Finding aid for the Jasia Reichardt archive of concrete and sound poetry, 1958-1975

Lynda Bunting.
Descriptive Summary

Title: Jasia Reichardt archive of concrete and sound poetry
Date (inclusive): 1958-1975
Number: 890143B
Creator/Collector: Reichardt, Jasia
Physical Description: 1 Linear Feet
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


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
Art critic and curator with an interest in art and its intersection with other fields, especially technology. Jasia Reichardt was Assistant Director at the Institute of Contemporary Art, London (ICA) 1963-1971, where she organized the exhibit Cybernetic Serendipity and wrote the book of the same name. She served as Director of the Whitechapel Art Gallery 1974-1976.

Access
Open for use by qualified researchers. Audio recordings are unavailable until reformatted. Contact the repository for information regarding access.

Publication Rights
Contact Library Rights and Reproductions.

Preferred Citation
Jasia Reichardt archive of concrete and sound poetry, 1958-1975, Getty Research Institute, Research Library, Accession no. 890143B.

hdl.handle.net/10020/cifa890143B

Acquisition Information
Archive acquired in 1989.

Processing History
Lynda Bunting processed the collection and wrote the inventory January 1998. Descriptions are based on the dealer's inventory.

Separated Material
The Library received the Reichardt collection in 1989. It contained books, periodicals, recordings and archival materials. Most, but not all, of the archival papers were transferred to Special Collections the same year. The Library cataloged ca. 10 publications in 1989 and set aside the remaining books, periodicals, recordings and archival materials. In July 1996 Special Collections transferred 2 sound recordings to the Library. In May 1997 approximately 0.6 linear feet of sound recordings, publications and archival materials were transferred to Special Collections from the Library. In 1998 the following were transferred to the Library, representing a portion of the May 1997 transfer.

Scope and Content of Collection
The Jasia Reichardt Archive of Concrete and Sound Poetry consists of poetry in a variety of media: manuscripts and typescripts, screenprints and posters, collages and original graphics, sound recordings, photoprints and objects (some ready-made) sent to and collected by Reichardt. Artists include Ronaldo Azeredo, Stephen Bann, Derek Boshier, Eugenio Carmi, Henri Chopin, Bob Cobbing, Kenelm Cox, Robert Filiou, Ian Hamilton Finlay, John Furnival, Ludwig Gosewitz, Brian Hindmarch, Michael Horovitz, D.S. Houedard, Ferdinand Kriwet, John Latham, Christopher Logue, Edward Lucie-Smith, Hansjörg Mayer, Franz Mon, Seiichi Niikuni (and the Tokyo Assn. for the Study of Arts [ASA]), Tom Phillips, John Sharkey, Gianni-Emilio Simonetti, Mary Ellen Solt, Edgardo Antonio Vigo and Wolf Vostell. Some works are accompanied by letters sent to Jasia Reichardt. Some materials have been digitally reformatted.

Arrangement note
Arranged alphabetically by artist.

Subjects - Topics
Sound poetry
Concrete poetry

Genres and Forms of Material
Sound recordings
Collages
Posters
Prints
Photographic prints
Photographs, Original

Contributors
Boshier, Derek
Furnival, John
Gosewitz, Ludwig
Hindmarch, Brian
Horovitz, Michael
Cox, Kenelm
D S H (Dom Sylvester Houédard)
Filiou, Robert
Finlay, Ian Hamilton
Carmi, Eugenio
Chopin, Henri
Cobbing, Bob
Azeredo, Ronaldo
Bann, Stephen
Vostell, Wolf
Vigo, Edgardo Antonio
Sharkey, John
Reichardt, Jasia
Solt, Mary Ellen
Simonetti, Gianni-Emilio
Mon, Franz
Mayer, Hansjörg
Phillips, Tom
Niikuni, Seiichi
<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>Azeredo, Ronaldo</th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>Typographic setting of a concrete poem, unsigned and undated, poet's name typed on sheet, 23.5 x 33 cm.</td>
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</tbody>
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<thead>
<tr>
<th>Box 1, Folder 2</th>
<th>Carmi, Eugenio, 1967-1968</th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
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<thead>
<tr>
<th>Box 1, Folder 3</th>
<th>Chopin, Henri, 1977</th>
</tr>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
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</tbody>
</table>

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<tr>
<th>Box 1, Folder 4</th>
<th>Cobbing, Bob, 1970</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>Handmade greeting card, ca. 1970, typed and handprinted in folded card, 22 x 19.5 cm., inscribed by hand inside: &quot;spontaneous / appealin' air / contemplate / apollinaire / Xmas &amp; N Year wishes / Bob &amp; Jennifer.&quot;</td>
<td></td>
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<tr>
<th>Box 1, Folder 5</th>
<th>Cox, Kenneth, undated</th>
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<td><strong>Scope and Content Note</strong></td>
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<tr>
<th>Box 1, Folder 6</th>
<th>Filliou, Robert, 1962</th>
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<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
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<tr>
<td>14 page typescript &quot;Lille Kirkestrade no. 1,&quot; ca. 1962, with many annotations and a handwritten note to JR on first page (25.8.68). The work was performed by Dick Higgins and Filliou at ICA, 1962.</td>
<td></td>
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<tr>
<th>Box 1, Folder 7</th>
<th>Furnival, John, 1962-1970</th>
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</thead>
<tbody>
<tr>
<td><strong>Scope and Content Note</strong></td>
<td></td>
</tr>
<tr>
<td>Pen and ink palindromic poem &quot;Sator-Rotas,&quot; n.d. (1964), signed on the verso, 20 x 21.5 cm.; 2 page letter from dated May 13th, 1964, concerning his work, especially the &quot;Tower of Babel&quot; piece, and his feelings about Pop art; pen and ink drawing &quot;Idée fixe&quot; with a print on the verso, dated 1962; collage on luggage label titled &quot;Ma&quot; for Houédard, ca. 1963, 6 x 12 cm.; folding poem &quot;Devil-trap...,&quot; n.d. (1963/64), made from collage and pen and ink on black paper, mounted on blue card folder, 13.5 x 14 cm. when closed; handmade card &quot;Pishtshhces,&quot; n.d. (ca. 1970), collage and print ink on paper with letter to JR on verso, signed, 9 x 14 cm.; pen and ink drawing &quot;Vowel pyramid,&quot; n.d. (1965), 12.5 x 12.5 cm.; pen and ink drawing &quot;Sunt Lachrymae,&quot; n.d. (ca. 1970), 15 x 15.5 cm.</td>
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</tbody>
</table>
Houedard, Dom Sylvester, 1964-1975
Scope and Content Note
poem "Frog/plop/pond" folded into a child's game, n.d. (ca. 1964/65), 10 x 10 cm. when closed; poem "Womb word...worm wood," 1965, printed red on translucent paper (press smv daneway) for Christmas 1967, signed, dated and numbered 67/100, 84 x 8 cm. when rolled, inscribed on verso: "no. 67 for jasia with luv for newxyear 67. silvester. 67/100"; "Monster (frog)," 1967, ink and photocopy on cut and folded paper, signed and dated, 21 x 8 cm., inscribed "d/h 160367 for jasia with luv"; rough draft for an invitation titled "Begin," 1975, felt pen on green paper with thumbnail sketches in ink inside, 21 x 15 cm.; 8 page typescript "Recent reversals & reflections, sent to JR March 1975.

Kriwet, Ferdinand, 1965
Scope and Content Note
letter from, n.d. (1965), with synopsis in German of a lecture he gave at the ICA.

Leonardi, Leoncillo, 1961
Scope and Content Note
lithograph, 1961, signed and numbered 24/200.

Little Press Book Fair, 1971
Scope and Content Note
poster advertising fair at National Book League, Albemarle Street, London, W1, 4-19 June, 1971, with image of the 1970 fair.

Lucie-Smith, Edward, 1965
Scope and Content Note

Mayer, Hansjorg, 1965
Scope and Content Note
pair of lettriste stockings printed with black letters on white stretch nylon, n.d. (1965), length 65 cm.

Niikuni, Seiichi, 1970-1974
Scope and Content Note
4 photos of Niikuni in his Tokyo studio, May 1974; invitation to Spatialisme/concrete poetry, 1973; poster for ASA 1970 concrete poetry & spatialisme; journal Geijutsu seikatsu 4 1970 with articles "This is concrete poetry" and "Independent word"; Niikuni catalog of visual poems exhibited at the Whitechapel Art Gallery, 1974; 11 pages of typescript material from which the Whitechapel catalog was edited, includes: bibliography, lists of exhibitions and works, notes on spatialism as a supranational poetic form, biography, notes on some of his works, and ASA manifesto; Whitechapel Art Gallery poster, 1974; Niikuni's death announcement, 1977. In a separate folder are 26 photoprints of Niikuni's poems which were blown up to comprise the Whitechapel exhibition, 1974.

Ou, ca. 1968
Scope and Content Note
printed handbill, ca. 1968, 33 x 20 cm., edition of 500.

Sharkey, John letter to Reichardt, 1965
Scope and Content Note
typed letter from, 1965, about poetry magazine LOC and raising money.
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<tr>
<th>Box, Folder</th>
<th>Description</th>
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</table>
| box 1, folder 18 | South Street Publications  
Scope and Content Note  
publication announcement "Handout" nos. 1 and 2. |
| box 1, folder 19 | "The kalender", undated  
Scope and Content Note  
printers scraps, n.d. |
| box 2, folder 1 | Latham, John, 1966  
Scope and Content Note  
untitled, altered book from "skoob" series, 1966, signed and dated, 17.5 x 11.5 cm. |
| box 2, folder 2 | Vigo, Edgardo Antonio, 1968-1969  
Scope and Content Note  
| box 2, folder 3 | Vostell, Wolf, 1966-1967  
Scope and Content Note  
| box 3 | Kriwet, Ferdinand, 1965  
Scope and Content Note  
"Campaign radio-text IX," 1965, recording of Kriwet reading his own work in Germany.  
1 sound tape reel : stereo. |
| box 3 | Niikuni, Seiichi, 1974  
Scope and Content Note  
1 sound cassette. |
| box 4** | Bann, Stephen, 1967  
Scope and Content Note  
| oversize 1** | Concrete & kinetic poetry, 1964  
Scope and Content Note  
poster of "First international exhibition of concrete and kinetic poetry," St. Catherine's College, Cambridge, November 1964, poem by Pierre Garnier, 56 x 18.5 cm. |
| oversize 2** | Finlay, Ian Hamilton, 1964  
Scope and Content Note  
"Le circus!!" 1964, poster poem published by Wild Hawthorne Press, 44.5 x 57 cm. |
Container List

Furnival, John, 1959
Scope and Content Note
5 items: photograph of drawing "Coalbrookdale Gate, Kensington," n.d. (1959), 50.5 x 49.5 cm., inscribed in pencil: "John Furnival Coalbrookdale Gate, Kensington Original 6' x 6'' (reproduces a drawing made while at the R.C.A. in connection with the "Anti-ugly" campaign, ref. page 2 of the 1971 Ceolfrith retrospective exhibition catalog); "The thought in the hand of a mathematical God," signed and dated 1963, pen and ink on board, 30 x 37.5 cm.; untitled poem, n.d., printed blue on off-white paper, 31 x 31 cm., inscribed on verso: "Happy Christmas John & Astrid"; poster poem "(Bear/ours) the great bear," Ursa Major, 1965, published by Wild Hawthorne Press, 43.5 x 56 cm.; letter dated 10th July 1974 regarding Satie musical evening at the Whitechapel Art Gallery with wallpaper pasted on the side of the handwritten text.

Gosewitz, Ludwig, 1964
Scope and Content Note
"Der wald steht schwarz und schweigt," 1964, typewritten on card, signed and dated in pencil on verso, 26 x 26 cm.

Horovitz, Michael, undated
Scope and Content Note

Kriwet, Ferdinand, 1964
Scope and Content Note
untitled poster poem published by Wild Hawthorne Press, 1964, 44.5 x 57 cm.

Mon, Franz
Scope and Content Note

Boshier, Derek and Christopher Logue
Scope and Content Note

Chopin, Henri
Scope and Content Note
screenprints "Le temps aujourd'hui," 1972, signed and numbered 2/71, 77 x 38 cm., and "The common market," 1973, signed and numbered 36/60, 77 x 43 cm.

Niikuni, Seiichi
Scope and Content Note
poster "Concrete poetry ASA," 1966, 72 x 25.5; poster "In concreto," 1968, for the international concrete and visual poster exhibition of Tokyo.
poster "Exhibition of contemporary concrete poetry," 1970, Geijutsu Seikatsu Gallery, Tokyo, 12 March -1 April.
oversize 11**

**Miscellaneous artists**

**Scope and Content Note**

Brian Hindmarch "Even before I wake...," 1977, typographic setting of poem by Jessica d'Este, signed by poet and printer.

Christopher Logue poster poem "Kiss kiss," n.d. (ca. 1967), screenprint devised with Tom Salter, Fulham Gallery, London, 74 x 50 cm. (see also Boshier folder for more Logue).

Tom Phillips "Six pieces op.x," screenprint, signed and dated 1967, 72.5 x 49.5 cm., inscribed: "for Jasia a/p".

Mary Ellen Solt "Forsythia," screenprint, signed, n.d., 89 x 58.5 cm.