Finding aid for the Carolee Schneemann papers, 1959-1994

Lynda Bunting.
Descriptive Summary

Title: Carolee Schneemann papers
Date (inclusive): 1959-1994
Number: 950001
Creator/Collector: Schneemann, Carolee, 1939-2019
Physical Description: 60 Linear Feet (123 boxes)
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 archive documents Schneemann's performances, happenings, film and book production, and exhibitions from 1959-1994. It includes original materials relating to performances and publication projects in the form of notes, drawings, performance scripts and manuscripts; correspondence with visual, literary and performing artists, art critics, and other individuals prominent in the international avant-garde; printed ephemera, artists' books, and Fluxus objects by Schneemann and others; lecture notes and other materials pertaining to Schneemann as teacher and lecturer; research files on performance and feminist topics; mss. by others about Schneemann's work; and photograph albums which provide visual documentation of much of her performance work.

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 Note
Carolee Schneemann actively engaged in performance art, experimental film-making, the Fluxus movement and feminist theory in the 1960s and 1970s. She is best known for the provocative use of her nude body to explore personal expression, sexual taboos and feminism in both multi-media performances and solo improvisational work. Born in 1939, Schneemann studied painting at Bard College, Columbia University, The New School, and the University of Illinois. Her performance work evolved out of a desire to express more than she could within the confines of her paintings, and retains some of the gestural qualities of abstract expressionism and the cluttered look of assemblage. In addition to choreographing her own scripts, Schneemann participated in some of the most influential events of the 1960s, including: Philip Corner's "An Environment for Sound and Motion" at the Living Theater (1962), Claes Oldenburg's "Store Days" (1962), Robert Rauschenberg's theater experiments, Robert Morris' "Site" (1964), and in Fluxus concerts.

Schneemann made many films, some of an experimental nature and others which documented her performances. "Fuses" (1964-67), her most notorious film, presents a woman's perspective of intimacy and eroticism. The film was edited for two years, during which time Schneemann burned, scratched, painted, glued, and layered its images to create a fluid sense of sexuality. In the 1970s, Schneemann conducted research on earth goddesses and ancient mythology in search of female power structures. She realized that a certain component of her work had always explored these themes, such as the use of snakes in "Eye Body" (1963). Schneemann's studies permeate her writings and her classes on art and theory. After the mid-1970s, Schneemann performed infrequently, preferring instead to concentrate on painting, exhibiting, lecturing and teaching. She died in 2019.

Access
Open for use by qualified researchers.

Publication Rights
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Preferred Citation
http://hdl.handle.net/10020/cifa950001

Acquisition Information
Acquired 1995.
Processing History
Lynda Bunting unpacked, processed and wrote the box list and catalog record from August 1995 to March 1996. Kelly Nipper assisted by processing Series IX. Writings about or by Schneemann and describing some albums in Series X. Performance Albums.

Separated Material
Fourteen titles were separated from the archive Aug 1995. These publications are now part of the Getty Research Library and can be searched in the Library catalog by doing a Provenance search under "Carolee Schneemann."


Scope and Content of Collection
The archive documents Schneemann's performances, happenings, film and book production, and exhibitions from 1959-1994. It includes original materials relating to performances and publication projects in the form of notes, drawings, performance scripts and mss.; correspondence with visual, literary and performing artists, art critics, and other individuals prominent in the international avant garde; printed ephemera, artists' books, and Fluxus objects by Schneemann and others; lecture notes and other materials pertaining to Schneemann as teacher and lecturer; research files on performance and feminist topics; mss. by others about Schneemann's work; and photograph albums which provide visual documentation of much of her performance work.

Arrangement note
The archive is arranged in ten series: Series I. Projects; Series II. Notes; Series III. Correspondence; Series IV. Ephemera and objects; Series V. Teaching and students' work; Series VI. Feminist research files; Series VII. Film and performance files; Series VIII. Other clippings; Series IX. Writings about or by Schneemann; Series X. Performance albums.

Subjects - Topics
Art, Modern -- 20th century
Experimental films -- United States
Body art
Sex in art
Feminism and art
Performance art -- United States
Censorship in art -- United States
Happening (Art)
Fluxus (Group of artists)
Dreams in art

Genres and Forms of Material
Photographs, Original
Photographic prints
Notebooks

Contributors
Burns, Gerald
Constantinides, Kathy, 1936-
Bergé, Carol, 1928-2006
Brakhage, Stan
Eshleman, Clayton
Friedman, Ken, 1949-
Copp, Fletcher
Corner, Philip
Hendricks, Geoffrey
Higgins, Dick, 1938-1998
Giorno, John
Hendricks, Bici
Kultermann, Udo
Lebel, Jean-Jacques
Kaprow, Allan
Ay-o, 1931-
Andersen, Eric
Vostell, Wolf, 1932-1998
Wikarska, Carol
Tillman, Lynne
Varèse, Edgard, 1883-1965
Schneemann, Carolee, 1939-2019
Sondheim, Alan
Rothenberg, Jerome, 1931-
Sayre, Henry M., 1948-
Oldenburg, Claes, 1929-
Johnson, Ray, 1927-1995
Rogala, Miroslaw
Moore, Peter, 1932-1993
Moorman, Charlotte
McCall, Anthony
McPherson, Bruce R. (Bruce Rice), 1951-
Lerner & Turner
Malloy, Judy, 1942-

Series I. Projects, 1960-1994

Physical Description: 8.5 lin. ft. 17 boxes

Scope and Content Note

Series I contains typed and handwritten notes, drafts, performance instructions, drawings and some correspondence, pertaining to approximately 70 of Schneemann’s performance, film, book and exhibition projects. Most files offer a complete record of a project’s progression. Particularly well documented are "Snows," "Illinois Central (Transposed)," and "Cezanne: She was a great painter." There is also material on Schneemann’s controversial performances of "Meat Joy" and "Interior Scroll."

box 1
box 1, folder 1
box 1, folder 2
box 1, folder 3
box 1, folder 4
box 1, folder 5
box 1, folder 6
box 1, folder 7

1960-1967

Labyrinth, 1960
Newspaper Event, Dec 1962
Environment for Sound and Motion, 1962
Loose-leaf, Feb 1963
Chromelodeon, June 1963
Lateral Splay, Nov 1963
Eye Body / A Concert of Dance #13, Dec 1963

Scope and Content Note

Documents pertaining to Eye Body, as well as two small photographs of Judson Dance Theater’s A Concert of Dance #13.
Series I. Projects, 1960-1994

Finding aid for the Carolee Schneemann papers, 1959-1994

950001 5

box 1, folder 8  Meat Joy, 1964
box 1, folder 9  Ghost Rev, 1965
box 1, folder 10  Acqua Notte, 1965
box 1, folder 11  Queens Dog, Apr 1965
box 1, folder 12  Noise Bodies, 1965
box 1, folder 13-14  Water Light/Water Needle, 1966
box 1, folder 15  Ordeals, 1967
box 1, folder 16  Body Collage, 1967
box 1, folder 17  Round House, 1967
box 2  1967-1971
box 2, folder 1-3  Snows, 1967
box 2, folder 4-6  Illinois Central Transposed, 1968
box 2, folder 7  Naked Action Lecture, 1968
box 2, folder 8  Chicago Festival of Life, 1970
box 2, folder 9-10  Banana Hands and Partitions, 1970
box 2, folder 11  Köln, 1971
box 3  1972-1975
box 3, folder 1-4  Parts of a Body House Book, 1972
box 3, folder 5  Cooking with Apes, 1973
box 3, folder 6  University of California, Berkeley, 1974
box 3, folder 7  London works, 1971-1974
box 3, folder 8  Up to and Including Her Limits, 1974
box 3, folder 9  Cezanne: She was a Great Painter, 1975
box 4  1975-1977
box 4, folder 1-2  Cezanne: She was a Great Painter, 1975
box 4, folder 3  Interior Scroll, 1975
box 4, folder 4  Kitch: 19 Years, 1976
box 4, folder 5  University of Wisconsin, 1976
box 4, folder 6-10  Homerunmuse, 1977
box 5, folder 1  ABC We Print Anything, 1976
Scope and Content Note
Plus 4 versions of cards

box 6, folder 1-7  More Than Meat Joy, 1979
box 7, folder 1-8  More Than Meat Joy, 1979
box 8, folder 1-8  More Than Meat Joy, 1979
box 9, folder 1-4  More Than Meat Joy, 1979
box 10, folder 1-6  More Than Meat Joy, 1979
box 11  1980-1983
box 11, folder 1  Projects 1980
box 11, folder 3-4  Projects 1981
box 11, folder 5  University of Iowa, 1982-1983
box 11, folder 6-8  Lebanon Series, 1983
box 12  1983-1986
box 12, folder 1  Early and Recent Work, 1983
box 12, folder 2  Blam!, 1984
box 12, folder 3  Center for Contemporary Arts, Santa Fe, 1984
box 12, folder 4  Projects 1984
box 12, folder 5  War Mop, ca. 1985
box 12, folder 6  Projects 1985
box 12, folder 7  Randy Rosen Arts Association, 1986
box 12, folder 8  Perspectives of New Music, 1986
box 12, folder 9  Camden Press Ltd., 1986
box 12, folder 10  Yellow Springs Institute, 1986
box 12, folder 11  Winnipeg, 1986
Series I. Projects, 1960-1994

Finding aid for the Carolee Schneemann papers, 1959-1994

<table>
<thead>
<tr>
<th>Box/ Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 12, folder 12</td>
<td>Bottle in the Tree, ca. 1986</td>
</tr>
<tr>
<td>box 12, folder 13</td>
<td>Projects 1986</td>
</tr>
<tr>
<td>box 13</td>
<td>1987-1989</td>
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<tr>
<td>box 13, folder 1</td>
<td>Projects 1987-1988</td>
</tr>
<tr>
<td>box 13, folder 2</td>
<td>Edge, 1988</td>
</tr>
<tr>
<td>box 13, folder 3</td>
<td>SUNY, Binghamton, Apr 1988</td>
</tr>
<tr>
<td>box 13, folder 4</td>
<td>El Museo del Barrio, 1988</td>
</tr>
<tr>
<td>box 13, folder 5</td>
<td>Cat Scan, 1988</td>
</tr>
<tr>
<td>box 13, folder 6</td>
<td>Spirituality Conference, Sep 1989</td>
</tr>
<tr>
<td>box 13, folder 7</td>
<td>Whatcom Museum, 1989</td>
</tr>
<tr>
<td>box 13, folder 8</td>
<td>Projects 1989</td>
</tr>
<tr>
<td>box 14</td>
<td>1980-1990</td>
</tr>
<tr>
<td>box 14, folder 1-3</td>
<td>Moscow, 1989</td>
</tr>
<tr>
<td>box 14, folder 4-6</td>
<td>Censorship, 1988-1990</td>
</tr>
<tr>
<td>box 15</td>
<td>1990-1991</td>
</tr>
<tr>
<td>box 15, folder 1</td>
<td>Paris, 1990</td>
</tr>
<tr>
<td>box 15, folder 2</td>
<td>Galerie Krinzinger, 1990</td>
</tr>
<tr>
<td>box 15, folder 3</td>
<td>Transparent Thread, 1990</td>
</tr>
<tr>
<td>box 15, folder 4</td>
<td>Fluxus, 1990</td>
</tr>
<tr>
<td>box 15, folder 5</td>
<td>Projects 1990-1991</td>
</tr>
<tr>
<td>box 15, folder 6</td>
<td>Blast, 1991</td>
</tr>
<tr>
<td>box 15, folder 7</td>
<td>Key Poster, 1991</td>
</tr>
<tr>
<td>box 16</td>
<td>1992</td>
</tr>
<tr>
<td>box 16, folder 1-2</td>
<td>Reveries and Rages, 1992</td>
</tr>
<tr>
<td>box 16, folder 3</td>
<td>Chicago/Wisconsin, 1992</td>
</tr>
<tr>
<td>box 16, folder 4</td>
<td>London, 1992</td>
</tr>
<tr>
<td>box 16, folder 5</td>
<td>Bush Artist Fellowships, 1992</td>
</tr>
<tr>
<td>box 16, folder 6</td>
<td>Bard College, 1992</td>
</tr>
<tr>
<td>box 16, folder 7</td>
<td>Colorado, 1992</td>
</tr>
<tr>
<td>box 16, folder 8</td>
<td>Video Burn, 1992</td>
</tr>
<tr>
<td>box 16, folder 9</td>
<td>Spain, Oct 1992</td>
</tr>
<tr>
<td>box 16, folder 10</td>
<td>In the Spirit of Fluxus, 1992</td>
</tr>
<tr>
<td>box 16, folder 11</td>
<td>Alaska, 1992</td>
</tr>
<tr>
<td>box 17</td>
<td>Grant Applications, Bios, 1992-1994</td>
</tr>
<tr>
<td>box 17, folder 1</td>
<td>Projects, 1992</td>
</tr>
<tr>
<td>box 17, folder 2</td>
<td>Venus Vectors, 1992-1993</td>
</tr>
<tr>
<td>box 17, folder 3-4</td>
<td>Projects 1993</td>
</tr>
<tr>
<td>box 17, folder 5</td>
<td>Linda Weintrab essay, 1994</td>
</tr>
<tr>
<td>box 17, folder 6</td>
<td>Syracuse, Feb 1994</td>
</tr>
<tr>
<td>box 17, folder 7</td>
<td>Whitney lecture, 1994</td>
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<tr>
<td>box 17, folder 8</td>
<td>Ye Olde Sex Chart, undated</td>
</tr>
<tr>
<td>box 17, folder 9</td>
<td>Grant applications, 1970s-1990s</td>
</tr>
<tr>
<td>box 17, folder 10</td>
<td>Bios, 1970s-1980s</td>
</tr>
</tbody>
</table>

Series II. Notes, ca. 1959-1994

- Physical Description: 4.5 lin. ft. 9 boxes
- Scope and Content Note
  Series II has an extensive quantity of notebooks, address books, and notes typed or handwritten on single sheets. In particular, the notebooks record Schneemann's day to day thoughts relating to projects and personal matters with notations such as lists, reminders, schedules, ideas and finances, and have been richly embellished with drawings and sketches. The single sheets are mostly typed, with a substantial portion recording Schneemann's dreams.

<table>
<thead>
<tr>
<th>Box/ Folder</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>box 18-20</td>
<td>Notebooks</td>
</tr>
<tr>
<td>box 21-24</td>
<td>Dream and miscellaneous notes</td>
</tr>
<tr>
<td>box 25-26</td>
<td>Address books</td>
</tr>
</tbody>
</table>
Series III. Correspondence, ca. 1959-1994

Scope and Content Note

Series III includes exchanges of both a professional and personal nature between Schneemann and numerous artists, critics, dealers, friends and lovers. Correspondents include: Stan Brakhage, Clayton Eshleman, Ken Friedman, Dick Higgins, Jean Jacques Lebel, Charlotte Moorman, her second husband Anthony McCall, her former live in lover Bruce McPherson, Claes Oldenburg, Mirosław Rogala, her first husband James Tenney, Edgard Varèse, Wolf Vostell and Carol Wikarska. Some files include printed ephemera, especially by McCall and McPherson.

USA (chronological) 1960-1994

1960-1968
1968-1974
1975-1981
1982-1985
1986-1988
1988-1990
1991
1992-1994

Alpha files

B
Berg, Charlie
Berke, Joseph
Bovoso, Carole
Brakhage, Stan and Jane
Buckberrough, Sherry

C-E
Chin, Daryl
Dewey, Ken
Eshleman, Clayton

F-HOT
Fend, Peter
Film correspondence
Fisher Margaret
Fitzgibbon, Colen
Ford, Charles Henri
Friedman, Ken

G-H
Gowing, Lawrence
Hadley, Ellen and Mary Moss
Hayes, Marvin and Ethel
Henri Gallery
Higgins, Dick
Hiller, Liz
Hooven, Peter
Hotchkis, Joan

HOT-MU
Hotchkis, Joan
Hulton, Peter
Huttinger, Peter
Köllerström, Oskar
Kultermann, Udo
Lebel, Jean-Jacques
MacDonald, Scott
McInnes, Ralph
Maggio, Gino di
Mellis, Mona
Series III. Correspondence, ca. 1959-1994

Finding aid for the Carolee Schneemann papers, 1959-1994

Physical Description: 3.5 lin. ft. 7 boxes

Scope and Content Note

Series IV contains announcements, invitations, programs, and artists' books, and also includes drawings, mail art, and Fluxus objects sent to Schneemann from Fluxus and mail artists, writers and others, such as Eric Andersen, Ay O (orange finger box), Carol Bergé, Fletcher Copp, Philip Corner, Dwan Gallery (catalog for the exhibition "Boxes," February 2-26, 1964), John Giorno, Bici Hendricks, Geoffrey Hendricks, Judy Malloy, Charlotte Moorman and Jerome Rothenberg. A substantial quantity of ephemera created by Schneemann may also be found in this series.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>46, folder 10</td>
<td>C</td>
</tr>
<tr>
<td>46, folder 11</td>
<td>Dienes, Sari</td>
</tr>
<tr>
<td>46, folder 12</td>
<td>Dijk, Geurt van</td>
</tr>
<tr>
<td>46, folder 13</td>
<td>D</td>
</tr>
<tr>
<td>47, folder 1</td>
<td>E-L</td>
</tr>
<tr>
<td>47, folder 1</td>
<td>Ehrenberg, Felipe</td>
</tr>
<tr>
<td>47, folder 2</td>
<td>Eschleman, Clayton</td>
</tr>
<tr>
<td>47, folder 3</td>
<td>Excellent, 1992</td>
</tr>
<tr>
<td>47, folder 4</td>
<td>E</td>
</tr>
<tr>
<td>47, folder 5</td>
<td>Fluxus</td>
</tr>
<tr>
<td>47, folder 6</td>
<td>F</td>
</tr>
<tr>
<td>47, folder 7</td>
<td>Giorno, John</td>
</tr>
<tr>
<td>47, folder 8</td>
<td>G</td>
</tr>
<tr>
<td>47, folder 9</td>
<td>Hendricks; Jon, Geoff and Marten</td>
</tr>
<tr>
<td>47, folder 10</td>
<td>Higgins, Dick</td>
</tr>
<tr>
<td>47, folder 11</td>
<td>Holtrop, Bernhard Willem</td>
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<tr>
<td>47, folder 12-13</td>
<td>I-L</td>
</tr>
<tr>
<td>47, folder 14</td>
<td>James, David</td>
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<td>47, folder 15</td>
<td>Johnson, Ray</td>
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<td>47, folder 16</td>
<td>Jonas, Joan</td>
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<td>47, folder 17</td>
<td>Knowles, Alison</td>
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<tr>
<td>47, folder 18</td>
<td>K</td>
</tr>
<tr>
<td>47, folder 19</td>
<td>Lerner &amp; Turner (conceptualist team)</td>
</tr>
<tr>
<td>48, folder 1</td>
<td>L-N</td>
</tr>
<tr>
<td>48, folder 1</td>
<td>Lerner &amp; Turner</td>
</tr>
<tr>
<td>48, folder 2</td>
<td>L</td>
</tr>
<tr>
<td>48, folder 3</td>
<td>Malloy, Judy</td>
</tr>
<tr>
<td>48, folder 4</td>
<td>Millett, Kate</td>
</tr>
<tr>
<td>48, folder 5</td>
<td>Moorman, Charlotte (NY avant-garde festival)</td>
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<tr>
<td>48, folder 6-7</td>
<td>M-N</td>
</tr>
<tr>
<td>49, folder 1</td>
<td>O-SC</td>
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<tr>
<td>49, folder 1</td>
<td>OPQ</td>
</tr>
<tr>
<td>49, folder 2</td>
<td>R</td>
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<tr>
<td>49, folder 3</td>
<td>Rauschenberg, Robert (&quot;Open Score&quot; instructions; see also &quot;9 Evenings&quot; project in EAT archive, acc. no. 940003)</td>
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<tr>
<td>49, folder 4</td>
<td>Riper, Peter van</td>
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<td>49, folder 5</td>
<td>Rothenberg, Jerome</td>
</tr>
<tr>
<td>49, folder 6-9</td>
<td>Schneemann</td>
</tr>
<tr>
<td>50, folder 1</td>
<td>SP-Z</td>
</tr>
<tr>
<td>50, folder 1</td>
<td>Spoerri, Daniel</td>
</tr>
<tr>
<td>50, folder 2-6</td>
<td>S-Z</td>
</tr>
<tr>
<td>50, folder 7</td>
<td>Unidentified</td>
</tr>
<tr>
<td>50, folder 8</td>
<td>Miscellaneous greeting cards</td>
</tr>
<tr>
<td>51, folder 8</td>
<td>Objects, includes (selected):</td>
</tr>
<tr>
<td>51, folder 9</td>
<td>Ay-O. Orange finger box, ca. early 1960s</td>
</tr>
<tr>
<td>51, folder 10</td>
<td>Rothenberg, Jerome and Harris Lenowitz. &quot;Gematria 27,&quot; autographed and dated by Rothenberg, 1977</td>
</tr>
<tr>
<td>51, folder 11</td>
<td>Hendricks, Bici. &quot;Language Box Box Language,&quot; 1966</td>
</tr>
<tr>
<td>52, folder 14</td>
<td>Dwan Gallery catalog for &quot;Boxes,&quot; Feb. 2-29, 1964</td>
</tr>
<tr>
<td>52, folder 16</td>
<td>Iannone, Dorothy. 2 sets of &quot;Complimentary Cards,&quot; 1971</td>
</tr>
<tr>
<td>52, folder 17</td>
<td>Program cards for Dramatic Arts Center, Ann Arbor, Michigan's performance of &quot;Once,&quot; 1965</td>
</tr>
</tbody>
</table>
Series V. Teaching and students' work, 1959-1992

Physical Description: 3 lin. ft. 6 boxes

Scope and Content Note
Series V documents Schneemann's teaching and lecture activities with lecture notes, students' papers, photographs of student performances and correspondence with universities. Arranged by date

box 53 1959-1961
box 54 , 1976 1982
box 55 1983-1988
box 56 1988-1990
box 57 1990-1991
box 58 By date and miscellaneous, 1991-1992

Series VI. Feminist research files, 1970s-1990s

Physical Description: 1.25 lin. ft. 3 boxes

Scope and Content Note
Series VI contains Schneemann's files on feminism consisting of clippings, photocopied articles, notes, and ephemera.

box 59, folder 1 The Artists-She, notes, 1970s
box 59, folder 2-5 Articles (photocopies) ca. mid 1970-ca. 1989
box 60, folder 1 Articles (photocopies) ca. 1990-1991
box 60, folder 2-3 Feminist Conference Workshop Readings (photocopies) 1991
box 60, folder 4 Missing gender clippings, 1971
box 60, folder 5-6 Clippings, ca. 1973-1977
box 61, folder 1-4 Clippings, ca. 1973-1991
box 61, folder 5 Gender protests

Series VII. Film and performance files, 1960-1994

Physical Description: 1.25 lin. ft. 3 boxes

Scope and Content Note
Series VII contains Schneemann's research files on film and performance and include clippings, photocopied articles, notes, and ephemera.

box 62 Film notes and ephemera, 1960-1970
box 63 Ephemera, 1971-1994
box 64 Clippings, 1962-1993

Series VIII. Other clippings, ca. 1959-1994

Physical Description: .83 lin. ft. 2 boxes

Scope and Content Note
Series VIII contains topical research files of clippings, photocopied articles, notes, and ephemera.

box 65, folder 1-2 Clippings of friends
box 65, folder 3 Lennon/Ono (mostly upon his death)
box 65, folder 4-5 London miscellaneous and reviews, 1970s
box 65, folder 6 Reviews, 1980s-1990s
box 66, folder 1-3 Rip offs/influence
box 66, folder 4-6 Miscellaneous, 1960s-1990s
Series IX. Writings about or by Schneemann, ca. 1959-1994

Physical Description: 9 box(es) 4.5 lin. ft.

Scope and Content Note

Series IX contains manuscripts and published articles by various art critics, artists, literary figures, and students on subjects about or relating to Schneemann's work, filed alphabetically by author. Some have been annotated by Schneemann or have photocopies of letters from Schneemann with her comments. Authors include Gerald Burns, Kathy Constantinides, Dick Higgins, Allan Kaprow, Udo Kultermann, Henry Sayre, Alan Sondheim, and Lynne Tillman. A separate box holds interviews with Schneemann in typescript form, and two other boxes house journals and anthologies which contain writings by Schneemann. An oversize box includes large materials from this series and previous series.

A-CA

Box 67
Ainhoer, Edith
Ariadne, Patricia Ann
"Art-Rite"
Ashley, Robert
Ballerini, Julia
Berger, Maurice
Buckberrough, Sherry
Burns, Gerald

CO-HI

Cameron, Daniel
Constantinides, Kathy
Connolly, Maeve

HO-L

Crane, Don
Elder, Bruce R.
Elmwood Newsletter
Fend, Peter
Fend, Fitzgibbon, Holzer, Nadin, Prince, Winters
Frederick, Charles
Freuh, Joanna
Friedlander, Benjamin (and various)
Gadon, Elinor
Hafif, Marcia
Higgins, Dick
"High Performance"

M-RO

Holbrook, Peter
Hotchkis, Joan
Hough, Linda
Ione
Kaprow, Allan
Kelley, Jeff
Kolpan, Steven
Kultermann, Udo
Leary, Timothy
Lehmann, Barbara
Levy, Mark
Lord, Jeffrey P.
Lovelace, Carey

Finding aid for the Carolee Schneemann papers, 1959-1994
Series IX. Writings about or by Schneemann, ca. 1959-1994

<table>
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<td>Oversize ephemera and materials from other series</td>
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Series X. Performance albums, 1962-1989

<table>
<thead>
<tr>
<th>Box</th>
<th>Album</th>
<th>Scope and Content Note</th>
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<tr>
<td>77</td>
<td>Album 2: A Concert of Dance #3 and #4, Judson Church, 1963</td>
<td>25 photos by Robert McElroy and Al Giese, some smaller than 8x10 and 3 of which are color; program; and photocopied announcement and review in a hand-painted album.</td>
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</table>
box 78 Album 3: Dance by 5, Judson Church: "Lateral Splay"
Scope and Content Note
original performance (10 8x10 by Peter Moore); "Lateral Splay" St. Mark's Revival (13 color, 10 b/w 5x7 or smaller); and "Queen's Dog" (15 8x10 by Giese). Also includes a slide of an original drawing; 2 Judson announcements; performance instructions for both pieces; 3 pp. of notes; and photocopies of drawings.

box 79 Album 4: Chromelodeon (4th Concretion), 1963
Scope and Content Note
25 8x10 by Giese; 3 5x7; 8 5x7 color; 1 3x5 color; and 1 review clipping.

box 80 Album 5: Eye Body, 1963
Scope and Content Note
29 8x10, 28 of which are by Erró and 1 by Tenney; 1 photo-collage; 2 contact sheets; 20 slides; 6 slides of drawings; and 2 pp. of notes.

Scope and Content Note
26 8x10 by Harold Chapman, F. Massal and Cheney.

box 82 Album 7: Meat Joy, New York, 1964
Scope and Content Note
68 8x10 by Harvey Zucker, Moore, Giese, T. Ray-Jones and Manfred Schroeder; 1 photocopy of an 8x10; 3 5x7; and program.

box 83 Album 8: Meat Joy
Scope and Content Note
49 slides; copies of 2 drawings, announcement and performance instructions; many small prints, including 1 3x5 color; and contact sheet clippings.

box 84 Album 9: Meat Joy
Scope and Content Note
30 small color prints. Photographer unidentified.

box 85 Album 10: Several performances, 1963-1967
Scope and Content Note

box 86 Album 11: Noise Bodies, 1965
Scope and Content Note
15 8x10 by Moore, Ted Wester and Charlotte Victoria; program; and performance notes (4 sheets).

box 87 Album 12: Several performances, 1966
Scope and Content Note
Ghost Rev, 1966: 9 8x10 by Moore and Wester, 3 5x7 or smaller and announcement. "2nd Thermo Couple" and "V" (Tenney): 4 8x10 by Moore and "Site" (Robert Morris), 1966: 2 8x10 by Hans Namuth, 8 3x4 color, and 7 slides.

box 88 Album 13: Water Light/Water Needle, 1966
Scope and Content Note
48 8x10 many by Moore and some by Victoria; 2 5x7; 5 3x5 color; and a program.
box 89

**Album 14: Water Light/Water Needle, St. Mark’s in the Bowery and Havermyer Estate**

Scope and Content Note
29 8x10 mostly by Victoria; 34 3x5; 4 5x7; 22 small color; 5 slides; and photocopies of reviews and drawings.

box 90

**Album 15: Snows, 1967**

Scope and Content Note
63 8x10 mostly by Buggiani and Victoria, and also some by A.V. Sobolewski, Wester and Moore; 3 5x7; 12 3x5; and a program.

box 91

**Album 16: Snows, 1967**

Scope and Content Note
35 3x5 color by Victoria and Herbert Migdoll; 80 slides, some by Migdoll; contact sheets; 1 color transparency; 3x5 cards with addresses; performance instructions; 4 photocopied drawings; and 3 pp. of notes.

box 92

**Album 17: Manipulations-Ordeals, 1967**

Scope and Content Note
8 8x10, 3 by Moore (one of which is cropped) and 2 by Victoria; "Manipulations” announcement; program and 1 pp. of notes for "Ordeals"; and Schneemann manuscript for *Aspen Magazine* n. 6A.

box 93


Scope and Content Note
26 8x10, most by Michael Boone and some by John Haynes, Leena Komppa and Jennifer Pike; 7 5x7; 1 10x12; notes on 5 3x5 cards; clipping; program; and performance instructions.

box 94

**Album 19: Illinois Central (Transposed), 1968**

Scope and Content Note
52 8x10, many by Wester and a few by Holbrook, Victoria and Migdoll; and photocopy of "The Chicago Saga of Carolee Schneemann" by Peter Holbrook.

box 95

**Album 20: Mail Art, London**

Scope and Content Note
includes photocopies and photos of some of Schneemann's mail art/ephemera, postcards, and a collage, 15 items (See also ephemera files).

box 96

**Album 21: Colby College, 1968**

Scope and Content Note
7 8x10 by Lyhte and MacKay, announcement, and notes, some of which are photocopies.

box 97

**Album 22: Intermedia, 1968**

Scope and Content Note
10 8x10, notebook with sketches and text, announcements, press release, and bios.

box 98


Scope and Content Note
12 8x10, many by Massal and Sidney Zamochnick; announcements, one with notes and sketch; performance instructions; sheet of notes; and photocopied review.
box 99  
**Album 24: Montreal Expo, Viet-Flakes, 1968**
Scope and Content Note
16 8x10 by Shunk-Kender, and notes (10 items).

box 100  
**Album 25: Body Collage, 1968**
Scope and Content Note
15 8x10 by Michael Benedikt, 1 5x7, 3 3x5, and 1 color xerox.

box 101  
**Album 26: Thames Crawling**
Scope and Content Note
2 8x10 with 4 images on each; 1 contact photo-collage; photocopied sketches and collages; International Underground Film Festival schedule book of notes and sketches (originally listed under Köln, 1970); substantial quantity of other notes and sketches; performance instructions; and an announcement.

box 102  
**Album 27: Köln, 1970**
Scope and Content Note
9 8x10, most by Balthasar Burkhard, 5 5x7, and many photocopied notes and sketches.

box 103  
Scope and Content Note
22 8x10, many are painted and some have collage elements; 57 3x5 or smaller; and statement.

box 104  
Scope and Content Note
12 8x10; 1 3x5; contact collage; announcement; notes; performance instructions; and many photocopied notes and sketches.

box 105  
**Album 30: Cooking with Apes, Sweden, 1973**
Scope and Content Note
13 8x10; 1 5x7; 14 color; 20 slides; Nutida Musik 2 1973/74; announcement; performance instructions; notes; sketches; clippings; 7 letters, most with Susanne Valentin of Fylkingen.

box 106  
**Album 31: Interior Scroll, Sep 1975**
Scope and Content Note
includes 13 8x10; 2 5x7; contact sheets; and notes.

box 107  
**Album 32: Up to and Including Her Limits, 1974-1975**
Scope and Content Note
70 8x10 by Gianfranco Gorgoni, Alan Power, McCall, Moore, Tal Streeter, Carol Wikarska, Gwenn Thomas, A. Tannenbaum, Shelley Farkas, Jill Lynne, Susan Welley, Mary Harding, Terry Slotkin, Henrik Gaard, Diane Nilsen, and Susan Hiller; 6 slides; 1 color xerox; and announcements.

box 108  
**Album 33: Up to and Including Her Limits, 1974**
Scope and Content Note
2 8x10 by Shelley Farkas and C. Mary Harding; 1 color xerox; program; installation plan; clippings; announcement; notes and small sketches, some of which are photocopied; and corresp. with Axel Beyer and Jill Lynne (photographer).
box 109  
**Album 34: Up to and Including Her Limits, 1974**
Scope and Content Note
includes 4 8x10 and 4 5x7 by Farkas and Harding (some are possibly laser prints), photocopies of sketches and notes, and photocopied clipping.

box 110  
**Album 35: Moon in a Tree, Cornell, 1976**
Scope and Content Note
includes 2 color copies, notes, photocopied articles, letter from Walker Art Center, exhibition catalog from Minneapolis Institute of the Arts.

box 111  
**Album 36: Cornell**
Scope and Content Note
7 8x10 by Farkas and Haller, 4 color xeroxes, 1 clipping, and 3 pp. notes.

box 112  
**Album 37: Missing Precedents, 1973**
Scope and Content Note
notes, text, images.

box 113  
**Album 38: Homerunmuse, 1977**
Scope and Content Note
24 8x10 by Farkas and Bill Thompson, 96 color slides, 3 color xeroxes, score, notes, announcements, and photocopied clippings.

box 114  
Scope and Content Note
32 8x10, some by Ginerva Portlock, Leigh Williams and James Brown; 1 5x7; 6 3x5; 44 3x5 color; 27 color slides; numerous sketches and notes; performance instructions; 5 color copies of color slides; poster; bibliography and image credits; and statement.

box 115  
**Album 40: ABC We Print Anything, 1977**
Scope and Content Note
20 8x10, some by Haller and Jürgen Vogdt; 13 5x7 or smaller; 3 color xeroxes; performance description; a few sketches; and corresp. to Irena (?)..

box 116  
**Album 41: C. Schneemann and Her Work**
Scope and Content Note
25 8x10; 16 5x7 or smaller; 9 small color; 1 color xerox; and 1 photo-calendar page of Schneemann working.

box 117  
**Album 42: Early Work**
Scope and Content Note
26 8x10; 29 5x7 or smaller; 50 color; 3 small color xeroxes; 1 color polaroid; and 1 contact sheet.

box 118  
**Album 43: Early Work**
Scope and Content Note
19 8x10; 16 5x7 or smaller; 1 small color; 96 color slides.

box 119  
**Album 44: Reproduction Prints - Early Drawings, Watercolors**
Scope and Content Note
53 8x10, 8 smaller b/w.
box 120  **Album 45: Teaching/Student Performance Art, 1979-1989**  
Scope and Content Note  
at UCLA, Ohio State, Univ. of Texas at Austin, Univ. of Massachusetts. Photocopy prints of student drawings; 2 contact sheets from Kent State; 85 slides; and 10 smaller b/w by Colin Klein.

box 121  **Album 46: Infinity Kisses (with Cluny), 1987**  
Scope and Content Note  
1 8x10, 40 slides, a color xerox, and performance article.

box 122  **Album 47: Cat Scan, 1987**  
Scope and Content Note  
flyer cards, text, 1 8x10 and 18 smaller by Plauto; 3 color xeroxes; 3 3x5 color; 4 5x7 color; performance instructions; notes; program; and 2 announcements.

box 123  **Album 48: Dirty Pictures, 1980**  
Scope and Content Note  
contact sheets; reviews; flyers; notes; text; scores; 16 8x10 by Lisa Kahane; and 18 color slides.