

Request for Proposal

Artist Foundation Persona Group

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Executive Summary

This proposal outlines our plan for documenting the artwork and personal papers of Geneva Pasternak in order to enable her nephew, Garret Pasternak, to better understand the scope of the collection and begin the process of donating the work to museums and research libraries. Pasternak was a prolific artist. Over the course of her career, which spanned 50 years, she created over 200 sculptures and 150 large drawings. In addition to her actual artwork, there is a veritable trove of archival material like documentation of Pasternak's artistic process, exhibition ephemera, correspondence, and much more. We aim to catalog all of Pasternak's material in order to give her work context both within Pasternak's own career, and within the larger framework of art in the second half of the 20th century.

In order to do this, we will break the project up over five phases, which could collectively span the next 5 to 10 years.

- **Phase 1: Plan and Set Goals**

- This phase is already underway.

- **Phase 2: Physical Inventory**

- We will create an organizational system for the archival material that divides

them into two main main groups: Documentary and reference material relating to artworks, and personal papers.

- **Phase 3: Create Records and Define the Inventory System**

- To do this, we will use the collections management tool xDams.

- **Phase 4: Connecting the Records**

- We will use xDams' relational structure to contextualize and show the relationships between artworks and archival documents.

- **Phase 5: Using the Information**

- We hope to eventually create an online catalogue raisonné to record Pasternak's complete oeuvre. This will serve as a resource for art historians and provenance researchers from auction houses and galleries, and can also be used as a reference when placing Pasternak's work in institutional collections.

Our process is informed by established industry standards of documentation in order to clearly communicate the extent and scope of the holdings in the collection to museums and researchers. We will use the LIDO schema as the hierarchical basis of the object records, and we will use the Getty Art and Architecture Thesaurus to control the vocabulary used in the cataloging process. We will also uphold industry standards of access to the archival collection by making most of the material available to researchers, but restricting access to materials that pertain to prices and insurance value of Pasternak's work.

The process of cataloging an artist collection for eventual donation is an enormous undertaking that takes careful planning, but above all, it takes time. The process of

thoughtfully adding portions of Pasternak's material to museums and libraries can take anywhere from 5 to 10 years, and maybe even longer. Our goal with this project is to give Mr. Pasternak the tools necessary to have a full understanding of his aunt's work and practice, in order to make informed donations.

Historical Background

Geneva Pasternak was born in Madison, Wisconsin on November 29, 1947. She was the eldest child of Gary and Gina Pasternak. Geneva and her younger brother Alex had what many might consider to be an idyllic childhood in rural Wisconsin. The Pasternaks spent weekends in the summer at the family cabin on Lake Takoma, where Geneva and Alex would swim and explore the nearby woods. "I always loved exploring my surroundings," Pasternak remembered in her 2007 Artforum interview, "I think growing up in nature nurtured that in me, and taught me a different way to see the world." As a teenager on these summer vacations, Pasternak began painting, primarily portraits and landscapes. Although these early works differ greatly in aesthetic from the body of work that would grow to define her artistic practice,

In 1965, at 18 years old, Pasternak moved to New York to attend the School of Visual Arts. While there, she developed her painting practice more, and examination of her canvases from her art school years reveals a budding interest in the textural quality and materiality of paintings. After two years at SVA, Pasternak dropped out to pursue her artistic practice more seriously. She fell in with a group of young artists that included Eva Hesse, and began exploring sculpture using found objects as media. In this time she also made elaborate

abstract drawings, some of which were preliminary works, and others were stand alone pieces. Of the later drawings, she is quoted as saying, “they were related because they were mine, but they were not related in completing one another.” Pasternak’s work differed from much of the work at the time; she eschewed the clean lines in the minimalism of Donald Judd and Dan Flavin in favor of more organic structure of everyday objects and materials.

Over the course of her career, Pasternak created over 200 sculptures and around 100 drawings, in addition to keeping fastidious journals and sketchbooks. She would become an integral part of the post minimalist movement associated with Richard Serra, Eva Hesse, and Bruce Nauman, among many others. She was highly regarded by her contemporaries, and well respected within the art world. Despite all this, she never had consistent gallery representation, and while her work is in the collection of many major museums like the Museum of Modern Art and the Tate Modern, she is not a household name.

After her passing in 2015, almost all of her work and personal papers were left to her nephew, Garret Pasternak. It remained in her studio where she lived and worked from 1970 until her death at 156 Bowery.

Current Status of the Materials and Constituents

Pasternak’s home and studio houses nearly all of the material she left to her nephew, Garret. The holdings include around 150 sculptures, 100 drawings, 70 sketchbooks / diaries. During her lifetime, Pasternak kept fastidious records, and among her personal papers are professional and personal correspondence, as well as event invitations, photographs documenting her life and travels, as well as other studio ephemera like found materials,

books, and sources of inspiration.

Part of Pasternak's record keeping involved organization of some of the physical material, sculptures and drawings are labeled and dated, and slides and negatives are organized in general chronological order with inconsistent labeling standards. Pasternak did not appear to follow any set preservation standard. Some slides are kept in sleeves, although it is unclear whether these sleeves meet the current standards of minimizing off gassing. Her unframed drawings are stored in flat file cabinets. Some have begun to show signs of aging like yellowing and embrittlement, while several of her framed works have acid burn from non archival mattes.

Many of the sculptures remain in good condition, elements like glass bottles have shown little signs of aging, while other elements like car parts have begun to show signs of oxidation. Other materials she used, like latex are severely deteriorated and extremely delicate. Thankfully, many of the sculptures were documented throughout the course of their creation as well as their installation.

While items of clear research or monetary value were documented by Pasternak's personal assistant Sidney Brainard, in Pasternak's lifetime, many other items like ephemera and correspondence have not been documented at all, and are simply organized in a loose chronological fashion.

The loft at 156 Bowery is not climate controlled, therefore Brainard has begun scanning high priority items like slides and negatives and rehousing them in archival sleeves and acid free

boxes. She has moved the most delicate sculptures to the art storage facility UOVO in Long Island City for temporary housing until they can be donated or sold.

Scope of Work

The scope of the collection spans from Pasternak's early career as an art student at SVA in 1965 until her death in 2015. The collection includes artwork like sculptures and drawings, as well as early paintings from Pasternak's childhood and art school career. In addition to the artwork, the collection houses documentation of the artwork which includes photographic prints, slides, and negatives, in addition to sketchbooks. Finally, Pasternak's collection includes personal papers like professional and personal correspondence, photographs of her life and travels, studio ephemera like materials for sculptures and items of inspiration, books, diaries, event invitations, and exhibition ephemera.

The materials in the collection are largely paper, including drawings, sketchbooks, and diaries as well as printed correspondence and ephemera, photographic prints, slides, and negatives, and finally her sculptural works which include found objects like wood, glass, plastic, latex, and metal.

Methodology of Work

- We will use the LIDO schema as the hierarchical basis of our object records.
 - LIDO is an XML schema based on CIDOC, a conceptual reference model commonly used in museums and other art-related institutions.
 - While still in early stages of adoption, LIDO has been implemented by major

cultural institutions such as the Yale Center for British Art, and in digital resources like Europeana and the Bildindex der Kunst und Architektur.

- Like CIDOC, LIDO has an event-based structure. This structure allows catalogers to connect events in the lifecycle of an object (such as exhibitions and changes in provenance) to an object record. It also allows for actors and places to be associated with these events.
 - We will use the Getty Art and Architecture Thesaurus and Library of Congress Subject Headings as controlled vocabularies when cataloging Pasternak's work and archival materials.
 - The use of controlled vocabularies will allow the Foundation to maintain consistency in its records.
 - Controlled vocabularies also make it easier to share data with other institutions.
 - xDams will be used to connect records for archival items to records for related works of art.
 - xDams can be used for a variety of cultural heritage materials, including both artwork and archival documents. This enables the Foundation to have a central content management system for all of its holdings.
 - xDams integrates LIDO's event-based structure, allowing for events like exhibitions and ownership changes to be associated with objects.
 - xDams' ability to connect related object records can be used to create a relational structure between Geneva Pasternak's works of art and related materials in the Foundation's archives.
-

Technologies

- xDams, an open-source archiving application, will be used to catalogue both Geneva Pasternak's works of art and archival documents.
 - The foundation will employ an Epson Perfection V800 Photo Scanner for the digitization of transparencies and photo prints.
 - A Nikon D7000 will be used for the photography of artwork.
 - A Nikon ES-1 Slide Copying Adapter will be used for scanning slides
-

Staff and Supplies

Staff

- The estate will employ a full-time archivist and registrar as well as three seasonal interns to organize and document Geneva Pasternak's artwork and archival materials.
- Outside contractors such as professional photographers and web designers will be used as needed for tasks outside the technical scope of the Foundation's regular employees.

Supplies

- Storage:
 - The foundation's archival materials will be stored in acid-free folders and boxes, organized in filing cabinets and on metal shelving.
 - Artwork on paper will be kept in flat-file drawers.
 - The foundation will maintain a small climate-controlled room for storing small sculptures.
 - Large cardboard bins will be used to hold some sculptural works.

- Larger artworks will be kept at the R.R. Art Storage Facility in Long Island City.
 - Administrative Equipment:
 - Computers (2) and external RAID storage
 - Flatbed scanner
 - Camera, tripod, lights, and slide scanning attachment
 - Costs:
 - Total budget will be around \$5000 for supplies (as estimated based on *Career Documentation for the Visual Artist*).
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Project Overview

Stage One: Getting Starting and Setting Goals

In keeping with the documentation workflow outlined in the Joan Mitchell Foundation's *Career Documentation for the Visual Artist* (2015), the process of assessing and organizing Geneva Pasternak's estate will begin with outlining the Geneva Pasternak Foundation's goals and establishing a rough timeline for dealing with her work, as well as hiring staff to assist with the documentation process.

- The timeline for the project is as follows:
 - Physical inventory: Approx. 6 months
 - Creation of records: Approx. 12 months
 - Image consolidation and research: Next 3 years
 - Creation of Geneva Pasternak Online Catalogue Raisonné: Next 5 years
 - Placement of Pasternak's artworks in museum and library collections: Next 5-10+ years

- The Foundation will hire an archivist and registrar to manage the Geneva Pasternak Foundation's archival materials and artwork collection.
- The Foundation will also hire three seasonal interns to support full-time staff with project work.

Stage Two: Sorting the Physical Inventory

Stage two of the Foundation's work will involve organizing and creating a physical inventory of all of Pasternak's artworks in the Foundation's possession, in addition to processing Pasternak's archival documents. The Foundation will refer to *Career Documentation for the Visual Artist* in determining how to treat these materials.

- Archival Materials
 - Archival materials will be subdivided into two main groups:
 - Documentary and reference material, such as sketchbooks, archival photographs, and ephemera.
 - Personal and professional papers, including correspondence, personal photographs, and miscellaneous documents.
 - Sketchbooks will be chronologically arranged on bookshelves.
 - Photographs will be reorganized by series and places in archival storage boxes.
 - Papers will be organized in acid-free folders and moved to filing cabinets.
 - Found objects and other ephemera will be kept in labeled boxes.
- Artwork
 - Pasternak's artwork will first be assessed for damage and conservation needs.
 - Drawings will be placed in chronologically ordered, labeled flat files.

- Sculptures will be re-wrapped and and affixed with labels containing a description of the work and a thumbnail image. They will be stored in bins at the Foundation or moved to an off-site storage facility.

Stage Three: Creating Records and Defining the Inventory System

The third phase of the Foundation's work will involve cataloging and entry of Geneva Pasternak's archival materials and artworks into xDams, an open-source, XML-based web application developed for managing cultural heritage materials.

- Archival Materials
 - Due to their large volume, archival materials will initially be cataloged largely at the series level, although select documents of particular importance will be cataloged at item-level.
 - Archival materials will be organized by group and series in xDams. Object records will be created for key documents, photos, and objects.
- Artwork
 - Both artworks in the Foundation's possession and artworks owned by private collectors, museums, and other institutions will be assigned a unique catalogue number corresponding to their date of creation. Drawings will received the prefix "DW", and sculptures will receive the prefix "SC".

Examples:

- DW1981.02
- SC2001.47

- Records for both Geneva Pasternak's artworks and her archival papers will be created used the xDams archival management platform.
 - Object records will be created for all artworks as well as a selection of

archival items.

- The Getty's Art and Architecture Thesaurus will be used as a source of controlled terms for describing the Foundation's objects.

Stage Four: Connecting the Records

The Foundation will make use of xDams' relational structure to contextualize and show the relationships between artworks and archival documents.

- Event Records
 - In keeping with the LIDO Schema upon which it is based, xDams allows for the creation of Event Records (corresponding to LIDO's Events Wrapper).
 - Event Records can be used to express events in the lifecycle of an object, such as creation, modification, and acquisition.
 - The Foundation will create connected event records for all artwork object records, as well as for archival items and series.
 - The Getty's Union List of Artists Names, The Getty Thesaurus of Geographic Names, and the Library of Congress Subject Headings will be consulted as authorities for the names of actors and places included in these records.
 - The Foundation will also make use of xDAMS to create its own authority records for actors not found in these sources.
- Object Relations
 - The Foundation will make use of xDAMS' Relations function to connect artworks to related archival materials.
 - The "Name of Related Work" field will be used to look up and connect records for related objects in the Foundation's database.

Stage Five: Using the Information

After the initial organization and documentation of Geneva Pasternak's work and archival materials, the Foundation will continue to work to enrich the contextual materials it has for its holdings. Following the revamping of its' artwork image database and further research on the history and provenance of its' artworks and archival materials, the Foundation will create an online catalogue raisonné to document Pasternak's complete body of work. The Foundation will also begin to consult with arrange for the placement of Geneva Pasternak's artworks in museum and library collections.

- Images

- The Foundation will assess the size, format, and quality of images it possesses of artworks in its collection, and begin to connect these images to object records in xDams.
- If digital images of at least 8 x 10 inches at 300 dpi of a given work in the Foundation's collection are not currently available, the Foundation will either re-scan existing color transparencies and slides of the work, or arrange for the works to be photographed by a professional photographer.
- Foundation interns will assist with digitization and metadata creation for these images.
- xDam's Object Reproductions function will allow the Foundation to keep track of the size, format, and location of images for any given object in the Foundation's database.

- Object Research

- The Foundation will conduct research on the current whereabouts of Pasternak works not in the Foundation's collection, and will begin create object records for these new works in xDams.

- Auction records, exhibition catalogues, and databases like ArtNet will be consulted to enrich the provenance and exhibition history of Pasternak's pieces.
- Archival Arrangement and Description
 - After their initial series-level cataloging, the Foundation's archival materials will begin to be processed at a more granular level.
 - Materials containing sensitive information such as artwork prices will have access restrictions placed on them.
 - Any contextual information gleaned about particular artworks will be recorded and used in enriching relevant art object records in xDams.
- Online Catalogue Raisonné
 - The Foundation will begin to create an online catalogue raisonné of Geneva Pasternak's works in order to preserve and promote her artistic legacy.
 - XML metadata generated in xDAMs will be used to assist in making works in the catalogue raisonné discoverable and searchable.
 - An outside graphic designer will be employed to help develop the Foundation's catalogue raisonné website.
- Museum and Library Placement
 - The Foundation will seek to place Geneva Pasternak's works in museum and library collections in order to ensure that proper resources are available for their continued care.
 - The Foundation's catalogue raisonné website will be used as a tool to present these works to institutions.

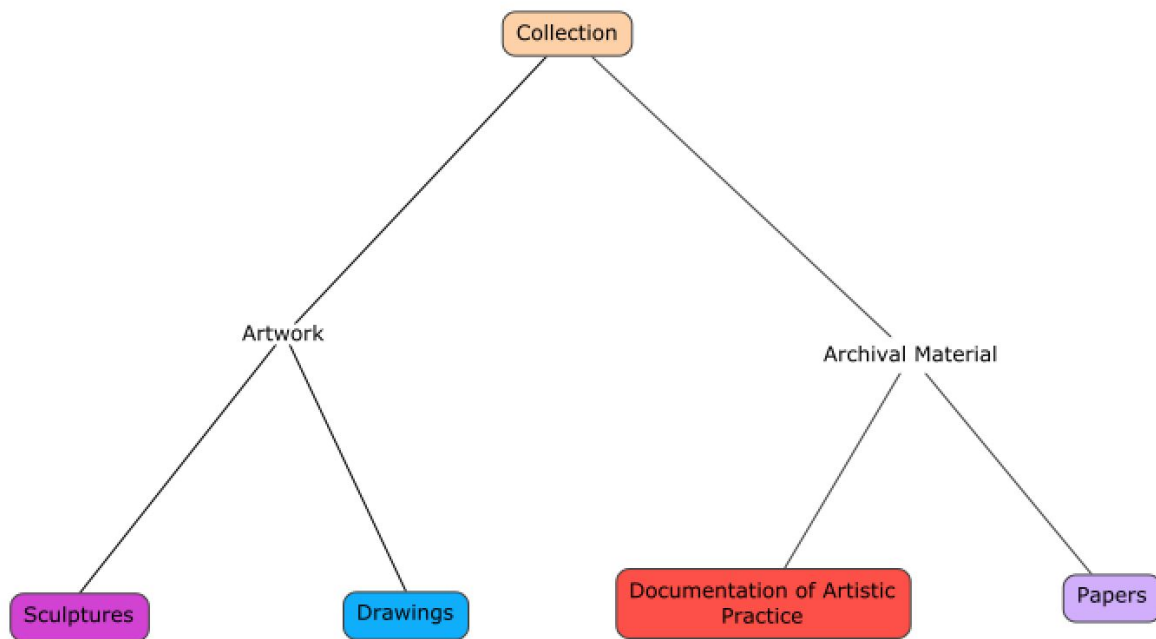
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Appendix A: Conceptual Maps and Hierarchies

Appendix A1: Collection Overview - Concept Map

- Collection is separated at highest level into Artwork and Archival Materials
- Archival materials are separated into two categories:
Papers and Documentation of Artwork
- Artwork is separated by medium (Sculpture, Drawings)

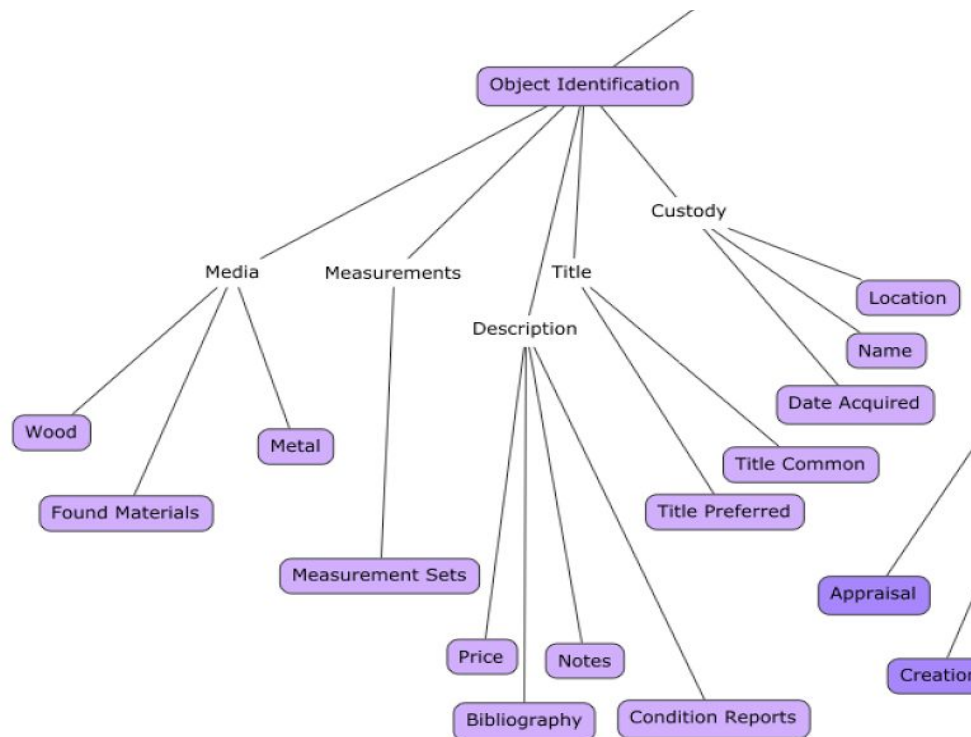


Appendix A2: Collection Overview - Hierarchy of Groups and Series



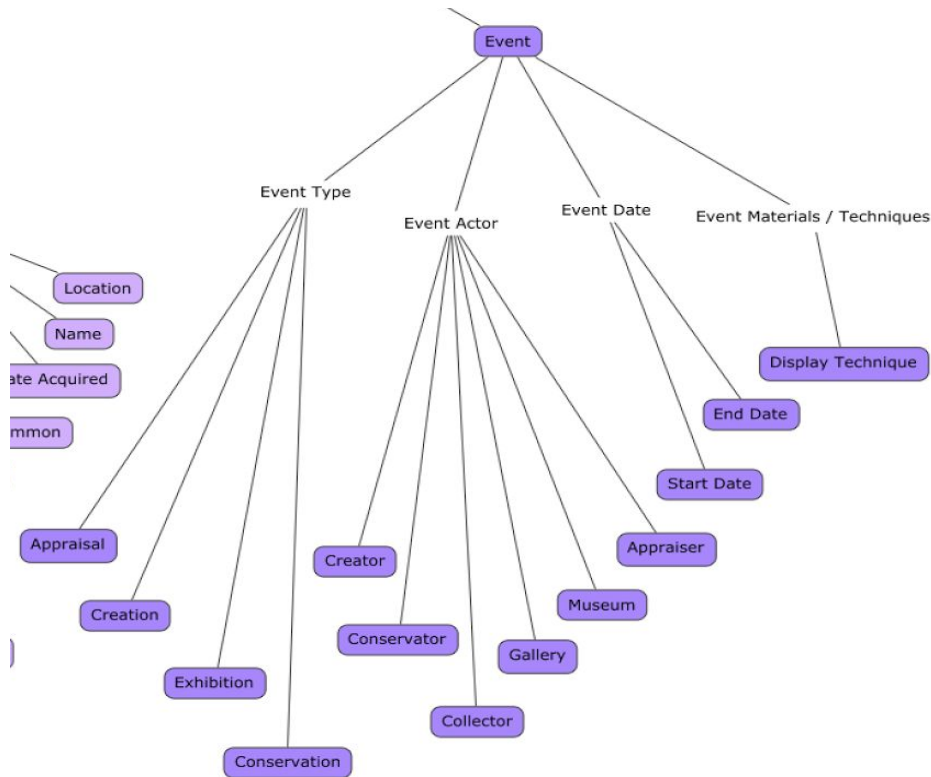
Appendix A3: Object Record

- Information that identifies a work, such as its title and physical characteristics



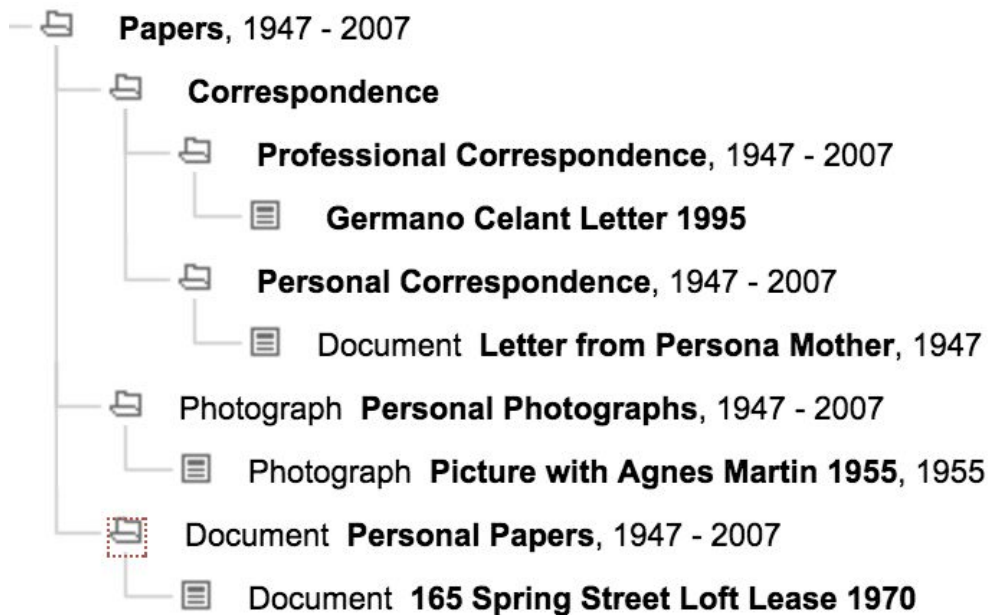
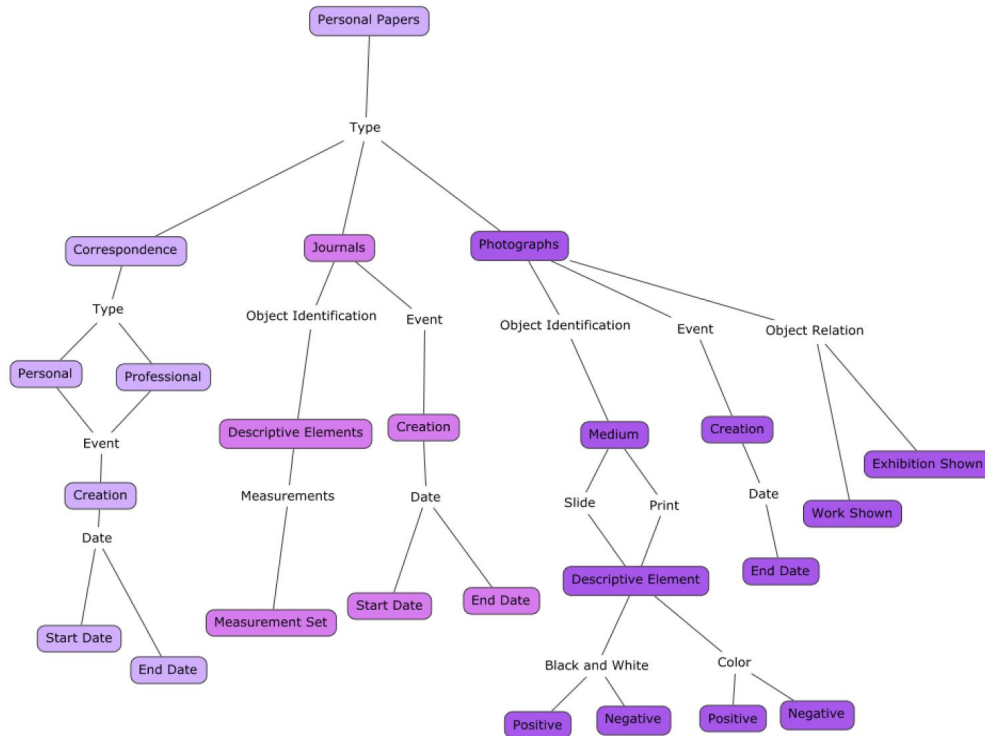
Appendix A4: Event Record for Objects

- Records for Art and Archival Objects can be associated with events
- Events store information about people and places related to the object and events in its lifecycle (e.g. creation, purchase, exhibition)



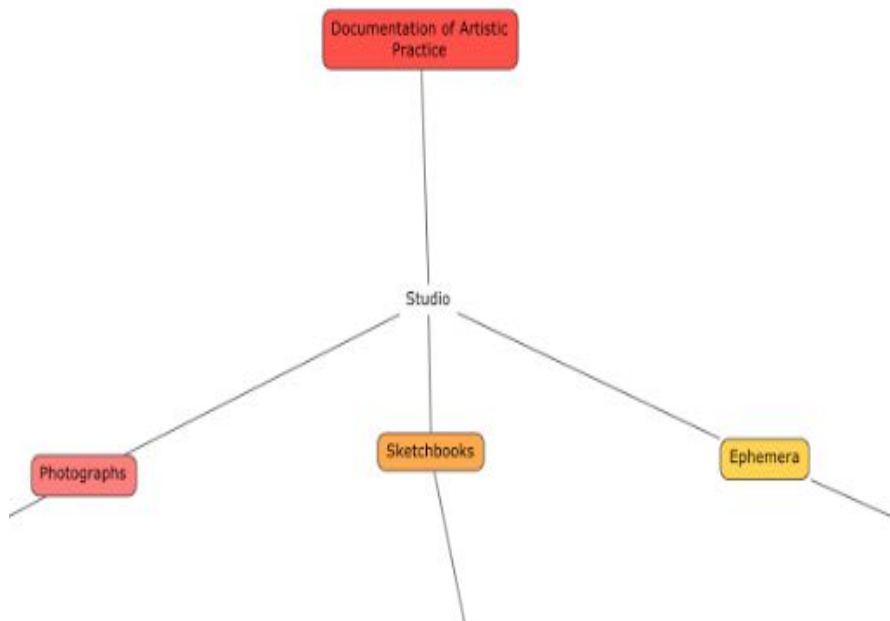
Appendix A5: Archival Papers

- Correspondence divided by type (Personal and Professional)
- Divided into series for Correspondence, Journals, and Photographs

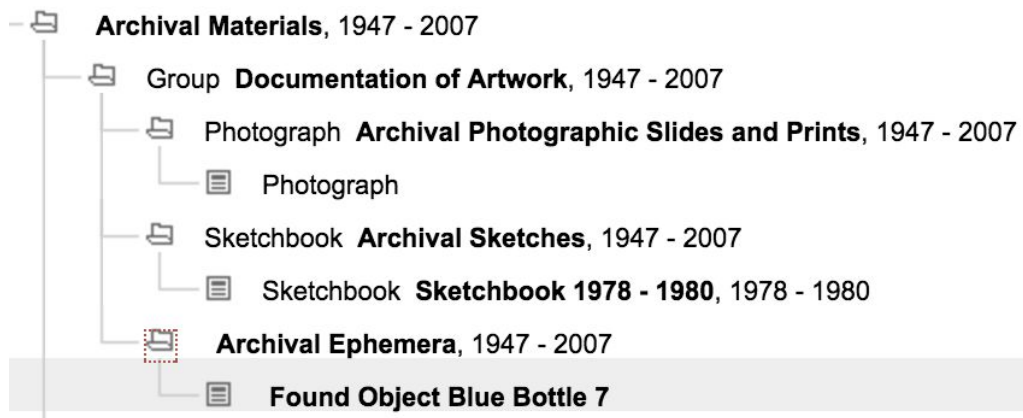


Appendix A6: Documentation of Artwork

- Divided into series for Photographs, Sketchbooks, and Ephemera
- Objects can be linked to one another through Relationship field



Artist Foundation Collection, 1947 - 2007



Appendix B: Object and Event Records

Appendix B1: Sample Artwork Record

Hierarchical structure		
<div>▶ Artist Foundation Collection , 1947 - 2007</div> <div>▶ Works of Art , 1947-2007</div> <div>▶ Sculpture Sculpture , 1947-2007</div>		
IDENTIFICATION		
<div>— RECORD CONTROL</div>		
LIDO record ID	US-foundation-LIDO0002-000016	
record type	item	
<div>— OBJECT WORK</div>		
object work definition	Sculpture	
<div>— TITLE</div>		
title(s)	type of title: supplied value: Untitled (Blue)	
<div>— DATE(S)</div>		
date(s) of creation	1969	
<div>— CREATOR(S)</div>		
creator(s)	actor: Geneva Pasternak	
<div>— PLAC(S) OF CREATION</div>		
place(s) of creation	place: New York	
<div>— REPOSITORY AND LOCATION</div>		
legal body	Boise Art Museum	
place	Boise	
inventory number	C1979.13	
DESCRIPTION		
<div>— DESCRIPTION</div>		
free text description	Created in 1975, this piece incorporates parts from a telephone owned by the artist's neighbor and wood retrieved from a dumpster on Broome St.	

Appendix B2: Sample Documentary Materials Record

Hierarchical structure	
<ul style="list-style-type: none"> ▶ Artist Foundation Collection , 1947 - 2007 ▶ Archival Materials , 1947 - 2007 <ul style="list-style-type: none"> ▶ Group Documentation of Artwork , 1947 - 2007 	
IDENTIFICATION	
RECORD CONTROL	
LIDO record ID record type	US-foundation-LIDO0002-000020 series
OBJECT WORK	
object work definition	Sketchbook
TITLE	
title(s)	<i>type of title:</i> supplied <i>value:</i> Archival Sketches
DATE(S)	
date(s) of creation	1947 - 2007
CREATOR(S)	
creator(s)	<i>actor:</i> Geneva Pasternak
PLAC(S) OF CREATION	
place(s) of creation	<i>place:</i> New York
REPOSITORY AND LOCATION	
legal body place physical location (type)	Geneva Pasternak Foundation Archives New York

Appendix B3: Sample Archival Papers Record

Hierarchical structure

- ▶ **Artist Foundation Collection** , 1947 - 2007
 - ▶ **Archival Materials** , 1947 - 2007
 - ▶ **Papers** , 1947 - 2007
 - ▶ **Correspondence**
 - ▶ **Personal Correspondence** , 1947 - 2007

IDENTIFICATION

RECORD CONTROL

LIDO record ID
record type

US-foundation-LIDO0002-000032
item

OBJECT WORK

object work definition

Document

TITLE

title(s)

value: Letter from Geneva Pasternak's Mother

DATE(S)

date(s) of creation

1947

CREATOR(S)

creator(s)

actor: Geneva Pasternak

actor: Doris Pasternak

PLAC(S) OF CREATION

place(s) of creation

place: Wisconsin

Appendix B4: Sample Event Record

- Correspond to LIDO's Event elements
- Used to express events in the lifecycle of an object, such as creation, modification, and acquisition.

Hierarchical structure	
<ul style="list-style-type: none">▶ Artist Foundation Collection , 1947 - 2007<ul style="list-style-type: none">▶ Works of Art , 1947-2007<ul style="list-style-type: none">▶ Sculpture Sculpture , 1947-2007<ul style="list-style-type: none">▶ Sculpture Untitled (Blue) , 1969	
IDENTIFICATION	
== RECORD CONTROL	
LIDO record ID record type	US-foundation-LIDO0002-000039 event
EVENTS	
== EVENT DESCRIPTION	
type of event event name date(s) description	exhibition Women Sculptors of the 20th Century October 18, 2003 - February 24, 2004 Exhibited in the Boise Art Museum's "Women Sculptors of the 20th Century" exhibition. Traveled to Wichita Art Museum, Contemporary Art Museum St. Louis
== ACTORS	
actor	actor: Boise Art Museum actor: Wichita Art Museum actor: Contemporary Art Museum St. Louis
== PLACES	
	place: Boise place: Wichita place: St. Louis

Appendix B5: Sample Object Relations Field

- xDam's Relations tab corresponds to the Object Relations element set in LIDO
- Can be used to connect related records to one another

RELATIONS

RELATED SUBJECTS

SUBJECT PLACES

SUBJECT OBJECTS

OPEN

name of the object

RELATED WORKS

OPEN

name of the work (without lookup)

NAME OF THE RELATED WORK

Correspondence

code US-foundation-LIDO0002-000023

related work relationship type ...

LOOKUP

ADD

INSERT

REMOVE

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