼ inch negs
Oaxaca tree trunks ’66, Oaxaca1 – Oaxaca 22: 22 – 2 ¼ inch negs
Guad people on street ’66, Guad1 – Guad 12: 12 – 2 ¼ inch negs
Tehuantepec ’66, Tehuantepec1 – Tehuantepec 36: 36 – 2 ¼ inch negs
Tlaquepaque ’66, Tlaquepaque1 – Tlaquepaque12: 12 – 2 ¼ inch negs
Vera Cruz signs ’66, Vera Cruz1 – Vera Cruz 36: 36 – 2 ¼ inch negs
Aaron [Siskind]: 4 negs
Annie [portraits of woman]: 4 negs
Auk, Howie, 1965 [portraits of man]: 6 negs
Baer, George [book binding or design]: 5 negs
Baum, Don [sculpture]: 10 negs
Beck, Alice, 1966 [nude female figure]: 16 negs
Bix (Ducks), 1956 [duck decoys and man]: 8 negs
Bouras, Harry, 1962 [book binding or design]:4 negs
Book Bindings (Craft Horizons): 29 negs
Brooks, Jim [paintings]: 2 negs
Campoli [sculpture]: 7 negs
Carter Smith: 6 negs
Cornell, Joseph [13 negs of sculptures and details] See Chiarenza pp.193. “At Cornell’s request he had photographed his boxes at the Charles Egan Gallery in 1948; otherwise the men had had little direct contact.” In later years, Cornell wrote letter to Siskind August 24, 1971. See also Siskind’s “Remembering Joseph Cornell in Merida”1975. [see also: 5x7 negs.]
deKooning: 19 negs
deKooning, Vincente: 7 negs
Eastman: 8 negs
Egan – 1948: 9 negs
Eleckta, Julie: 12 negs
Farr, Fred, Portraits (damaged negatives): 13 negs
Florsheim, Lillia [sculpture]: 12 negs
Flute Player: 2 negs
Fritzie (1-4): 4 negs
Freidus, Ralph: 1 neg
Martin Glatter ca ’35: 2 negs
Green, Joe 1947 (4x5) (2 ¼): 20 negs

AG30:90
Grippe, Peter [sculpture]: 7 negs
Helena: 18 negs
Jones, Ethel: 4 negs
Lipkind: 17 negs
Kokines, George: 6 negs
Margo, Boris: 2 negs
McCormick, Belle (Gardniner) 1-46: 46 negs
Newman, B.: 1 neg
Putnam, Anne (portraits, vineyard): 14 negs
Raeburn, Miriam: 3 negs
Siskind, Sidonie (Sonia): 2 negs
Sonia: 10 negs
Siskind Show Egan’s ’55: 11 negs
Steinhardt: 42 negs
Strautmonis: 10 negs
Tague: 22 negs
Teller 8-1954, 1947: 35 negs

AG30:91
Teller, Jane (Sculpt. – 1957): 29 negs
Teller, Jane (Sculpt.) 1959: 24 negs
Teller, Jane (Sculpt.) 1962: 26 negs
Teller, Jane (1-8) Sculpt. 1962: 23 negs
Teller (N. Luce) 1965: 28 negs
[Teller Jan.]: 12 negs
Toledo, Frank: 8 negs
Twombly, Cy: 3 negs
Vicente, Esteban 1951: 2 negs
Waite, George: 6 negs
Weber, Hugo (Mies Sculpt. ‘62): 30 negs
Welch, Ruth: 8 negs
West Josie Georgie: 6 negs
Wiegand, Chamin (Painting): 35 negs
Wooten, Bet.: 2 negs
Woelffer: 2 negs
Yamin (Summer) 1950: 20 negs

AG30:92
Yavno, Max (Tab. City Negs.): 6 negs
Roller Derby N.Y. 1951: 9 negs
Rome (AA-IA-AA-8) (Appia Antica) 1963: 22 negs
Rome (Arch of Constantine) (A.C.1- A.C.12): 17 negs
Rome Matera 1963: 6 negs
Rome Monte Flavio 1963: 18 negs
Rome (National Museum) 1963: 4 negs
Rome (Palumbara) 1963: 26 negs
Rome (1-20) 1963: 38 negs
Rome (20-40) 1963: 44 negs
Rome (40-60) 1963: 44 negs
Rome (60-80) 1963: 40 negs
Rome (80-95 + Dupes.) 1963: 46 negs
Rome Hieroglyphs 1963: 25 negs
Rome Monuments 1963: 34 negs

AG30:93
Rome ’67: 159 negs
Rome – Arch of Constantine: 10 negs
Rome E.U.R.: 7 negs
Rome Landscape: 33 negs
Rome Tarquinia: 15 negs
Viterbo – Broom ’67 2 ¾: 44 negs

AG30:94
Olive Tress Corfu ’67:34 negs
OTC 500-Olive Trees Corfu: 105 negs
Bowery: 18 negs
New York (Early Document): 4 negs
Aquarium N.Y. 1946: 17 negs
South St. (Sub) N.Y. 1947: 33 negs
Child’s Game Maze N.Y. 1947: 2 negs
Church (store-front): 4 negs
N.Y. Windows ’47: 20 negs
Iron Work N.Y. 1947-48: 12 negs
Stuyvesant (town, windows, etc.): 24 negs
West St. N.Y. 1950 (?): 1 neg
N.Y. (2-9) 9-1951: 15 negs

AG30:95
E. Gloucester (Still Life) 1944: 27 negs
E. Gloucester (Parker Street) 1944: 31 negs
E. Gloucester (Building) 1944: 63 negs
Gloucester (People Against Bldg.) 1944: 16 negs
Gloucester 1944: 32 negs
Gloucester (Door Numbers) 1944: 9 negs
Gloucester (Child. Fishing & Gen.) 1944: 56 negs

AG30:96
Gloucester (Misc.) 1944: 30 negs
Gloucester (Bass Rocks) 1945: 20 negs
Gloucester Buildings (1944-45): 57 negs
Gloucester (Still Lifes) 1945: 68 negs

AG30:97
Gloucester 30 (Misc. Still Lifes) circa 1945: 3 negs
Gloucester 46-66, 1945:38 negs
Gloucester Misc., 1945: 34 negs
Gloucester Rocks, 1945: 35 negs
Gloucester Misc., 1945: 75 negs
Gloucester Rocks (Wingesheek) 1945, Martha’s Vineyard, seaweed series
Hand 1939: 4 negs
Gay Head: 2 negs
Chilmark ca 1938: 7 negs
King Beach ca. 1936: 6 negs
Mayhew La. 1936: 10 negs
Edgartown 1938: 10 negs
Menemsha Still Life: 24 negs

AG30:98
Menemsha Still Life: 43 negs
Vineyard (Glove-Boat) c. 1942: 15 negs
Marth. Vin. [Martha’s Vineyard] ’43: 21 negs
Oak Bluffs 1944: 19 negs
The Rock M.V. [Martha’s Vineyard] 1948 (?): 8 negs
Vineyard Landscapes (1-6) 1953: 12 negs
Vineyard Rocks (1-7) 1953: 13 negs
Vineyard (1-2) 1954: 6 negs
Vineyard Rocks (VR 100-142): 91 negs
Vineyard Rocks (1-3) 1956: 6 negs
Edgartown Bath Houses 1958: 13 negs
M.V. Twigs [Martha’s Vineyard Twigs] ’60: 5 negs

AG30:99
Vin y Trees ‘57 [Martha’s Vineyard Trees]: 33 negs
Vin Trees ’58 [Martha’s Vineyard Trees]: 43 negs
Vin y Trees ’60 [Martha’s Vineyard Trees]: 29 negs
Vineyard Trees 1962 [Martha’s Vineyard Trees]: 19 negs
M.V. 65 (Trees) [Martha’s Vineyard Trees]: 12 negs
M.V. Tree 8/70 [Martha’s Vineyard Trees]: 13 negs
Tab. City [Tabernacle City]: 12 negs
Tab. City Illum. (Illuminations) [Tabernacle City Illuminations]: 17 negs
Tab. City Picket Fence [Tabernacle City Picket Fence]: 5 negs
Tab. City Details [Tabernacle City Details]: 26 negs
Tabernacle City, 1-22 (1935-7): 34 negs
Tabernacle City, 23-24: 32 negs

AG30:100
Tabernacle City, 23-24: 29 negs
Tab. City For Rent [Tabernacle City For Rent]: 0 negs
Tabernacle City Singers: 6 negs
Tabernacle City Roque: 32 negs
Tabernacle City (1946): 3 negs
Tabernacle City (1-2) 1952: 4 negs
Tabernacle City (1-5) 1953: 10 negs
Tabernacle City 1956: 15 negs
Tab. City Rockers ’57 [Tabernacle City Rockers]: 29 negs
Tab. City Chairs [Tabernacle City Chairs]: 35 negs
King Beach 1944: 11 negs
Seaweed 1943: 4 negs
Seaweed 1947: 24 negs
Seaweed 1952: 19 negs
Seaweed 1953: 58 negs

5x7 negatives

AG30:101
Auto Graveyard 1948 or 49: 15 negs
Mille Carter Milton Smith: 0 negs
Chicago ’48: 23 negs
Chicago 1951: 4 negs
Chilmark ’40:
Cornell at Egan’s 1947 or 8: 8 negs
Farr, Fred sculpt.: 10 negs
Gay Head 47 or 48 Mould Forms – Interior Walls: 9 negs (+1 4x5 neg)
Grandfather (copy): 2 negs
Gloucester 7-8/’44: 21 negs
Gould, Joe: 10 negs
Lipkind (stone sculpture): 2 negs
New York ’47: 5 negs
New York ’48 6 negs
Paintings H.G. Kline, deKoon., etc.: 0 negs
Provincetown ‘40 (?): 2 negs
Rauschenberg early ptsos. (1950): 8 negs
Rothko at Betty Parson’s: 11 negs
9th St. Show [Ninth Street Show, 1951]: 7 negs (+4 4x5 negs)
Seaweed 1948: 8 negs
Seaweed (M.U.) 8/49: 9 negs
Rock, The Chilmark ’47 or ’48: 2 negs
Tab. City [Tabernacle City]: 51 negs
Teller, Jane sculpt.: 5 negs (+13 4x5 and small contact negs)
Teller Family: 5 negs (+3 contact negs)
Teller (8): 3 negs
West St. N.Y.: 11 contact prints
Golda ’51: 2 negs

**AG30:102**
Ajo, Ar. 3/49: 1 neg
Bayonne, N.J. 1950: 3 negs
Chicago 4/52 – 10 – 52: 0 negs
Chicago 1949, June 1950: 26 negs
Chilmark: 0 negs
Chilmark Cemetery 1949: 5 negs
Congress, Arizona 3/49: 4 negs
Davenport, Ia 9/52: 3 negs
Gloucester + Boston 7/49: 15 negs
Gloucester Rocks 7/8 – 1944: 7 negs
Granite Dells, Ariz. 4/49: 5 negs
Humboldt, Ar. 4/49: 5 negs
Jerome, Ar. 4/49: 11 negs
Kentucky 8/51: 8 negs
Kirkland, Ariz.: 8 negs
Los Angeles 3/49: 4 negs
Maine 7/49: 10 negs
New Jersey 1950: 7 negs
New York 4/51: 5 negs
N. Car. 7/8/51: 8 negs
Palm Springs 3/49: 5 negs
Porngraphia, Ar. 4/49: 5 negs
Sagueros 4/49: 15 engs
Sonoita 3/49: 3 negs
Stone Walls – Chilmark 1950: 10 negs
Tennessee 8/51: 1 neg
Tombstone, Ar. 3/49: 5 negs

**AG30:103**
Wall Drawings ’48: 3 negs
Wickenberg, Ar. 3/49: 2 negs
West St., NY: 3 negs
West St. N.Y. 6/48 and 1950: 21 negs
Yuma, Ar. 3/49: 3 negs
### 2 1/4 NEGATIVES

All negatives are 2 1/4 inches except when noted.

#### Box 136

<table>
<thead>
<tr>
<th>Folder Name</th>
<th>No. of Negative Sleeves</th>
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<tbody>
<tr>
<td>Aaron [Siskind] Family</td>
<td>4</td>
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<tr>
<td>Alice Beck, 1966</td>
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<tr>
<td>Amenia (Old House), 1971</td>
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<td>Anne, August 1985</td>
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<tr>
<td>Aracaju, 1984</td>
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<td>Arequipa, 1979</td>
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<tr>
<td>Badlands, 1970</td>
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<td>Beverly Shores</td>
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<td>Bisbee, 1978</td>
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<td>Blackpool, 1979</td>
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<tr>
<td>Boston, 1974</td>
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<td>Boy (Chicago)</td>
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<td>Broadway Ballyhoo</td>
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<tr>
<td>California (north of San Francisco), 1975</td>
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<tr>
<td>Callahan, Harry, Eleanor, Barbara</td>
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<tr>
<td>Caroline Isabella</td>
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<tr>
<td>Chicago Walls 1969</td>
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#### Box 137

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<tr>
<td>Chicago Plants, Conservatory, 1957</td>
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<tr>
<td>Chicago, 1971-72</td>
<td>1</td>
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<tr>
<td>Chicago, 1970 (plants, lake, sidewalk)</td>
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<tr>
<td>Chilmark Marsh, 1971-73</td>
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<tr>
<td>Coatzaocloco, 1973</td>
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<td>Chosica, 1980</td>
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<td>Cusco Walls, 1975</td>
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<td>Cusco, 1975</td>
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<td>Cusco Cemetery, 1975</td>
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<tr>
<td>De Kooning</td>
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<tr>
<td>&quot;Ethol 90&quot;, May 1953</td>
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<tr>
<td>Fall River, 1971</td>
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<tr>
<td>Feet, 1957</td>
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#### Box 138

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<tr>
<td>Feet, 1962</td>
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<tr>
<td>B. Fuller, Structure/Woods Hole, 1953</td>
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<tr>
<td>Family with Golda Sahni</td>
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<tr>
<td>Games Theatre, Chicago, 1965</td>
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<tr>
<td>Greece, 1963</td>
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<td>Haiti</td>
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<tr>
<td>Hawaii (Banyon Tree), 1980</td>
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<tr>
<td>Heads of Children, 1957-58</td>
<td>21</td>
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<tr>
<td>Hudson/Pines Plain, 1971</td>
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<td>Italy (Tarquinia-Cerveteri), June 1973</td>
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<td>Italy, 1985</td>
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<tr>
<td>Jalapa (F.K.), 1973-74</td>
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<td>Jalapa (F.K.), 1974</td>
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<td>Jalapa Stones, 1973</td>
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<td>J'ann Seward, 1961</td>
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<tr>
<td>Kentucky (Black Sculptor), 1970</td>
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<td>Lima (F.K.), 1975</td>
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<td>Lima, 1979</td>
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<td>Lipkind, 1972</td>
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<td>Louise, 1974</td>
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<td>Mérida, 1974</td>
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<td>Mexico, 1955</td>
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Box 142
Mexico, 1961 2
Mexico, 1978 8
Mexico, 1982 9
Mexico/Jalapa Portraits/Veracruz, 1984 9
Maxwell Street (Chicago), 1957, 1962 7
Martha's Vineyard 1
Menemsha, House Moving 1
Millerton, 1971 3
Morocco, 1982 29

Box 143
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<tr>
<td>Morris, IL &amp; Bloomington, IN, 1956-57</td>
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<tr>
<td>Martha's Vineyard Twigs/Leaves/</td>
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<tr>
<td>&quot;The Rock&quot;, 1969-70</td>
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<td>Martha's Vineyard (Stone Walls)/Gay</td>
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<tr>
<td>Head/Dead Leaves, 1971-72</td>
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<td>Martha's Vineyard (Stone Walls)/Marsh/</td>
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<td>Chilmark/N. Tisbury/ S. Beach, 1973</td>
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<td>Martha's Vineyard Trees/Twigs, 1974</td>
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<td>Myconos, 1963</td>
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<td>Newport for Malcolm Greer</td>
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<td>New York, 1976</td>
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<td>New York, 1986</td>
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<td>Olinda (Brazil), 1986</td>
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<td>Olive Trees (Tivoli-Corfu), 1967</td>
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<td>Out of Focus, 1959</td>
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<td>Olmec (Sculpture), Jalapa/Villahermosa,</td>
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<td>Palenque Progreso, 1974</td>
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<td>Peru (Baranca), 1980</td>
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<td>Peru/Lima Beach, 1983</td>
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<td>Puruchuco (Lima-Peru), 1979</td>
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<td>Purulena-Seville (Spain), 1980</td>
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<td>1986</td>
<td>Recife (Brazil), 1986</td>
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<td>Roller Derby</td>
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<td>Ryan Eva Grover, 1959</td>
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<td>Senegalia, 1977</td>
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<td>Sicily, 1984</td>
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<td>Sills Theatre, 1969</td>
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<td>Snapshoting Chicago, 1966</td>
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<td>South Dakota, 1970</td>
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<td>Tree, 1968,71-73</td>
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<td>Tucson, 1989</td>
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<td>Turkey, 1986</td>
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<td>Utah, 1975</td>
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<thead>
<tr>
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<tr>
<td>Veracruz (superwide), 1972-73</td>
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<td>Veracruz (F.K.) Tree Trunk, Bar Doors</td>
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<td>1973-74</td>
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<td>Veracruz, 1981</td>
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<td>Vermont, 1987-88</td>
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<td>Villahermosa, 1973</td>
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<td>Virgin Gorda, 1978</td>
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<tr>
<td>Volcano, 1980</td>
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<td>Westport (Marsh Forms), 1972</td>
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<td>Westport, 1988</td>
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<td>Woonsocket, 1972</td>
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<td>Yarmin, Alice &amp; Leo</td>
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<td>Goldowski, Noah</td>
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Cavallon, George, 1963  1
Children (Asst. Names)  15
George Cohen  1
Cook, George (Family)  3
Ethel  1
Fred Farr/Richards, Ruth & Hank, 1971  5
Frank, R. (Family)  1
Forst  1
Getz, Isle  2
Kline, Franz  1
Kricke  3
Lewis, Golda  5

Folder Name  No. of Negative Sleeves
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Mangas, Maria, 1963  3
Margo, Boris  3
Mordvinoff, Nicholas  5
Nickel, Richard  1
Pollock, Charles & Sylvia  2
Putnam, Ann  1
Rafe, Joe  1
Sabula, Ellen  4
Slivka, Dave  6
Sommer, Fred  1
Strautmanis  1
Teller  7 (1 4x5)
Weber, Hugo (Ann & Family)  9
Wallen (Family)  8
Unknown  3
Diane Hoffman, Joe's Wife, 1962  5

Appendix B: Proof Prints, Box List
All prints are 8x10 except when noted.

Box No. Box Title
1  Alice Beck, 1966

2  Aquarium (N.Y.), 1946
    Hoboken, 1948
Iron Work (N.Y.), 1947
South Street, 1947

3 Arequipa (Peru), 1979
Puruchuco (Peru), 1979

4 Badlands, 1970
South Dakota, 1970

5 Banyan Tree (Hawaii), 1980

6 Blackpool, 1979

7 Bloomington, Indiana Quarry, 1954-56
Dixon, Illinois, 1958
N. Luce House

8 California, 1975
San Francisco, 1975
San Francisco Trees, 1975
Jack & Judy, 1975
San Francisco (contact sheets), 1974-75

9 Chicago, 1952-54
Jane Teller Sculpture

10 Chicago, 1956

11 Chicago, 1957
Chicago Facades, 1957
Chicago Plants, 1957
Chicago Nude Billboard
Morris, Illinois
Lithuanian Store, 1957
Starved Rock, 1956

12 Chicago, 1958
Chicago Sidewalk, 1958
Maxwell Street, 1959
Chicago, 1959
Chicago Facades, 1959

13 Chicago, 1959
Chicago, 1968, 1970-71
Chicago Leaves, 1969
Chicago Conservatory, 1968 (Stone, Plants, ...)

14 Chicago, 1960
Lithuanian Store

15 Chicago Facades, 1960
Terracotta, 1960-61

16 Chicago, 1960-62
Maxwell Street, 1962
Alfred
Boy on Scaffold

17 Chicago, 1965-67
Oaxaca Tree Trunks, 1966

18 Chicago/Snapshots, 1966
Galena Illinois, 1957
Haiti

19 Chicago, 1969
Chicago Trees, 1969
Chicago Conservatory, 1969
Chicago Art Institute
Chicago Wall Painting, 1969

20 Cusco Walls, 1975

21 Feet, 1957-58

22 Games Theater, 1965
Gloria Monroe

23 Gay Head, 1972
Doors, Italy, 1970

24 Gloucester, 1944-45

25 Heads, 1957 (Small Proofs)

26 Heads, 1957 (7-111)

27 Heads, 1957 (115-185)
Heads, 1958

28  Hudson, 1971
    Pine Plains, 1971
    Millerton, 1971
    Birch Trees, 1971
    Apple Tree, 1971
    Old House, 1971
    Fred Farr, 1971
    R. Richards, 1971-72

29  Iquitos, Peru, 1980
    Chosica, Peru, 1980

30  Italy, March 1985

    Cusco, 1975 (F.K.)
    Lima, 1975 (F.K.)

32  Jalapa Rocks, 1972
    Olmec (Jalapa) Heads, 1972
    Olmec (Villahermosa) Heads, 1972

33  J'Ann Seward, 1961
    Diane, 1962

34  Lima, 1975 (2-178)

35  Lima, 1979 (2-155)

36  Lima, 1979 (158-317)
    Lima Beach, 1979

37  Lima, 1980 (1-197)

38  Los Angeles, 1947
    San Francisco, 1947
    St. Louis, 1953
    North Carolina, 1951
    New York, 1947-48, 1951

    Providencetown, 1930+
Menemsha
Eastman

40 Martha's Vineyard, 1953-54, 1956
Vineyard Rocks
Vineyard Landscapes


42 Martha's Vineyard, 1960
Beverly Shore, 1960
Bill Lipkind, 1960
New Jersey Church, 1962

43 Martha's Vineyard Leaves, 1969-70
Martha's Vineyard (Chilmark) Leaves, 1971
Martha's Vineyard Stonewalls, 1970

North Tisbury, 1967

45 Martha's Vineyard Stonewalls, August 1972, August 1973

46 Martha's Vineyard Trees & Twigs, 1974

47 Mérida (contact sheets), 1974
Veracruz, 1974
Progreso, 1974
Palenque, 1974

48 Mérida Cemetery, 1974-75 (J.C.)
Cusco Cemetery, 1975 (J.C.)
Jalapa, 1974

49 Mérida Tree Trunks, 1975
North Tisbury Tree, 1967, 1973
"The Tree", 1967, 1973

50 Mexico, 1955  (All Towns)

51 Mexico (proof prints), 1955

52 Mexico, 1961  (Irapuato, Durango, San Luis Potosí)
<table>
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<th>Location/Year/Additional Info</th>
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<tr>
<td>53</td>
<td>Mexico, 1961 (Guadalajara, Saltillo, Aj'j., Guanajuato, Torreón)</td>
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<tr>
<td>54</td>
<td>Mexico, 1966 (Oaxaca, San Luis Potosí, Guanajuato, Las Casas, Silao, Irapuato, Hualuapan, Arizpe, Chilapan)</td>
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<td>55</td>
<td>Mexico, 1966 (contact sheets, Guadalajara, Tetuantepec, Jalapa)</td>
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<td>56</td>
<td>Mexico, 1978 Bisbee, 1978 [AZ]</td>
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<td>57</td>
<td>Mexico, 1982, 1984 (Xico, Cat., V.C., J.)</td>
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<td>58</td>
<td>Mexico, 1984 Mexico, 1985 Anne, 1985</td>
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<td>59</td>
<td>Morocco, 1982 (1-199)</td>
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<td>Morocco, 1982 (200-357)</td>
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<td>62</td>
<td>Myconos, 1963 Matera</td>
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<td>63</td>
<td>Newport, 1974 Woonsocket, July 1972</td>
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<td>64</td>
<td>New York City, August 1976 #1</td>
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<td>New York City, August 1976 #2</td>
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<td>New York City, July 1978</td>
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<td>67</td>
<td>New York City, September 1978</td>
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<td>New York, 1982</td>
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<td>New York, June 1986</td>
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<td>New York, May 1988</td>
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<td>New York, August 1988</td>
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72  New York, 1989
73  NMAA (Homage to Franz Kline Show)
    Robie House
    Unitarian Church/Evanston Illinois
74  North Carolina, 1951
75  Old Horse, 1971-72
76  Olive Trees, Corfu, 1967
    Corfu (Olive Trees), 1967
    Tivoli (Olive Trees), 1967
    Contact sheets
77  Olive Trees, Corfu, 1970 (1-99)
78  Olive Trees, Corfu, 1970 (100-205)
79  Olive Trees, Corfu, 1970 (500-536)
80  Ovid (Theater/Chicago), 1969
    Sills, 1969
    Western Kentucky, 1970
81  Paris, 1977
82  Peru, color proofs with negatives
83  Peru, 1977 (1-100)
84  Peru, 1977 (102-199)
85  Peru, 1977 (201-335)
86  Peru, 1977 (337-487)
87  Peru, 1980 (Barranco, Callao, Huaycan, Pereusana, Santa Mana)
88  Peru, 1981 (3-108)
89  Peru, 1983 (4-285)
90  Peru, 1983 (289-420)
91  Pleasures & Terrors, 1957 (contact sheets)
92  Pleasures & Terrors, 1960-61
94  Portraits
95  Portraits
96  Providence, 1971-72
Fall River, 1871
97  Providence, 1974
Providence Railroad, 1974
Boston, 1974
Louise, 1974
98  Providence, 1975 (Spackle), 1983, 1986-87
99  Providence Tar, 1986
100 Providence, 1989
Tucson, 1989
101 Recife, 1986
Olinda, 1986
102 Rome, 1963
103 Rome, 1963 (Monte Flavia, Palumbara, Sculpture, Street Multiples, Constantine Monument)
104 Rome, 1963 (Rome Monument, Arch of Constantine, Appia Antica, National Museum, Rome Hieroglyphs)
105 Rome, 1967 (1-48)
106 Rome, 1967 (50-93) (Appia Antica, Arch of Constantine, People, Landscape, Tarquina)
107 Rome People, 1967
Viterbo Broom, 1967

108  Rome contact sheets, 1967
    Olive Trees, Corfu contact sheets, 1967
    Viterbo Broom, 1967


110  Rome (Posters), 1973 (200-265) (Ostia Beach, Campo de Fiore)

111  Rome, 1977
    Rome Studio, 1977

112  Salvador Bahia Stools, 1984 (1-170)

113  Salvador Bahia, 1984 (208-364)
    Aracaju, 1984 (1-43)

114  Seaweed, 1947, 1952-53

115  Senegalia, 1977
    Beauborg, 1977
    Rome/Termini, September-November 1977

116  Sicily (4-199)

117  Sicily (201-418)

118  Spain, 1980  (Seville, Gaudix, Purulena, Estep...)

119  Tabernacle City, 1932-40, 1946

120  Tabernacle City Rockers, 1956-58

121  Turkey, 1986

122  Utah, 1975 (1-139)

123  Utah, 1975 (140-275)

124  Utah, 1976 (1-99)

125  Utah, 1976 (100-169)
AARON SISKIND PROOF PRINTS, ALPHABETICAL LIST

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New York City, September 1978 [67]
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Appendix C: Portraits
AG30:104

This box contains portraits from the 1930s to 1950s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Includes contact sheets, color photos, and black and white photographs. It includes both self-portraits and portraits taken by other people.

(3) Aaron in suit
(4) Aaron around granite slabs
(3) Aaron in diner
(2) Aaron smoking cigarette
(2) Aaron with fedora
(5) Aaron in bathroom [probably using as his darkroom?]
(3) Aaron kneeling
(2) Siskind as younger man
(3) Siskind dancing with woman
(8) Siskind’s face (close up)
(7) Aaron in doorway (photo by Harry Callahan, 1951)
(6) Aaron standing in front of wall with a hole
(5) Includes 1 contact sheet, and a self portrait from 1953
(7) Siskind in front of textured wall
(12) Aaron smoking cigarette in doorway
(2) Aaron socializing with friends. Box includes 1 contact sheet.
(15) Miscellaneous
(5) Double exposures
(2) Aaron with student
(2) Aaron in 1949. Photo was taken by Linda Moser.
(7) Aaron with Harry Callahan
(21) Miscellaneous

**AG30:105**

This box contains portraits from the 60’s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Box includes contact sheets, color photos, and black & white. It includes both self-portraits and portraits taken by other people.

(6) Small circular pictures: 3 of Aaron Siskind, 1 of Harry Callahan, 1 of both Aaron Siskind and Harry Callahan, and 1 button of an unknown naked baby.
(2) Contact sheets – Aaron in office environment.
(2) Aaron with students – Institute of Design
(1) Color portrait of Aaron Siskind
(1) Postcard correspondence with Siskind and Carolyn sitting on the beach
(2) Aaron in corduroy suit, April 1966, Art Institute of Chicago
(3) Aaron in a plaid suit
(3) Aaron and child standing on the shore
(1) Aaron with students (1966)
(1) Aaron with student
(3) Aaron inside circular concrete slabs; includes 1 contact sheet
(1) Aaron with Harry Callahan and unknown sculptor
(1) Aaron at party
(1) Pink transparency of Aaron in hat
(4) Aaron in picture booth
(4) Aaron in plaid suit; includes 2 contact sheets
(2) Close-up photographs of Aaron’s face
This box contains portraits from the 1970s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Box includes contact sheets, color photos, and black & white. It includes both self-portraits and portraits taken by other people.

(16) Cusco, Peru, 1975. Photograph taken by Jed Fielding. Siskind with portrait photographer’s camera
(4) Susan Point Cemetery, Rhode Island, 1976. Photograph taken by Jed Fielding
(21) Aaron socializing with two women, M.O.M.A. 11/30/1976, Joseph Sterling
(9) Aaron with his daughter, L Kostiner N.Y. 1971
Includes 1 contact sheet, Photograph taken by Mark Krastof, 1978
(4) 1972 or 1973 – West Basin Beach, Martha’s Vineyard, Photograph taken by Alan Cohen
(3) Aaron leaning against a wall surface; credit Roberto Fantozzi, 1979. Tambo Valle, Arequipa
(4) Siskind in a suit and tie
(7) Siskind in the field taking pictures of walls and surfaces
(2) Siskind in a suit; Jack Welpott, 1973
(6) Lima, 1979
(18) Color pictures of Aaron Siskind’s 80th birthday party
(5) Martha’s Vineyard, August 1974. Photographs taken by Jed Fielding
(4) Four contact sheets; Contact sheets include portraits of Aaron
(3) Portrait of Aaron Siskind; L Kostiner 1977, N.Y.
(4) E Wasserman [?] 10/72, portrait of Aaron
(3) Aaron with his friends
(3) Aaron standing in front of skyscraper buildings; L Kostiner N.Y. 1976
(17) Siskind at gallery opening
(2) Aaron dressed in a camel skin coat and standing in front of Pepsi advertisement sign; 1972; Lewis Kostiner
(22) Miscellaneous portraits
(7) Oversized matted portraits of Aaron Siskind
(3) Aaron standing with two men and conversing in a cemetery
(15) Siskind with friends, acquaintances, and students
(2) Aaron’s profile taken by Jerry Uelsmann in 1973
(4) Siskind lecturing students
(3) Oversized contact sheets; Aaron teaching students
(2) “Aaron & Nathan” 1969, Jerry Uelsmann
(5) Multi-media portraits
(16) Includes 5 negatives; Postcards, letters, correspondences with photographs included inside the envelopes
(12) Miscellaneous portraits
(7) Includes three contact sheets; Photos taken by Mark Krastof, Providence 1978
(2) Siskind, 1973, portrait taken by Ron Mesaros
(3) Negatives; Jerry Uelsmann, Charles Traub, and Judy Dater
Siskind photographed November 5 – November 25; Silver Bullet Gallery in Providence
(7) Miscellaneous portraits; includes 2 contact sheets

AG30:107

This small box contains portraits from the 1980s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Box includes contact sheets, color photos, and black & white. It includes both self-portraits and portraits taken by other people. This box contains photographs of Siskind, while he visited South America.

(11) Siskind in Brazil, 1984. Photographs taken by Lewis Kostiner
(24) Siskind in Peru, 1983. Photographs taken by Lewis Kostiner
(22) Siskind in Peru, 1983. Photographs taken by Lewis Kostiner
(4) Siskind in Salvador, 1984. Photographs taken by Lewis Kostiner
(3) Siskind in Bahia, 1984. Photographs taken by Lewis Kostiner
(23) Misc. Siskind in South America. Photographs taken by Lewis Kostiner
(12) Siskind in Brazil, 1984. Photographs taken by Lewis Kostiner
(1) Aaron in New York, 1982
(14) Siskind in Peru, 1983. Photographs taken by Lewis Kostiner
(9) Portrait of Aaron Siskind taken by Robert Richfield
(5) Pictures of Aaron in the field shooting wall surfaces
(2) 1986 color pictures of Siskind as part of a wedding party
(3) Color photographs of Siskind
(2) Misc. portraits of Aaron Siskind

AG30:108

This box contains portraits from the 1980s. Subjects include Aaron, family, friends, and students. It also includes photographs showing him at work on location with his camera. Box includes contact sheets, color photos, and black & white. It includes both self-portraits and portraits taken by other people.
(5) Photographs taken by Beryl Towbin, 1985. Includes two pictures of Siskind photographing black sand dunes
(5) Portrait of Siskind in Mexican wedding shirt with hands in his pockets
(4) Siskind at dinner party. Torino, Italy. Photographs taken by Lorenzo Mascherpa
(3) 3 negatives and 1 personal correspondence. Wayfarer Photography, Inc.
(9) Siskind at Coney Island boardwalk, by Charles Traub, 1982. Includes pictures of Aaron standing in front of wall with graffiti tags
(3) Aaron in Italy, 1983 and Aaron at Martha’s Vineyard, 1981
(2) Portrait of Siskind sitting with his hands folded. Anthony Fernandez [?] 1984.
(14) Siskind posing nude. Includes 4 contact sheets. Photographs taken by Gay Block, 1985. Also, includes photographs of Siskind and Block posing nude together.
(3) Contact sheets from Aaron’s 80th birthday party. Ray Pearson.
(8) Color prints taken by Joe Sterling. Siskind at social party
(4) 4 portraits of Siskind
(1) Robert Menschel, 1989
(17) Color photographs of Siskind taken by Carl Kowal
(7) Color photographs of Siskind with Catherine Jensen
(7) Color photographs of Siskind with Linda Connor
(3) Color photographs of Siskind with Ira Lowe [?]
(3) Siskind with Roberto Fantozzi [?]
(2) 2 negatives. K. Marx 1989
(2) Centre Internacional de Fotografi, Siskind teaching students at slide show presentation
(2) Siskind at C.C.P. party, 1989. Lucien Clergue
(2) Siskind at C.C.P. 02/10/1989
(3) Siskind and his friend looking at prints, 08/90
(2) Postcards of Aaron standing on dock
(3) Summer of ’88 at Aaron’s. Mohammad
(2) Siskind in Spain, 1980
(2) Aaron and Noelle, Fall of 1983
(2) Cal Kowal, 09/85
(15) Misc. portraits of Siskind
(4) Siskind in front of fresh fish stand
(22) Misc. pictures of Siskind with friends, students, and family
(6) Color Polaroid pictures of Aaron
(17) 17 Misc. pictures, 3 personal correspondences, and 6 negatives
(2) Christmas cards for Aaron
(3) Siskind in Pawtucket, RI. 1987. Photographs taken by James Weinstein [?]
(65) Herb Snitzer, Includes 19 negatives
(13) Siskind dancing with naked woman on his 80th birthday. Includes 1 contact sheet. Kayafas.
(10) Color pictures taken by Jed Robert Fielding
(1) Portrait of Aaron taken by Timothy Greenfield-Sanders, 1980
(4) Siskind standing in front of black backdrop with his walking cane
(12) Aaron in his garden, Pawtucket. Includes 1 contact sheet and 1 letter from Eby. Photographs taken by Lloyd Eby on 05/12/1987
(19) Siskind portraits taken by Gabrielle Keller
(20) Color prints taken by Abe Frajndlich
(11) Portraits of Siskind, Siskind with students at Union College, Photographs taken by Martin Benjamin. Includes 1 correspondence from Benjamin.
(1) Siskind at party, photograph taken by Paul Roselli
(3) Vince Ferri [?] 1981. Siskind in cap and gown at commencement ceremonies.
(1) Portrait of Aaron by Joyce Culver
(3) July 1983. Siskind in suit hugging children
(2) Siskind’s face. Photograph taken by Chris Felver in 1986.
(2) 2 color portraits of Siskind in front of abstract art.
(3) Portraits of Siskind in tweed suit with his hands clasped, New York, 1982, by Charles Traub.*
(5) Siskind portraits, matted prints taken by Eric J. Johnson
(7) Siskind sitting in chair outside. Includes 1 contact sheet.
(39) Aaron Siskind, photographs taken by Joyce Culver in 1989. Includes 7 contact sheets and 4 letters (correspondences) from Culver to Siskind