

From Global Protests to Local Archives in the Collections of the Getty Research Institute in Los Angeles

Isotta Poggi

Curatorial Dept., Getty Research Institute, Los Angeles, California, USA
ipoggi@getty.edu

Virginia Mokslaveskas

Library Services, Getty Research Institute, Los Angeles, California, USA
vmokslaveskas@getty.edu



Copyright © 2017 by Isotta Poggi and Virginia Mokslaveskas. This work is made available under the terms of the Creative Commons Attribution 4.0 International License:
<http://creativecommons.org/licenses/by/4.0>

Abstract:

The Getty Research Institute Library has been active not only in documenting the Los Angeles art of social transformation during the era of dissent, which was marked by the Civil Rights Movements, the Vietnam War, and Feminism, it has even helped define its dynamic history. Drawing primarily on the holdings of the Getty Research Institute Library, from photobooks, photographs, performance art, and artist books, this presentation discusses the visual language of different art media used for social activism and illustrates the role this institution has played in collecting these primary materials and making them increasingly available to the public, locally and globally, through collaborative initiatives, exhibitions and publications.

Keywords: Getty Research Institute, Los Angeles, Civil Rights, Feminist art, Performance art.

Introduction

The Getty Research Institute (GRI) was founded in 1984 in Los Angeles, at the “cusp of the digital age,” when art history, then mainly based on analog media, was going through a transformation in its own terms. The GRI was founded with a vision, put forth by its first director, Kurt W. Forster, that it works as a prism rather than a monolith, a research institution in which “activities and purposes are refracted throughout and not solidly and simply present in one place.” Located on a hilltop of the Santa Monica Mountains range, facing the Pacific Ocean and the Los Angeles metropolitan area (Fig. 1), in a period of over

three decades, the GRI has become a major destination for researchers delving into its primary sources, archives, and collections. Through its resources such as its one-of-a-kind research library, publications, and scholars programs, this institution has contributed to generating public discourse and scholarship, and even defining how the art of social transformation took shape in Los Angeles in the 1960s and beyond.¹

Contemporary art's role in society has been recently investigated in the publication *Artistic practices: social interactions and cultural dynamics*. Its editor, Tasos Zembylas, has demonstrated how art is “a catalyst for social interactions [that] may either cause public conflict and create dissensions, or facilitate mutual understanding and strengthen collective bonds ... [and it] ... serves as an effective means to legitimate or criticize established ideologies and power relations.”² An art library becomes relevant when it can enhance the understanding of such art practices and their impact in society. The extensive holdings of the GRI's Research Library cannot be summarized in a brief essay. Far from comprehensive, this paper will outline some examples of how the GRI's collections and the institution have strived to identify the local art of social transformation and make it accessible to an increasingly broader audience.

Social Transformation through Art

In the introduction to the exhibition *Dissent!* (Fogg Art Museum, 2007), curator Susan Dackerman highlighted how “for five hundred years, artists have deployed all manners of prints to “speak truth to power,” to challenge the status quo. While it is true that prints, because they can be readily copied and distributed, are perhaps the most widespread medium used to protest, artists have adopted other strategies to reach their audiences, following new art practices and visual languages.”³

The works of photographers committed to documenting social problems are widely seen in the news media every day. Yet it was in the 1970s that the genre of photobook became a common tool for photographic essays, sequences that allowed photographers to articulate an issue too complex to be captured by a single image. Documenting issues of social injustice has been the goal of engaged photographers since photography became viable to take images of people in the streets, under controversial moments of truth, demonstrating, fighting, or in distress. Photo-historian Martin Parr's *Protest Box* (Figs. 2 and 3) brings together five photobooks made in Japan, Europe/North Africa, Italy, and Latin America in the sixties and seventies: Kitai Kazuo's *Sanrizuka*, on the social clash of a rural community in Japan displaced by the irreversible process of modernization of the country's post-war expanding economy; Dirk Alvermann's *Algerien* (1960), on the Algerian war for independence from France, concerning issues of war, national identity, freedom from foreign occupation; *Immagini del no* (*The No Images*) (1970) by Paola Mattioli and Anna Candiani, featuring “NO” protest signs supporting the highly-politicized right to divorce in post-war Catholic

¹ Kathleen Salomon “In Situ and in Cyberspace: the Art Library and Art-Historical Research in the Twenty-First Century” in *Perspective: actualité en histoire de l'art* 2 (2016), p. 161-166
<https://perspective.revues.org/6919>

² Zembylas, Tasos. *Artistic Practices: Social Interactions and Cultural Dynamics*. New York, 2014. p.2

³ Dackerman, Susan. *Dissent!* Cambridge, Mass., 2006.

Italy, referring to broader issues of gender relations and women's rights; and two influential photobooks on Latin American indigenous people, plagued by endemic poverty and social injustice: Enrique Bostelmann's *América: un viaje a través de la injusticia (America, a Journey through Injustice)* (1970), and *Para verte mejor, América Latina (To See You Better, Latin America)* (1972) by Paolo Gasparini.

Parr's *Protest Box* captures narratives set in the agriculture fields (in Japan), on the battlefield (in Algeria), in an urban setting (in Italy), and on the displacement of natives in the two Latin-American books. All these photographers were invested, in personal ways, as active participants in the causes they condemn by documenting them. As Martin Parr noted in his introduction, "these books can either be documentation of protest movements or the book itself can be a form of protest." Photo-artists make their mark by envisioning a message that is realized through a sequential narrative, presented through graphic design and layout, and disseminated through the book distribution market. Through their photobooks, the often-ignored stories could more widely circulate: the art message becomes an act of protest.

While all of these photographers deserve attention, Venezuelan Paolo Gasparini is particularly relevant for his direct involvement with the Getty Research Institute and Los Angeles. In 1997 he visited the GRI through the scholars program when the institute's scholar year theme was "Perspectives on Los Angeles: Narratives, Images, History."⁴ After a year in Los Angeles as a scholar and a photographer, Gasparini published the iconic book *Megalopolis* (Italy, 2000). *Megalopolis* places Los Angeles, where the GRI is located, in juxtaposition with Sao Paulo (Brazil) and Mexico City (Mexico). By presenting these three large metropolises as sprawling urban centers born from the post-colonial world, Gasparini creates a dialogue between them through their fragmented social fabrics: views of trafficked streets and sidewalks, signs and public spaces, and people. His photobook is unorthodox in how it interconnects and unites, like tiles in an ever-changing mosaic, the visual narratives of three sprawling megalopolis of the Americas.

Gasparini's photographs of Los Angeles in *Megalopolis*, capture the diverse multi-ethnic urban fabric of the city focusing on the downtown area, its street signs and consumerism, graffiti, public spaces, and the freeways which sub-divide the city not only geographically but also demographically and socio-economically. What this book does not show is the Hollywood glamour nor the middle-class suburbia. (Fig. 4)

The focus on Los Angeles in 1997 led the GRI to seek out the city's multifaceted cultural heritage. In the late 1990s-early 2000s, it established the "L.A. Art History" project in partnership with two-hundred local cultural organizations. With an advisory forum, it compiled the *Cultural Inheritance/L.A.: A Directory of Less-Visible Archives and Collections in the Los Angeles Region*, a directory of cultural history archives from the entire metropolitan area.⁵ (Fig. 5) In addition, the GRI carried out an extensive oral history program to capture first-hand accounts on the diverse communities of Los Angeles. Ten years later, it launched *Pacific Standard Time: Art in L.A. 1945—1980* to spearhead, with the philanthropic Getty Foundation, a city-wide collaboration to develop art exhibitions focusing on the

⁴ See the scholars' theme description and participants in 1996-1997: <http://www.getty.edu/research/scholars/years/1996-1997.html>.

⁵ See <http://laassubject.org/about-la-subject> "L.A. as Subject : records, 1989-2000" and http://primo.getty.edu/GRI:GETTY_ALMA21128056250001551

unwritten history of art from Southern California, from 1945-1990. Sixty exhibitions and about fifty publications on art and cultural history of Los Angeles in the post-war era were realized.⁶ The GRI Library began collecting local archives to preserve them and make them accessible as primary resources for researchers. The papers of local artists, curators, and dealers made their way to this library and helped to write the history of Los Angeles' social transformation directly through the voices of its own main protagonists.

The Los Angeles Art Scene

Los Angeles, today a multi-racial megalopolis of four million people, experienced its fastest growth in the aftermath of WWII, in the polarized Cold-War climate, with a thriving defense industry and a regional economic boom. During this expansion, the art scene grew with the creation of museums, galleries, and art schools such as the California Institute for the Arts, now known as Calarts. It was here that influential artists like Ed Ruscha received their education.

The political activism that shaped the Civil Rights movement and the anti-Vietnam war protest in Los Angeles is rooted in the vibrant art scene of the nineteen-fifties and sixties. Experimental artists met with visionary gallery curators such as Henry Hopkins and his Huysman Gallery who opened in 1961 the exhibition *War Babies*. This was meant to be a survey of the work of artists "who had experienced WWII as children." In the early sixties, the *war-babies* represented the emerging radical generation who questioned the traditional racial subdivisions of the city and advocated social integration. The 1961 exhibition was provocative in displaying the works of artists from different ethnicities together and, even more controversial, for using the American flag symbol in their art. (Fig. 6) The exhibition poster was as challenging as the exhibition it advertised, presenting the collaboration of four artists of different cultural backgrounds. A real American flag was used as a tablecloth and four men performed the act of eating, with the clichés of their respective ethnic identities: Ed Boreal, an African American, eating a slice of watermelon; Joe Goode, a Catholic, eating a mackerel; Larry Bell, a Jew, eating a bagel; Roy Miyashiro, a Japanese, using chop sticks.⁷ The scene was staged and photographed by Jerry McMillan, one of the main photographers of the art circles, and Calarts student. McMillan's archive is at the GRI and it contains even the flag that was used for this photograph.

The exhibition was highly controversial for two reasons: for showing together people from different races/ethnicities, with their stereotypes, although the original intention was to assert their new identities in the art world; and for using an American flag as a functional tablecloth, a metaphor for unity. The artists were presented as overcoming their own social individuality to work collaboratively. However, in the conservative climate of the era, such use of the American flag was considered an act of desecration of a prime national symbol. The gallery was shut down soon after. In 1961 this poster was considered radical: it was unusual for people of different backgrounds and races to even spend time together. At the same time, however, the poster appeared as a challenge to the (male-dominated) White Anglo-Saxon

⁶ See <http://www.getty.edu/foundation/initiatives/past/pst/>

⁷ Cécile Whiting "California War Babies: Picturing World War Two in the 1960s," *Art Journal*, 69:3, 40-61, 2010, DOI: 10.1080/00043249.2010.10791383

Protestant social and political elite, abbreviated as WASP, by showing other men: not Protestant, nor white.

The *War Babies* show marked an important moment in the movement towards integration in the multi-ethnic social fabric of Southern California and anticipated the emerging phenomenon of emancipation not only for the Civil Rights of African Americans, but also for Mexican Americans (the Chicano movement), and the feminists. The protest and peace movement of the sixties and seventies in Los Angeles would not be as known without the work of Charles Brittin, a photographer, artist, and social activist.

Charles Brittin (1920-2011) was instrumental in documenting the art experimentations of local avant-garde groups. He became further involved in the wider anti-war protest documenting the temporary art installation called *Peace Tower*. Conceived and realized by artist Mark de Suvero, the scaffold tower was a temporary structure used to hang paintings with anti-war/pro-peace messages that could be experienced in a public space to extend the outreach of the anti-war art message. Brittin's archive at the GRI traces the process of active participation of this artist who not only used his camera, but designed and/or collected posters, announcements, clippings that were generated during the demonstrations, as well as for the dissemination of these events in the press and art media. (Fig. 7)

His political activism grew in 1962 when he joined the Congress of Racial Equality (CORE), a nation-wide advocacy group for social integration and racial justice. Once during a demonstration, a policeman confiscated Brittin's camera and then asked him: "Do you have any other weapon on you?" Brittin never forgot this line...⁸ A blog posted on the Getty website further enhances the research value of this archive. Mark Speltz, author of *North of Dixie: Civil Rights Photography beyond the South* (Los Angeles, 2016) presents his discovery process in the Brittin archive that allowed him to retrace the Civil Rights movement in the West Coast of the United States. The post, titled "An Activist's View of the Civil Rights Movement: The photographs of Charles Brittin reveal the struggle for civil rights in Los Angeles" draws on the GRI's holdings to illustrate the protest movement for equality in education and housing for the African Americans who left the South and settled in the West. The images in the web post show the contrasting forces antagonizing each other in front of the camera. A black woman protesting discrimination policies is wary of the American Nazi-party members counter-protesting nearby.⁹

Los Angeles, with its strong immigrant base, has been traditionally supportive of civil rights as demonstrated by how Whites here often joined the protests. Other images show the moments of protest, resistance, and solidarity in an area that historically has welcome immigrants worldwide. (Fig.8) Before photographing the civil rights movement, Brittin said that he did not think of his early work as art but rather as a form of "gift giving," "little treasures to share with each other..."¹⁰ But the CORE images had a lasting effect beyond the early close circle of friends.

⁸ Brittin, Charles, and Kristine McKenna. *Charles Brittin: West and South* (Ostfildern, Germany, 2011). p.

⁹ See <http://blogs.getty.edu/iris/an-activists-view-of-the-civil-rights-movement/>

¹⁰ Ken D. Allan, "Brittin by Baza" in *Pacific Standard Time Los Angeles Art 1945-1980* (Los Angeles, 2011), p. 91.

With the protest movements of the sixties-seventies, the civic engagement of Los Angeles expanded dramatically, enhanced by the emerging trends of conceptual, performance and participatory art. New art experimentation was developed by artists engaged in public activism with which they directly identified. Art historian Rebecca Lowery analyzed the art expressions of these alternative social groups: African Americans, Chicanos (Mexicans), and feminists used alternative art against the status-quo. The newly-developed performance art lead to communal experiences in open spaces, thus creating innovative political dynamics.¹¹

The Chicano Asco movement

The impact of the Vietnam War was dramatic in Los Angeles, as the mandatory draft was inescapable, particularly for the minority students from working-class neighborhoods who were recruited right out of high school. As a young man, artist Harry Gamboa Jr. witnessed firsthand the shortcomings of growing up, in the seventies, in his “highly segregated” East Los Angeles, where mostly working-class immigrants from Mexico and Latin America settled. During his university years, Gamboa became increasingly aware of his identity as a Chicano (a local expression for Mexican immigrants), marginalized from the mainstream establishment.¹² He met like-minded artists Patsi Valdez, Gronk, and Willie Herron and together they formed the art collective Asco, a Spanish term for “disgust, nausea” in response to their perception of racially-based biases and unfairness experienced while growing up in Los Angeles. The group identified as “self-imposed exiles,” and affirmed their own identity in the art world through performance art, using public spaces as alternative to the galleries they were excluded from. Their first performance was staged to protest against the Vietnam-War draft: in front of a military recruiting center the *Stations of the Cross*, performed, with its Catholic-rituals undertones, was a provocative statement against the military draft and the useless tragic sacrifice of lives for this war.

The group developed street performances and happenings that denounced class inequality, attacking the stereotypical perception of Mexicans in the media, such as their presumed illegal status, the crossing of the Mexico-American borders, and gang violence. In contrast, the Asco group created *The Instant Mural*, in which Patsi Valdez posed, flooded in a surreal sunset light, “taped” to the front wall of the Los Angeles County Museum of Art (LACMA), as an impromptu mural, signed by her friends. *Instant Mural* was Asco’s group attempt to mark its presence, physically and symbolically, on the art establishment that a museum like LACMA represented.

About forty years later, in the context of the *Pacific Standard Time* initiative mentioned earlier, their role in the art world was finally validated the same museum: In 2011 LACMA devoted an exhibition and catalog to the Asco group titled *Asco: Elite of the Obscure, A Retrospective, 1972–1987*. This show ran for three months in 2011 and is recorded on the

¹¹ Lowery, Rebecca, “Art against the World: Collaborative Antagonism in 1970s Los Angeles, in Baca, Miguel de, et al. *Conflict, Identity, and Protest in American Art*. Newcastle upon Tyne, UK, 2015, pp. 121-138.

¹² Oral history interview with Harry Gamboa, Getty Center, 1993. http://rosettaapp.getty.edu:1801/delivery/DeliveryManagerServlet?dps_pid=IE457351 and Kennedy, Randy (25 August 2011). “Chicano Pioneers”. *The New York Times*. Retrieved 26 March 2015 <http://www.nytimes.com/2011/08/28/arts/design/works-by-asco-at-the-los-angeles-museum.html>

LACMA website to this day, sporting the *Instant Mural* artwork that was originally created as clandestine art on its street-front façade.¹³ (Fig. 9)

Women's Performative Art

Feminists groups in Los Angeles developed their own presence through performance art and collectives such as the Woman House and the Women's Building, built by and around groundbreaking figures like Judy Chicago and Barbara T. Smith.

In 2014 the GRI acquired the archive of Barbara T. Smith, one of the most influential figures in the history of performance and feminist art in Southern California. Due to her provocative yet misunderstood performances, Smith lost custody of her own children following the divorce from her husband. Crushed by the potential threat of homelessness, she conceived the work *Intimations of Immortality*. She explored the reality of women homelessness and elevated it to art by reaching out to three homeless women. She persuaded them to stay in the gallery, one of them each week, sitting on a park bench in the center of the gallery, and interacting with visitors. Over the same period, Smith sat on a ledge of a wall in "their" park interacting with people passing by. This process of swapped identification, "exchanging places"¹⁴ was an attempt to dignify these women's existence by placing them in a gallery. At the same time, the swapping of social roles allowed the artist to address concerns related to women's homelessness and neglect for the art audience. *Intimations of Immortality* video interview of one of the homeless women, Olive Sherman, and of Barbara T. Smith in the park, can now be viewed on site through the Getty website.¹⁵ (Figs. 10, 11, and 12)

Rebecca Lowery defined the performances of these artists, among others, "as a shared occasion of social and political dynamism."¹⁶ Through artworks such as Asco's *Instant Mural* on LACMA's front façade and Smith's *Intimations of Immortality*, artists used their own bodies to assert their presence in society, in order to expand their reach and audiences.

The Liber Amicorum

One contemporary example of social activism carried out by the GRI and the inner-city art community in Los Angeles was centered on the concept of the *liber amicorum*, or 'book of friends' in Latin. In 2014 the GRI participated in an original initiative that bridged the past with the present through its rare books collection. As David Brafman, the project curator noted in the Getty blog: "The artists of graffiti craft letterforms, draft perspective, and merge line, color, and form with the same techniques employed by Renaissance masters like Albrecht Dürer." He invited Los Angeles graffiti and tattoo artists to the GRI to view 17th- and 18th-century rare books, such as Wenzel Jamnitzer's *Perspective of Regular Bodies*

¹³ See description at <http://www.lacma.org/art/exhibition/asco>.

¹⁴ See http://rosettaapp.getty.edu:1801/delivery/DeliveryManagerServlet?dps_pid=IE1689834. (Video min.23:19). Smith quotes: "I brought a segment of reality into the park that people do not usually see, I mean, the art gallery people do not usually see."

¹⁵ *Ibidem*.

¹⁶ Lowery, Rebecca, above, p.121.

(*Perspectiva corporum regularium*), 1568, as an inspiration for themes, fonts, and iconography for their art. The centerpiece book was the 17th-century *Liber Amicorum* dating from 1602-1612 which belonged to Johann Heinrich Gruber and contained sketches by him and his friends.¹⁷ (Figs. 13 and 14) The *liber amicorum* genre resonates with the graffiti artists' "black book," a sketchbook used to exchange ideas for public art. The collaboration resulted in an exhibition called *SCRATCH*, at a local non-profit experimental hub called "El Segundo Museum of Art" (ESMOA) and in the creation of a unique *L.A. Liber Amicorum* now held in the GRI Library.¹⁸

The exhibition walls were assigned to artists from different L.A. neighborhoods. The rare books were displayed in the center of the gallery in direct dialogue with the graffiti art, strengthening the connection between ancient calligraphy and contemporary signs, and between the book format of the *Liber Amicorum* and the black sketchbook of graffiti artists. The exhibition was documented with videos on the ESMOA website featuring the process of creating graffiti art in the museum. The GRI posted digital versions of the two centerpieces of this exhibition, the 17th-century *Liber Amicorum* and the *L.A. Liber Amicorum*.¹⁹ (Fig. 15 and 16)

If artists excluded from the art establishment succeeded in reaching their audiences through provocative experimentation, the *Liber Amicorum* went even further. The close collaboration of a cultural institution with street artists strengthened the meaning of the 'book of friends' as it brought together unlikely partners, across institutional and neighborhoods' boundaries. In addition, through digital technologies and social media it is now possible to extend the message to a global audience, beyond the walls of the GRI Special Collections Reading Room, and beyond the streets of Los Angeles.

Conclusion

Francis Blouin has shown how archives and libraries who are committed to preserving social memory and history are "currently moving into a very active age of archival intervention, one that can be described as *postcustodial*, in which the process of selection, access, and even description are increasingly structured by particular cultural values, social biases, and political inclinations."²⁰ The GRI, with its Research Library, has developed visionary collecting policies and collaborative initiatives that have contributed to defining the local forms of critical action and dissent. We have seen how the diverse Los Angeles artists thrived to make an impact by reaching new audiences outside of the galleries, in the streets and

¹⁷ See <http://hdl.handle.net/10020/870108> and http://rosettaapp.getty.edu:1801/delivery/DeliveryManagerServlet?dps_pid=IE37338

¹⁸ <http://blogs.getty.edu/iris/getty-voices-graffiti-black-book/>

¹⁹ For the *L.A. Liber Amicorum*, see http://primo.getty.edu/GRI:GETTY_ALMA21133939220001551 and http://rosettaapp.getty.edu:1801/delivery/DeliveryManagerServlet?dps_pid=IE221136.

²⁰ Blouin, Francis X. et al. *Archives, Documentation, and Institutions Social Memory: Essays from the Sawyer Seminar* (Ann Arbor, MI, 2006), p..

public spaces, through art, performances, and with the ephemera documents now preserved at the GRI.

Christine Macel, the visionary curator of the 2017 Venice Biennale, explained how she directed “artists to tear down the wall between older art and the contemporary, to construct a marvelous portal to the collective unconscious, and to wage an insurgency against the unequal global status quo.”²¹ The GRI has undoubtedly anticipated this approach by capturing the history of Los Angeles artists as they shaped their creative message for themselves, each other, and the world.

Harry Gamboa Jr., when asked whether the retrospective exhibition at LACMA would validate the Asco movement or whether this collective would always be “more a legend than a fact,” responded: “Who knows? That’s the way L.A. is, too. It’s a desert with mirages. A thing happens and then, poof, it’s gone.”²² The GRI has strived to write the story of Los Angeles transformation, by preserving its documentation and passing on its oral histories before they disappear, like a mirage.

²¹ <https://news.artnet.com/art-world/venice-biennale-curator-christine-macel-interview-942749>

²² Kennedy, Randy, “Chicano Pioneers” *New York Times* August 8, 2011, <http://www.nytimes.com/2011/08/28/arts/design/works-by-asco-at-the-los-angeles-museum.html>

Illustrations:

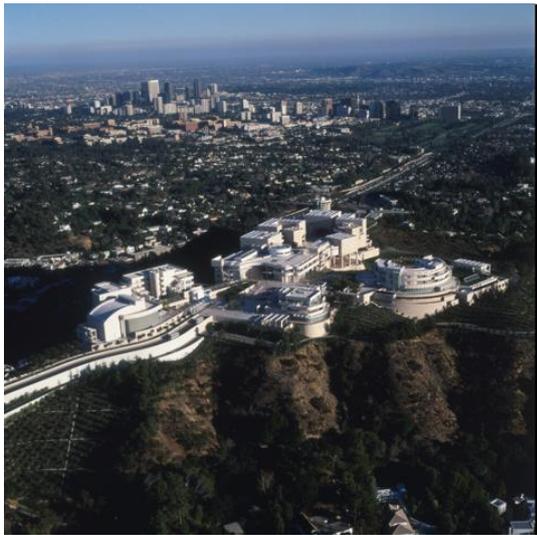


Figure 1. Aerial view of the Getty Center, Los Angeles. Photo © J. Paul Getty Trust.



Figures 2 and 3. *Protest Box*, edited by Martin Parr with an essay by Gerry Badger. Göttingen, Germany : Steidl, 2010. Getty Research Institute, Los Angeles (2957-252)

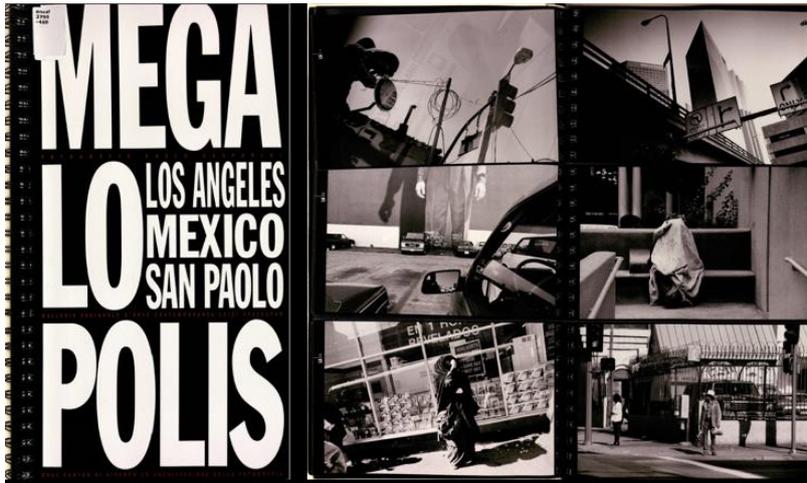


Figure 4. Cover and spread from: *Megalopolis: Los Angeles, Mexico, San Paolo / fotografie*, Paolo Gasparini. Gradisca d'Isonzo, Italy, 2000. Getty Research Institute, Los Angeles (2796-460). © Paolo Gasparini

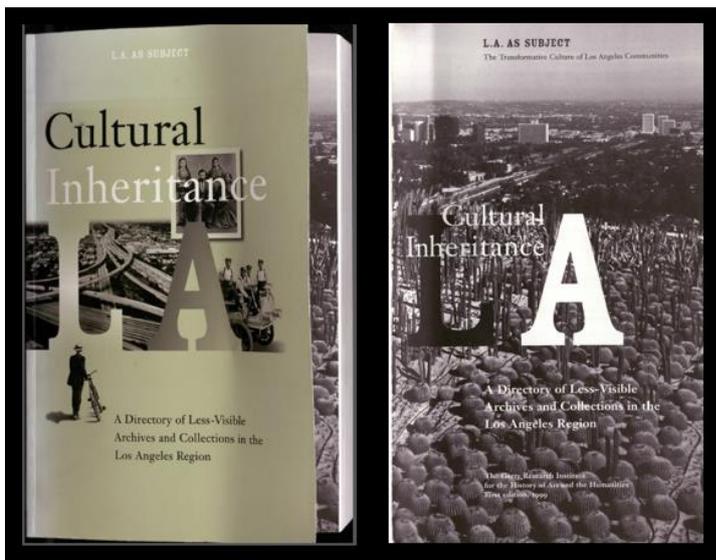


Figure 5. Cover and frontispiece of *Cultural Inheritance: A Directory of Less-Visible Archives and Collections in the Los Angeles Region*, Editor Karen Stokes. Los Angeles, 1999). Getty Research Institute, Los Angeles (1538-398)

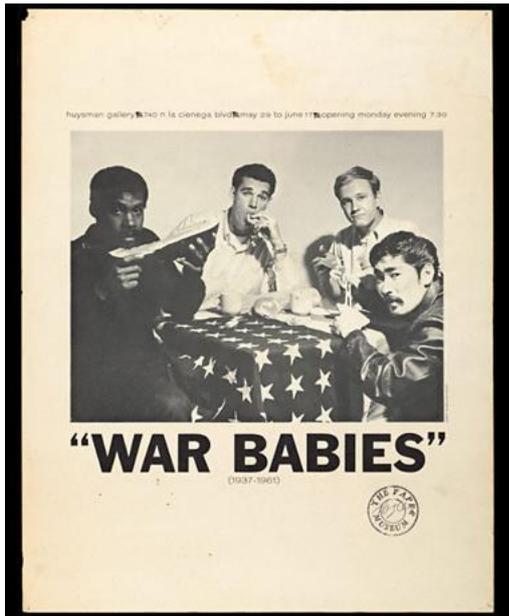


Figure 6. War Babies Exhibition Poster, Huysman Gallery, 1961, Getty Research Institute, Los Angeles (2006.M.1). © Joe Goode and Jerry McMillan.

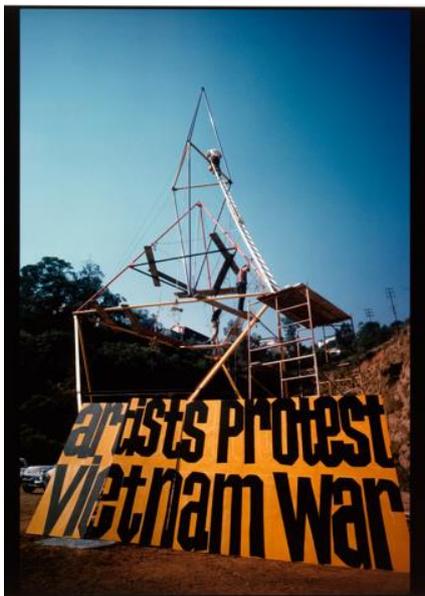


Figure 7. The Artists' Peace Tower by Mark Di Suvero, 1966. Photo by Charles Brittin. Getty Research Institute. Los Angeles (2005.M.11). © J. Paul Getty Trust



Figure 8. Activists picketing at a demonstration for housing equality and Nazi-Americans counter-protesting on the left, Los Angeles, 1963. Photo: Charles Brittin. Getty Research Institute. Los Angeles (2005.M.11). © J. Paul Getty Trust



Figure 9. Los Angeles County Museum of Art webpage for “ASCO: Elite of the Obscure, A Retrospective, 1972-1987 exhibition, L.A. County Museum of Art, September 4, 2011–December 4, 2011” <http://www.lacma.org/art/exhibition/asco> . © LACMA.

rosettaapp.getty.edu:1301/delivery/DeliveryManagerServlet?...
Selected audio and video recordings from series V.I.C. projects from barbara t. s...

Access File

- Search, 1969-2011, undated
- Reel Head (1969 May 17), 1969, 1996, undated
- 'Nude Piece' (1972 February 28 to 29), undated
- D2: Feed Me (1973 April 20 to 21), undated
- Intimations of Immortality (1974 March 8), 1974, undated
- V.I.C. Interview with Olive Sherman
- Birthdaze (1981 July 17), 1980-1982, 2011, undated
- The Pageant of the Holy Squash (1988 December 15 to 24), 1987-1989, undated
- The Audience (1998 February 12), 1998, undated
- Compilations of Barbara T. Smith work, 1985-1992, 2001-2007, undated
- Interviews, panels, lectures and discussions, 1967, 1974-2007, undated

rosettaapp.getty.edu:1301/delivery/DeliveryManagerServlet?...
Selected audio and video recordings from series V.I.C. projects from barbara t. s...

Access File

- Search, 1969-2011, undated
- Reel Head (1969 May 17), 1969, 1996, undated
- 'Nude Piece' (1972 February 28 to 29), undated
- D2: Feed Me (1973 April 20 to 21), undated
- Intimations of Immortality (1974 March 8), 1974, undated
- V.I.C. Interview with Olive Sherman
- Birthdaze (1981 July 17), 1980-1982, 2011, undated
- The Pageant of the Holy Squash (1988 December 15 to 24), 1987-1989, undated
- The Audience (1998 February 12), 1998, undated
- Compilations of Barbara T. Smith work, 1985-1992, 2001-2007, undated
- Interviews, panels, lectures and discussions, 1967, 1974-2007, undated

rosettaapp.getty.edu:1301/delivery/DeliveryManagerServlet?...
Selected audio and video recordings from series V.I.C. projects from barbara t. s...

Access File

- April 20 to 21), undated
- Intimations of Immortality (1974 March 8), 1974, undated
- V.I.C. Interview with Olive Sherman
- Birthdaze (1981 July 17), 1980-1982, 2011, undated
- The Pageant of the Holy Squash (1988 December 15 to 24), 1987-1989, undated
- The Audience (1998 February 12), 1998, undated
- Compilations of Barbara T. Smith work, 1985-1992, 2001-2007, undated
- Interviews, panels, lectures and discussions, 1967, 1974-2007, undated

Figures 10, 11 and 12. Stills from Barbara T. Smith's *Intimations of Immortality* video, March 6, 1974. Getty Research Institute, Los Angeles (2014.M.14). © Barbara T. Smith



Figures 13 and 14. Cover and Sack of Troy (detail) from: Johann Heinrich Gruber's *Liber Amicorum*, ca 1602-1612. Getty Research Institute, Los Angeles (870108)

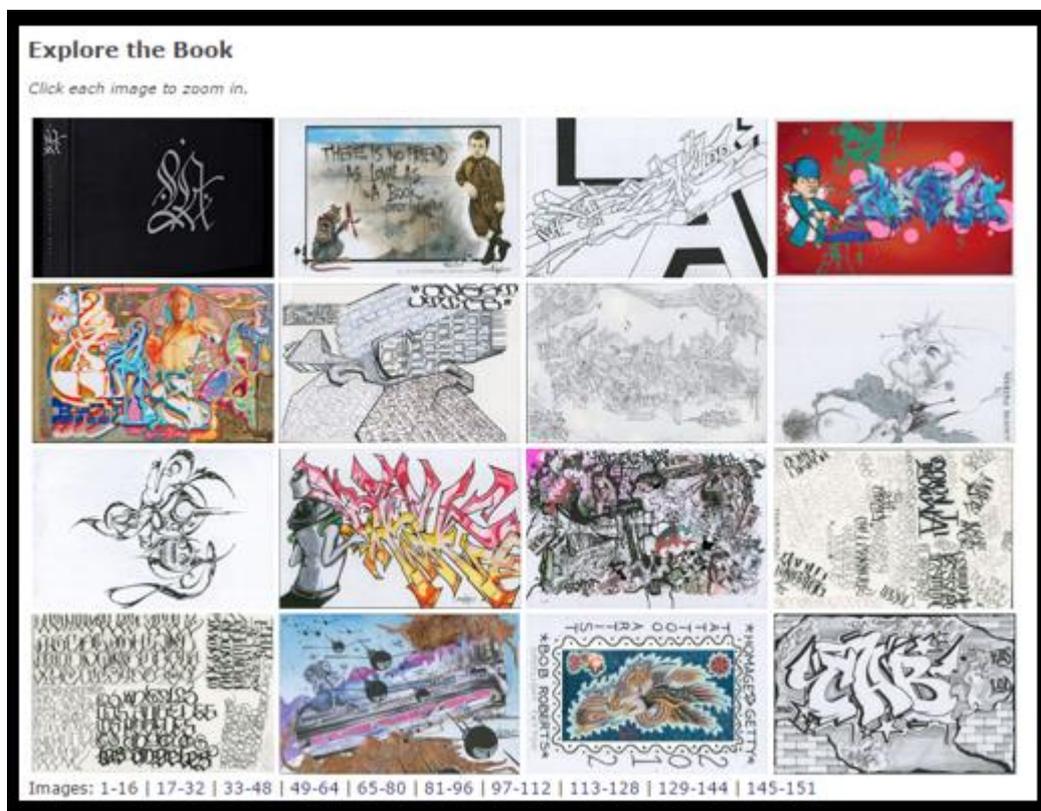


Figure 15. GRI website with digitized pages from *L.A. Liber Amicorum*. Getty Research Institute, Los Angeles (2013.M.8*).
http://www.getty.edu/research/special_collections/notable/la_liber_amicorum/index.html



Figure 16. The Art of Triumphant Resistance, by Krenz (Yem), *L.A. Liber Amicorum*. Getty Research Institute, Los Angeles (2013.M.8*). © Krenz (Yem).

Acknowledgments

The authors would like to thank David Brafman, Marjorie Ornston, Pietro Rigolo, Kathleen Solomon, and the staff of the GRI Library Services and Special Collections.