



Guide to the Clarissa Sligh Papers, 1950-2012

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Table of Contents

Summary	3
Background	4
Administrative Information	6
Related Materials	7
Names and Subjects	7
Collection Inventory	7
Binders and Catalogs, 1982-2009 and undated	7
Projects	9
Correspondence, 1981-2006	23
Journals and notepads, 1995-2004	23
Photographs	24
Artists Books Dummies and Drafts	24
Jake in Transition prints, 1996-2001	25
Accession (2012-0149),1985-2012	27
Masculinity Project	29
NYC	30
Documentation of Art works, Part 1	34
Documentation of Artworks, Part 2	35
Documentation of Artworks, Part 3	37
Documentation of Artworks, Part 4	38
Documentation of Artworks, Part 5	38
Documentation of Artworks, Part 6	38
Photonegatives, Part 1	39
Photo Negatives, Part 2	41
Photo Negatives, Part 3	42
Art Journals	44

Summary

Collection Title:

Clarissa Sligh papers, 1950-2010

Creator:

Sligh, Clarissa T.

Source:

Sallie Bingham Center for Women's History and Culture

Abstract:

Clarissa Sligh is an artist and author of works such as *Wrongly Bodied*, *Reading Dick and Jane with Me*, *What's Happening With Momma?* *Jake in Transition*, and *It Wasn't Little Rock*. Collection includes materials relating to Sligh's career as an artist, with particular focus on her various projects and exhibitions in the 1980s, 1990s, and early 2000s. Projects represented include *Jake In Transition/Wrongly Bodied*, *Witness to Dissent/It Wasn't Little Rock*, *Coast to Coast*, *Sandy Ground*, *Malcolm X: Man, Ideal, Icon*, *What's Happening With Momma?* and an NC Reunion/Slavery project, along with several others. Sligh's files frequently include correspondence, research materials, drafts of essays and exhibition plans, clippings and other source materials, contact sheets and slides, and occasionally exhibit pieces and texts from the actual installation. Other items included in the collection are exhibition binders and scrapbooks kept by Sligh to document her career; correspondence and communication between Sligh and other artists, galleries, or publishers; catalogs and publicity materials from Sligh's many exhibitions, shows, and publications, artists' books, materials documenting Sligh's art and process, large framed photographic prints; and other materials. Acquired as part of the Sallie Bingham Center for Women's History and Culture.

Extent:

70 Linear Feet

1.8 Gigabytes

Language:

Material in English

Collection ID:

RL.01207

Permalink:

<https://idn.duke.edu/ark:/87924/m1z07m>

Preferred Citation

[Identification of item], Clarissa Sligh Papers, David M. Rubenstein Rare Book & Manuscript Library, Duke University.

[Return to Table of Contents](#)

Background

Scope and Content

The Clarissa Sligh Papers have been divided into 8 series: Binders and Catalogs, Projects, Correspondence, Journals and Notepads, Photographs, and Artists' Book Dummies and Drafts, Jake in Transition, and Accession 2013-0149.

The Binders and Catalogs series includes a selection of exhibition binders, kept and collected by Sligh as a record of her various projects, events, and exhibits. Also includes press clippings, museum catalogs, and other programming materials. Items have been removed from their original binders.

The Projects series includes files from many of Sligh's art and research projects, relating to a variety of topics such as slavery, civil rights, genealogy, gender studies, and African American history. A "project" may include materials from an installation, artist book, exhibit, or all of these formats. Sligh's work frequently evolved over time and expanded in scope and format. This series also includes files from Sligh's exhibitions and publications. Major projects documented include: NC Reunion and Slavery Project, a film related to the Artists' Call Against U.S. Intervention in Central America, Jake in Transition/Wrongly Bodied, Coast to Coast, Witness to Dissent, Sandy Ground, and Malcolm X: Man, Ideal, Icon.

The Correspondence Series contains three subseries of correspondence: the first has been sorted in loose chronological order according to Sligh's own folder arrangements; the second contains Sligh's self-designated "to do," "answered," "unanswered," and other unsorted correspondence; the third has files that are arranged alphabetically by subject or correspondent's name.

The Journals and Notepads Series includes a set of legal notepads kept by Sligh during the late 1990s. Many entries related to her work on Jake in Transition, but the journals also include Sligh's discussions and reflections on other projects and artwork.

The Photographs Series includes images of artwork and installations by Sligh, portraits of Sligh, and portraits and snapshots of family and friends.

The Artists Books Dummies and Drafts Series includes mockups and drafts from the production of *Wrongly Bodied*; *It Wasn't Little Rock*; *Malcolm X*; *Reading Dick and Jane with Me* (including "Play with Jane" print); *What's Happening with Momma?* and alternate version of this book called *Girlchild*; *Hiroshima, Hopes and Dreams*; and *Voyage(r): Tourist Map to Japan*.

The *Jake in Transition* series consists of photographic prints.

Accession 2012-0149 is an addition consisting of Sligh's documentation of her work and process, photographs and negatives, large screen prints, and political posters.

Biographical/Historical

Clarissa Sligh is a visual artist, writer, and lecturer. Sligh was born in Washington, D.C., grew up in Arlington, Virginia, lived in Manhattan for 30 years and now resides in the mountains of Asheville, North Carolina. She has taught at New York University, the School of Visual Art and the University of Pennsylvania.

When she was 15 years old she became the lead plaintiff in the 1955 school desegregation case in Virginia (*Clarissa Thompson et. al. vs. Arlington County School Board*). After working in math and science with NASA and later in business, she began a career as an artist, using photographs, drawings, text, and personal stories to explore themes of transformation and social justice.

In 1988, she published her first artists' book "*What's Happening With Momma?*" through the Women's Studio Workshop in New York. Additional artists' books include *Wrongly Bodied Two*, *It Wasn't Little Rock*, *Voyage(r): A Tourist Map to Japan*, and *Reading Dick and Jane With Me*.

Her solo art installations include *Witness to Dissent*, *Sandy Ground*, *Re(Union)*, and *Passages*. Other artistic series include *The Masculinity Project*, *Reframing the Past*, *Reading Dick & Jane*, *Suburban Atlanta*, and *Jake in Transition*. A list of selected works as well as background information and images from each project is available on Sligh's [website](#).

[Return to Table of Contents](#)

Administrative Information

Publication Statement

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Access Restrictions

Access note. Some materials in this collection are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

Access note. Some materials in this collection are electronic records that require special equipment. Contact Research Services with questions.

Use Restrictions

The copyright interests in this collection have not been transferred to Duke University. For more information, consult the copyright section of the Regulations and Procedures of the David M. Rubenstein Rare Book & Manuscript Library.

Acquisition Information

The Clarissa Sligh Papers were received by the David M. Rubenstein Rare Book & Manuscript Library as a gift in 2011 and 2012.

Processing Information

Processed by Kelly Wooten, Kate Collins, Meghan Lyon, December 2011; Megan Lewis, Sara Reams, October 2013

Encoded by Meghan Lyon, December 2011

Accession(s) described in this finding aid: 2011-0141; 2012-0149; 2012-0246

Materials may not have been ordered and described beyond their original condition.

[Return to Table of Contents](#)

Related Materials

Separated Material

Some artists' books by Sligh and others have been separated from this collection to be cataloged independently.

[Return to Table of Contents](#)

Names and Subjects

- Exhibitions
- Collage
- Mixed media (Art)
- Minority women artists
- Transgender people -- Identity
- Gender transition -- Pictorial works
- Writing and art
- Women artists, Black
- Staten Island (New York, N.Y.) -- Historic sites -- Pictorial works
- North Carolina -- Genealogy
- Artists' books
- Artists' books by women
- Civil rights movements -- Virginia -- Pictorial works
- Transgender people -- Pictorial works
- Sligh, Clarissa T. -- What's Happening With Momma?
- Nexus Press
- Sligh, Clarissa T.
- Women's Studio Workshop
- Sallie Bingham Center for Women's History and Culture

Collection Inventory

Binders and Catalogs, 1982-2009 and undated

Physical Description: 8 boxes

Scope and Contents note

Series includes a selection of exhibition binders, kept and collected by Sligh as a record of her various projects, events, and exhibits. Also includes press clippings, museum catalogs, and other programming materials. Items have been removed from their original binders.

Exhibition Binders

1982, 1986, 1987	Box 1
Physical Description: 2 folders	
1988	Box 1
Physical Description: 2 folders	
1989	Box 1
Physical Description: 1 of 2 folders	
1989	Box 2
Physical Description: 2 of 2 folders	
1990 Part 1	Box 2
Physical Description: 2 folders	
1990 Part 2	Box 2
Physical Description: 2 folders	
Witness to Dissent book, 1991	Box 3
Physical Description: 4 folders	
1991	Box 3
Physical Description: 3 folders	
1992	Box 4
Physical Description: 3 folders	
1993	Box 4
Physical Description: 2 folders	
1994	Box 4
Physical Description: 1 of 2 folders	
1994	Box 5
Physical Description: 2 of 2 folders	

1995	Box 5
1999-2003	Box 5
Physical Description: 2 folders	
2002-2005	Box 5
Physical Description: 3 folders	
Clippings binder, 1984-2001	Box 6
Physical Description: 2 folders	
Events and Programs binders, 1996-2008	Box 6
Physical Description: 5 folders	
Clippings, 1984-2009	Box 7
Physical Description: 9 folders	
Catalogs and publicity, 1987-2009 and undated	Box 8
Physical Description: 9 folders	
Catalogs and Work by Others	
Faith Ringgold	Box 44
Deborah Willis	Box 44
Physical Description: 2 folders	
Other artists	Box 44
Physical Description: 2 folders	

[Return to Table of Contents](#)

Projects

Physical Description: 25 boxes

Scope and Contents note

This series includes files from many of Sligh's art and research projects, relating to a variety of topics such as slavery, civil rights, genealogy, gender studies, and African American history. A "project" may include materials from an installation, artist book, exhibit, or all of these formats. Sligh's work frequently evolved over time and expanded in scope and format. This series also includes files from Sligh's exhibitions and publications. Materials have been arranged by project, with general projects listed at the end in alphabetical order.

Access Restrictions:

Access note. Some materials in this collection are fragile audiovisual formats that may need to be reformatted before use. Contact Research Services for access.

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

NC Reunion and Slavery Project files

African Dancers Group	Box 9
African Dancers Women	Box 9
Clarissa Sligh family tree	Box 9
Correspondence about the Slavery project	Box 9
DoorMeNeg.pct 360 percent (selection)	Box 9
Genealogy of Priscilla Best	Box 9
Genealogical research	Box 9
Huffman Boston High School reunion, 1992	Box 9
Installation instructions (Re (Union))	Box 9
Interviews	Box 9
Lemmon Edwards family reunion, 1995	Box 9
Mel Watkin	Box 9
North Carolina	Box 9
Notes, NC reunion project	Box 9
100 Years of...	Box 9
Photographs/photocopies from Slavery/ Reunion project	Box 9
Physical Description: 4 folders	
Research binder, family history	Box 10
Research, family history	Box 10
Research files	Box 10

Storyboard	Box 10
Books (Civil Rights bills)	Box 11
Genealogy	Box 11
Images	Box 11
Notepads	Box 11
Photographs	Box 11
Research files	Box 11
Sara Lane images	Box 11
Audiotapes	Box 12
Physical Description: 11 tapes	
Reels	Box 12
Physical Description: 2 reels	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	
Artists' Call	
Artists' Call	Box 13
Physical Description: 3 folders	
La Verdadera Avenida de las Americas, 1984	Box 13
Physical Description: 1 VHS and 1 Umatic	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	
Jake in Transition/Wrongly Bodied	
Clare Cornell, Wrongly Bodied	Box 14
Correspondence with publisher, Wrongly Bodied	Box 14
Ellen Craft research files	Box 14

Essay on Wrongly Bodied	Box 14
Layout notes	Box 14
Leads, Wrongly Bodied	Box 14
Learning to See/Writings about Jake	Box 14
Notes and drafts	Box 14
Photographing Jake	Box 14
Publishing, Wrongly Bodied	Box 14
Thumbnails: Jake's Body, Clarissa's Body	Box 14
Texas Women's University thesis: Masculinity	Box 14
Research files	Box 14
Loose notes re: Jake Project	Box 15
Notepads	Box 15
Coast to Coast	
Addresses	Box 16
Physical Description: 2 folders	
Agendas, 1989-1992	Box 16
Ancestors Known and Unknown: Box Works	Box 16
Ancestors essays and slides	Box 16
Art-in-General, 1989	Box 16
Artemisia Gallery, Chicago	Box 16
Artist Books Anthology	Box 16
Artist correspondence	Box 16
Artists letter drafts	Box 16
Artist letter copies	Box 16
Artists resumes	Box 16

Black women artists: End Our Isolation	Box 17
Book contact sheets and negatives	Box 17
Book pages xeroxes	Box 17
Book slides	Box 17
Box Art history	Box 17
Box contact sheets	Box 17
Box project contacts - photographs	Box 17
Box project notes	Box 17
Box Show negatives	Box 17
Center for Book Arts	Box 17
DiverseWorks, Texas	Box 17
Emergency Fund Artists, 1989	Box 17
Eubie Blake Cultural Center	Box 17
Evergreen exhibition agreement, 1991	Box 17
Exhibit catalogs, 1990-1991	Box 17
Exhibition checklist, 1992	Box 18
Exhibition correspondence, 1987-1990	Box 18
Faith Ringgold	Box 18
Flossie Martin Gallery correspondence, May 1990	Box 18
Franklin Furnace	Box 18
Funding	Box 18
Grant applications, 1987-1988	Box 18
Islip	Box 18
Jerome Foundation, 1993-1994	Box 18

Leadership development	Box 18
Margaret Gallegoes	Box 18
Michigan	Box 18
Networking workshop	Box 18
Participants	Box 19
Press packet	Box 19
Project proposal	Box 19
Proposals, 1987-1988	Box 19
Proposals and budgets	Box 19
Quilt Squares	Box 19
Radford, Virginia	Box 19
Receipts, 1995	Box 19
Rejin	Box 19
Travelling exhibit	Box 19
Volunteer letters	Box 19
What's Happening with Momma? contacts and negatives	Box 19
Wisconsin	Box 19
Women's Caucus for Art, 1990	Box 19
Physical Description: 2 folders	
Witness to Dissent	
Arlington School Integration	Box 20
Big face paper positive	Box 20
Binder with source material	Box 20
Physical Description: 2 folders	
Burling, Edward	Box 20

Article and materials	Box 20
Letters (copies)	Box 20
Letters (originals), 1957-1962	Box 20
Clarissa and Ann Marx paper positives	Box 20
Clippings, 1956-1961	Box 20
Clippings, 1957-1968	Box 20
Clippings	Box 20
Clippings from exhibit	Box 21
Collages/xeroxes	Box 21
Contributions, 1991-1992	Box 21
Physical Description: 4 folders	
Contributions by visitors	Box 21
Physical Description: 4 folders	
Correspondence, 1992	Box 21
Court briefs	Box 21
Dorothy Hamm, re: 25th anniversary of Arlington integration, 1984-1986	Box 21
Drafts of form letters to participants, 1991	Box 22
Exhibition agreements, 1992	Box 22
Exhibit photocopies	Box 22
Exhibit preparation materials	Box 22
Physical Description: 4 folders	
4 People on Courthouse steps (enlargement)	Box 22
History of Negro Violence	Box 22
Image enlargements	Box 22
Installation information	Box 22

Interview release forms, 1990	Box 23
"It Wasn't Little Rock" text	Box 23
Letters to contributors, 1991	Box 23
Notepads kept by Sligh	Box 23
Publicity and promotional materials	Box 23
Source materials	Box 23
3 figures at entrance to AIG	Box 23
Thompson vs. Co. School Board of Arlington County, photocopies, 1956	Box 23
Timeline drafts	Box 23
Exhibit items	
Books with race-related laws	Box 24
Physical Description: 5 folders	
Clippings	Box 24
Exhibit pieces and text	Box 24
Scroll	Box 25
Exhibit pieces and text	Box 26
Physical Description: 6 folders	
Scrapbook of clippings	Box 26
Exhibit videos	Box 12
Physical Description: 3 VHS	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	

Sandy Ground

Access Restrictions:

Access note. Some materials are electronic records that require special equipment. Contact Research Services with questions.

Boats from Staten Island	Box 27
Houses from Staten Island	Box 27
Notepad	Box 27
Photocopies and notes	Box 27
Photographs	Box 27
Plaque from installation	Box 27
Sketches and maps	Box 27
Snug Harbor materials	Box 27
Snug Harbor passages	Box 27
Physical Description: 2 folders	
Sources and maps	Box 27
Texts	Box 27
Physical Description: 2 folders	
The Hunter's Grave, read by Alton Fitzgerald White	Box 27
Physical Description: 1 audiocassette	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	
Sandy Ground Portfolio Prep, 2003	Digital-materials RL01207-SET-0001 Folder 1 > Optical-disc RL01207-OP-0001
Physical Description: 406 Megabytes 29 files	
Scope and Contents	
Includes document and application files	
Snug Harbor Slides, 2001	Digital-materials RL01207-SET-0001

Folder 1 > Optical-disc
RL01207-OP-0002

Physical Description: 259 Megabytes
22 files

Scope and Contents

Includes application files

Sandy Ground, 2005

Digital-materials RL01207-
SET-0001
Folder 1 > Optical-disc
RL01207-OP-0003

Physical Description: 774 Megabytes
62 files

Scope and Contents

Includes still image and document files

Sandy Ground Portfolio, 2003

Digital-materials RL01207-
SET-0001
Folder 1 > Optical-disc
RL01207-OP-0004

Physical Description: 399 Megabytes
28 files

Scope and Contents

Includes document and application files

Malcolm X: Man, Ideal, Icon

Binder Box 28

Physical Description: 2 folders

Checklist Box 28

Clippings Box 28

Exhibit folder and timeline Box 28

Malcolm/Martin photocopies and photographs Box 28

Photographs and slides Box 28

Walker Art Center, 1992 Box 28

Installation in Progress, other materials,
1992-1994 Box 28

Physical Description: 1 VHS

Access Restrictions:

Access Restricted: Original audiovisual materials are closed to use;
access copies must be made. Contact Research Services with questions.

Projects, general

Arizona Box 29

Articles and reviews Box 29

Atlanta Suburban South Project Box 24

Physical Description: 2 folders

Baltimore, Maryland Institute Box 29

Black photographer's exhibition Box 29

Bodywork videotape work, 1997 Box 29

Bookbinding Box 29

Borowsky - Little Rock Book Box 29

Brandywine Box 29

Chaney, Goodman, Schwerner Box 29

Civil Rights clippings Box 29

Civil Rights interviews: VSW Exhibit research,
1990 Box 34

Civil Rights interviews: VSW Exhibit research Box 12

Physical Description: 2 audiocassettes

Access Restrictions:

Access Restricted: Original audiovisual materials are closed to use;
access copies must be made. Contact Research Services with questions.

Coast Print, Maria Elena, 1995 Box 29

College transcripts Box 29

Contemporary Women Artists: New York, Indiana State University, 2005	Box 29
Crafts Museum	Box 29
Creative Capital, 2004	Box 29
Susan Crowe	Box 29
Current exhibitions, 1997-1999	Box 29
Directories	Box 29
Drawings with N. (photographs)	Box 29
Essays, 2005	Box 29
Experimental Narrative in Artists Books, Louisiana State University	Box 29
Former students	Box 30
Hampton exhibition, 1999	Box 30
Physical Description: 2 folders	
Holy Cross	Box 30
Howard University	Box 30
Howard University thesis: Constructing Black Masculinity, 1999	Box 30
Physical Description: 3 folders	
ICP-Bard	Box 30
ICP exhibition	Box 30
Interview with T., April 2000	Box 30
It Wasn't Little Rock	Box 30
Physical Description: 3 folders	
Legal illustrations	Box 31
Norman Lewis materials	Box 31
Lists, slides art work, 1991-1994	Box 31

Lists of slides, 1997-2000	Box 31
Lists of works	Box 31
Physical Description: 2 folders	
Loan forms and exhibitions	Box 31
Masculinity: In Transition from Female to Male	Box 31
Masculinity/Men project	Box 31
McBee Shoot Journal, April 1997	Box 31
Moving party	Box 32
Moving Philadelphia information	Box 32
National Millennium survey, 2000	Box 32
No Racial Pattern: Black Churches Burning, Richmond, Virginia, 1999	Box 34
Physical Description: 2 folders	
No Racial Pattern: Black Churches Burning	Box 12
Physical Description: 1 Hi8 and 1 audiocassette	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	
Notes, 2002	Box 32
Noyes Museum	Box 32
Obsessions, Ceres Gallery	Box 32
Other writings, 1996	Box 32
Pindell, Howardena	Box 32
Presentation notes, 1991-2003	Box 32
Physical Description: 2 folders	
Press releases	Box 32
Press releases, other artists	Box 32

Publication correspondence, 1993-1996	Box 32
Reading with Dick and Jane and Me	Box 32
Resumes	Box 32
Rhode Island College	Box 32
Saturday Night/Sunday Morning Exhibition, 2003	Box 33
Schedules, 2001-2005	Box 33
School journal pages, 1996	Box 33
School of Visual Arts, 2002	Box 33
Script Video with Philip Brookman and Debra Singer, 1999	Box 33
Serious works	Box 33
Strong Medicine transcript, 1994	Box 33
Strong Medicine (for E.H.M.)	Box 12
Physical Description: 1 VHS tape	
Access Restrictions:	
Access Restricted: Original audiovisual materials are closed to use; access copies must be made. Contact Research Services with questions.	
Talley, Dan	Box 33
Teaching for Change, 2004	Box 33
Texas Tech, Lubbock, 2001	Box 33
Texas Women's University final papers	Box 33
3 Rivers Arts Festival, Pittsburgh, 1999	Box 33
Transforming the White Man's Bible, 2008	Box 28
Travelogue, 1993	Box 33
Virginia Center for Creative Arts residency application, 2000	Box 33

VSW, Summer 1999	Box 33
VSW workshop, 2004	Box 33
World Book Dealers.com, 2002	Box 33
Writings, 1990-1991	Box 33

[Return to Table of Contents](#)

Correspondence, 1981-2006

Physical Description: 7 boxes

Scope and Contents note

The correspondence series contains three subseries of correspondence: the first has been sorted in loose chronological order according to Sligh's own folder arrangements; the second contains Sligh's self-designated "to do," "answered," "unanswered," and other unsorted correspondence; the third has files that are arranged alphabetically by subject or correspondent's name.

Chronological files

1981-1991	Box 35
1989-1996	Box 36
1992-1998	Box 37
1998-2006	Box 38
Unsorted correspondence	Box 38
Name or Subject files	
A	Box 39
A-M	Box 40
M-Z	Box 41

[Return to Table of Contents](#)

Journals and notepads, 1995-2004

Physical Description: 2 boxes

Scope and Contents note

Series includes a set of legal notepads kept by Sligh during the late 1990s. Many entries related to her work on Jake in Transition, but the journals also include Sligh's discussions and reflections on other projects and artwork.

Journals, 1995-1997	Box 42
Journals, 1997-2000, 2004, and undated	Box 43
Self-portrait sketchbooks, 1982 and undated	Box 45
Physical Description: 2 books	
Journal and notes from Jake In Transition/ Wrongly Bodied, 2000-2001	Box 45

[Return to Table of Contents](#)

Photographs

Physical Description: 2 boxes

Images of artwork by Sligh	Box 46
Physical Description: 4 folders	
Portraits of Sligh	Box 46
Photographs of Angela's wedding, 1989	Box 46
Binder of portraits of Sligh, friends, and family	Box 47
Physical Description: 2 folders	
"Clarissa" binder with photocopies of photographs, 1958-1961	Box 47

[Return to Table of Contents](#)

Artists Books Dummies and Drafts

Physical Description: 6 boxes

Scope and Contents note

The Artists Books Dummies and Drafts Series includes mockups and drafts from the production of Wrongly Bodied; It Wasn't Little Rock; Malcolm X; Reading Dick and Jane with Me (including "Play with Jane" print); What's Happening with Momma? and alternate version of this book called Girlchild; Hiroshima,

Hopes and Dreams; and Voyage(r): Tourist Map to Japan. The series does not include published versions of these works.

Wrongly Bodied	Box 48
It Wasn't Little Rock	Box 49
Malcolm X	Box 50
It Wasn't Little Rock	Box 50
Play with Jane	Box 50
Reading Dick and Jane with Me	Box 50
What's Happening with Momma?	Box 51
Girlchild	Box 51
Hiroshima	Box 52
Voyage(r): Tourist Map to Japan	Box 53

[Return to Table of Contents](#)

Jake in Transition prints, 1996-2001

Physical Description: 23 boxes, 7 large framed prints

Scope and Contents note

Prints in boxes 54-66 are 16x20" gelatin silver prints; Prints in box 67 are 22 1/2x17" inkjet on Arches paper; prints in boxes 69-76 are 11x22 1/2" inkjet on Arches paper; Prints 1-7 are Iris prints

Deb with Dog, October 1996	Box 54
March 1, 1997.	Box 54
March 25, 1997.	Box 55
March 30, 1997.	Box 55
With Mirror, April 13, 1997. (2 prints)	Box 56
On Bed, March, 1999.	Box 57
On couch, April 13, 1997.	Box 57

Three-Quarters Body, June 1, 1997.	Box 58
Three-Quarters Body, June 1, 1997.	Box 58
Walking in Yard, September 1997.	Box 59
Flexing Muscles, October 1997.	Box 59
On Telephone, October 1997.	Box 60
Desert Storm T-shirt, September 1997.	Box 60
At Fence, October 1997.	Box 61
At Potter's Wheel #1, October 1997.	Box 62
Testosterone Shot, April 24, 1997.	Box 63
After Wedding, February 2000.	Box 63
Photographing Jake March 1999.	Box 64
Driving Truck, November, 1997.	Box 64
Wedding in Progress, February 2000.	Box 65
Jake and Matt, March 1999.	Box 65
After Lunch, November 1997.	Box 66
"Sandwich, October 1997" .	Box 66
"Attorney at Law, 2001" (Inkjet on Arches paper 22 1/2 x 17)	Box 67
"Counseling Work/Medical Doctor, 2001" .	Box 67
Wall Panel 16x20"	Box 68
My Own Breast Surgery, 2001.	Box 69
Alice, 2001.	Box 69
Kitchen, 2001.	Box 70
Clay Work, 2001.	Box 70
Jake Weight Training, 2001.	Box 71

Living Room, 2001.	Box 71
Me and Jake, 2001.	Box 72
Jake with Friends, March, 1999.	Box 72
Shaving, 2001.	Box 73
Laying on Bed, 2001.	Box 73
Fall, 1996, 2001.	Box 74
March 25, Video,, 2001.	Box 74
My Weight Training, 2001.	Box 75
March 1, 1997.	Box 75
March 25, 1997.	Box 76
I Got a High Boot of Energy, 2001, 24 1/2 x 17"	Print 1
Is This a Real Option?, 2001, 25x21"	Print 2
Straight Man (I Know What That Feels Like), 2001, 26x21"	Print 3
Tried to Fit (I Didn't Fit That Either), 2001, 26x21"	Print 4
God Mistake (I Never Felt I Fit), 2001, 24x21"	Print 5
Transition Time Line, 2001, 26x21"	Print 6
Couldn't Wait to See (This Is Who Jake Is), 2001, 26x21"	Print 7

[Return to Table of Contents](#)

Accession (2012-0149),1985-2012

Physical Description: 35 boxes

Scope and Contents note

This accession was acquired in 2012. It documents the artists' work and process and includes photographs and negatives, large screen prints, and political

posters. Photographic prints are mainly portraits. Sligh's original order has been preserved, and her own descriptions were used whenever possible.

Judy Wesalo-Temel	Box 81
Mississippi is America	Box 81
Nancy Millar, 1985-86	Box 81
Malcolm X and Civil Rights	Box 81
Lucy Lippard's Picnic, 1985	Box 81
Loft Interior, 465 West Broadway	Box 81
Linda Wood-Hoyte, 1998	Box 81
Linda Thompson Portrait	Box 81
Guerilla Girls	Box 81
September 11 Anniversary	Box 81
Aaron Roseman with Stop US Intervention Banner	Box 81
Aaron Roseman Assorted Photos	Box 81
Air Baraka Birthday	Box 81
Annie Shaver-Crandell, 1986	Box 81
Antaures	Box 81
Barbara Sauer	Box 81
Carole Byard	Box 81
Constance Agnus	Box 81
Donna Prince	Box 81
E.Frances White	Box 81
Ethel Hultberg	Box 81
Faith Ringgold and Camille Billops, 1988	Box 81

Hettie Jones, 1986	Box 81
Howardena Pindell Portrait	Box 81
Irene Elmore	Box 81
Jodie Olsen Wedding, 2003	Box 81
John and Selina Randolph	Box 81
Reading Dick and Jane With Me Project Development	Box 82
Reading Dick and Jane With Me Notes	Box 82
Relationships Ex. Label, 1991	Box 82
Reunion, 1991	Box 82
Reunion Installation Project	Box 82
Witness Project, 1992	Box 82
Suburban Atlanta, 1994-Parts 1-7	Box 82
Brother's Keeper	Box 82
Masculinity Project: Jeff Hill	Box 82
Jeff Hill at Schaefer's Soccer	Box 82
Masculinity Project	
James in Library and Erik with Amy	Box 82
Henry Matthews	Box 82
Eddie Dixon	Box 82
Charles Ridens, 1996	Box 82
Chris Staley	Box 82
Barbara Mora and Rachel	Box 82
Jesse and Omar, Dallas, TX	Box 82
Joe Saunders	Box 82

John Blundred	Box 82
John El Badn, Union Temple Church, Washington, D.C.	Box 82
Luke Chen at TWU	Box 82
Maxwell Hasson-Texas with Guitar	Box 83
Perry	Box 83
Philip Brookman	Box 83
Richard Klein	Box 83
Rick Dingus	Box 83
Robert Stewart	Box 83
Roger Boykin	Box 83
Sylvester Johnson	Box 83
Wilson Meador with Daryl and Cody	Box 83
Clarissa Sligh and Aaron Roseman	Box 83
Clarissa Sligh and Sheila Grands	Box 83
Michael Roseman	Box 83
Nancy Spero Visit	Box 83
NYC	
Brooklyn Bridge	Box 83
Canal Street	Box 83
Central Park	Box 83
Christo and Central Park	Box 83
Jones Beach	Box 83
Lower East Side	Box 83
Lower East Side: 3 Teens Kill 4 Band, 1984	Box 83

Lower Manhattan	Box 83
Lower Manhattan, 2011	Box 83
Midtown	Box 83
Miscellaneous	Box 83
Soho, 1979-81	Box 83
Soho: Here is New York, 2001	Box 83
Soho, Homeless Man, 1979	Box 83
Soho Village, 2002	Box 83
Soho and West Broadway, 2001	Box 83
Wall Street, 1980-81	Box 84
Union Square Park Labor Day Parade, 1981	Box 84
Street Art of New York, 1984	Box 84
Wall Street Selections	Box 84
Waterside Plaza, 1977-78	Box 84
World Trade Center and Statue of Liberty, 1977	Box 84
World Trade Center Collapse, September 11, 2001 (shot from West Broadway)	Box 84
West Village after 9/11	Box 84
World Trade Center Site, 2002	Box 84
Newark, NJ, 1987	Box 84
Nexus Press Residency, Atlanta, 1998	Box 84
Paris (includes Shelley and Tommy Rice)	Box 84
Paul Hultburg	Box 84
Penland, 1994 (includes Toronto Installation)	Box 84

Penland, 2000	Box 84
Penland, 2005	Box 84
Penland, Summer 2007	Box 84
Places-TX, Washington D.C., NYC, NM	Box 85
Ravenna Narizzano	Box 85
Salynn McCollum (Gramercy Day Care Center)	Box 85
Salynn McCollum and Day Care Staff (Gramercy)	Box 85
Salynn and John in New Mexico, 1991	Box 85
Salynn McCollum	Box 85
Self Portraits- Texas on Javier Luzano's Motorcycle	Box 85
Self Portraits for "Who She Was" Collage	Box 85
Self Portraits for Politics of Gender Catalog	Box 85
Seline Okuyan, Tim Swonder, and Koray, April 20, 2003	Box 85
Self-Portraits for "She Sucked Her Thumb"	Box 85
Susan Crowe with Sculpture and Manhattan Skyline from under Brooklyn Bridge, 1994	Box 85
Tammy with NYC friends	Box 85
Texas-Other Shots	Box 85
TWU-Smith Carroll Abandoned Building	Box 85
VCCA Residency, August 2000	Box 85
VSW Residency, 2005	Box 85
WCA Conference Prep, NYC, 1986	Box 85
WCA Fundraiser, 1985	Box 85

West Indian Parade, Brooklyn	Box 85
Willie Portrait	Box 85
What's Happening With Momma? Artist's Book Work	Box 85
Aaron Roseman-Other Artist's Materials (photos of his work)	Box 86
Aaron Roseman-Other Artist's Materials (kids drawings)	Box 86
Aaron Roseman-Other Artist's Materials (correspondence)	Box 86
Aaron Roseman-Other Artist's Materials (catalogs)	Box 86
Aaron Roseman-Other Artist's Materials (articles)	Box 86
Aaron Roseman-Portraits, Slides and Prints (documentation)	Box 86
Aaron Roseman-Drawings, Prints and Paintings (slides)	Box 86
Aaron Roseman-Drawings, Prints and Paintings (prints)	Box 86
Aaron Roseman-Avenue of the Americas	Box 86
Political Posters, 1983	Box 86
Washington Square Park, Art Demonstration, 2003	Box 87
Political Posters on Soho Streets	Box 87
Demonstration Against US Intervention in Central America, Peoples' Monument, Washington D.C., 1983	Box 87
NYC Political Rallies-U.N. Park (includes Banners from Avenue of Americas)	Box 87

MOMA, NYC: Women Artists Visibility Event, 1984 (the MOMA opens, but not to women artists)	Box 87
March on Washington, April 1985	Box 87
Central Park Peace Rally	Box 87
Artists Call Against US Intervention in Central America-Avenue for Americas (Xeroxes for films)	Box 87
Artists Call Against US Intervention in Central America-Times Square Rally, 1984	Box 87
Artists Call Against US Intervention in Central America-The Peoples' Monument, 1983	Box 87
Artists Call Against US Intervention in Central America-Avenue of the Americans, January 1984	Box 87
Aaron Roseman-Snapshots	Box 87
Aaron Roseman-Research Materials (including Nicaragua)	Box 87
Aaron Roseman-Political Demonstrations (includes slides)	Box 87
Aaron Roseman-Other Artist's Materials (photos of Aaron and passport)	Box 87
Aaron Roseman-Scripts of Plays with Amiri Baraka, "What is the Relationship of the Lone Ranger to the Means of Production?"	Box 87
Aaron Roseman-Scripts of Plays with Amiri Baraka, "The Motion of History"	Box 87
Aaron Roseman-Research Materials	Box 87
Documentation of Art works, Part 1	
Mississippi is America (documentation slides)	Box 88
Jake in Transition (documentation slides and CD-Rom)	Box 88

It Wasn't Little Rock, 2004 (Hand-bound book and slides)	Box 88
Hiroshima Book (slides)	Box 88
Linda Wood Hoyte-Body-Builder (slides)	Box 88
Suburban Atlanta Series (documentation slides)	Box 88
Atlanta Exposition Installation-Searching for Memories, 1995	Box 88
Assurance of Silence	Box 88
All Your Life	Box 88
ABC Columbus Project	Box 88
Home-Silkscreen, 1987 (not image-text)	Box 88
Handmade Paper Prints, Riverdale, MD (Helen Frederick, Director)	Box 88
Family Photos Used for Artwork	Box 88
Early Work-Miscellaneous	Box 88
Collaborative Sketchbooks with Nancy Chalker-Tennant	Box 88
Coast to Coast Women Artists Book Project-Lisa Yee, Kim Chee and Rice, Faith Ringgold and Lisa Yee- Collaborative Quilt Book	Box 88
Coast to Coast Women Artists Book Project and Guerilla Girl-Exhibition in Houston, TX	Box 88
Coast to Coast Box Project, 1991	Box 88
Malcolm X	Box 88
Documentation of Artworks, Part 2	
Run (slides)	Box 89
Richmond Church, 1999 (prints and slides)	Box 89

Reunion- Work in Progress (slides)	Box 89
Reunion (slides, Part 1)	Box 89
Reunion, NC (slides, Part 2)	Box 89
Reunion (notes)	Box 89
Relationships (contact sheet and slides)	Box 89
Reframing the Past (prints)	Box 89
Red Dress (slides and prints)	Box 89
Reading Dick and Jane With Me-Pages (slides and transparencies)	Box 89
Reading Dick and Jane With Me-Artist's Book (contact sheet)	Box 89
Reading Dick and Jane With Me (slides and transparencies)	Box 89
Passages Installation-Snug Harbor, Staten Island, NY (slides)	Box 89
Sandy Ground (duplicates)	Box 90
Sandy Ground (slides)	Box 90
Sandy Ground (more slides and prints)	Box 90
Sandy Ground (contact sheet)	Box 90
Skookie	Box 90
Slept (prints and slides)	Box 90
Stamps, 1939	Box 90
Sucked Her Thumb	Box 90
She Sucked Her Thumb and Devastated	Box 90
She Sucked Her Thumb (large prints) and Halloween in Syracuse	Box 90
Temptation of Eve Revisited	Box 90

Time is Money Collage, 1981	Box 90
Trier, German Exhibition	Box 90
Untitled (for Momma), 2002	Box 90
Voyager Artist's Book	Box 90
Waiting for Daddy	Box 90
Waiting for Daddy, Skookie, and She Didn't Know Who She Was (contact sheet)	Box 90
Wall Street-Vicious Circle, 1986	Box 90
Wall Street-Vicious Cycle and Home Project(s)	Box 90

Documentation of Artworks, Part 3

What's Happening With Momma? (Book Dummy 1), Cherry Blossoms, and Who She Was	Box 91
What's Happening With Momma? (book in print installation)	Box 91
What's Happening With Momma? (silk screen and letterpress)	Box 91
What's Happening With Momma? (Van Dyke brown print)	Box 91
What's Happening With Momma? (visual poem)	Box 91
Who She Was (slides)	Box 91
Who She Was (slides of print installation)	Box 91
Witness Project-AIG Installation, March 8, 1992	Box 91
Witness Project-Art in General	Box 91
Witness Project-Carleton College	Box 91
Witness Project-Washington Project for the Arts (WPA)	Box 91

Women Bring the People	Box 91
------------------------	--------

Wonderful Uncle	Box 91
-----------------	--------

Documentation of Artworks, Part 4

Wrongly Bodied Two (artist's book)	Box 92
------------------------------------	--------

Wrongly Bodied Two (artist's book, work-in-progress)	Box 92
--	--------

Jake Family Photos	Box 92
--------------------	--------

Jake Project Sketches	Box 92
-----------------------	--------

Jake in Transition-Part 1-3	Box 92
-----------------------------	--------

Documentation of Artworks, Part 5

Masculinity Project: Parts 1-3	Box 93
--------------------------------	--------

Masculinity Project (extra slides)	Box 93
------------------------------------	--------

MFA Thesis Exhibition, Howard University, 1999	Box 93
--	--------

Miscellaneous Documentation	Box 93
-----------------------------	--------

Moonmade Space Installation, 1984	Box 93
-----------------------------------	--------

Paintings, 1969-70 (includes time in Ethiopia)	Box 93
--	--------

Quakertown, Denton, TX, 1997	Box 93
------------------------------	--------

Self-Portrait Drawings	Box 93
------------------------	--------

Documentation of Artworks, Part 6

Jake in Transition, Part 4	Box 94
----------------------------	--------

Jake in Transition, Part 5	Box 94
----------------------------	--------

Self-Portraits (slides and prints)	Box 94
------------------------------------	--------

Show He Can-School Paintings, 1972	Box 94
------------------------------------	--------

Rocky Mount, NC	Box 94
-----------------	--------

TWU-Visual Art Work, 1995-97	Box 94
Untitled (painted book, work-in-progress)	Box 94
VCCA Resident, December 2001 (Drawings/ Sketches for Books)	Box 94
Window and Doorway, 1987	Box 94

Photonegatives, Part 1

Amiri Baraka's Birthday	Box 95
Annie Shaver-Crandell, 1986	Box 95
Antaures	Box 95
Barbara Sauer	Box 95
Carole Byard	Box 95
E. Frances White	Box 95
Judy Wesalo-Temel	Box 95
John and Selina Randolph	Box 95
Faith Ringgold and Camille Billops, 1988	Box 95
Linda Wood-Hoyte, 1998	Box 95
Loft Interior, 645 West Broadway	Box 95
Lucy Lippard's Picnic, 1985	Box 95
Malcolm X and Civil Rights	Box 95
Nancy Millar, 1985-86	Box 95
Suburban Atlanta, 1994-Parts 1-6	Box 95
Suburban Atlanta, 1994-Part 2 of 6	Box 95
Reunion, 1991	Box 95
Brother's Keeper	Box 95

Masculinity Project

Masculinity Project: Barbara Mora and Rachel	Box 95
Masculinity Project: Charles Ridens, 1996	Box 95
Masculinity Project: Chris Staley	Box 95
Masculinity Project: Eddie Dixon	Box 95
Masculinity Project: Henry Matthews	Box 95
Masculinity Project: James in Library and Erik with Amy	Box 95
Masculinity Project: Jeff Hill	Box 95
Masculinity Project: Jeff Hill a Schaefer's Soccer	Box 95
Masculinity Project: German Perez, Phoenix Apartments	Box 95
Masculinity Project: Jesse and Omar, Dallas, TX	Box 95
Masculinity Project: Joe Saunders	Box 95
Masculinity Project: John Blundred	Box 95
Masculinity Project: John El Badn, Union Temple Church, Washington D.C.	Box 95
Masculinity Project: Luke Chen at TWU	Box 95
Masculinity Project: Maxwell Hasson with guitar, TX	Box 95
Masculinity Project: Perry	Box 95
Masculinity Project: Philip Brookman	Box 95
Masculinity Project: Richard Klein	Box 95
Masculinity Project: Rick Dingus	Box 95
Masculinity Project: Robert Stewart	Box 95

Masculinity Project: Roger Boykin	Box 95
Masculinity Project: Sylvester Johnson	Box 95
Masculinity Project: Wilson Meador with Daryl and Cody	Box 95
Clarissa Sligh and Sheila Grands	Box 95
Michael Roseman	Box 95
Nancy Spero Visit	Box 95
NYC-Lower East side, 3 Teens Kill 4 Band, 1984	Box 95

Photo Negatives, Part 2

NYC-Soho: Here is New York, 2001	Box 96
NYC-Soho, Homeless Man, 1979	Box 96
NYC-Soho/Village, 2002	Box 96
NYC-Wall Street, 1980-81	Box 96
NYC-West Side Pier	Box 96
NYC-World Trade Center Site, 2002	Box 96
Newark, NJ, 1987	Box 96
Paris (including Shelley and Tommy Rice)	Box 96
Penland, 1994 (includes Toronto Installation)	Box 96
Penland, 2005	Box 96
Places- TX, NYC, Washington D.C., NM	Box 96
Ravenna Narizzano	Box 96
Salynn McCollum and Day Care Staff	Box 96
Salynn McCollum, Gramercy Day Care Center, Bronx, NYC	Box 96
Salynn and John in New Mexico, 1991	Box 96

Salynn McCollum	Box 96
Self-Portraits- Pictures on Javier Luzano's Motorcycle	Box 96
Self-Portraits for Politics of Gender Catalog	Box 96
Self-Portraits for She Sucked Her Thumb	Box 96
Self-Portraits for "Who She Was" Collage	Box 96
Selime Okuyan and family, April 20, 2003	Box 96
Susan Crowe with Sculpture and Manhattan Skyline, 1994	Box 96
Tammy with NYC Friends	Box 96
TWU-Smith Carroll Abandoned Building	Box 96
WCA Conference Prep, NYC, 1986	Box 96
WCA Fundraiser, 1985	Box 96
Willie Portrait	Box 96
What's Happening With Momma? (Artist's book)	Box 96
Faith Ringgold- Quilt Exhibition, 1988	Box 96
Aaron Roseman- Avenue of the Americas	Box 96
Aaron Roseman- Other Artist's Materials	Box 96
Aaron Roseman- Drawings, Prints, and Paintings	Box 96
Aaron Roseman- Political Demonstrations	Box 96
Aaron Roseman- Snapshots	Box 96
Aaron Roseman, Goldsboro, NC	Box 96

Photo Negatives, Part 3

"The Collector", Paul R. Jones	Box 97
--------------------------------	--------

Early Work- Miscellaneous	Box 97
Collaborative Sketchbooks with Nancy Chalker-Tennant	Box 97
Coast to Coast Women of Color Artist's Book Project and Guerilla Girl Installation (restricted)	Box 97
Coast to Coast Box Project, 1991	Box 97
Artist's Call Against US Intervention in Central America, Avenue of the Americas, January 1984	Box 97
Mississippi is America- Documentation	Box 97
Reading Dick and Jane With Me (Artist's Book)	Box 97
Relationships	Box 97
Reunion	Box 97
Richmond Church, 1999	Box 97
Sandy Ground (transparencies)	Box 97
Sucked Her Thumb (transparencies and negatives)	Box 97
She Sucked Her Thumb and Devastated	Box 97
She Sucked Her Thumb and Halloween in Syracuse	Box 97
Temptation of Eve Revisited	Box 97
Trier, Germany Exhibition	Box 97
Untitled (for Momma), 2002	Box 97
Waiting for Daddy, Skookie, and She Didn't Know Who She Was	Box 97
Wall Street-Vicious Cycle and Home Project	Box 97

What's Happening With Momma?, Cherry Blossoms, and Who She Was	Box 97
What's Happening With Momma? (Van Dyke brown printing)	Box 97
Witness Project, AIG Installation, March 8, 1992	Box 97
Witness Project, WPA Installation	Box 97
MFA Thesis Explanation, Howard University, 1999	Box 97
Miscellaneous Documentation	Box 97
Moonmade Space Installation, 1984	Box 97
Self-Portraits	Box 97
TWU- Visual Art Work, 1995-97	Box 97
Jake in Transition	Box 97
Rata Lac and Diane Moonmade-Cafe in Soho	Box 97
Exhibition Opening at VSW with Nancy Chalker-Tennant	Box 97
Photos of Sligh	Box 97
Ellen Eisenman Portraits	Box 97
Deb Photographing Sligh in Arlington	Box 97

Art Journals

C.E.P.A. Quarterly, vol. 2 no.2, Winter 1987: "The Pleasures of Childhood" ; p.13	Box 98
C.E.P.A., vol. 13 no. 2, Winter/Spring 1988: Advertisement of Curator's Choice	Box 98
After Image, vol.17 no. 5, December 1989: "Reinscribing the Self: An Interview with Clarissa Sligh"; p. 6-9	Box 98

Nueva Luz, vol.3 no. 2, 1990: Features "She Sucked Her Thumb," "Wonderful Uncle," "When They Played House," "Reframing the Past," "Skookie," "Waiting for Daddy," "Goldmine," "Cousin Gail's House," and "Steps" as well as commentary; p.22-31.	Box 98
Contact Sheet, no. 112, 2001: Features "Jake in Transition"; pps. 10-16	Box 98
Contact Sheet, no. 97, 1998 (25th Anniversary Edition): Features "Spot Played, Dick Played with Spot"; p. 55	Box 98
Black Renaissance Noir, vol. 5, no. 1, Spring 2003; Cover Art	Box 98
Art Journal, vol. 50, no. 2, Summer 1991 (Feminist Art Criticism): "Where's the Artist? Feminist Practice and Postructural Theories of Authorship" by Linda S. Clinger; pps. 39-47	Box 98
Photography, no. 50 (It's All Relative); "Healing the Cultural Body: Clarissa Sligh's Unfinished Business" by Laura U Marks; pps. 18-27	Box 98
Contact Sheet, no. 67; Features "Wonderful Uncle," "Home," and "I Sucked My Thumb"	Box 98
Exposure: Race, Photography, and American Culture, vol. 33, no. 1/2, 2000: "Brown Crayons and Black Dolls: the Art of Coming of Age" by Lisa Gail Collins; pps. 43-52	Box 98
Exposure, vol. 41, no. 1, Spring 2009: "Clarissa Sligh and Zanele Muholi in Conversation" with Carla Williams; pps. 4-17	Box 98
Fireweed Language, no. 44/45, Summer 1994 (A Feminist Quarterly of Writing, Politics, Art, and Culture): Letter calling for written reflections, p. 122	Box 98
Hayden's Ferry Review, no. 36, Spring/Summer 2005: "Jake in Transition"; pps. 79-81	Box 98

Heresies, no. 20 (A Feminist Publication on Art and Politics): Untitled, p. 30	Box 98
Heresies, no. 21 (Food is a Feminist Issue): "Nuclear Food" by Clarissa Sligh; pps.78-79	Box 98
Heresies, vol. 6, no. 24 (12 Years): "Fun with Dick and Jane"; p. 89	Box 98
Heresies, vol. 7, no.1, issue. 25 (The Art of Education): "On Being An American Black Student" by Clarissa Sligh; pps 29-33	Box 98
Ikon (Focus on Autobiography and Short Fiction), issue. 10 (Anniversary Edition): Clarissa Sligh: Photographs, pps. 57-59	Box 98
Ikon, issue 12/13 (The Nineties: Moving Forward and Reaching Back/ A Mulicultural Odyssey): "Waters of Dissent: It Wasn't Little Rock" by Clarissa Sligh, pps. 110-115	Box 98
Image, vol. 38, no. 3-4: "Reading Deeper: The Legacy of Dick and Jane in the work of Clarissa Sligh" by Carla Williams, pps. 3-16	Box 98
The International Review of African American Art, vol. 8, no. 4: "What's Happening With Momma?"; p. 17	Box 98
The International Review of African American Art, vol. 14, no. 3: Untitled, p. 34	Box 98
The International Review of African American Art, vol.16, no. 3: "The Temptation of Eve Revisited"; p. 20	Box 98
The International Review of African American Art, vol. 20, no. 3: "Picturing Us: Together" by Clarissa T. Sligh, p. 46	Box 98
The International Review of African American Art, vol. 21, no. 3: "Transforming Hate Literature With Origami" by Clarissa T. Sligh, p. 62	Box 98

The International Review of African American Art, vol. 22, no. 1: "Jake in Transition" and "Masculinity Project: Tommy with Roses"; p. 57	Box 98
The International Review of African American Art, vol 22, no. 4, 2009: "Wrongly Bodied"; pps. 59-61	Box 98
New Art Examiner, vol. 20, no. 8, April 1993: "The X Factor" by Darrell Moore; pps. 18-22	Box 98
NKA: Journal of Contemporary African Art, no. 3, Fall/Winter 1995: Portfolio; pps. 22-25	Box 98
Orator: Smithsonian Institute--National African American Museum Project, vol. 2, no. 1, Spring 1994: "(Re)union: Artist Clarissa T. Sligh Finds her Family" by Jane Lusaka; pps. 5-11	Box 98
Positions, vol. 1, no. 1, 1989: "What's Happening With Momma" and "Assurance of Silence"; pps. 38-39	Box 98
Potomac Review, issue 38, Fall/Winter 2004-05: "It Wasn't Little Rock" by Clarissa T. Sligh; pps. 7-25	Box 98
Ten.8 (Critical Decade), vol. 2, no. 3, Spring 1992: "Mississippi is America" and "She Slept with Her Brother"; p. 104-105	Box 98
Upfront, Winter 1983-84: "This is a Political Document: A Description of the Making of a Work of Art"; pps. 13-17	Box 98
Upfront, no. 11, Winter 1985-86: Memorial to Aaron Roseman; p. 1	Box 98
Washington Project for the Arts, Summer 2001: Cover Art and Interview (p. 2)	Box 98
The Witness, vol. 75, no. 12, December 1992: "Witness to Dissent", p. 31	Box 98

Women Artists News, vol. 13, no.3, Fall 1988: "Reframing the Past"; p. 27	Box 98
Jake in Transition	Box 99
Mr. Burling's Chauffeur	Box 99
Rata Lane and Diane Moonmade- Cafe in Soho - contact sheet	Box 99
Exhibition Opening at VSW with Nancy Chalker- Tennant	Box 99
Ellen Eisenman Portraits (3 folders) contact sheets	Box 99
Deb Photographing Sligh in Arlington - contact sheet	Box 99
Protest and Survive!	Box 100
Photographing Jake's Female to Male Process	Box 100
X Amount of Time	Box 100
Sharp Rocks	Box 100
Attica Book	Box 100
Reframing the White Man's Bible	Box 101
It Wasn't Little Rock booklet	Box 101
What's Happening With Momma? (Text/Stair samples)	Box 101
The Proposal (booklet)	Box 101
The Journey	Box 101
It Wasn't Little Rock	Box 101
Exhibition Prints of Clarissa Sligh	Box 101
Photograph of Clarissa Sligh	Box 101

Published artists' books by other authors including works from Nexus Press, Women's Studio Workshop, and the artist Margot Lovejoy	Box 102
Masculinity Project Part 1 of 2 (8x10 black and white prints)	Box 103
Masculinity Project Part 2 of 2 (8x10 black and white prints)	Box 103
Masculinity Project Part 1 of 3 (11x14 black and white prints)	Box 103
Masculinity Project Part 2 of 3 (11x14 black and white prints)	Box 103
Masculinity Project Part 3 of 3 (11x14 black and white prints)	Box 103
Miscellaneous	Box 103
Jake in Transition (11x14 black and white prints)	Box 103
Masculinity Project- Gallery Prints	Box 103
Jake in Transition booklets	Box 104
List of Slaves at Ashlawn, 1838	Box 104
Jake in Transition	Box 104
Wrongly Bodied Two	Box 104
Miscellaneous (Negatives and Transparencies)	Box 105
Unlabeled Artwork	Box 106
Fold-out book	Box 106
Coast to Coast Poster	Box 106
An American Girl	Box 106
Women Bring the People	Box 106
Iran Control Connection, 1988	Box 106

Mao Tse-Tung	Box 106
Marian Anderson	Box 106
Born in Flames	Box 106
Faith Ringgold	Box 106
FMLN	Box 106
Quarter to Armageddon	Box 106
We've Carried the Rich for 200 years	Box 106
Captain Ileana	Box 106
Stop U.S. Intervention in Central America	Box 106
Women's Caucus for Art Exhibitions	Box 106
Encuentro International Sindieal Por la Paz	Box 106
Journada de la Independencia	Box 106
Sahara Occujdental	Box 106
Farabundoes	Box 106
Lumumba	Box 106
Saudi Arabia-Guerilla Girls	Box 106
New York is Book Country	Box 106
What's Happening With Momma?	Box 106
Chile and No Mipetes Posters	Box 106
No Business as Usual	Box 106
Stop U.S. Intervention in Central America	Box 106
Guerilla Girls	Box 106
The Abortion Project	Box 106
Art Workers Coalition	Box 106

The Secret	Box 106
Where is Ana Mendieta?	Box 106
Jane Played With Dick, Dick Played With Spot	Box 106
Barn Theatre and Laundryman's Daughter	Box 106
Image Used for "Plaintiff Speaks" Essay	Box 107
U.S. Naval Training, Jan. 1953 (features Sligh's brother, Carroll Thompson)	Box 107
Robert Oppenheimer, Hampton, 1957	Box 107
Art Journals	Box 108
Guerilla Girls (Poster, Sticker, and Cards)	Box 108
Lillian Thompson: Portrait of Tammy (Christmas, 1970)	Box 108
Miscellaneous	Box 108
1953- High School Trip to the U.N., and 1972- Skowhegan School Class Photo	Box 108
Family Photos and Snapshots	Box 108
Self-Portraits made during Paris residency, 1990s	Box 108
What's Happening With Momma? House Model	Box 108
What's Happening With Momma? House Model 2	Box 108
What's Happening With Momma?	Box 109
Coast to Coast: A Woman of Color National Artist's Project	Box 109
Coast to Coast: Artist's Project (Portfolio)	Box 109
Handbook of Practical Geographies; artists' book by Heather O'Hara, Women's Studio Workshop, 2004.	Box 110

Series of 6 prints on fabric of images from Reframing the Past, 1987	Box 110
Untitled (For Momma), 2002. Triptych, with wall installation instructions.	Box 111
Collaborations with E.J. Montgomery	Box 112
11x14 black and white watercolor self-portraits, 1993	Box 112
Reframing the Past	Box 113
Aaron Roseman Research Materials	Box 114
Photographs of Aaron Roseman	Box 114
1957 Graduating Class- Clarissa Sligh	Box 115
Articles from Virginia Desegregation Trials, 1984	Box 115

[Return to Table of Contents](#)