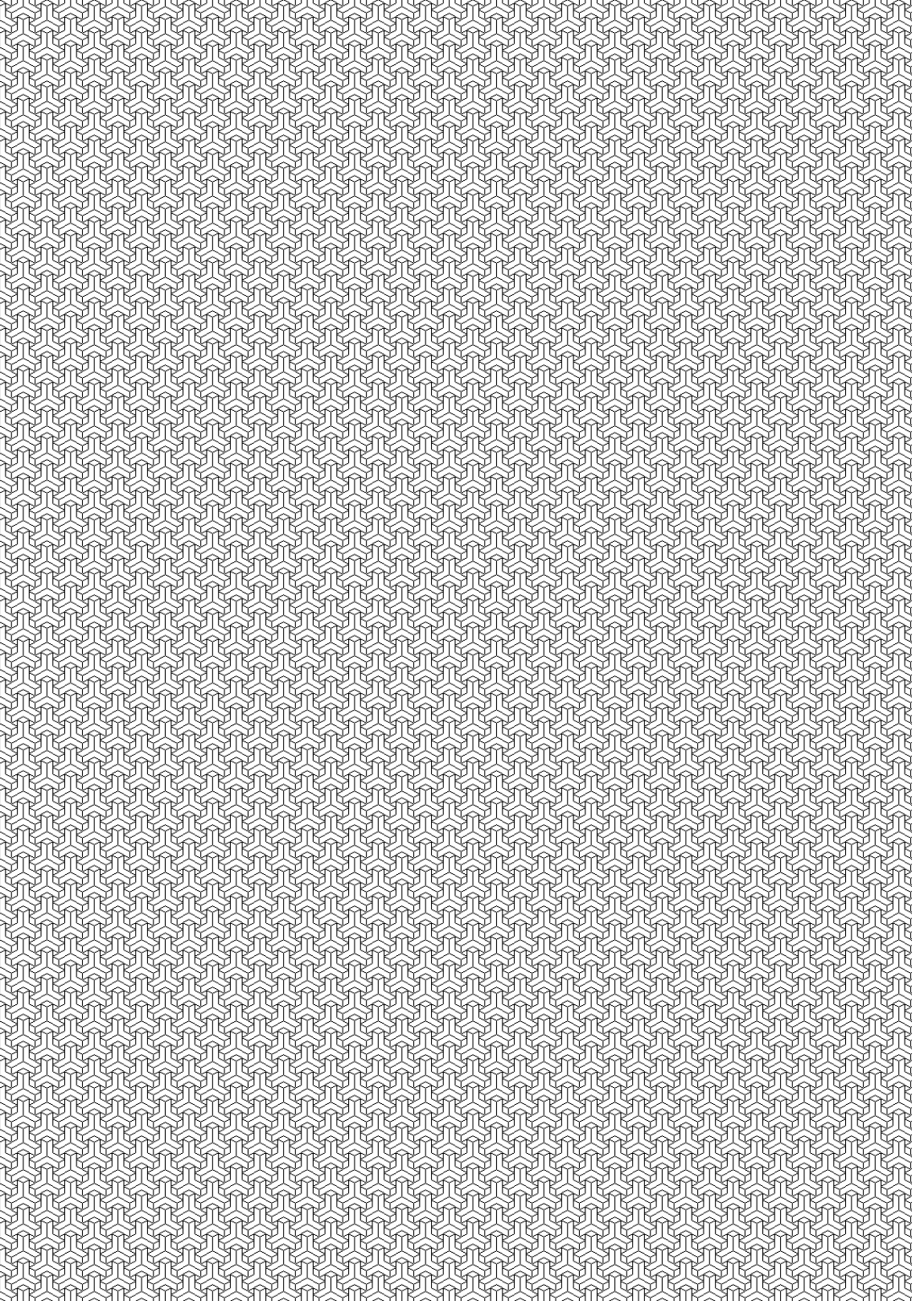

Special Collections Guide

Chelsea College of Art and Design Library



Special Collections Guide

Chelsea College of Art and Design Library

Preface

Chelsea College of Art and Design has one of the most important college libraries of visual arts to be found anywhere in Europe. At the heart of this admittedly large claim lie the Special Collections, the subject of this publication, comprising artists' books and multiples, archives and ephemera, rare books and periodicals.

The extraordinary turbulence of contemporary art is in part explained by a modernity which can be characterised as a culture of dissent. The ideas and practices of contemporary art are founded on a continuous and restless testing of all our underlying assumptions and boundaries. In this context Chelsea's library not only represents these principles of critique and boundary testing but it also embodies them and has done so for decades.

None of this should lead us to conclude that the college library neglects the traditional and vital functions of a library. Throughout the academic year it provides an exemplary level of information and scholarship to Chelsea's academic faculty and students. But as you will see in this publication, it goes much further and could even be said to be asking fundamental questions about what might constitute a 21st century library for the visual arts. This is not mere rhetorical questioning; the probing which I describe occurs in its daily practice, which combines traditional library functions with those of collecting and (most significantly) curating. The volume of requests for access from national and international scholars as well as a consistently high level of demand from major national and international museums and galleries wishing to draw on the library collections for exhibitions, is testimony to the quality of the decisions that have been made during its development.

The achievements described above were not attained overnight; they are the direct result of decades of keen archival judgement and rigorous scholarship, combined with a deep commitment

to some of the most radical forms of practice and theory. The work of visionary librarians such as Clive Phillpot and Steve Bury who played a vital role in creating the library's modern foundations is based on a clear and consistent strategy, today carried forward by the current staff. This was a strategy based not only on following consensus but actually taking sides in the key debates of the day. This would have been high risk were it not based on a powerful understanding of the shifting relationship that artists have to printed matter, as well as to a related and more general probing of the ways in which mass production and reproduction have changed our relationship to artefacts in general. This was part of a general recognition that our sense of how the status and concept of 'original' can never be the same again.

Such navigation of the boundaries between the experiential and the conceptual, between tangible and intangible media, with such rigour and skill has placed Chelsea Library's Special Collections at the very heart of any discussion we might have of what it means to be a University of the Arts.

Prof. David Garcia
Dean of Chelsea College of Art and Design

Covetable objects and disposable clutter: a drift of things...

One way of following Douglas Huebler's intention of not wanting to add any more objects to an over crowded world is to work with archives.

'The world is full of objects, more or less interesting; I do not wish to add any more. I prefer, simply, to state the existence of things in terms of time and/or place.'¹

Artist's archives, writer's archives and gallery's archives of the recent past are an astonishing source of information, pathos, and anticipation. Reading them unhinges ghosts of expectations and sometimes banishes them – especially those assumptions about why certain events evolved in the way they did, or the way writers of monolithic art historical tomes would like to tie events into seamless narratives. These discoveries open new engagements with material where nothing is fixed. And this is where research generates momentum, energy, confidence, recklessness, risks - to expose the blurred boundaries where the reader percipient becomes intermeshed in a temporary realisation of difference, enough to be able to begin again. Small pamphlets and ephemera like bus tickets with notes on, private view cards, gallery announcements, and reported conversations as material for making an exhibition, become new schemata and potentially a work in itself, albeit temporary in nature, and this is its importance.

[1] Seth Siegelaub organised the show *January 5 -31 1969*, New York. The title's pragmatic and explicit function signified the show's duration. Each of the four artists, Robert Barry, Douglas Huebler, Joseph Kosuth and Lawrence Weiner wrote a statement in the catalogue. Unlike other exhibition catalogues the critics did not contribute and nor was there an overview of the work. In Chelsea's Special Collections the catalogue is found in Robert Barry's papers and artists' books.

My research interests take me to archives and special collections. I work with the material in conjunction with recollections and retrospective conversations with artists and others face to face and in email discussion. Magazines are rich source material. I began with *Studio International* and helped the editor Peter Townsend organise its archive, now in Tate's collection. This work took me in the direction of magazines such as, *Artforum*, *Art Language*, *Avalanche*, *Control*, *The Fox*, *File*, *Schmuck*, *King Kong International*, *Interfunktionen*, *Flash Art* and numerous others. Chelsea's Special Collections like any collection tell stories that go beyond the sum of its parts, for instance, provenance stories. Often undocumented, these accounts provide ways of thinking about the objects to open to another world of connectivity, between people. And at Chelsea these are the students, the staff, their interests and the contemporaneous events locally, nationally and internationally. Clive Phillpot, the librarian in the 1970s, had a monthly column in *Studio International*, called 'Feedback', he presented information on the latest artists publications, magazines, presses and mail art, still a useful resource. Finger on the pulse, alert to students' interests he wanted the library to be relevant and exciting. Both these positions contributed to the range of material sent to him and either way Chelsea benefited. Another element in this was geographical, with Nigel Greenwood round the corner artists and writers frequently dropped by for a chat or for a bit of teaching. The items referred to in this essay are found in Chelsea Special Collections with the exception of the *Studio International* archive. Recently Norbert Lynton's collection of artists' files (catalogues, private view cards, artists' statements and CVs, and other ephemera) was deposited at Chelsea while his papers went to Tate.

'Tracks, the things left behind, not the destination, but the journey. It's the journey I'm after and it's the journey that I was attempting to publish'

Herbert George was speaking to me thirty-five years after he founded *Tracks: A Journal of Artists* writing about his aims for the magazine. George's editorial intention, to provide a space for artists to air thought processes rather than grand conclusions, is a model for the way I juxtapose connections in archival display. Recently I curated a show of material from the archive of *Studio International* at Tate Britain. One vitrine focused on items used to plan the September 1970 issue. A series of postcards from Joseph Beuys request the return of his photographs, each card progressing to greater remonstrations. The cards are off the record, not seen except in the editor's office; on the other hand, the published photographs are not in the archive as they were returned. Many similar objects were not; they offer witness to another side of the story.²

[2] *Tales from Studio International* Tate Britain June 6 – August 11 2008

The pragmatics of connections enable the exploration of other stories. *Tracks* called for submissions in *Art-Rite*, another low cost, small-scale magazine. Both were New York based. *Art-Rite* featured in Phillpot's column, *Tracks* did not, though all the issues are in the collection. *Art-Rite* covers are a joy. Two are multiples; Pat Steir's 'three roses' are potato prints red, yellow and blue. The work joins the extensive range of artists who punned the critic Barbara Rose's name in an artwork, such as Dan Flavin, Jasper Johns and Stephen Kaltenbach; it would be an amusing idea for a show to put some of these together. Dorothea Rockburne's work for *Art-Rite* was a folded piece of paper – simultaneously an original art piece and a magazine cover. It uses three sides which amounts to three pages, the outer cover is folded diagonally to reveal the inside page – the reverse of the cover, blank and the page following also blank. It's a sign of commitment that a small magazine without financial backing would take such a risk – to agree to withhold print was a doubly bold statement in support of the artist's use of space as work. Three thousand copies churned out on the loft floor of the editors Edit deAk, Joshua Cohn and Walter Robinson and the mind boggles at the amount of potatoes required.

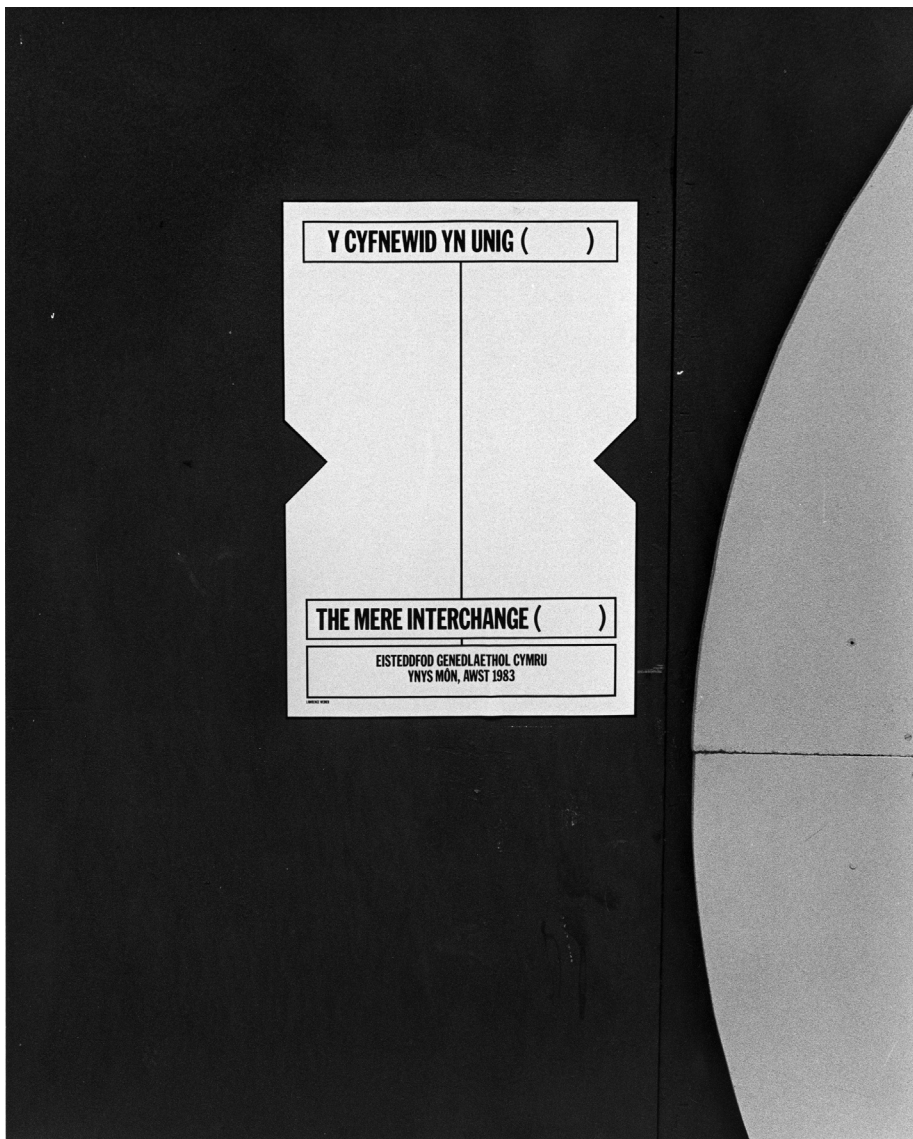
The Dorothea Rockburne archive comprises a series of letters from and to Robert Pincus-Witten, writing by both, cards and ephemera. It shows a process of collaboration thinking things through, personal interjections. The card for Bykert Gallery, 'drawing which makes itself' is a folded sheet and one for 'Twelve works on paper series carta carbone', titled on front small square format, opens to show the carbon paper and the residue of the lines, is signed with pencil. Her CV lists a show at The Museum of Normal Art, a gallery space run by Joseph Kosuth. The director of the Bykert, Klaus Kertess was on the board of advisors, others included Lucy Lippard and Dan Graham. Rockburne's statement is extensive. Handwritten it evolves with Pincus-Witten's suggestions sometimes for expansion, others for economy. Her draft and his typescript with her annotations trace the conversation. Rockburne's 1971 statement does not exclude the personal like those written by male artists at the time. She draws from the fullness of her life, her child and need for baby-sitters, her multiple practice – as a dancer and artist, as well as her marginalisation working as a waitress while male artists with lesser successes gained teaching posts. They, unlike her, had not received a scholarship to Black Mountain College. It's factual, not resentful or sentimental. She writes about mathematical purity, 'the point of charge being the point of excitement' an understanding she learnt through working with the mathematician Max Dehn and it 'permeates all life and art.' Pincus-Witten notes in closing, the feminist reading of her work would misalign the formal concerns – but turns to Proust for the reminder of the 'most tragic thing imagineable is a woman of genius leading an ordinary life.' Here in the UK, Rockburne's work is still little known in relation to her peers, Mel Bochner, Dan Graham and Joseph Kosuth. This material can begin to redress the imbalance of discrimination.



Lawrence Weiner | *The Mere Interchange*
1984 © Lawrence Weiner



Lawrence Weiner | *The Mere Interchange*
1984 © Lawrence Weiner



Lawrence Weiner | *The Mere Interchange*
1984 © Lawrence Weiner

Another wonderful starting point is in the Lawrence Weiner archive. It too generates innumerable links within the collection, mapping routes between projects, the exchanges of ideas and the interaction between different locations, from towns and cities in an increasingly international context. There are information listings, cards and posters from de Appel, a performance and video gallery in Amsterdam and Delfryd Celf gallery and press, to Dan Graham, Hamish Fulton, and Rockburne. The artists' books and multiples collections are extensive, largely due to the scholarship of Stephen Bury, librarian during the 1980s and 1990s, who like Clive Phillpot, has an eye for what engages curiosity and inspiration. Bellman ran Delfryd Celf from Lloyds Bank Chambers, Caernarfon (the bank address caused some people confusion). Postcard exchanges between Bellman and Weiner plot projects evolving and include drawings as well as text, work in progress plus documentation of *The Mere Interchange*. This was Weiner's contribution to the Eisteddfod in 1983 – a poster fly posted in different locations and documented in this group of photographs. In 2001, the library wrote to Weiner to request copyright clearance to reproduce the images. His faxed reply written on the letter is amongst the papers.

The Lords gallery archive is another gem. It contains a lot of Kurt Schwitters material; they represented Schwitters work in the UK before his son signed up with the Marlborough in 1963. The Lords gallery launched a record of his sound poetry in conjunction with an exhibition, with Ernest's assistance. There is correspondence with European dealers, prices of works – and so on. Most notably the files contain a list of fake Schwitters. In 1985 Tate Gallery held an exhibition of Schwitters work. Embarrassingly the work selected for the cover was discovered to be a fake. Chelsea has a copy of this catalogue and the gallery had to redo the publication with authentic work. Nothing remains fixed in an archive.

Jo Melvin
Senior Lecturer Fine Art Theory
Chelsea College of Art and Design

Introduction

The Special Collections at Chelsea College of Art and Design Library are used for teaching, learning and research in support of the main library collection, and have a strong emphasis on modern and contemporary art. As well as important collections of rare books and periodicals (A), and catalogues raisonnés (B), they include:

1. African-Caribbean, Asian & African Art in Britain Archive
2. De Appel Archive
3. Artists' Books Collection
4. Artists' Multiples Collection
5. Artist Placement Group Archive
6. Bow Gamelan and Paul Burwell Archive
7. CAB Gallery Archive
8. Chelsea College of Art and Design Archive
9. Contemporary Art Slide Scheme (CASS) Archive
10. Delfryd Celf Gallery Archive
11. Dom Sylvester Houédard Archive
12. Dorothea Rockburne Archive
13. Ephemera Collection
14. Facsimile Sketchbook Collection
15. Ian Hamilton Finlay Archive
16. Inventory Archive
17. Jean Spencer Archive
18. Kurt Schwitters Archive
19. Lawrence Weiner Archive
20. Mariko Mori Archive
21. Peter Liversidge Archive
22. Stephen Willats Archive
23. Women's International Art Club Archive

Rare books and periodicals

The library collection comprises a large number of rare 19th and 20th century art and design publications, from *Der Blaue Reiter* to Bauhaus publications, Futurist manifestos and examples of concrete and visual poetry.

The periodicals collection includes more than 1,200 titles, of which approximately 900 are historical or have ceased publication. These include first and limited editions, pilot issues of contemporary magazines, artists' publications and runs of rare titles such as *Aspen*, *Avalanche*, *Documents*, *Internationale situationniste*, *Minotaure*, *Slimvolume*, *Words & pictures*, etc.

Some of these items have been exhibited at the Victoria & Albert Museum, Hayward Gallery, Tate, Design Museum, British Library and other institutions in the UK and abroad.

Rare books and periodicals are listed on the library catalogue and can be requested for use at the library desk.

Catalogues raisonnés

Defined by *The Thames & Hudson dictionary of art terms* (London: Thames & Hudson, 2003) as a "complete annotated catalogue of the works of one artist, usually giving provenance and bibliographical references for each work and listing attributed or doubtful works as well as engravings after the artist" (p. 49), the library collection includes more than 300 catalogues raisonnés, from *Catalogue raisonné de l'oeuvre peint, dessiné et gravé de P. P. Prud'hon par Edmond de Goncourt* (1876) to *Eva Hesse: catalogue raisonné* edited by Renate Petzinger and Barry Rosen (2006). This collection complements the approximately 30,000 modern and contemporary art exhibition catalogues held by the library.

Catalogues raisonnés are listed on the library catalogue, and a handlist is available. Items on closed access can be requested for use at the library desk.

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African-Caribbean, Asian & African Art in Britain Archive

Description and origins of the archive

The archive contains a wide range of material documenting the work of contemporary artists practising in Britain of African-Caribbean, Asian and African descent. The collection was established in 1985, and has links with the Institute of International Visual Arts (InIVA), the Diversity Art Forum (previously the African and Asian Visual Artists Archive) at the University of East London, and Panchayat, University of Westminster. Items in the archive date from 1970-, with a strong coverage of the 1980s. It includes the archive of The Peoples Gallery (1984-87).

Information about the archive

Recordings: a select bibliography of contemporary African, Afro-Caribbean and Asian British art by Melanie Keen and Liz Ward (London: INIVA, 1996), documents the collection up to 1996. All the published materials are listed on the library catalogue.

Access / use arrangements

University of the Arts London users - by appointment.
External users - by written application.

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Eddie Chambers | *Breaking that bondage plotting that course*
Exhibition poster, 1984 © Eddie Chambers
Photograph by Mel Yates

De Appel Archive

Description of the archive

This archive is a collection of papers and publications relating to exhibitions and performances at De Appel arts centre based in Amsterdam dating from its creation in 1975 to 1993.

Material in the archive includes correspondence, catalogues, private view cards, press releases, magazine cuttings and issues of the *De Appel* bulletin.

Access / use arrangements

Work is currently being carried out to increase access to the archive, but at the moment this is limited.

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External users - by written application.

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Artists' Books Collection

Description and origins of the collection

The collection documents artists' involvement with the book since the 1960s. It comprises approximately 3,000 artists' books and constitutes one of the foremost in the UK and elsewhere. The collection was developed for teaching purposes and particular importance has been placed on artists' books produced by current and former Chelsea students and staff. Items are frequently lent for exhibitions, past ones including major shows at Arnolfini, Baltic, Henry Moore Institute, Norwich Gallery, Whitechapel, and other galleries.

The collection was started in the early 1970s by librarian Clive Phillpot to document books being produced by contemporary artists such as Lawrence Weiner, Sol LeWitt, Ed Ruscha, Marcel Broodthaers and Ian Hamilton Finlay. The strengths of the collection are concrete poetry, American conceptual works from the 1970s and contemporary British artists.

Information about the collection

All artists' books are listed on the library catalogue, identified by the location 'artists' book'. In addition, *Artists' books: the book as a work of art, 1963-1995* by Dr Stephen Bury (Aldershot: Scolar Press, 1995), documents much of the collection up to 1995. See also his article, 1,2,3,5: building a collection of artists' books (*Art Libraries Journal* (2007, 32:2, pp 5-9).

Access / use arrangements

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External users - by written application.

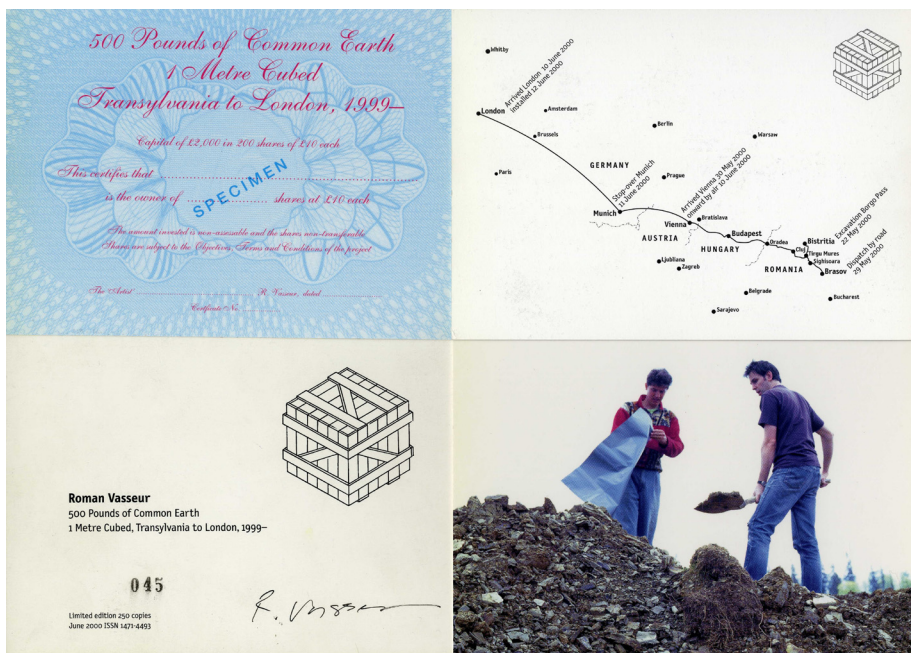
Group use (internal and external) can be arranged.

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Roman Vasseur | 500 pounds of common earth
2000 © Roman Vasseur

Artists' Multiples Collection

Description and origins of the collection

This is a collection of more than 500 original artworks by contemporary artists, produced in editions. The collection was established in the early 1980s, but some of the items were acquired during the previous two decades. Many recent acquisitions reflect the work of current and past students and staff of the College, such as Graham Gussin and Rose Finn-Kelcey. Items from the collection have been exhibited at the Whitechapel Art Gallery, Tate Modern, Barbican and other galleries in the UK and abroad. This unique collection for an art library is particularly strong on Fluxus and contemporary British artists.

Information about the collection:

The collection is listed on the library catalogue and can be identified by the location 'artists' multiple'. A visual aid including photographs of all the items is available in the library. *Multiple choice: artists' multiples in the collection of Chelsea College of Art & Design Library* by Dr Stephen Bury (London: Flaxman Press, 1998), is an introduction to the collection at the time. A number of the multiples have also been used to illustrate his book *Artists' multiples, 1935-2000* (Aldershot: Ashgate, 2001). See also Lalita Kaplish and Elizabeth Lawes' article, *In edition: artists' multiples in an academic collection* (*Art Libraries Journal*, 2004, 29:3, pp 37-42).

Items from the collection are on display in the library.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

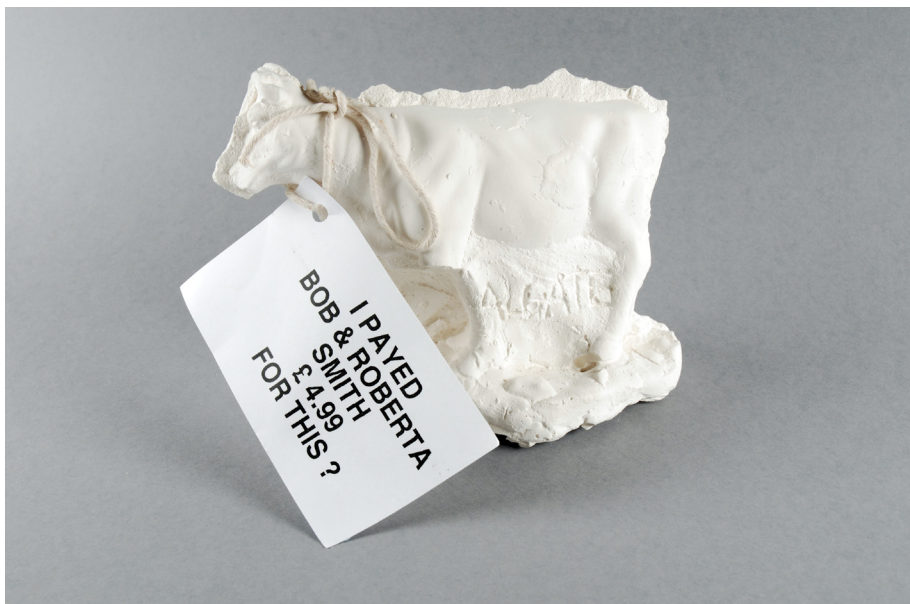
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Bob and Roberta Smith | *I payed Bob & Roberta Smith £4.99 for this?*
1999 © Bob & Roberta Smith

Artist Placement Group Archive

The Artist Placement Group (1966-), later Organisation + Imagination (1989-), led by Barbara Steveni and John Latham, sought to reposition the role of the artist in society by arranging placements for artists to work in industry and government departments.

Description of the archive

This is a collection of papers relating to the activities of APG and to their work at Chelsea College of Art and Design in 1991-92 for an option on the BA Fine Art course. Complementary material, including the main Group archives, is held at Tate Library.

Access / use arrangements:

Work is currently being carried out to increase access to the archive, but at the moment this is limited.

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External users - by written application.

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Bow Gamelan & Paul Burwell Archive

Paul Burwell (1949-2007) was a musician and performance artist who studied at Ealing College of Art and the Royal College of Art. In 1975, he co-founded the London Musicians' Collective (LMC), an organisation for contemporary, experimental and improvised music.

The Bow Gamelan Ensemble was founded in 1983 by Anne Bean, Paul Burwell and Richard Wilson. The ensemble performed using found objects and altered junk as instruments and created theatrical, pyrotechnical performances.

Description of the archive

The archive contains material relating to performances by the Bow Gamelan Ensemble, featuring in particular a collection of handwritten scores and drawings for specific performances, and includes a 7" vinyl record of "When I grow rich" and "When will that be" from 1985.

Material relating to the LMC includes posters and ephemera for events and performances and two handmade booklets of photographs of performances at the Covent Garden Music Festival in 1984 and 1985.

The archive also features material relating to artists, musicians and ensembles that performed with Burwell, including David Toop, Stephen Cripps, Christopher Small, Richard Deacon and Bob Cobbing (abAna).

Access / use arrangements

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CAB Gallery Archive

Launched in 1999 by London taxi driver Jason Brown, the CAB Gallery was a project co-curated by gallerist Paul Stolper that invited emerging and established artists to create site-specific works based in and on a black cab using the space normally devoted to advertising. The project ended in December 2001 and a retrospective was held at the Essor Gallery Project Space in January 2002.

Description of the archive

Contents of the archive include: private view cards, press releases, receipt booklets produced for the CAB, a CD of sound works produced on the occasion of the retrospective, photographs of the gallery, a video of footage of the gallery from various sources.

Access / use arrangements

Work is currently being carried out to increase access to the archive, but at the moment this is limited.

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Chelsea College of Art and Design Archive

Description and origins of the archive

In 1964 two existing art schools, the School of Art, part of Chelsea Polytechnic, and the Polytechnic School of Art based in Great Titchfield Street, W1, merged to create a new Chelsea School of Art in purpose-built premises at Manresa Road, Chelsea. The archive contains records documenting the establishment of the new school and details of college activities to the present. Included are prospectuses, degree show and other catalogues and student publications. It does not include full details of past alumni. Items date back to the 1920s, but the bulk is from 1964 onwards. Records relating to the earlier history of the art school are held at Kings College London.

Information about the archive

The archive is filed chronologically and published material is listed on the library catalogue.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

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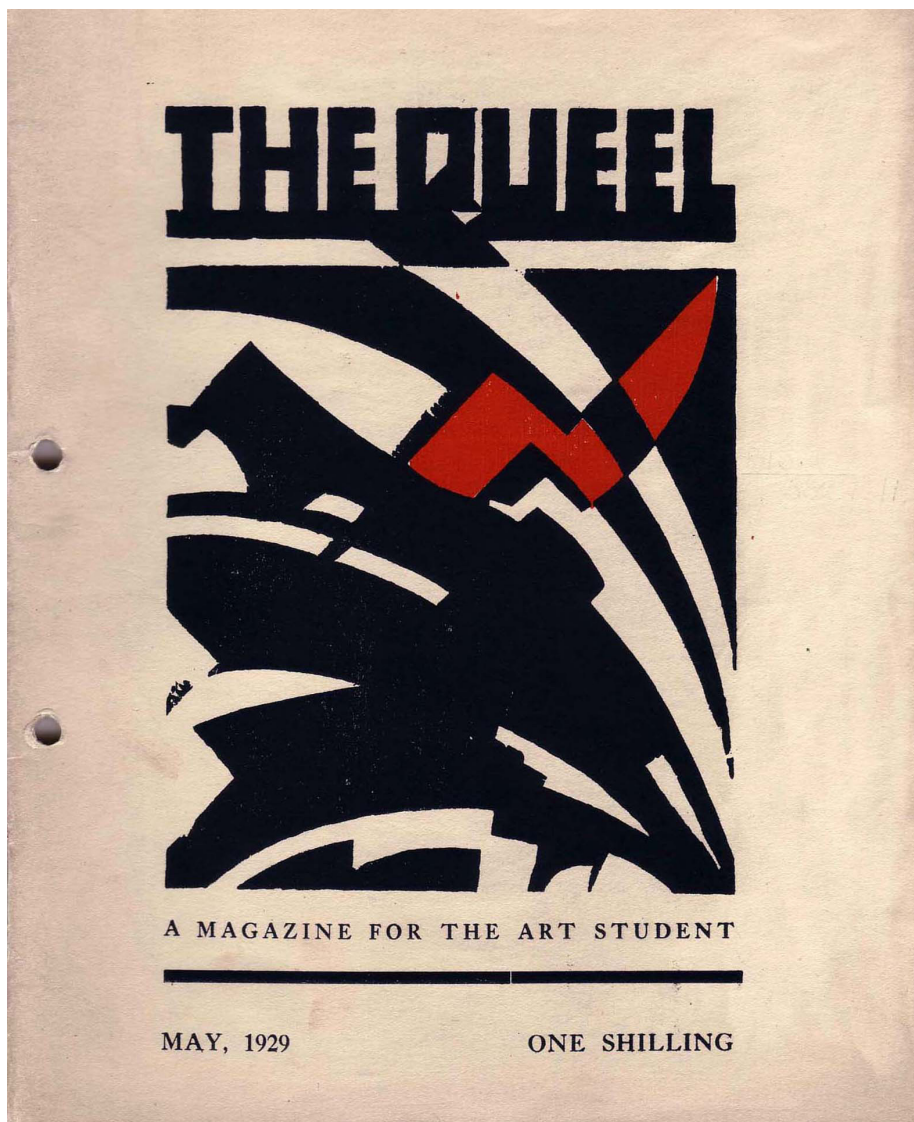
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The Queel | May 1929 edition of the school magazine
1929 © CCAD Library

Contemporary Art Slide Scheme (CASS) Archive

Description and origins of the archive

CASS was established in 1992 by curator Donald Smith and the late Stacy Billups. The scheme was run on a subscription basis until it ended in 2007, providing sets of contemporary art slides documenting exhibitions in London for educational and research use. The archive comprises a complete set of the slides, all of which were photographed by CASS staff or sourced from private galleries and artists' archives.

Information about the archive

The archive is filed by artist and/or chronologically.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

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Delfryd Celf Gallery Archive

Description of the archive

The archive contains correspondence, private view cards and papers relating to exhibitions at the Delfryd Celf Gallery, Caernarfon, Wales, run by David Bellman.

A significant portion of the archive is papers and plans for a 1988 exhibition of Hamish Fulton painted wall texts and photographs of the installation. Other material includes correspondence with Dan Graham, drawings by Stanley Brouwn and Lawrence Weiner, and other documentation relating to the exhibition *Interventions* first held at Delfryd Celf, then travelling to the Art Gallery of Ontario in 1990.

Access / use arrangements

Work is currently being carried out to increase access to the archive, but at the moment this is limited.

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Dom Sylvester Houédard Archive

Dom Sylvester Houédard (1924-1992), or dsh, was a pioneer of concrete poetry in Great Britain. Houédard used a typewriter to produce concrete or visual poems and created the 'typestract', a method of producing images using the signs available on a typewriter. The typestract is demonstrated in some of the letters in the archive. He co-edited with Bob Cobbing the sound poetry magazine *Kroklok* (1971-1976), also in the library collection.

Description of the archive

This archive contains some of Houédard's artists' books, the poster poem *Sand Rock Tide*, exhibition catalogues and correspondence from 1971-1975.

Amongst the correspondence are typewritten letters and postcards from Houédard to Christopher Carrell of the Ceolfrith Press in Sunderland and Edward Wright, Head of Graphic Design at Chelsea School of Art during this period. The correspondence relates to Houédard's exhibitions *Visual poetries* at the V&A (1971) and a retrospective at the Laing Gallery, Newcastle (1972).

Complementary material, including the bulk of his papers, is held at John Rylands University Library of Manchester.

Information about the archive

Published items are listed on the library catalogue. A handlist for the archive is available.

Access / use arrangements

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Dorothea Rockburne Archive

Dorothea Rockburne was born in Montréal in 1932, where she attended the École des Beaux-Arts and the Montréal Museum School. She was awarded a scholarship to Black Mountain College in 1950 and studied there with artists such as Robert Rauschenberg and Cy Twombly. She moved to New York in 1955, where she lives and works. Rockburne's practice has been influenced by her studies in topology, mathematics and the golden section, and her training in dance and performance.

Description of the archive

The archive features correspondence with art historian and critic Robert Pincus-Witten, including postcards and letters sent from 1971 to 1975. Other material includes texts by Rockburne and Pincus-Witten on her life and work, beginning with her scholarship at Black Mountain College. The archive also contains exhibition catalogues, private view cards and press cuttings relating to exhibitions of Rockburne's work between 1973 and 1988.

Access / use arrangements

Work is currently being carried out to increase access to the archive, but at the moment this is limited.

University of the Arts London users - by appointment.

External users - by written application.

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Ephemera Collection

Description and origins of the collection

This collection consists of printed ephemera such as clippings, press releases, reviews, private view cards, artists' statements, CVs, invitations, correspondence and posters relating to artists and galleries. It is constantly being added to and is a source of information on new and lesser known artists, and the changing gallery scene in the UK. This predominantly British collection dates back to the 1960s, with London-based artists and galleries particularly well represented.

Information about the collection

Work is currently being carried out to increase access to the collection, but at the moment this is limited. The collection is discussed in Alice Harvey's *Ephemera in the art library* (MA Thesis, City University, 2007) and the article by Elizabeth Lawes and Vicky Webb, *Ephemera in the art library* (*Art Libraries Journal*, 2003, 28:2, pp. 35-39).

Access / use arrangements

University of the Arts London users - by appointment.
External users - by written application.

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Facsimile Sketchbook Collection

Description and origins of the collection

This small collection contains facsimile sketchbooks, some of them very rare. It comprises works by 19th and 20th century artists, including Cézanne, Delacroix, Gauguin, Jackson Pollock, Mondrian, Picasso and Toulouse-Lautrec.

Information about the collection

Items in this collection are listed on the library catalogue.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

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Ian Hamilton Finlay Archive

Ian Hamilton Finlay (1925-2006) was a conceptual artist and concrete poet whose words appeared not only on paper but also carved into stone and wood sculptures in gardens, notably Little Sparta in Dunsyre, Scotland. Finlay founded the Wild Hawthorn Press in 1958 and produced books, postcards and poster poems often in collaboration with others including Thomas A. Clark, Colin Sackett and Simon Cutts.

Description of the archive

The archive contains printed works by Finlay, including artists' books, cards, proposals, plays and poetry; correspondence and postcards; and exhibition catalogues, monographs and articles about the artist.

Information about the archive

Published material is listed on the library catalogue. A handlist of other materials is available.

Access / use arrangements

University of the Arts London users - by appointment.
External users - by written application.

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Inventory Archive

Description and origins of the archive

This unique archive documents the development of *Inventory* magazine and related art projects. *Inventory* was first published in 1995 by Paul Claydon, Adam Scrivener and Damian Abbott, at the time postgraduate students at Chelsea. The archive was first deposited in 2001, with an additional major donation in 2003. A complete run of the magazine (14 issues to date) is held by the library. The archive includes flyers, private view cards, Christmas cards, and letters including correspondence relating to various exhibitions, interventions and other projects. Examples of their limited edition artworks are also held in the Artists' Multiples Collection.

Information about the archive

All published material is listed on the library catalogue. A handlist of other material is available.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

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INVENTORY

Losing

Finding

Collecting

Vol.1 No.1 1995

For a sociology.....Inventory

Three essays on the task of mourning.....Paul Claydon

Hall of mirrors.....Damian Abbott

Elephant.....Adam Scrivener

Certain events.....a found text

The floating island.....Nick Norton

Some notes concerning easy listening.....Adam Scrivener

Categories.....Tony deSilva

Jean Spencer Archive

Jean Spencer (1942-1998) was a member of the Systems Group, and her work was shown in the *Systems* exhibition at the Whitechapel Art Gallery in 1972. Also a member of Arbeitskreis (the international workshop for systematic constructive art) and a founding member of Countervail, her artistic practice was firmly rooted in the use of mathematical and chromatic sequences and the relation of these systems with the object. Spencer began teaching art in the early 1960s and from 1988 taught at the Slade School of Art.

Description and origins of the archive

This unique collection, donated in 2001 by her sister Marian Waters, includes material from the Kleinsassen Project (1986); an Elephant Trust proposal and studies (1987); studies for Kemi (1983); a study for the *Double Square Painting* (1992); two colour matrix test sheets (1980); sketchbooks of studies for reliefs; and correspondence, exhibition catalogues and publicity material (1970-2001). Complementary material is held at the Tate Library and MAKE (the Women's Art Library).

Information about the archive

Published material is listed on the library catalogue. A handlist of other materials is available.

Items from the archive are on permanent display in the library.

Access / use arrangements

University of the Arts London users - by appointment.

External users - by written application.

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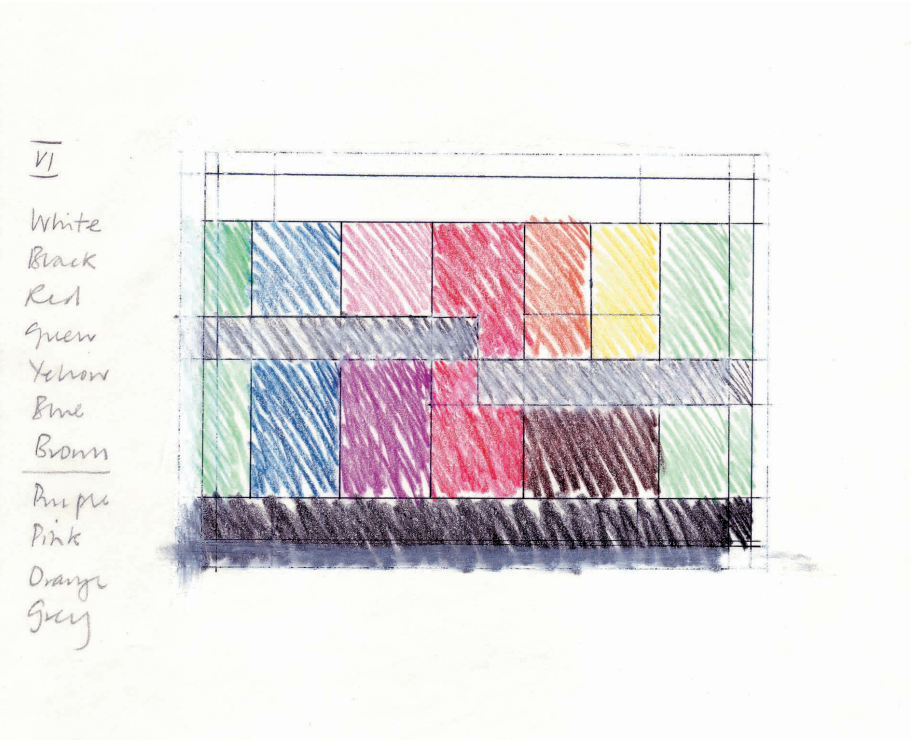
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Jean Spencer | Sketch from the Elephant Trust project
1987 © Jean Spencer Estate

Kurt Schwitters Archive

Kurt Schwitters (1887-1948) began producing abstract collages influenced by Dada that he named *Merz* pictures, also the title of the magazine that he published between 1923-1932. During this time Schwitters created the *Merzbau* in Hannover, an ordinary family home in which he considerably altered the interior space. The *Merzbau* was destroyed by bombing during World War II. Schwitters had already fled Germany to Norway after some of the *Merz* collages featured in the 1937 Nazi exhibition *Entartete Kunst* (degenerate art). Schwitters lived in the Lake District in his last years, where he produced his last *Merzbau* which was later moved to the Hatton Gallery at Newcastle University.

Description of the archive

A collection of material relating to Schwitters' art works, including files of the Lord's Gallery, trial proofs, negatives of forgeries and record covers.

Information about the archive

Published material is listed on the library catalogue. A handlist of other materials is available.

Access / use arrangements

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Lawrence Weiner Archive

Lawrence Weiner (b. 1942) is a conceptual artist who works with language and typography. His work with Seth Siegelaub in the late 1960s and early 1970s produced a number of important artist's publications and installations, in particular *Statements* and what is commonly known as the *Xerox Book*. Weiner also uses film, sculpture and performance. He lives and works in New York and Amsterdam.

Description of the archive

The archive contains correspondence between Lawrence Weiner and gallerist David Bellman, including postcards and letters with drawings by the artist. Documentation relating to exhibitions includes *The Mere Interchange* in Swansea in 1983, *What is set upon the table sits upon the table* at the Stedelijk Museum, Amsterdam, 1988 and *Kunsthalle Bern*, 1983.

Information about the archive

A handlist of the archive is available.

The contents of the archive are complemented by extensive holdings in the Artists' Books and Artists' Multiples collections.

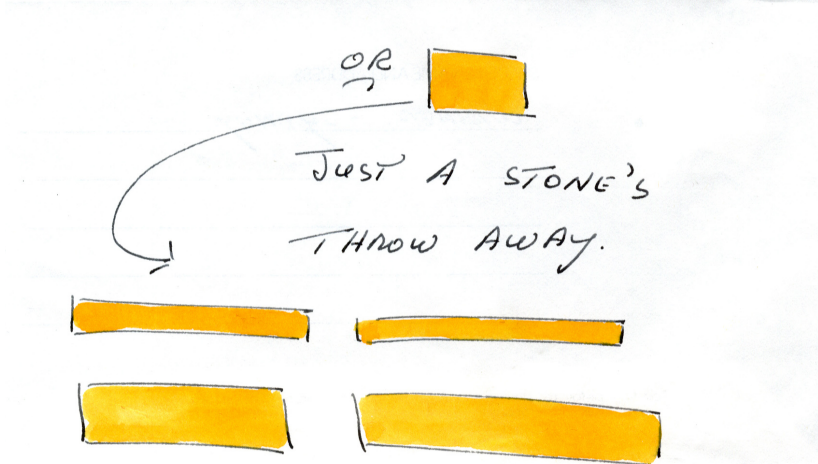
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HAS TAKEN GOING TO THE OTHER
SIDE OF OUR WORLD TO UNDERSTAND
WHENAT SOMEWHERE OVER THE RAINBOW IS
IT NOW BEGINS TO FORM ITSELF ON PAPER.

Mariko Mori Archive

Mariko Mori (b. 1967) studied fashion in Japan and worked as a model before coming to London in the early 1990s to study BA Fine Art at Chelsea College of Art and Design. She has since produced film installations that reference imagery and spirituality of Eastern and Western culture and often feature the artist as a central character. Mori lives and works in New York.

Information about the archive

This is an archive of exhibition catalogues and ephemera from 1996–2000, donated by the artist and her mother, Dr. Yoko Mori.

Information about the archive

A handlist of the archive is available.

Access / use arrangements

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Peter Liversidge Archive

Peter Liversidge (b. 1973) works in a wide range of media, most significantly, artists' books, multiples and performance. Liversidge studied at Montana State University, USA, between 1994 and 1995. This inspired a number of works for an exhibition titled *The North Montana Plains*. Most recently Liversidge has produced proposals for actions and performances that have been published as artists' books. He lives and works in London.

Description and origins of the archive

This archive contains items posted by Peter Liversidge to Liz Ward and other library staff at Chelsea between 1998 and 2000, a selection of correspondence and mail art projects and ephemera relating to exhibitions. The archive complements the holdings in the Artists' Books and Artists' Multiples collections.

Information about the archive

A handlist of the archive is available.

Access / use arrangements

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Stephen Willats Archive

Stephen Willats (b. 1943) is a conceptual artist whose work often requires active participation by the audience, including a number of projects involving residents of public housing estates. His ideas on creative and social processes are discussed in *Art and social function* (1976, new ed. 2000). He lives and works in London.

Description and origins of the archive

The archive contains material relating to exhibitions and social and community projects by Willats, including documentation of the West London Social Resource Project (1972). This includes questionnaires, photographs, audiotapes and exhibition display mounts. Items from the archive have been included in the exhibitions *Conceptions: conceptual documents 1968-1972* (Norwich Gallery, Henry Moore Institute and Leeds City Art Gallery, 2001), *How Society and Politics get in the Picture* (Generali Foundation, 2005) and *Artlink* (Göteborgs Konsthall, 2006). Material is also held in the Tate Library and the National Art Library (Victoria & Albert Museum).

Information about the archive

All published material is listed on the library catalogue. A handlist of other materials, including ephemera relating to the West London Social Resource Project, is available. Complementary material, including a comprehensive collection of exhibition catalogues and artists' books, and a complete set of *Control* magazine (edited by Willats since 1965), is also held by the library.

Access / use arrangements

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Women's International Art Club Archive

Description and origins of the archive

This is a collection of papers documenting the English activities of the international club from 1942 to 1976. The club was founded in Paris in 1900 and ceased to exist in 1976. The archive contains correspondence, exhibition catalogues, committee papers and photographs. MAKE (the Women's Art Library) has papers dating from 1929. Catalogues from 1899 to 1938 can also be found at the National Art Library (Victoria & Albert Museum).

Information about the archive

A handlist of the archive is available.

Access / use arrangements

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We would like to thank all past and present collaborators and those who have contributed to the Special Collections. We are particularly grateful to all the artists, academics, their families and any others who have donated their work or collections to Chelsea College of Art and Design Library.

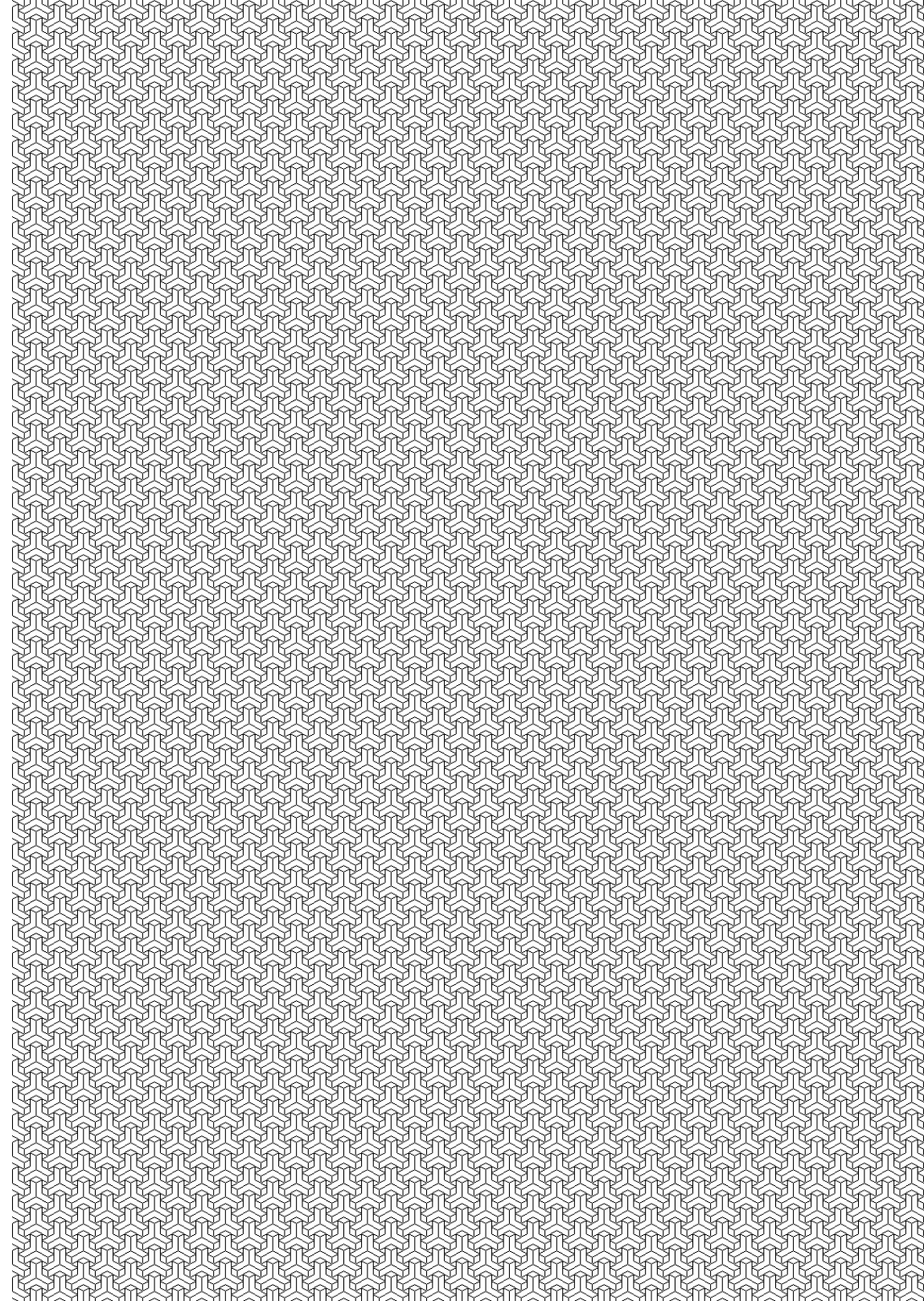
Many thanks to David Garcia and Jo Melvin for their texts, and to Jorge de la Garza for the design.

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Preface by David Garcia, and *Covetable objects and disposable clutter: a drift of things...* by Jo Melvin.

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Arts London * *
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