Finding aid for the Hal Glicksman papers, circa 1927-2010

Laura Schroffel
Descriptive Summary

Title: Hal Glicksman papers
Date (inclusive): 1927-2010
Number: 2009.M.5
Creator/Collector: Glicksman, Hal
Physical Description: 60.5 Linear Feet (111 boxes, 3 flatfiles)
Repository: The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390

Abstract: The papers document the life and career of Hal Glicksman, a curator and preparator who contributed to many key exhibitions in Southern California, and helped found several important Southern California art institutions. The collection provides information regarding Glicksman's relationships with artists, his exhibition planning and gallery administration, and the Southern California art scene in the 1960s and 1970s.

Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

Biographical/Historical note

Born in 1937 in Beverly Hills, California, Hal Glicksman curated a number of key exhibitions in Southern California during the 1960s and 1970s, and helped establish and foster several important Southern California art institutions. He started his career as a preparator at the Pasadena Art Museum under the leadership of Walter Hopps, where he helped formalize professional guidelines for preparators. While at the Pasadena Art Museum, Glicksman worked on the 1963 Marcel Duchamp retrospective. He also designed and installed the United States' presentation for the eighth Bienal Internacional de São Paulo, Brazil in 1965. Glicksman served as Assistant Curator for the Los Angeles County Museum of Art's exhibition, Art and Technology, 1967-1971.

In 1969 Glicksman was appointed Gallery Director and Assistant Professor at Pomona College. While there he produced a seminal Michael Asher exhibition, as well as exhibitions of work by other artists, including Tom Eatherton, Lloyd Hamrol and Ron Cooper. In 1970 Glicksman accepted a position as Associate Director of the Corcoran Gallery of Art in Washington, D.C., again under the leadership of Walter Hopps. Glicksman returned to California in 1972 as Director of the Art Gallery at the University of California, Irvine (UCI). Among the significant group exhibitions he curated at UCI, Assemblage in California and Los Four demonstrate Glicksman's long-term interest in both Chicano art and assemblage art in California. While at UCI Glicksman also exhibited work by Bruce Nauman, Maria Nordman, Larry Bell, Sol Lewitt, Eleanor Antin, Peter Alexander, John Baldessari and Jane Reynolds. In 1975 Glicksman organized the large-scale exhibition Collage and Assemblage at the Los Angeles Institute of Contemporary Art. Also in 1975, Glicksman was appointed Art Gallery Director at Otis Art Institute, where he curated exhibitions focusing on contemporary artists such as Dan Flavin, Richard Tuttle, On Kawara, Hap Tivey, Sam Francis and Wallace Berman. Following his tenure at Otis, Glicksman curated exhibitions for the Santa Monica Arts Commission and Beyond Baroque Literary Arts Center.

Additionally, Glicksman made contributions to the design and planning of the new space for the Pasadena Art Museum at Carmelita Park. In 1981 he founded his own gallery, Percept, a short-lived venue for light and space art. The first show at Percept featured the work of Thomas Eatherton. Glicksman also played an important role in the 1985 founding of the Santa Monica Museum of Art, where he served as the museum's first director and helped establish the museum's collecting policy and development agenda.

Access

Open for use by qualified researchers.

Publication Rights

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Preferred Citation note
http://hdl.handle.net/10020/cifa2009m5

Immediate Source of Acquisition note
Acquired from Hal Glicksman in 2009.

Processing Information note
Laura Schroffel processed the collection, made an inventory and wrote the descriptive notes under the supervision of Andra Darlington. The arrangement was devised by Laura Schroffel, Andra Darlington and John Tain. Series I, II, III and V retain Glicksman's original order; series IV was rearranged by a curator. One box was added to the archive in March 2010, after the initial acquisition in 2009. Laura Schroffel integrated the additional materials into the collection.

Reformatted Audiovisual Material
Online access to selected digitized audio recordings is available to on-site readers and Getty staff. The following videos have been reformatted and are available as DVD use copies: V15, V16, V23.

Separated Materials
Materials related to the Getty Research Library general collection were transferred and may be found by searching the library catalog for the phrase Hal Glicksman Collection. The publications contained in these folders are outside of the scope of the general collection. Miscellaneous publications include clippings.

Scope and Content of Collection
The Hal Glicksman papers comprise letters, clippings, photographs, negatives, slides, original artworks, note cards, posters, exhibition announcements, and audio and video recordings documenting the career and life of Hal Glicksman. The collection provides insight into Glicksman's relationships with artists, his exhibition planning and gallery administration, as well as the Southern California art scene in the 1960s and 1970s.

Many of the artist files in Series I contain correspondence regarding art production and research materials for exhibitions, as well as materials unrelated to art. The series also includes some original artwork by artists such as Dave Anderson, Tony DeLap and Lowell Darling.

Glicksman's exhibition files in Series II document his curatorial practice, including planning, budgeting, installation, and publicity and event organization related to exhibitions. The exhibition files demonstrate Glicksman's long-term interests in assemblage art, Chicano art, and Southern California contemporary art.

Series III contains administrative, teaching and research files. Although the administrative files in this series reflect Glicksman's interest in the arts, they are not related to specific artists or exhibitions. Rather, the series documents the administration and policies of several institutions where Glicksman worked. Glicksman's research files document his wide range of interests, from his involvement with the women's art movement to his concern with information technologies.

The bulk of the ephemera in Series IV is gallery and museum exhibition announcements. The series also includes brochures and publicity materials from other cultural institutions. Most of the materials in this series are from the Southern California area; however, other regions of California, as well as national and international institutions, are represented.

Series V contains slides, negatives, transparencies, color photography and audiovisual materials. Personal photographs form the bulk of the series, including images of Glicksman's travels across the United States and abroad. Some slides demonstrate Glicksman's own photographic work documenting Los Angeles and its surroundings. Other slides focus on individual artists, the Otis Art Gallery, brain hemispheres, and the Collage and Assemblage exhibition. Most of the audiovisual materials relate to specific artists and exhibitions.

Arrangement note

Subjects - Names
Flavin, Dan
Nauman, Bruce
Nordman, Maria
Andre, Carl
Bell, Larry
Cornell, Joseph
Eatherton, Tom
Subjects - Topics
Art, Modern -- 20th century
Conceptual Art
Artists -- California
Assemblage (Art)
Art museums -- California -- Los Angeles
Mexican American art -- California -- 20th century
Genres and Forms of Material
Black-and-white negatives
Administrative records
Gelatin silver prints -- United States -- 20th century
Videotapes
Acetate film
Audiocassettes
Color slides
Printed ephemera

Contributors
Glicksman, Hal

Series I. Artists files, 1956-2008
Physical Description: 12.8 Linear Feet(18 boxes, 1 flatfile)
Scope and Content Note
Artist files contain letters, exhibition announcements, research for exhibition planning and art production, a small number of original artworks, as well as some materials unrelated to art.
Arrangement
Arranged alphabetically by artist, followed by a small amount of material regarding a number of artists for whom Glicksman did not establish separate files.

box 1, folder 1
Scope and Content Note
Alexander is Reverend of Temple of Man. Includes letter to Glicksman from Barbara T. Smith.

box 1, 89
Alexander, Peter, 1974-1975
Scope and Content Note
Contains papers regarding exhibition curated by Glicksman at the Bowers Museum. Also includes announcements for exhibition at UCI as well as clippings with review of UCI exhibition.
| Box: 1, Folder 1 | **Papers**  
Color slides  
Scope and Content Note  
See also Series V box 67 for more Alexander slides. |
|-----------------|---------------------------------------------------------------|
| Box: 89, Folder 1 | **Anders, Dave, 1975**  
Scope and Content Note  
Includes work of art titled POB 343. |
| Box: 89, Folder 2 | **Andre, Carl, 1975-1988**  
**Andrews, Oliver, 1978**  
**Antin, Eleanor, 1970-1988**  
Scope and Content Note  
See also Series V box 67 for more Antin slides. |
| Box: 1, Folder 6 | **Baden, Mowry, 1971-1985**  
**Baldessari, John, 1971-1978**  
**Barthelme, Donald, undated**  
**Beattie, Paul, 1981**  
**Bell, Larry, 1969-1977**  
Scope and Content Note  
Also contained in box 89 and flatfile 1**.  
**Papers**  
**Color slides**  
**Papers and black-and-white photographs**  
**Black-and-white negatives, color photographs, color slides**  
Scope and Content Note  
Possibly includes photographs from UCI exhibition.  
**Black-and-white negatives, color photographs, color slides, color negatives**  
Scope and Content Note  
Also contained in box 89 and flatfile 1**.  
**Papers**  
**Papers and black-and-white photographs**  
Scope and Content Note  
Possibly includes photographs from UCI exhibition.  
**Black-and-white negatives, color photographs, color slides, color negatives**  
Scope and Content Note  
Also contained in box 89 and flatfile 1**.
<table>
<thead>
<tr>
<th>Flatfile 1**</th>
<th>**Oversize</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Contains one architectural plan with drawing on it.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, 89</th>
<th>Bengston, Billy Al, 1968-1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papers and black-and-white photographs</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Includes magnifying key for Nicholas Wilder exhibition.</td>
<td></td>
</tr>
</tbody>
</table>

| Box 2, folder 3 |
| Bengston, Billy Al, 1968-1984 |
| Papers and black-and-white photographs |
| Scope and Content Note |
| Includes magnifying key for Nicholas Wilder exhibition. |

<table>
<thead>
<tr>
<th>Box 89, folder 8</th>
<th>Color slides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berman, Wallace, 1966-2008</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Some images are possibly from exhibition Art in Los Angeles - Seventeen Artists in the Sixties, at LACMA, 1981.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 4-5</th>
<th>Papers and black-and-white photograph</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color photograph, slides and black-and-white negatives</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>See also Series V box 66 for more Berman slides.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 6</th>
<th>Brecht, George, 1968-1969</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brown, Robert Delford, 1967-2008</td>
<td></td>
</tr>
<tr>
<td>Papers and black-and-white photographs</td>
<td></td>
</tr>
<tr>
<td>Oversize</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 10</th>
<th>Burden, Chris, 1973-1977</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>See also Series V box 67 for more Burden slides.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 9</th>
<th>Buter, Eugenia, 1969-1979</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Photographs are possibly from Otis Art Gallery Frost and Defrost, 1979.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 10</th>
<th>Black-and-white photographs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Possibly includes photographs from Otis exhibition.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 89, folder 10</th>
<th>Black-and-white negatives and color slides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Butler, Eugenia, 1969-1979</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Includes drawings. Also known as Madam Houri.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 2, folder 10a</th>
<th>Butler, Eugenia 1984</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Daughter of artist, Eugenia Butler.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, 90</th>
<th>Chicago, Judy, 1970-1975</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papers</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 3, folder 1</th>
<th>Color slides</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conner, Bruce, 1959-1975</td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Includes letters to Walter Hopps regarding Conner loan for Assemblage in California, 1968.</td>
<td></td>
</tr>
</tbody>
</table>
Scope and Content Note

See also Series V box 66 for more Conner slides.

Scope and Content Note

Cards comprise a bibliography on Cornell.

Scope and Content Note

Props from original work of art performed with Kathleen Harris at WomanSpace.

Scope and Content Note

Contains one deck of cards designed by DeLap.

Scope and Content Note

Contains photographs and papers regarding plans, statements and documentation of Eatherton pieces *Move*, *Guide*, *Home* and *Rise*. Includes piece of fabric possibly used in construction of an installation piece. See also Series II and III for materials related to Eatherton exhibitions at Pomona College, UCI, and Percept.

Scope and Content Note

Contains original artwork.
Scope and Content Note
Contains images of Eller's wedding.
See also Series V box 67 for more Eller slides.

Experiments in Art and Technology (Organization), 1968-1970
Figen, Milton, 1975
Fiskin, Judy, 1974-1985
Flavin, Dan, 1971-2004
Scope and Content Note
Also contained in boxes 91, 105* and flatfile 1**.

Papers and black-and-white photographs
Scope and Content Note
Includes assembly instructions for sculpture.

Color slides
Scope and Content Note
Oversize
Three exhibition posters and assembly instructions.

Poster
Foulkes, Llyn, 1975
Glass, Philip, 1975-1980
Scope and Content Note
Includes one announcement for Philip Glass Ensemble show sponsored by Some Serious Business. See Series III box 50 for more on Some Serious Business.

Goode, Joe, undated
Scope and Content Note
See also Series V box 67 for more Goode slides.

Greene, Merrill, 1974-1977
Hefferton, Phillip C. (Phillip Conrad), 1966-1981
Scope and Content Note
Includes original artwork. Also includes letter from William Copley.

Papers and black-and-white photograph
Transparencies and color slides
Scope and Content Note
See also Series V box 66 for more Hefferton slides.

Herms, George, 1962-1985
Scope and Content Note
See also Series V box 66 for more Herms slides.

Hershman, Lynn, 1975
Hogan, Pat, 1986-1988
Ikegawa, Shiro, 1974-1975
Jones, Kim, 1976
Judd, Donald, 1968-1984
box 7, folder 4a  Kaprow, Alan, undated
Scope and Content Note
Contains photocopy of article by Kaprow on Jackson Pollock and instructions for *Apples and Oranges (For Barbara Smith)*.

box 7, folder 5  Karellitz, Judith, 1971-1972
box 91, folder 4  Kawara, On, undated
Scope and Content Note
Contains color slides.

box 7, folder 6  Kienholz, Edward, 1968-1975
Scope and Content Note
See also Series V box 67 for more Kienholz slides.

box 7, folder 7  Koren, Leonard, 1975-1976
LeWitt, Sol, 1971-1972
Scope and Content Note
See also Series V box 65 for more LeWitt slides.

box 7, folder 9  Lichtenstein, Roy, 1963-1967
Scope and Content Note
See also Series V box 68 for more Lichtenstein slides.

box 7, folder 10  Lubelski, Abraham, 1969
Lundberg, William, 1981
box 7, folder 11  MacDonald-Wright, Stanton, 1956-1970
box 7, 62, 91  Mason, Fred, 1958-1987
Papers and art work
Scope and Content Note
Includes art piece on an American flag.

box 62, folder 1  Oversize artwork
box 91, folder 6  Color slides and color photographs
Scope and Content Note
See also Series V box 66 for more Mason slides.

box 7, folder 14  McMillen, Michael, 1973-1983
Scope and Content Note
Includes Mystery Museum souvenir trading cards. See also Series V box 67 for more McMillen slides and Series II box 19 for contact print sheet.

box 8, folder 1  Miller, George, 1975
box 8, folder 2  Mock, Richard, 1978
box 91, folder 7  Morris, Robert, undated
Scope and Content Note
Contains color slides. See also Series V box 68 for more Morris slides.

box 8, folder 2a  Munger, Barbara, 1980
Scope and Content Note
Contains original drawings.
Series I. Artists files, 1956-2008

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box 91, folder 8  
**Nauman, Bruce, 1973**  
Scope and Content Note  
Contains slide.

box 8, folder 3  
Scope and Content Note  
Includes letter with drawing by Newman describing crating instructions and condition report.  
See also Series V box 68 for more Newman slides.

box 8, 92  
**Nordman, Maria, 1973-2000**  
Scope and Content Note  
Includes transcripts of interview between Maria Nordman, Hal Glicksman and Barbara Haskell. Also includes photographs, possibly from UCI exhibition and from Nordman sailing party.

box 8, folder 4-5  
**Papers and black-and-white photographs**  
**Color photographs, color negatives, black-and-white negatives and color slides**

box 92, folder 1  
**Orr, Eric, 1970-1998**  
Scope and Content Note  
Includes materials related to Zero Mass exhibition at UCI Art Gallery.

box 8, folder 6  
**Papers and black-and-white photographs**  
Scope and Content Note  
Photographs are possibly from UCI exhibition.

box 92, folder 2  
**Black-and-white negatives**

box 8, 92  
**Reynolds, Jane, undated**  
**Papers**  
**Color slides**

box 8, folder 7  
**Richer, Arthur, 1983**

box 8, folder 9  
**Rosen, Gerry, undated**

box 8, folder 10  
**Rosler, Martha, 1974-1976**

box 8, 92  
**Ruscha, Edward, 1973-1985**  
**Papers**  
**Color transparency and color slide**  
Scope and Content Note  
See also series V box 68 for slides.

box 8, folder 12  
**Secunda, Arthur, 1974-1975**

box 8, folder 13  
**Schapiro, Miriam, 1975, undated**

box 8, folder 14  
**Sheldon, Richard, 1967-1972**

box 8, folder 15  
**Smith, Barbara, 1968-1982**  
Scope and Content Note  
Includes set of drawings, two of which are possibly not by artist. Also includes original Smith business card, certificate for the Pageant of the Holy Squash, instructions for Unsolicited Mail and exhibition announcements for Mass Meal and One Evening of Theater Pieces.

box 9, folder 1  
**Steinitz, Kate Traumann, 1975-1976**

box 9, folder 2  
**Stella, Frank, undated**  
Scope and Content Note  
Includes plans for work.

box 9, folder 3  
**Stylainos, 1981**
Series I. Artists files, 1956-2008

box 9, 93  
**Talbert, Ben, undated**  
Scope and Content Note  
Includes images from exhibition Ten years of Erotic Art at the Mermaid Tavern. Also includes a deck of cards.

box 9, folder 4-5  
box 93, folder 1  
**Playing cards and black-and-white photographs**

box 9, 105*  
box 9, folder 5a  
box 105*, folder 3a  
**Thomas, Frank, 1970-1974**  
**Papers and black-and-white photograph**  
**Oversize**

box 9, 93  
**Tivey, Hap, 1976**  
**Papers**

box 9, folder 6  
**Trocchi, Alexander, 1964**

box 9, folder 7  
**Turrell, James, 1972-1974**

box 9, folder 9  
**Vallance, Jeffrey, 1984**

box 9, 93  
**Wasserman, Bart, 1978-1982**  
**Papers**

box 9, folder 3  
**Wilfred, Thomas, 1971**  
**Papers**

box 9, folder 4  
**Color slides**

box 9, folder 12  
**Wilson, David, 1989-2002**

box 9, folder 13  
**Zimmerman, Elyn, 1984**

box 9, 93  
**Other artists, 1966-1986**  
Scope and Content Note  

box 9, folder 14-15  
**Papers**

box 93, folder 5  
**Color slides and color photographs**

Series II. Exhibition files, 1964-1988

Physical Description: 15.3 Linear Feet(33 boxes)

Scope and Content Note

Exhibition files contain materials relating to Glicksman's curatorial practice, including planning, budgeting, installation, and publicity and event organization.

Arrangement

Arranged by institution and chronologically according to the timeline of Hal Glicksman's career.

box 10-11, 94  
**Pasadena Museum of Art, Bienal Internacional de São Paulo, 1964-1969**

Scope and Content Note

The Pasadena Art Museum, under the leadership of Walter Hopps, was invited by the United States Information Agency to organize the American entry at the eighth São Paulo Biennial International Exhibition. Hopps focused the exhibition on the work of Barnett Newman.
box 10, folder 1-4  **General papers and periodicals**  
**Scope and Content Note**  
Includes exhibition signage, a set of cards with artist and title information, briefing report from American Consulate, maquette for catalog and clippings.

box 10, folder 5  box 11  **Black-and-white photographs**  
**Decorated box**  
**Scope and Content Note**  
Box decorated with Brazilian flag and clippings regarding São Paulo Bienal, that originally housed photographic material.

box 94, folder 1  box 12, 94  **Color slides, black-and-white negatives, color photograph, color transparency**  
**Los Angeles County Museum of Art, 1968-1972**  
**Scope and Content Note**  
See Series IV box 56 for LACMA ephemera.

box 12, 94  **Art and Technology, 1969-1972**  
box 12, folder 1-2  **General papers and black-and-white photograph**  
box 12, folder 3  **Ransom William**  
box 12, folder 4  **Stan Vanderbeek**  
box 94, folder 2  **Color photographs**  
**Scope and Content Note**  
Includes pictures of Barbara Smith at the opening.

box 12, folder 5  box 13, 94-96  **Stephan von Huene, 1968**  
**Pomona College (Claremont, Calif.). Art Gallery, 1969-1979**  
**Scope and Content Note**  
Also known as Montgomery Art Gallery. Glicksman established a project series as director of the Pomona College Art Gallery wherein the space was given to an artist-in-residence for an eight week period to create an exhibition. Project artists included Lloyd Hamrol, Joe Goode, Ron Cooper, Michael Asher and Thomas Eatherton.

box 13, 94  **Lloyd Hamrol, 1969**  
box 13, folder 1  **Papers and black-and-white photographs**  
box 94, folder 3  **Color photographs and color slides**  
box 13, 94  **Ron Cooper, 1969**  
box 13, folder 2  **Papers and black-and-white photographs**  
box 94, folder 4  **Color slides**  
**Scope and Content Note**  
Includes portrait of Robert Smithson.

box 13, 95  **Movie Palace Modern, 1969-1979**  
**Scope and Content Note**  
Movie Palace Modern was a traveling exhibition featuring the drawings of A. B. Heinsbergen.

box 13, folder 3  **Papers**  
box 13, folder 4  **Modern and Art Deco art**  
**Scope and Content Note**  
Contains papers that do not specifically relate to exhibition but appear to be topical research files.

box 95, folder 1  **Color slides**
<table>
<thead>
<tr>
<th>Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| 13, 96 | **Michael Asher, 1970**  
Scope and Content Note  
The Michael Asher exhibition, Environment, coincided with an exhibition by Judy Chicago, Snow Atmosphere. |
| 13, folder 5 | **Papers and black-and-white photographs**  
Black-and-white negatives and color slides |
| 96, folder 1 | **Chicano Graffiti, 1970-1975**  
**Papers and black-and-white photographs, 1970-1974**  
**Chicano exhibition materials, 1972-1975**  
Scope and Content Note  
Topical research file including Los Four exhibition list for the Los Angeles County Museum of Art show and various Los Four exhibition announcements. Also includes black-and-white photographs of Los Four artists. See also box 18 for materials regarding the exhibition at UCI. |
| 96, folder 2 | **Color photographs, undated**  
Scope and Content Note  
Some graffiti photography may not have been used for Pomona exhibition. |
| 13, 96 | **Thomas Eatherton, Rise, 1970**  
Scope and Content Note  
Eatherton’s exhibition Rise, was also executed in 1981 at the Percept Gallery. See Series I, box 5 and Series III, box 45.  
Includes fabric samples that were considered for use in the installation. Also includes sketches of plans. Photographs document installation and finished piece. |
| 13, folder 8 | **Papers and black-and-white photographs**  
Scope and Content Note  
Includes portraits of Michael Brewster and David Grey. |
| 96, folder 3 | **Color photographs and slides**  
Scope and Content Note  
Includes portrait of Judy Chicago. |
| 14, 1-2 | **Corcoran Gallery of Art, 1971**  
**Wilderness**  
**Michael Asher**  
Scope and Content Note  
Includes architectural plans some with annotations. |
| 14-18 | **Art Gallery of the University of California, Irvine, 1968-1984**  
Scope and Content Note  
Also contained in the following boxes: 82, 97-98, 105*. |
| 14, 97 | **Assemblage in California, 1968**  
Scope and Content Note  
See also box 9, folder 4 for topical research file on assemblage. |
| 14, folder 3-4 | **Papers and black-and-white photograph**  
Scope and Content Note  
Includes proofs and drafts for catalog as well as bids from publishers. Loan agreements and exhibition floor plans are also included. |
box 14, folder 5
Wallace Berman
Black-and-white negatives
Marcel Duchamp Festival, 1971
Scope and Content Note
Contains 24 mounted black-white-photographs related to the Festival, possibly for didactic pieces.

box 14, 97
Mark Di Suvero, 1972
Scope and Content Note
Images also include portrait of Sally Shishmanian.

box 14, folder 6
Black-and-white photograph
box 14, 105*
Bruce Nauman, Floating Room, 1973
Scope and Content Note
Includes photograph of plan.

box 105*, folder 4
Oversize
Scope and Content Note
Contains one exhibition poster designed by Bruce Nauman

box 14, folder 8
David R. Thompson, 1973
World War II, 1971-1973
Scope and Content Note
Also contained in boxes: 82, 97.

box 16, folder 1-2
General papers
Scope and Content Note
Includes exhibition proposal, artist list.

box 16, folder 3
Office of the Chief of Military History
box 16, folder 4
Navy Combat Art Collection
Life Magazine
box 16, folder 6
Library of Congress
box 16, folder 7
Black-and-white photographs
Note cards
Scope and Content Note
Note cards comprise research rolodex for the exhibition.

box 97, folder 3
Color photographs, black-and-white negatives and slide film
box 82, item R1
Unidentified sound tape reel
box 82, item F1
U.S.O promotional film reel (6 min.)
box 18, 97
Maria Nordman, Saddleback Mountain, 1973
box 18, folder 1
Black-and-white photographs
box 97, folder 4
Black and white negatives
box 18, 97
Los Four, 1973
Scope and Content Note
Los Four artists included: Carlos Almaraz, Robert de La Rocha, Gilbert Lujan, Frank Romero. See also box 13 for Chicano exhibition research file.

box 18, folder 2
Papers and black-and-white photographs
box 97, folder 5
Black-and-white negatives and color slides
box 98, folder 1  Sol Lewitt project, 1974
Scope and Content Note
Contains color slides.

box 18, 98  Larry Bell, 1974
box 18, folder 3  Papers and black-and-white photographs
box 98, folder 2  Color slides
box 18, 98  Tom Eatherton, Guide, 1974
Scope and Content Note
Includes sketch of exhibition plan.
See also Series I box 5 for artist file.

box 18, folder 4  Plan
box 98, folder 3  Color slides
box 18, folder 5  Eleanor Antin, Black is Beautiful, 1974
box 18, folder 6  Gary Lloyd, 1974
box 18, 98  Paul Waszink, 1974-1975
Scope and Content Note
Includes drawings of specifications for outdoor exhibition space, possibly by artist.

box 18, folder 7  Papers and black-and-white photograph
box 98, folder 4  Color slides
Scope and Content Note
See also Series V box 68 for more Waszink slides.

box 18, 98  Peter Alexander, Sunsets, 1974
box 18, folder 8  Clipping
box 98, folder 5  Color slides
box 98, folder 6  Jane Reynolds, 1974
box 18, 98  John Baldessari, Songs, 1975
Scope and Content Note
Includes instructions for catalog.

box 18, folder 9  Papers and black-and-white photograph
box 98, folder 7  Color slides
box 98, folder 8  Oliver Andrews, Summer Solstice, A Ceremonial Space, 1975
box 18, 98  Channa Davis Horwitz, New Work in Time and Space, 1984
box 18, folder 10  Black-and-white photograph
box 98, folder 9  Black-and-white negatives
box 19-20  Los Angeles Institute of Contemporary Art, Collage and Assemblage, 1973-1988
Scope and Content Note
Also contained in boxes: 62, 83-87, 99.
A Collage and Assemblage contact prints sheet shares images with McMillen exhibition, see Series I box 7 for McMillen artist file.

box 19, folder 1-2  General papers
box 19, folder 3-4  Artists' contact information
Scope and Content Note
Contact information is comprised of two sets index cards. One set of cards is possibly from Assemblage in California, at UCI.

box 20, folder 1-2  Loan agreements
box 20, folder 3  Artists' submissions
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>20, folder 4</td>
<td><strong>Assemblage exhibitions materials</strong></td>
<td>Topical research file including materials regarding exhibitions at James Corcoran Gallery, Shoshana Wayne Gallery, Pence Gallery and Brea Civic Center for exhibitions titled Lost and Found in California: Four Decades of Assemblage Art and Assemblage Art: A Poetic Transformation.</td>
</tr>
<tr>
<td>62, folder 2</td>
<td><strong>Drawing</strong></td>
<td>Contains one drawing by de la Rocha.</td>
</tr>
<tr>
<td>99</td>
<td><strong>Color slides and color photographs</strong></td>
<td>See also Series V box 67 for more exhibition slides.</td>
</tr>
<tr>
<td>83-87</td>
<td><strong>Videos (V1-V24)</strong></td>
<td>Contains video tapes possibly of interviews made of each artist as they brought work to the gallery. Audiovisual materials are unavailable until reformatting is complete. Use copies available are indicated in container list below. Contact the repository for information regarding access.</td>
</tr>
<tr>
<td>83, item V1</td>
<td>LAICA Set Up 3/28</td>
<td>Dan Graham</td>
</tr>
<tr>
<td>83, 85, item V2, V13</td>
<td>3/19/75</td>
<td></td>
</tr>
<tr>
<td>83, 87, item V3, V24</td>
<td>LAICA 3/21/74</td>
<td></td>
</tr>
<tr>
<td>83, 86, item V4, V18</td>
<td>LAICA Set Up 3/28</td>
<td></td>
</tr>
<tr>
<td>84, item V5</td>
<td>3/19/75 Collage/Assemblage &amp; 3/20/75</td>
<td></td>
</tr>
<tr>
<td>84, item V6</td>
<td>Unlabeled</td>
<td></td>
</tr>
<tr>
<td>84, item V7</td>
<td>Billie Holiday; Gayle Dancing</td>
<td></td>
</tr>
<tr>
<td>84, item V8</td>
<td>Love Is A Warm; Ben Talbert; Hal Glicksman; Gayle Davis</td>
<td></td>
</tr>
<tr>
<td>85, item V9</td>
<td>Nordman</td>
<td></td>
</tr>
<tr>
<td>85, item V10</td>
<td>Lica 1</td>
<td></td>
</tr>
<tr>
<td>85, 87, item V11, V21</td>
<td>Lica 2</td>
<td></td>
</tr>
<tr>
<td>85, 86, item V12, V19</td>
<td>Place 1 &amp; 2</td>
<td></td>
</tr>
<tr>
<td>85, item V14</td>
<td>3/19/75: Collage/Assemblage</td>
<td></td>
</tr>
<tr>
<td>86, item V15</td>
<td>Use copy available.</td>
<td></td>
</tr>
<tr>
<td>86, item V16</td>
<td>Laica Setup</td>
<td></td>
</tr>
<tr>
<td>86, item V17</td>
<td>Use copy available.</td>
<td></td>
</tr>
<tr>
<td>86, item V20</td>
<td>Maria Nordman</td>
<td></td>
</tr>
<tr>
<td>87, item V22</td>
<td>1/4/75: Billie Holiday, Gayle Dancing</td>
<td></td>
</tr>
<tr>
<td>87, item V23</td>
<td>Love Is a Warm...</td>
<td></td>
</tr>
<tr>
<td>3/28, Laica, Sex Up</td>
<td>3/28, Laica, Sex Up</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Use copy available.</td>
<td></td>
</tr>
</tbody>
</table>
box 21-23  Otis Art Institute, Gallery, 1975-1981
Scope and Content Note
Also contained in boxes: 62, 100-102.

box 21, 100  Mowry Baden and Dan Graham, 1975
Papers and black-and-white photographs
Black-and-white negatives and color slides

The Sky Show, 1975
Papers and black-and-white photographs
Color photographs

The Grandest Floor Show of Woven Wonders on the “Planet Earth,” 1975

box 21, 100  Richard Tuttle, 1976
Papers and black-and-white photographs
Black-and-white negatives and color slides

The Great American Quilts, 1976
Lita Albuquerque, Charles Arnoldi, Lynda Benglis, Rosemarie Castoro, Pat Steir, 1976

box 21, 100  Alice Aycock and Jane Reynolds, 1976
Scope and Content Note
Aycock’s piece was titled *Heavy Roofed Building*. File includes several copies of correspondence between Glicksman and director, Gurdon Woods, where Woods expresses concern over the installation of the Reynolds piece.

box 21, 100  Dan Flavin, 1977
Scope and Content Note
Includes installation plans.

box 21, 101  Carl Andre, 1977
Scope and Content Note
Andre created two large sculptures series: *Prime Rectiles* and *Blue Equivalents*.

box 21, 101  Festival in Black, 1977
Papers and black-and-white photographs
Black-and-white negatives, black-and-white transparency, color slides and color photographs

Hap Tivey/John Knight, 1977
Papers and black-and-white photographs
Black-and-white negatives

On Kawara, 1977
Scope and Content Note
Exhibition of Kawara’s *Today* series of date paintings for 1967.

box 21, 101  Christmas at Otis, 1977
Papers and black-and-white photographs
Black-and-white negatives, color transparency and color slides

box 21, 101  Otis Art Institute, Gallery, 1975-1981
Scope and Content Note
Also contained in boxes: 62, 100-102.
<table>
<thead>
<tr>
<th>Box/Folder Details</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 21, 101</td>
<td>Drawing Toward a More Modern Architecture, 1978</td>
</tr>
<tr>
<td>box 21, folder 14</td>
<td>Papers and black-and-white photographs</td>
</tr>
<tr>
<td>box 101, folder 5</td>
<td>Black-and-white negatives</td>
</tr>
<tr>
<td>box 21, 101</td>
<td>Sam Francis, Work in Progress, 1978</td>
</tr>
<tr>
<td>box 21, folder 15</td>
<td>Papers and black-and-white photographs</td>
</tr>
<tr>
<td>box 101, folder 6</td>
<td>Black-and-white negatives and color slides</td>
</tr>
<tr>
<td>box 21, 101</td>
<td>Richard Mock, Your Portrait, 1978</td>
</tr>
<tr>
<td>box 21, folder 16</td>
<td>Clipping and black-and-white photograph</td>
</tr>
<tr>
<td>box 101, folder 7</td>
<td>Black-and-white negatives</td>
</tr>
<tr>
<td>box 22, 101</td>
<td>Peasant Paintings from Husein, 1978</td>
</tr>
<tr>
<td>box 22, folder 1</td>
<td>Papers and black-and-white photographs</td>
</tr>
<tr>
<td>box 101, folder 8</td>
<td>Black-and-white negative and color slides</td>
</tr>
<tr>
<td>box 22, 102</td>
<td>Beyond Realism, 1978</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Exhibition featured work by: Jo Hanson, Victor Lance Henderson, John Mandel, Michael McMillan and Eduardo Munoz.</td>
</tr>
<tr>
<td>box 22, folder 2-3</td>
<td>Papers and black-and-white photographs</td>
</tr>
<tr>
<td>box 102, folder 1</td>
<td>Black-and-white negatives</td>
</tr>
<tr>
<td>box 22-23, 102</td>
<td>Wallace Berman Retrospective, 1978-1980</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>The Wallace Berman Retrospective exhibition traveled to the Fort Worth Art Museum, University Art Museum at Berkeley and the Seattle Art Museum. The exhibition was underwritten by the Fellows of Contemporary Art and the National Endowment for the Arts.</td>
</tr>
<tr>
<td>box 22, folder 4</td>
<td>General papers</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>The retrospective traveled to the Fort Worth Art Museum, University Art Museum at Berkeley and the Seattle Art Museum.</td>
</tr>
<tr>
<td>box 22, folder 5-6</td>
<td>Lender letters and loan agreements</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains lender letters and loan agreements.</td>
</tr>
<tr>
<td>box 23, folder 1</td>
<td>Papers related to exhibition travel</td>
</tr>
<tr>
<td>box 23, folder 2</td>
<td>Budgets, contract applications and agreements</td>
</tr>
<tr>
<td>box 23, folder 3-4</td>
<td>Black-and-white photographs</td>
</tr>
<tr>
<td>box 102, folder 2</td>
<td>Color polaroids, color photographs, color negatives, color transparencies and black-and-white negatives</td>
</tr>
<tr>
<td>box 23, 102</td>
<td>Hecho en Mexico, 1978</td>
</tr>
<tr>
<td>box 23, folder 5</td>
<td>Papers and black-and-white photographs</td>
</tr>
<tr>
<td>box 102, folder 3</td>
<td>Black-and-white negatives</td>
</tr>
<tr>
<td>box 102, folder 4</td>
<td>LA Parks and Wrecks, 1979</td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Contains color slides.</td>
</tr>
<tr>
<td>box 23, folder 6</td>
<td>De Cointet, Hernandez, Holste, and Kahn, 1979</td>
</tr>
<tr>
<td>box 23, 102</td>
<td>William Lundberg and William Wegman, 1979</td>
</tr>
<tr>
<td>box 23, folder 7</td>
<td>Black-and-white photographs</td>
</tr>
<tr>
<td>box 102, folder 5</td>
<td>Black-and-white negatives and color slides</td>
</tr>
<tr>
<td>box 23, 102</td>
<td>The Young/The Restless, 1980</td>
</tr>
<tr>
<td>box 23, folder 8</td>
<td>Price list</td>
</tr>
<tr>
<td>box 102, folder 6</td>
<td>Color slide</td>
</tr>
<tr>
<td>box 23, 102</td>
<td>Twentieth Century Folk Art, 1980</td>
</tr>
<tr>
<td>box 23, folder 9</td>
<td>Papers</td>
</tr>
</tbody>
</table>
Box 102, folder 7
- Color slides

Box 23, folder 10
- Exceptional American Quilts, 1980

Box 23, folder 11
- Lewis Baltz, Park City, 1981

Box 23, 62
- Paintings By, 1981

Box 23, folder 12
- Papers and black-and-white photographs

Box 62, folder 3
- Oversize exhibition announcements
  Scope and Content Note
  Contains two fabric exhibition announcements.

Box 23, folder 13
- Folk Art Christmas, 1981

Box 24, 103
- Beyond Baroque Literary Arts Center, Time Machine, 1983-1986
  Scope and Content Note
  See also Series IV box 55 for related Beyond Baroque ephemera.

Box 24, folder 1-2
- Papers and black-and-white photograph
- Black-and-white negatives

Box 24, 103
- Santa Monica Arts Commission, 1983-1985
  Exhibitions
  Scope and Content Note
  Contains materials regarding exhibition space at the Santa Monica Public Library, general materials about the exhibitions and other Commission ephemera.

Box 24, 103
- Art in Print
- Papers and black-and-white photographs
- Black-and-white negatives

Box 24, 103
- Some Important Announcements
- Papers and black-and-white photographs
- Black-and-white negatives

Box 24, folder 6
- Art Bank

Series III. Administrative and research files, 1927-2010
Physical Description: 24 Linear Feet (34 boxes, 2 flatfiles)

Scope and Content Note
This series contains administrative, teaching and research files. Although the administrative files in this series reflect Glicksman's interest in the arts, they are not related to specific artists or exhibitions. Rather, the series documents the administration and policies of several institutions where Glicksman worked. Glicksman's research files document his wide range of interests, from his involvement with the women's art movement to his concern with information technologies.

Arrangement
Arranged alphabetically by topic or institution name.

Box 25, 103
- 76 Market Street, 1976-1979
  Papers
  Black-and-white negatives

Box 25, folder 1
- Address lists, 1967-1970

Box 25, folder 4
- American Association of Museums, 1971-1974
  Scope and Content Note
  Focuses on Fort Worth, Texas June 1974 meeting.

Box 25, folder 5
- Art Bank, 1982-1986

Box 25, folder 6
- Artforum, 1975
  Scope and Content Note
  Contains photocopies of article regarding Artforum lawsuit, Ladd vs. Artforum chronology and papers related to lawsuit, and minutes from Pasadena Museum of Art Board of Trustees meeting wherein Director Walter Hopps resigned.
box 25, folder 7  
**Artist contract, 1975**  
**Scope and Content Note**  
Contains template and explanatory notes for artists contract from Lawyers for the Arts Committee and letter from Maxine Wolf.

box 25, folder 8  
**Art Libraries Society, 1975-1977**  
**Art loans, 1965-1990**  
**Scope and Content Note**  
Contains loan agreements and ephemera related to Glicksman's personal loans of art works to exhibitions.

box 25, folder 9-10  
**Papers**  
**Color photograph**  
**Art societies and associations, 1972-1976**  
**Scope and Content Note**  
The bulk of the folder contains brochures and letters from arts organizations in response to a letter from Charles Semowich.

box 26, folder 3  
**Biennale de Paris, 1975**  
**Scope and Content Note**  
Handwritten note identifies Barbara Berman. Contains black-and-white photographs. Glicksman designed and installed the United States' presentation at the fifth Biennale de Paris in 1967.

box 26, folder 4  
**California Computer Products, 1968-1969**  
**California Institute of the Arts, 1969-1970**  
**Scope and Content Note**  
Includes California Institute of the Arts Bulletin one, two and three.

box 26, folder 6  
**Cart and Crate, 1972**  
**Scope and Content Note**  
Contains papers regarding transport of Heller collections from Washington, D.C., to Tucson, Arizona.

box 26, folder 7  
**Cerritos College, 1963-1974**  
**Scope and Content Note**  
Includes black-and-white photographs.

box 26, folder 8  
**China, 1978**  
**Cirrus Editions, 1971**  
**Papers**  
**Color slides**  
**College Art Association of America, 1984**  
**Contemporary Arts Center (Cincinnati, Ohio), 1971-1977**  
**Scope and Content Note**  
Contains letters regarding Glicksman's application for directorship and papers for National Endowment for the Arts applications.

box 26, folder 10  
**Corcoran Gallery of Art, 1951-1975**  
**Scope and Content Note**  
Also contained in boxes 103, 105* and flatfile 2**.  
See also Series IV box 60 for related ephemera.
box 27-28  **General papers**  
Scope and Content Note  
Includes one doodle by Walter Hopps.

box 29, folder 1  **Glicksman employment**  
Scope and Content Note  
Contains papers related to Glicksman's appointment and resignation from the Corcoran Gallery of Art. His resignation was related to activity with the Art Museum Professionals Union.

box 29, folder 2  **Clark Collection**  
Scope and Content Note  
Contains trust agreement regarding donation of collection and excerpts from the will of William A. Clark.

box 29, folder 3-5  **Buildings and maintenance**  
Scope and Content Note  
Includes letters regarding repairs and plans for construction, floor plans and quarterly reports from the committee on buildings and maintenance.

box 30, folder 1-2  **Security**  
Scope and Content Note  
Includes information regarding security consultant Joseph Chapman.

box 30, folder 3-4  **Finances**  
Scope and Content Note  
Contains departmental budgets, annual reports, income reports, museum budgets, exhibition budgets.

box 30, folder 5  **Clippings**  
box 30, folder 6  **Black-and-white photographs**  
box 103, folder 6  **Color photograph**  
box 105*, folder 5  **Oversize**  
Scope and Content Note  
Contains organizational charts.

flatfile 2**  **Oversize plans**  
Scope and Content Note  
Contains plans for Robert Irwin installation.

box 31, folder 1  **Croton, Fred, 1987**  
Scope and Content Note  
Contains Los Angeles Times clippings.

box 31, 103  **Datamost, 1983-1984**  
box 31, folder 2  **Papers**  
Scope and Content Note  
Includes papers related to Percept, see box 45.

box 103, folder 7  **Color photographs**  
Scope and Content Note  
Photographs are possibly not related to Datamost.
Series III. Administrative and research files, 1927-2010

<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 31, folder 3 | Dia Art Foundation, 1978-1988
  Scope and Content Note
  Includes information for visiting The Lightning Field. |
| box 36 | Diaries, 1978-1988 |
| box 31, folder 4 | Dwan Gallery, 1964 |
| box 31, folder 5 | Electro meditation, undated |
| box 31, folder 6 | Environmental communications, 1973-1978 |
| box 31, folder 7 | Eye 8, 1983 |
| box 31, folder 8 | Fort Worth Art Museum, 1977
  Scope and Content Note
  Includes transcript from interview with Marge Goldwater for Los Angeles in the Seventies exhibition catalog. |
| box 31, folder 9 | Foundation for Art Resources (Los Angeles, Calif.), 1977-1986 |
| box 31, folder 10 | Glicksman, Hal, 1960-1985
  General papers
  Scope and Content Note
  Includes papers, clippings and photographs regarding endeavors by Glicksman outside of his places of employment. |
| box 31, folder 11-13 | Education
  Scope and Content Note
  Includes materials related to Glicksman's application and enrollment in the University of California, Los Angeles' graduate school. Also includes syllabi and papers by Glicksman.
  Graded papers are sealed for Glicksman's lifetime. |
| box 31, folder 14 | Finances
  Scope and Content Note
  Materials are sealed for Glicksman's lifetime. |
| box 32, folder 1 | Henri Gallery, 1966-1976
  Scope and Content Note
  Contains letters and correspondence regarding sale and collection of funds for a painting by Phillip Hefferton. |
| box 32, folder 2 | Hopps, Walter, 1962-1984 |
| box 32, folder 3-4 | Hudson River Museum, 1978-1980
  Scope and Content Note
  Contains letters and Museum materials in regards to Glicksman consideration for the position of Museum Director. |
| box 32, folder 5 | Information technology, 1982-1984
  Scope and Content Note
  Includes letter to Harold Williams. |
| box 32, 103 | Installing Art Exhibitions, 1967-1971
  Scope and Content Note
  Contains copies of a proposal for a working manual for art installation. |
<p>| box 32, folder 6 | Papers |
| box 103, folder 8 | Color slides |</p>
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Series/Project/Process</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 32, 103</td>
<td><strong>Instant Theatre, 1977-1987</strong></td>
<td>Includes maquette for logo and original art work for logo development.</td>
</tr>
<tr>
<td>box 32, folder 7</td>
<td><strong>Papers</strong></td>
<td></td>
</tr>
<tr>
<td>box 103, folder 9</td>
<td><strong>Color photographs</strong></td>
<td></td>
</tr>
<tr>
<td>box 33, folder 1</td>
<td><strong>Institute for Policy Studies, 1971-1972</strong></td>
<td>Contains notes and letters regarding a grant proposal.</td>
</tr>
<tr>
<td>box 33, folder 2</td>
<td><strong>Institute of Contemporary Art (Amsterdam, Netherlands), 1992-1993</strong></td>
<td>Includes materials regarding Wallace Berman exhibition.</td>
</tr>
<tr>
<td>box 33, folder 2a</td>
<td><strong>J.A. Bauer Pottery Company, 1974</strong></td>
<td>Contains research papers on Bauer pottery company in response to request from Lewis Baltz. Glicksman collected pottery.</td>
</tr>
<tr>
<td>box 33, folder 3</td>
<td><strong>Lannan Foundation, 1985-1986</strong></td>
<td>Contains letters from Jane Fonda, Melinda Wartz, Angela Westwater, Fidel Danieli, Betty Asher and Michael from the Baxter Art Gallery at California Institute of Technology, Pasadena.</td>
</tr>
<tr>
<td>box 33, folder 3a</td>
<td><strong>Letters from non-artists, 1965-1981</strong></td>
<td></td>
</tr>
<tr>
<td>box 33, folder 4</td>
<td><strong>Los Angeles Bicentennial, 1980</strong></td>
<td>Includes several reproductions of maps and land surveys.</td>
</tr>
<tr>
<td>box 33, folder 5</td>
<td><strong>Los Angeles Conservancy, 1979-1980</strong></td>
<td></td>
</tr>
<tr>
<td>box 33, folder 6-7</td>
<td><strong>Los Angeles County Museum of Art, 1968-1988</strong></td>
<td>Comprises mostly staff announcements.</td>
</tr>
<tr>
<td>box 34, folder 1-2</td>
<td><strong>Los Angeles Institute of Contemporary Art, 1975-1978</strong></td>
<td>Contains letters, committee notes, newsletters, exhibition announcements, press releases and other related materials. See also Series IV box 55 for related ephemera.</td>
</tr>
<tr>
<td>box 34, folder 3</td>
<td><strong>Menil, 1976-1977</strong></td>
<td></td>
</tr>
<tr>
<td>box 34, folder 4</td>
<td><strong>Minority programs, 1981</strong></td>
<td>Contains Otis Art Institute memo regarding minority programs.</td>
</tr>
<tr>
<td>box 34, folder 5</td>
<td><strong>Montalvo Arts Center, 1978</strong></td>
<td></td>
</tr>
<tr>
<td>box 34, folder 6-7</td>
<td><strong>Museum of Contemporary Art (Los Angeles, Calif.), 1983-1988</strong></td>
<td>Includes museum calendar of events and <em>The Contemporary</em>.</td>
</tr>
</tbody>
</table>
box 34, folder 8  Museum of Modern Art (New York, N.Y.), 1971
Scope and Content Note
Includes letters from Donna Stein.

box 34, folder 9 Museum practice, 1971-1973
Scope and Content Note
Includes letter regarding course in museum practice, course outline, and bibliography.

box 34, folder 10 Museums, forms, 1971-1975
Scope and Content Note
Contains loan and registrarial forms from the Los Angeles Institute of Contemporary Art, UCI, University of California, Riverside, Pasadena Art Museum, Fogg Art Museum, Smithsonian Institution.

box 34, folder 11 Newport Harbor Art Museum, 1975-1981
box 35, folder 1 Newsletter on the Arts, 1965-1988
box 35, folder 2 Newspace, 1984
Scope and Content Note
See also series IV box 55 for related ephemera.

box 36-43 Note cards, 1969-1974, unknown
Scope and Content Note
Contains index cards that seem to comprise various rolodexes with museum, gallery artist and personal contact information. Other cards are possibly organized by groupings of invitees to events or other projects. Some business cards were interfiled with note cards.
Includes photocopy of note card with drawing, probably by Richard Serra.

box 35, folder 3 On the Rationalization of Sight: With an Examination of Three Renaissance Texts on Perspective, 1938
Scope and Content Note
Contains photocopied excerpts of the book.

box 35 Otis Art Institute, 1974-1981
Scope and Content Note
See also Series IV box 56 for related ephemera.
Also contained in boxes: 44, 103, 105*.

box 35, folder 4-6 General papers
box 35, folder 7 Gallery Committee
box 35, folder 8 Gallery Budget
box 44, folder 1 Security and maintenance
box 44, folder 2-3 Letters sent and received
box 44, folder 4 Glicksman rating
Scope and Content Note
Contains papers about a grievance filed by Glicksman against Otis Art Institute regarding plans for individual improvements and performance evaluations.

box 44, folder 5 Black-and-white photographs
Scope and Content Note
Photographs include images of empty Otis Art Gallery, Glicksman's Venice studio, Wallace Berman paintings and Ferus Gallery Studs posters.
**Scope and Content Note**

- **Black-and-white negatives, color slides and color photographs**
  - Includes color slides from MFA program and graduation.

- **Posters**
  - Contains oversize posters for Otis Art Gallery exhibition.

- **Panza Collection, 1985**
  - Includes letters to Panza, a letter from Panza and press release materials from the Museum of Contemporary Art for Panza collection exhibition.

- **Pasadena Art Alliance, 1971-1985**

- **Pasadena Art Museum, 1962-1974**

- **General papers**

- **Clippings**

- **Black-and-white photographs**

- **Black-and-white negatives and color slides**
  - Scope and Content Note
  - For 1965 California Design traveling exhibition.

- **Pasadena Heritage, 1986**
  - Papers

- **Oversize commendation**

- **Percept, 1981**
  - Includes images of Tom Eatherton's exhibition Rise. See Series II box 13 for documents related to the same exhibition executed at Pomona College Art Gallery.

- **Papers and black and white photographs**

- **Color slides and color photographs**

- **Pomona College, 1968-1970**
  - Art Gallery

- **General instruction papers**
  - Glicksman taught 19th and 20th-century art history courses.

- **Instruction, 19th-century art**

- **Instruction, 20th-century art**

- **Color slides**

- **Random Access, 1972**
  - Contains "holographic" manuscript notes.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 48, 104</td>
<td><strong>San Francisco Museum of Art, 1972-1977</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Later known as San Francisco Museum of Modern Art. See also Series IV box 60 for related ephemera.</td>
</tr>
<tr>
<td>box 48, folder 1</td>
<td>General papers</td>
</tr>
<tr>
<td>box 48, folder 2</td>
<td><em>Painting and Sculpture in California: The Modern Era</em>&lt;br&gt;Scope and Content Note&lt;br&gt;Glicksman note: NCFA.</td>
</tr>
<tr>
<td>box 104, folder 4</td>
<td>Color transparencies</td>
</tr>
<tr>
<td>box 48, folder 3</td>
<td>Santa Monica Chamber Orchestra, 1987</td>
</tr>
<tr>
<td>box 48, folder 4</td>
<td>Santa Monica Heritage Square Museum, 1985-1986</td>
</tr>
<tr>
<td>box 48-49</td>
<td><strong>Santa Monica Museum of Art, 1983-1986</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Contains materials regarding the conception, development and opening of the Santa Monica Museum of Art. Includes floor plans of museum.&lt;br&gt;Also contained in boxes: 104, 105*, flatfile 3**.</td>
</tr>
<tr>
<td>box 48, folder 5-9</td>
<td>Museum planning and committee meeting papers</td>
</tr>
<tr>
<td>box 49, folder 1</td>
<td>Budgets</td>
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<tr>
<td>box 49, folder 2</td>
<td>Development</td>
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<tr>
<td>box 49, folder 3</td>
<td>Letters</td>
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<tr>
<td>box 49, folder 4</td>
<td>Job descriptions</td>
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<tr>
<td>box 49, folder 5</td>
<td>Resumes</td>
</tr>
<tr>
<td>box 49, folder 6</td>
<td>Clippings</td>
</tr>
<tr>
<td>box 49, folder 7</td>
<td>Notes</td>
</tr>
<tr>
<td>box 49, folder 8</td>
<td>Photographs</td>
</tr>
<tr>
<td>box 104, folder 5</td>
<td>Color slides</td>
</tr>
<tr>
<td>box 105*, folder 9</td>
<td>Oversize clipping&lt;br&gt;Scope and Content Note&lt;br&gt;Contains one laminated clipping.</td>
</tr>
<tr>
<td>flatfile 3**</td>
<td>Oversize notes</td>
</tr>
<tr>
<td>box 50, folder 1</td>
<td>Sher, Abby, 1982-1986&lt;br&gt;Scope and Content Note&lt;br&gt;Includes letters regarding Santa Monica Museum of Art.</td>
</tr>
<tr>
<td>box 50, folder 2</td>
<td>Smithsonian Institution, 1969-1971</td>
</tr>
<tr>
<td>box 50, folder 3</td>
<td>Some Serious Business, 1977-1985</td>
</tr>
<tr>
<td>box 50, folder 3a</td>
<td>Southern California Communication Group, 1982-1983</td>
</tr>
<tr>
<td>box 50, folder 4</td>
<td>Stanford University, Museum of Art, 1962</td>
</tr>
<tr>
<td>box 50, folder 5</td>
<td>Tamarind Lithography Workshop, 1966</td>
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<tr>
<td>box 50, folder 6</td>
<td>Three-dimensional printing, 1969</td>
</tr>
<tr>
<td>box 50, 62, 104</td>
<td>University of California, Irvine, 1973-1975&lt;br&gt;Scope and Content Note&lt;br&gt;No Subnote Content</td>
</tr>
<tr>
<td>box 50, folder 7-8</td>
<td><strong>General papers</strong>&lt;br&gt;Scope and Content Note&lt;br&gt;Includes papers regarding loan of art from UCI to Dallas Museum of Art for Poets of the Cities: New York and San Francisco, 1960-1965. Also includes papers for drawing/design class taught by Glicksman. Contains three copies of David R. Thompson poster.</td>
</tr>
<tr>
<td>Box</td>
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<tr>
<td>52</td>
<td>1-5</td>
</tr>
</tbody>
</table>
box 53, folder 1-2  
**Objects, undated**

**Scope and Content Note**
Contains one deck of cards, one role of dummy stamps, one camera lens, a postcard from Georgia with a cotton ball attached to it, work of art by an unknown artist, *After the Large Glass* and a ticket from Ken Kesey.

box 53, 62  
box 53, folder 3-5  
box 62, folder 6  
box 54, folder 1-3  
**Clippings, 1964-1984**

**Scope and Content Note**
Contains materials related to the Getty Research Library general collection transferred and may be found by searching the library catalog for the phrase Hal Glicksman Collection. The publications contained in these folders are outside of the scope of the general collection. Miscellaneous publications include clippings.

**Clippings,**
**Oversize**

box 55-59  
box 55, folder 1  
box 55, folder 2-3  
box 55, folder 4  
box 55, folder 5  
box 55, folder 6  
box 55, folder 7  
**Publications, 1927-1995**

**Scope and Content Note**
Materials related to the Getty Research Library general collection were transferred and may be found by searching the library catalog for the phrase Hal Glicksman Collection. The publications contained in these folders are outside of the scope of the general collection. Miscellaneous publications include clippings.

**Publications,**
**Oversize, undated**

**Scope and Content Note**
Contains one plan from Resident Industrial Manager San Diego Electronics Division and one greeting card from Bob and Tobi Smith.

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**Series IV. Ephemera, 1959-1995**

**Physical Description:** 2.9 Linear Feet (7 boxes)

**Scope and Content Note**
The bulk of the ephemera in this series is gallery and museum exhibition announcements. The series also includes brochures and publicity materials from other cultural institutions. Most of the materials in this series are from the Southern California area; however, other regions of California, as well as national and international institutions, are represented.

**Arrangement**
In the absence of a discernable original order, these materials have been arranged by geographic region and institution.

box 55-59  
box 55, folder 1  
box 55, folder 2-3  
box 55, folder 4  
box 55, folder 5  
box 55, folder 6  
box 55, folder 7  
**Southern California, 1966-1986**

**Scope and Content Note**
See Series II box 24 for exhibition files.

box 55, folder 8  
box 55, folder 9  
box 55, folder 10  
box 55, folder 11  
box 55, folder 12  
box 55, folder 13  
box 55, folder 14  
box 55, folder 15  
box 55, folder 16  
box 55, folder 17  
box 55, folder 18  
box 56, folder 1  
box 56, folder 2  
**Broxton Gallery, 1975-1977**

**California State University, Los Angeles, 1973-1976**

**Cameraworks, 1975-1977**

**Cirrus Gallery, 1971-1978**

**Comsky Gallery, 1974-1977**

**Claire Copley Gallery, 1975-1977**

**Corcoran Gallery, 1974-1978**

**Rosamund Felsen Gallery, 1978-1979**

**G. Ray Hawkins Gallery, 1975-1980**


**Janus Gallery, 1975-1979**

**Kaplan-Baumann Gallery, 1976-1977**

**L.A. Louver Gallery, 1976-1980**
<table>
<thead>
<tr>
<th>Box/Folder Numbers</th>
<th>Institution/Event</th>
<th>Dates</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 56, folder 3</td>
<td>Thomas Lewallen, 1976-1978</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 56, folder 4</td>
<td>Los Angeles Contemporary Exhibitions (Gallery), 1978-1985</td>
<td></td>
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<tr>
<td>box 56, folder 5</td>
<td>Los Angeles County Museum of Art, 1972-1976</td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>See Series II box 12 for exhibition files.</td>
</tr>
<tr>
<td>box 56, folder 6</td>
<td>Los Angeles Institute of Contemporary Art, 1975-1979</td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>See also Series II and III for exhibition and administrative files.</td>
</tr>
<tr>
<td>box 56, folder 7</td>
<td>Margo Leavin Gallery, 1971-1972</td>
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<tr>
<td>box 56, folder 8</td>
<td>Mizuno Gallery, 1970-1975</td>
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<tr>
<td>box 56, folder 9</td>
<td>Mountain St. Mary's College (Los Angeles, Calif.), 1975-1977</td>
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<tr>
<td>box 56, folder 10</td>
<td>Newspace, 1973-1978</td>
<td></td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>See also Series III box 35 for administrative files.</td>
</tr>
<tr>
<td>box 56, folder 11</td>
<td>Otis Art Institute, 1975-1981</td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>See also Series II and III for exhibition and administrative files.</td>
</tr>
<tr>
<td>box 56, folder 12</td>
<td>Pasadena Art Museum, 1966-1973</td>
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<tr>
<td>box 56, folder 13</td>
<td>Re:Vision, 1975-1976</td>
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<tr>
<td>box 57, folder 1</td>
<td>Claude Senouf, 1978-1979</td>
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<tr>
<td>box 57, folder 2</td>
<td>Ruth Schaffner Gallery, 1973-1977</td>
<td></td>
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<tr>
<td>box 57, folder 3</td>
<td>Space, 1976-1979</td>
<td></td>
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</tr>
<tr>
<td>box 57, folder 4</td>
<td>David Stuart Galleries, 1972-1979</td>
<td></td>
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<tr>
<td>box 57, folder 5</td>
<td>Morgan Thomas, 1975-1977</td>
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<tr>
<td>box 57, folder 6</td>
<td>Tortue Gallery, 1970-1978</td>
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<tr>
<td>box 57, folder 7</td>
<td>University of California, Los Angeles, 1975-1976</td>
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<tr>
<td>box 57, folder 8</td>
<td>Vanguard Gallery, 1968-1978</td>
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<tr>
<td>box 57, folder 9</td>
<td>Nicholas Wilder Gallery, 1973-1985</td>
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<tr>
<td>box 57, folder 10</td>
<td>Woman's Building (Los Angeles, Calif.), 1973-1983</td>
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<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>See also Series III box 51 for administrative files. Also includes ephemera from Womanspace and XX.</td>
</tr>
<tr>
<td>box 57, folder 11</td>
<td>Roger Wong, 1975-1976</td>
<td></td>
<td></td>
</tr>
<tr>
<td>box 57-59</td>
<td>Other Southern California institutions, 1966-1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>Contains ephemera from institutions in: Los Angeles, Santa Ana, Pasadena, Orange County, San Diego, Long Beach/South Bay, San Fernando Valley, Fullerton, Irvine, Claremont/Inland Empire.</td>
</tr>
<tr>
<td>box 60, folder 1-6</td>
<td>Northern California, 1970-1985</td>
<td></td>
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<tr>
<td>box 60, folder 1</td>
<td>John Berggruen Gallery, 1975-1979</td>
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<tr>
<td>box 60, folder 2a</td>
<td>Sam's Cafe, 1970</td>
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<tr>
<td>box 60, folder 2</td>
<td>San Francisco Museum of Modern Art, 1974-1977</td>
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<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>Previously known as San Francisco Museum of Art. See also Series III box 48 for administrative files.</td>
</tr>
<tr>
<td>box 60, folder 3-6</td>
<td>Other Northern California institutions, 1973-1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Scope and Content Note</td>
<td></td>
<td>Contains ephemera from institutions in: San Francisco, Santa Barbara, San Jose.</td>
</tr>
</tbody>
</table>
Washington, D.C., 1959-1972
Corcoran Gallery of Art, 1959-1972

Scope and Content Note
See also series III boxes 27-30 for administrative files.

Other Washington D.C. institutions, 1971-1972

Institute for Art and Urban Resources, 1977-1978

Scope and Content Note
The Institute for Art and Urban Resources founded P.S. 1 Contemporary Art Center.

Robert Freidus Gallery, 1978

Other New York institutions, 1971-1995

Other United States institutions, 1971-1978

International institutions, 1973-1985

Scope and Content Note
This series contains slides, negatives, transparencies, color photography and audiovisual materials. Personal photographs form the bulk of the series. Other photographic materials focus on individual artists, the Otis Art Gallery, brain hemispheres, Collage and Assemblage exhibition. Many of the audiovisual recordings relate to specific artists and exhibitions. Slides and photographs were originally housed in metal boxes with plastic partitions, plastic slide boxes, paper boxes and envelopes from developers, wood boxes, and slide carousels.

Audiovisual materials are unavailable until reformatting is complete. Contact the repository for information regarding access. Use copies are indicated in container list below. Online access to selected digitized audio recordings is available to on-site readers and Getty staff.

Items were numbered by the repository.

Arrangement
Some slides were arranged topically by Glicksman, while other slides are in no discernable order. Topics identified by Glicksman have been documented on the slide housing. The original order of audiovisual materials was also retained.

Black-and-white photographs, undated

Scope and Content Note
The black-and-white negatives that correspond to these photographs are housed in box 78.

Metal box, undated

Scope and Content Note
Box originally housed photographs of Glicksman's trip to Italy in the 1960s. See box 71 for photographs.

Slides and other photographic formats, 1958-1976

Audio tapes (C1-C51, R2), 1968-1998, undated

Scope and Content Note
Contains audio cassette tapes and one sound tape reel.

Unlabeled, undated

Hal's changes and projects at PAM, 1969 Jan 24
2/23 WWII text discussion; WWII Misc, undated
Von Huene, undated
3/14/72 Misc personal; 2/28 WWII, 1972
Marshal, 1968
Box 79, Item C7: Talbert, Efron pt.1; June 29 Eatherton house tearing down party Berman, Herms, 1968 Jul 4

Box 79, Item C8: A.B. Heinsbergen, 1976 Mar 18

Box 79, Item C9: Unlabeled, undated

Box 79, Item C10: Last 1/2 3/14 WWII; Venice Biennale G&G HLG & MM 3/8/72, 1972

Box 79, Item C11: Unlabeled, undated

Box 79, Item C12: Fundamentals of art & how to teach it; Fundamentals nite of Irvine offer, 1972 Feb 8

Box 79, Item C13: Bubby Maisas, 1979 Jul 15

Box 79, Item C14: L. Hamrol, 1977 Aug 26

Box 79, Item C15: C. Britten; Errase, 1968 Aug 12

Box 79, Item C16: Unlabeled, undated

Box 79, Item C17: Unlabeled, 1979

Scope and Content Note: Includes note with return address: 208 River Street Santa Cruz, CA 95060.

Box 79, Item C18: Eugene Butler, 1975 Mar 23

Box 79, Item C19: 2/18/72 Museum training class; 2/2/72 WWII styles cat cry 50, 1972

Box 79, Item C20: 2/25/72 WWII TH&G Argue; 2/12/72 HG GTG M. Morris income apportionment, 1972

Box 79, Item C21: 6/26/75 Stewitz, Ossmun Glicksman; 6/26 Kate Stewitz, Bill Ossmun, Hal Glicksman, 1975 Jun 26

Box 79, Item C22: Unlabeled, undated

Box 79, Item C23: Peter Alexander, 1974 Aug 31

Box 79, Item C24: L4MV Kienholz, undated

Box 79, Item C25: Peter G&H History of Corcoran, 1972 Mar 3

Box 79, Item C26: Bob Alexander; Part Keinholz, undated

Box 79, Item C27: Marcia Ceramics, 1974 Sep 19

Box 79, Item C28: Unlabeled, undated

Box 79, Item C29: Barbara Smith meal, 1969

Scope and Content Note: Recorded during the performance Mass Meal on December 28, 1969.

Box 79, Item C30: Asher pt II, 1977 Jul 21

Box 79, Item C31: Michael Asher HG & GTG WDC, 1972

Box 79, Item C32: Ben Talbert pt two; Sunday Ben Talbert pt three, 1968 Aug 11

Box 79, Item C33: Asher pt I, 1977 Jul 21

Box 79, Item C34: Grand Canyon by Rachel Rosenthal, 1978

Box 79, Item C35: Talbert, Efron pt II; HG & GTG & P. Dworkin, 1968 Jul 4

Box 80, Item C36: HG G&G M. Morris income apportionment cont., 1972 Feb

Box 80, Item C37: Heinsbergen, 1969 Dec 27

Box 80, Item C38: Bob Alexander I, 1975 Mar 12

Box 80, Item C39: Kit Schwartz, 1975

Scope and Content Note: Includes project description by Schwartz.

Box 80, Item R2: Kesey, undated

Box 80, Item C41: Betty Edwards, "Drawing on the Artist Within," 1987

Box 80, Item C42: Tony Gand, undated

Scope and Content Note: Use copy available.

Box 80, Item C43: Phil Hefferton, 1979 May 26

Box 80, Item C44: Betty Edwards, "Drawing on the Right Side of the Brain," 1986

Box 80, Item C45: Bob Durow, Janis Joplin

Box 80, Item C46: Hal's dumb fly joke; Israel, farm joke, 1987 Jun 1

Box 80, Item C47: Hal's dumb fly joke; Israel, farm joke, 1987 Jun 1
box 80, item C48-C49  Guy De Cointet, "TSNX C24VA7ME," Act I Scene 5, 1998 Apr
Scope and Content Note
Audio tape C49 is damaged and missing parts. Use copy available for C48.

box 80, item C50  Guy De Cointet, undated
Scope and Content Note
Use copy available.

box 80, item C51  Notes to Hal Glicksman from Bob A., 1986 Jul 7
box 81  Films (F2-F7) 1970, undated
Scope and Content Note
All film reels are Super 8.

box 81, item F2  Assemblage, undated
box 81, item F3-F4  Unlabeled, undated
box 81, item F5-F6  De Boeck, undated
box 81, item F7  The American Wilderness filmstrips, 1970
box 88  Videos (V25-V28, V34), 1980-1996
Scope and Content Note
Contains video tapes. Content to be determined. Videos which relate to exhibition material are filed with artist or exhibition.

box 88, item V25  Unlabeled, undated
box 88, item V26-V27  The Microcomputer in the Home Environment of the Severely Physically Handicapped Child, (2 copies), 1980 Feb 4
box 88, item V28  Collector's Favorites XII: Best of the Worst, 1992 Dec 12
Scope and Content Note
Producer: Sally Shishmanian. Includes letter and flyer.

box 88, item V29-V31  Four Works by Guy De Cointet w/ Mary Ann Duganne Glicksman Moca, 1985 Sep 7
Scope and Content Note

box 88, item V32-V33  Guy De Cointet, At Sunset a Cry was Heard, 1996 Oct 7
box 88, item V34  What About Tomorrow, 1980 Sep 24