

Paul Sharits Collection

At

The Burchfield Penney Art Center Archives

A2006.009

Title: Paul Sharits Collection

Name and Location of Repository: Burchfield Penney Art Center, Buffalo, NY

Date: 1962-1991

Extent: 2.2 linear feet of textual and image materials (2 banker boxes)

Name of Creator: Paul Sharits

Biographical History:

Born: Denver, Colorado, U.S.

Paul Sharits was born in Denver, Colorado and earned a BFA in painting at the University of Denver's School of Art where he was a protege of Stan Brakhage. He also attended Indiana University in Bloomington, Indiana where he received an MFA in Visual Design. In July 1960, he married Frances Trujillo Niekerk, and in 1965 they had a son, Christopher. They divorced in 1970. He was subsequently a teacher at the Maryland Institute College of Art, Antioch College, and, from 1973 to 1993, the State University of New York at Buffalo.

Sharits is recognized internationally as a pioneering experimental filmmaker; however, he was trained as a painter and adapted strategies from both disciplines in his work. His influence on audiences worldwide was very apparent during his life.

Beginning in the 1960s, Sharits utilized structuralist theory and painting strategy to create non-narrative, non-objective works he called "flicker films" that were about the elements of film itself. He became a master of intercutting one medium with the other, using linear film structures in his painting and planning his films with scores, conceived as colored ink drawings on grid paper. His Frozen Film Frame Series showed this process in reverse as two-dimensional, post-production renderings of his films. In these works, strips of film are sandwiched between two sheets of Plexiglas, which when lit are reminiscent of stained glass windows. Sharits later integrated individual words, polemic texts, soundtracks, and surreal meaning into his films and paintings, concurrent with his association with the Fluxus movement. His multiple projector installations during the 1970s in museums in New York City, Buffalo, and throughout Europe changed how the public perceived film.

Sharits came to Buffalo in 1973 to join filmmakers Hollis Frampton, James Blue, and Tony Conrad in the Center for Media Study at the State University of New York at Buffalo. He also befriended Gerald O'Grady, the founding director of Media Study/Buffalo, a community-based organization and regional center established in 1971 "to encourage the creation and understanding of media - especially photography, film, and videotape- by people of all ages." O'Grady later became director of the University's Center for Media Study. He regarded Sharits as "one of the true masters of modern film ... Of all the filmmakers in history, he is the most painterly. His film derives from painting's texture and visual design ... It is not about the camera. Nor is it about editing. It is about light, color, visual texture, and design."

Sharits's work of the 1980s often reflected a tortured persona, as he experienced a series of accidents and assaults, including being stabbed in the back and nearly fatally wounded by a gunshot. Nevertheless, he thrived on challenging society and its preconceptions of art and film through his work, his underground lifestyle, and his notorious soirées that encouraged a dialogue on current advances in the field.

His work is in the collection of the Burchfield Penney Art Center. His films are distributed by The Film-Makers' Cooperative and Canyon Cinema. For more on Paul Sharits, visit www.paulsharits.com.

[1] Gerald O'Grady, "Media Study/Buffalo," reprinted in *Buffalo Heads: Media Study, Media Practice, Media Pioneers, 1973-1990*, ed. Woody Vasulka and Peter Weibel, MIT Press, 2008.

Administrative History:

Paul Sharits' "Green Box" was originally loaned to the Burchfield Penney Art Center by Christopher Sharits on July 25, 1998. Eight years later, in 2006 the "Green Box" was donated to the Burchfield Penney Art Center Archives by Christopher and Cheri Sharits. The archival materials were digitized and made available on the Burchfield Penney Art Center's website as PDFs in 2010. The rehousing and finding aid were completed in 2018 by Courtney Rowley.

Scope and Content:

This collection consists of two banker boxes containing 59 different folders compiled by the artist Paul Sharits containing various original materials related to his films and other projects. These were originally housed in a plastic storage bin otherwise known as "The Green Box." Materials include notes, writings, sketches, diagrams, installation instructions, correspondence, exhibition catalogs, film fragments, articles, and financial materials. Original order has been respected by retaining materials with the original folder they were kept in. Much of the material in the Paul Sharits Archive is available online on the Burchfield Penney Art Center website.

This collection has been broken down into the following series:

Series 1: Correspondence

Series 2: Artwork Installation Instructions

Series 3: Film

Series 4: Writings by Sharits

Series 5: Articles

Series 6: Exhibition and Artwork Materials

Series 7: Financial Materials

Series 8: Miscellaneous

Conditions governing access: See archivist for details

Immediate source of acquisition: Donated by Christopher and Cheri Sharits, A2006.009

Accruals: No further accruals expected at this time.

Related Archival Materials: BPAC Exhibition files; Hollis Frampton Archive; Paul Sharits Artist File

Archivist and Date:

Finding Aid compiled by Courtney Rowley, 2018

Archival inventory begun by Tullis Johnson and Nancy Weekly, c. 2006

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Series Description

Series 1: Correspondence

Date: 1962-1991

Extent: 11 ½ inches of textual records

Scope and Content:

This series consists of correspondence between Paul Sharits, friends, colleagues, universities, galleries, and various institutions. These letters regard exhibitions, requests for funding, development of artistic projects, and other correspondence.

Conditions governing access: See archivist for details

Series Description

Series 2: Artwork Installation Instructions

Date: 1962-1991

Extent: 15 ¼ inches of textual records, sketches, and diagrams

Scope and Content:

This series contains notes, diagrams, sketches and other writings indicating installation instructions for Sharits' films regarding projection, audio, and other aspects of the film presentations. This series also contains any notes, writings, sketches or diagrams that may not pertain to a finished work.

Conditions governing access: See archivist for details

Series Description

Series 3: Film

Date: 1962-1991

Extent: 8 1/8 inches of film, acetate

Scope and Content:

This series contains any film strips, film fragments or colored acetate included in the folders by Paul Sharits, related to his various projects.

Conditions governing access: See archivist for details

Series Description

Series 4: Writings by Sharits

Date: 1962-1991

Extent: 15 1/8 inches of textual records

Scope and Content:

This series contains any typed or handwritten documents written by Paul Sharits regarding his artworks, concept development, exhibition or other notes.

Conditions governing access: See archivist for details

Series Description

Series 5: Articles

Date: 1962-1991

Extent: 11 1/8 inches of textual records

Scope and Content:

This series contains articles regarding reviews of Sharits' works, exhibitions displaying films by Sharits, and various clippings used in concept development for Shartis' films and other artistic endeavors. This includes both original clippings of the article taken from the source or Xerox photocopies.

Conditions governing access: See archivist for details

Series Description

Series 6: Exhibition and Artwork Materials

Date: 1962-1991

Extent: 13 5/8" inches of textual records, sketches, catalogs

Scope and Content:

This series contains any sketches, diagrams, writings, or notes about artworks and films that either indicate reflection or concept development for Sharits' various projects. These may correspond with materials that also indicate installation instructions.

Conditions governing access: See archivist for details

Series Description

Series 7: Financial Materials

Date: 1962-1991

Extent: 4 1/8 inches of textual records

Scope and Content:

This series contains notes and documents containing budgets for film materials and equipment, as well as original receipts.

Conditions governing access: See archivist for details

Series Description

Series 8: Miscellaneous

Date: 1962-1991

Extent: __ linear feet of [catalogs, empty folders, textual records]

Scope and Content:

This series contains empty folders, envelopes, exhibition catalogs, supply catalogs, and other various materials.

Conditions governing access: See archivist for details

Series list

Series 1: Correspondence

Identification numbers	Contents	Date	Location
A2006.009.002	“CREEK SECTION” / “S:S:S:S:S” / “HOMAGE TO A VERY SPECIAL PAIN” / “A LOST 4 th of July, 1968, Aspen” / “for Christopher” / “STREAM: SECTION SIX: SECTION”	c. 1968-1986	1-2
A2006.009.003	[Dream Displacement #52]	1976	1-3
A2006.009.007	“CRESTS of ExcitATiON #42”	1974	1-7
A2006.009.009	<p>“RAZOR BLADES #16”</p> <p>Contents include:</p> <p>Chart for Left Screen / Right Screen</p> <p>Press Releases</p> <p>Correspondence</p> <p>“Good paper on RAZOR BLADES”: “Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988</p> <p>Film strips</p> <p>Copies of articles and reviews</p> <p>Statement of Intent</p> <p>“Re: FLUX LOOPS of the film RAZOR BLADES (65-68)</p> <p>Diagrams</p> <p>Cost Replacement, 5.30.91</p> <p>MOUTH MANDALA</p> <p>SPERM</p> <p>Razor Blades / Print Instruction</p> <p>Chart of Visual Development</p>	1965-1992	1-9
A2006.009.010	<p>“BRANCUSI'S SCULPTURE ENSEMBLE AT TIRGU JIU, #1”</p> <p>Contents include: texts and diagrams</p>	1977-1985	1-10
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14

A2006.009.019	<p>“SS/FS Correspondence Budget #2”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972</p> <p>Projector suppliers</p> <p>Diagrams</p>	1971-1973	1-19
A2006.009.031	<p>“INFERENTIAL CURRENT (1972) #38”</p> <p>Contents include:</p> <p>Clipping: “movie JOURNAL” by Jonas Mekas,</p> <p>Postcard from Lynda Benglis</p> <p>8mm film strip</p>	1972	1-31
A2006.009.032	<p>“ANALYTICAL STUDIES III: COLOR FRAME PASSAGES (includes SPECIMEN I) #25”</p> <p>Contents include:</p> <p>Photocopies of description</p> <p>Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975.</p> <p>Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for Rephoto / for FFF”</p>	c.1973-74	1-32
A2006.009.034	<p>“EPILEPTIC SEIZURE COMPARISON #45”</p> <p>Contents include:</p> <p>Three-ring binder containing notations, description, diagrams, film strips,</p>	c. 1977	1-34
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled “SOUND STRIP/FILM STRIP</p> <p>Folder titled “SS/FS / Printing Data”</p> <p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF”s”</p> <p>“Photo silkscreens”</p>	c.1974	2-1

	“Drawings / Frame Studies / Shutters / DF Loop (S?) [empty]”		
A2006.009.037	<p>“RAPTURE ‘A’ #13”</p> <p>Contents include:</p> <p>Spiral-bound notebook of folders containing:</p> <p>“Misc”</p> <p>“Concept”</p> <p>“Titles”</p> <p>Colored ink on graph paper scores</p> <p>“COLOR SCORES”</p> <p>“♪”</p> <p>“text”</p> <p>“PROCESSING”</p> <p>“CATALOGUE”</p>	c. 1990	2-2
A2006.009.038	<p>“RAPTURE ‘B’ #11”</p> <p>Contents include:</p> <p>Description of <i>Rapture</i>, 1987, 3/4inch or VHS tape, color, sound, 20 min.</p> <p>Copies of CEPA Video Program</p> <p>Notes “Rapture=self rape”</p> <p>Photocopy of letter to Nina Menkes dated 28-4-90</p> <p>Catalog: <i>Infermental 7: A Travelling Exhibition of World Video</i>, 1988, Buffalo, New York Edition</p> <p>Catalog: <i>Recent Video from Buffalo selected by Barbara Lattanzi</i>, Collective for Living Cinema, undated</p> <p><i>CEPA Quarterly</i>, Vol. 3, Issue 1, Fall 1987</p>	c.1987	2-3
A2006.009.042	<p>“DeSeRT and Rock Dissolve #13”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Copy of letter to Stan date Feb. 11, 1971</p>	1971-1974	2-7
A2006.009.043	<p>“SOUNDSTRIP/FILMSTRIP #20”</p> <p>Contents include:</p> <p>Notations, diagrams, scores</p>	c. 1969-1972	2-8
A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include:</p> <p>Spiral-bound book with pockets titled:</p> <p>“correspondence / budget”</p> <p>“Titles”</p>	c.1976 - 1989	2-9

	<p>“Sound” contains journal entries</p> <p>“STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.”</p> <p>“Theoretical / Notes”</p> <p>Correspondence</p>		
A2006.009.047	<p>“SS/FS TECHNICAL SCHEDULE #21”</p> <p>Contents include:</p> <p>Diagrams and notations on installation</p> <p>Film strips in envelope marked “CLIPS”</p> <p>Film strips in envelope marked “38 STRIPS ‘SS/FS”</p>	No Date	2-12
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Photocopies of review in “Films in Review,” <i>Filmmaking in New York</i>, December 3, 1985, p. 24.</p> <p>Film strips in envelope marked “3rd Degree BURNS (for clips? For DRAWING)”</p> <p>Correspondence</p>	c.1982-84	2-13
A2006.009.051	<p>“Artpark #49”</p> <p>Contents include:</p> <p>Colored ink drawings/scores: “Alteration of A/B,” “Pink Interface / Dec 74” and others</p> <p>“Description of my work at Artpark, summer 1975 in memo to Rae Tyson</p> <p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: “PAUL SHARITS,” <i>ARTnews</i>, Feb. 1978, p. 139 and “Paul Sharits / American Folk Art,” <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: “Strips / Representation of Shutter</p>	1975	2-16

	Phasing” Diagrams and notes for “PINK INTERFACE POSTULATES”		
A2006.009.052	“N:O:T:H:I:N:G (1965-8) #35” Contents include: Colored pencil scores Film strips in envelope marked “STRIPS —N:O” Film strips in envelope marked “GOOD N:O:T:H:I:N:G” Card announcing: “The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOBER, 1968/ signed ReubenA. Horden, Secretary of the University” “STATEMENT OF INTENT REGARDING “N:O:T:H:I:N:G” Description and diagrams Text: “Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy” Spiral-bound composition book filled with notations and diagrams Drawings on tracing paper	c. 1965-1968	2-17
A2006.009.053	“RAY GUN VIRUS(1966/17.5 min) #50” Contents include: Black and white photographs “STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION” “THE PERSONAL FILM: 20 years of short film in the United States” Correspondence “NOTE TO PROJECTIONIST” Spiral-bound composition book filled with scores, notations and diagrams Film strips in envelope marked “good clips (fall 72) RGV” ‘NOTES ON RAY GUN VIRUS”	1966	2-18
A2006.009.054	“AXIOMATIC GRANULARITY (1973) #39” Contents include: Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul:	1973	2-19

	<p>I am very honored and I am humbly accepting your dedication to me of a very very beautiful film, Yours, Jonas”</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>“Printing Instructions”</p>		
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p> <p>Film strips in envelope marked “4 Strips Backup / Ep. Gen”</p> <p>“EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60” and description</p> <p>Clipping: “Curatorial Conceptions, The Whitney’s Latest Sampler” with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>“‘The 8-DATUM Level Blow Out’ or Why <u>Episodic Generation</u> is just generations”</p> <p>Correspondence</p>	c. 1974-1978	2-22

Series list

Series 2: Artwork Installation Instructions

Identification numbers	Contents	Date	Location
A2006.009.001	<p>“TO’ (too) ‘DO’ (due)”</p> <p>[Score/graph for S:TREAM”S”SECTION”SECTION”S”SECTIONED]</p>	No date	1-1
A2006.009.002	<p>“CREEK SECTION” / “S:S:S:S:S” / “HOMAGE TO A VERY SPECIAL PAIN” / “A LOST 4th of July, 1968, Aspen” / “for Christopher” / “STREAM: SECTION SIX: SECTION”</p>	c. 1968- 1986	1-2
A2006.009.003	[Dream Displacement #52]	1976	1-3
A2006.009.004	<p>“‘Gli Specchi’ (‘the mirrors’)”</p> <p>Contents include: 35-mm. 3-slide projection with 3 sound tracks, infinite duration, 1979-80, #48</p>	1980	1-4
A2006.009.006	<p>“‘nuages’ / CRYSTAL/ CRYSTALLINE/ CRYSTALLINEARITY / The Illusion”</p> <p>Contents include: Time Clouds Cloud Scores “Pearl / Crystal” for CLOUDS “Desert I” Desert I / Desert II Fire & Clouds “DESERT A” / CRYSTALLINEARLITY CLOUDS: PULSE possibs [<i>sic</i>]</p>	1973-1975	1-6
A2006.009.009	<p>“RAZOR BLADES #16”</p> <p>Contents include: Chart for Left Screen / Right Screen Press Releases Correspondence “Good paper on RAZOR BLADES”: “Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988 Film strips Copies of articles and reviews Statement of Intent “Re: FLUX LOOPS of the film RAZOR BLADES (65- 68) Diagrams</p>	1965-1992	1-9

	<p>Cost Replacement, 5.30.91</p> <p>MOUTH MANDALA</p> <p>SPERM</p> <p>Razor Blades / Print Instruction</p> <p>Chart of Visual Development</p>		
A2006.009.011	<p>“TIRGU JIU #5”</p>	1977	1-11
A2006.009.012	<p>“TIRGU JIU / 2-Screen locational #8”</p> <p>Contents include:</p> <p>Illustrated article: “The Road to Tirgu Jiu” by William Tucker, photographs by Sean Hudson, <i>Art in America</i>, November/December 1976</p> <p>Diagrams</p>	1976	1-12
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14
A2006.009.016	<p>“ANALYTICAL STUDIES I: THE FILM FRAME #24”</p> <p>Contents include: descriptions and diagrams</p>	1972-1976	1-16
A2006.009.017	<p>“ANAL. [YTICAL] STUDIES #23” / “SOUND STRIP/FILM STRIP at Walker Art Center”</p> <p>Contents include: descriptions and diagrams</p>	1971-1976	1-17
A2006.009.018	<p>“The Forgetting of Impressions + Intentions #30”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>“Sound Box of Book / DFL”</p>	No date	1-18
A2006.009.019	<p>“SS/FS Correspondence Budget #2”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972</p> <p>Projector suppliers</p>	1971-1973	1-19

	Diagrams		
A2006.009.020	“CRYSTALLiNEA(i)RiTY #19”	c. 1974	1-20
A2006.009.023	<p>“MOVIE CONCEPTS : RECENT #40”</p> <p>Contents include:</p> <p>Color ink drawings (scores) on graph paper</p> <p>“Re sprocket Holes”</p> <p>“unconception,” Feb. 1972</p> <p>Color chart for “Large Drawing #5”</p> <p>‘SEX EDUCATION CINE ART PRODUCTIONS’</p> <p>“NOTE: ‘3D MOVIE’”</p> <p>“Individual letter cluster jewels”</p> <p>“Space Film / Measurement Action”</p> <p>“The Kiss of RAPTURE”</p>	c. 1972	1-23
A2006.009.025	<p>“REPLiCAS #7”</p> <p>Contents include:</p> <p>Diagrams</p>	c. 1976-77	1-25
A2006.009.026	<p>“3D MOVIE #9”</p> <p>Contents include: Instruction</p>	No date	1-26
A2006.009.029	<p>“SSSSSS charts/ Paul Sharits Drawing”</p> <p>Contents include:</p> <p>Envelope from Walker Art Center with copies of program for “Visiting Filmmaker: Paul Sharits”</p> <p>Color ink on address book paper with markings that look like Arabic text</p>	1966	1-29
A2006.009.030	“TAILS (1976) color, silent #26”	1976-77	1-30
A2006.009.031	<p>“INFERENTIAL CURRENT (1972) #38”</p> <p>Contents include:</p> <p>Clipping: “movie JOURNAL” by Jonas Mekas,</p> <p>Postcard from Lynda Benglis</p> <p>8mm film strip</p>	1972	1-31
A2006.009.032	<p>“ANALYTICAL STUDIES III : COLOR FRAME PASSAGES (includes SPECIMEN I) #25”</p> <p>Contents include:</p> <p>Photocopies of description</p> <p>Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975.</p> <p>Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for Rephoto / for FFF”</p>	c.1973-74	1-32

A2006.009.033	<p>“NOTES: S:S:S:S:S #36”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Film strips in envelope marked “Misc Clips”</p> <p>Film strips in envelope marked “SSSSSS ‘image threads”</p> <p>Film strips in envelope marked “Strip of S:S:S:S:S”</p> <p>Photocopies of pages from Chapter titled “Toward a New ‘Natural Philosophy” in <i>Robots, Men and Minds</i>, pp 94-95, 98-99, with passages underlined and bracketed</p> <p>Description and diagrams</p>	c. 1968	1-33
A2006.009.034	<p>“EPILEPTIC SEIZURE COMPARISON #45”</p> <p>Contents include:</p> <p>Three-ring binder containing notations, description, diagrams, film strips,</p>	c. 1977	1-34
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled “SOUND STRIP/FILM STRIP</p> <p>Folder titled “SS/FS / Printing Data”</p> <p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF’s”</p> <p>“Photo silkscreens”</p> <p>“Drawings / Frame Studies / Shutters / DF Loop (S?)</p> <p>[empty]</p>	c.1974	2-1
A2006.009.041	<p>“Element Sketches #44”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Photocopies of ID cards</p>	No Date	2-6
A2006.009.043	<p>“SOUNDSTRIP/FILMSTRIP #20”</p> <p>Contents include:</p> <p>Notations, diagrams, scores</p>	c. 1969- 1972	2-8
A2006.009.044	<p>“DECLARITIVE MODE #33”</p>	c.1976 -	2-9

	<p>Contents include:</p> <p>Spiral-bound book with pockets titled: “correspondence / budget” “Titles” “Sound” contains journal entries “STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.” “Theoretical / Notes” Correspondence</p>	1989	
A2006.009.047	<p>“SS/FS TECHNICAL SCHEDULE #21”</p> <p>Contents include:</p> <p>Diagrams and notations on installation Film strips in envelope marked “CLIPS” Film strips in envelope marked “38 STRIPS ‘SS/FS”</p>	No Date	2-12
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p> <p>Diagrams and notations on installation Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984 Photocopies of review in “Films in Review,” <i>Filmmaking in New York</i>, December 3, 1985, p. 24. Film strips in envelope marked “3rd Degree BURNS (for clips? For DRAWING)” Correspondence</p>	c.1982-84	2-13
A2006.009.049	<p>“3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22”</p> <p>Film strips including burnt and bubbled fragments Diagrams and notations on installation Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984 Description: “3rd Degree (1982) 16mm, color, sound, 24</p>	c.1984	2-14

	<p>minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in "FILM" by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>"PRINT INSTRUCTIONS"</p>		
A2006.009.051	<p>"Artpark #49"</p> <p>Contents include:</p> <p>Colored ink drawings/scores: "Alteration of A/B," "Pink Interface / Dec 74" and others</p> <p>"Description of my work at Artpark, summer 1975 in memo to Rae Tyson</p> <p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: "PAUL SHARITS," <i>ARTnews</i>, Feb. 1978, p. 139 and "Paul Sharits / American Folk Art," <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: "Strips / Representation of Shutter Phasing"</p> <p>Diagrams and notes for "PINK INTERFACE POSTULATES"</p>	1975	2-16
A2006.009.052	<p>"N:O:T:H:I:N:G (1965-8) #35"</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked "STRIPS —N:O"</p> <p>Film strips in envelope marked "GOOD N:O:T:H:I:N:G"</p> <p>Card announcing: "The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOVER, 1968/ signed ReubenA. Horden, Secretary of the University"</p> <p>"STATEMENT OF INTENT REGARDING "N:O:T:H:I:N:G"</p> <p>Description and diagrams</p> <p>Text: "Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy"</p> <p>Spiral-bound composition book filled with notations and diagrams</p> <p>Drawings on tracing paper</p>	c. 1965-1968	2-17
A2006.009.053	<p>"RAY GUN VIRUS(1966/17.5 min) #50"</p>	1966	2-18

	<p>Contents include:</p> <p>Black and white photographs</p> <p>“STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION”</p> <p>“THE PERSONAL FILM: 20 years of short film in the United States”</p> <p>Correspondence</p> <p>“NOTE TO PROJECTIONIST”</p> <p>Spiral-bound composition book filled with scores, notations and diagrams</p> <p>Film strips in envelope marked “good clips (fall 72) RGV”</p> <p>‘NOTES ON RAY GUN VIRUS”</p>		
A2006.009.054	<p>“AXIOMATIC GRANULARITY (1973) #39”</p> <p>Contents include:</p> <p>Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful film, Yours, Jonas”</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>“Printing Instructions”</p>	1973	2-19
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p> <p>Film strips in envelope marked “4 Strips Backup / Ep. Gen”</p> <p>“EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60” and description</p> <p>Clipping: “Curatorial Conceptions, The Whitney’s Latest Sampler” with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>“‘The 8-DATUM Level Blow Out’ or Why <u>Episodic Generation</u> is just generations”</p> <p>Correspondence</p>	c. 1974-1978	2-22
A2006.009.058	<p>“Damaged Film loop (in: A.S. II +’forgetting’) #34”</p> <p>Contents include:</p> <p>“DAMAGED FILM LOOP (1972)” diagrams and notations</p>	c.1972	2-23

	Drawings on graph paper		
A2006.009.059	"Vertical RELATiON ... 47" Contents include: Diagrams and notations	c.1974	2-24

Series list

Series 3: Film

Identification numbers	Contents	Date	Location
A2006.009.002	<p>“CREEK SECTION” / “S:S:S:S:S” / “HOMAGE TO A VERY SPECIAL PAIN” / “A LOST 4th of July, 1968, Aspen” / “for Christopher” / “STREAM: SECTION SIX: SECTION”</p>	c. 1968-1986	1-2
A2006.009.009	<p>“RAZOR BLADES #16”</p> <p>Contents include:</p> <p>Chart for Left Screen / Right Screen</p> <p>Press Releases</p> <p>Correspondence</p> <p>“Good paper on RAZOR BLADES”: “Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988</p> <p>Film strips</p> <p>Copies of articles and reviews</p> <p>Statement of Intent</p> <p>“Re: FLUX LOOPS of the film RAZOR BLADES (65-68)</p> <p>Diagrams</p> <p>Cost Replacement, 5.30.91</p> <p>MOUTH MANDALA</p> <p>SPERM</p> <p>Razor Blades / Print Instruction</p> <p>Chart of Visual Development</p>	1965-1992	1-9
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14

A2006.009.017	<p>“ANAL. [YTICAL] STUDIES #23” / “SOUND STRIP/FILM STRIP at Walker Art Center” Contents include: descriptions and diagrams</p>	1971-1976	1-17
A2006.009.018	<p>“The Forgetting of Impressions + Intentions #30” Contents include: Description and diagrams “Sound Box of Book / DFL”</p>	No date	1-18
A2006.009.027	<p>“Rock Dissolve #8” Contents include: colored acetate taped together</p>	No date	1-27
A2006.009.028	<p>“ANAL. [YTICAL] STUDIES IV #10” Contents include: Photocopy of printed description Film strips in envelope marked “Specimen II”</p>	c. 1975	1-28
A2006.009.030	<p>“TAILS (1976) color, silent #26”</p>	1976-77	1-30
A2006.009.031	<p>“INFERENCEAL CURRENT (1972) #38” Contents include: Clipping: “movie JOURNAL” by Jonas Mekas, Postcard from Lynda Benglis 8mm film strip</p>	1972	1-31
A2006.009.032	<p>“ANALYTICAL STUDIES III : COLOR FRAME PASSAGES (includes SPECIMEN I) #25” Contents include: Photocopies of description Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975. Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for</p>	c.1973-74	1-32

	Rephoto / for FFF”		
A2006.009.033	<p>“NOTES: S:S:S:S:S #36”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Film strips in envelope marked “Misc Clips”</p> <p>Film strips in envelope marked “SSSSSS ‘image threads”</p> <p>Film strips in envelope marked “Strip of S:S:S:S:S”</p> <p>Photocopies of pages from Chapter titled “Toward a New ‘Natural Philosophy” in <i>Robots, Men and Minds</i>, pp 94-95, 98-99, with passages underlined and bracketed</p> <p>Description and diagrams</p>	c. 1968	1-33
A2006.009.034	<p>“EPILEPTIC SEIZURE COMPARISON #45”</p> <p>Contents include:</p> <p>Three-ring binder containing notations, description, diagrams, film strips,</p>	c. 1977	1-34
A2006.009.047	<p>“SS/FS TECHNICAL SCHEDULE #21”</p> <p>Contents include:</p> <p>Diagrams and notations on installation</p> <p>Film strips in envelope marked “CLIPS”</p> <p>Film strips in envelope marked “38 STRIPS ‘SS/FS”</p>	No Date	2-12
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Photocopies of review in “Films in Review,” <i>Filmmaking in New York</i>,</p>	c.1982-84	2-13

	<p>December 3, 1985, p. 24.</p> <p>Film strips in envelope marked "3rd Degree BURNS (for clips? For DRAWING)"</p> <p>Correspondence</p>		
A2006.009.049	<p>"3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22"</p> <p>Film strips including burnt and bubbled fragments</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Description: "3rd Degree (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in "FILM" by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>"PRINT INSTRUCTIONS"</p>	c.1984	2-14
A2006.009.050	<p>"SHUTTER INTERFACE/ 2-screen version"</p> <p>Contents include:</p> <p>Notations</p> <p>Film strips</p>	No Date	2-15
A2006.009.052	<p>"N:O:T:H:I:N:G (1965-8) #35"</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked "STRIPS —N:O"</p> <p>Film strips in envelope marked "GOOD N:O:T:H:I:N:G"</p> <p>Card announcing: "The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE"</p>	c. 1965-1968	2-17

	<p>WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOBER, 1968/ signed Reuben A. Horden, Secretary of the University”</p> <p>“STATEMENT OF INTENT REGARDING “N:O:T:H:I:N:G”</p> <p>Description and diagrams</p> <p>Text: “Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy”</p> <p>Spiral-bound composition book filled with notations and diagrams</p> <p>Drawings on tracing paper</p>		
A2006.009.053	<p>“RAY GUN VIRUS(1966/17.5 min) #50”</p> <p>Contents include:</p> <p>Black and white photographs</p> <p>“STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION”</p> <p>“THE PERSONAL FILM: 20 years of short film in the United States”</p> <p>Correspondence</p> <p>“NOTE TO PROJECTIONIST”</p> <p>Spiral-bound composition book filled with scores, notations and diagrams</p> <p>Film strips in envelope marked “good clips (fall 72) RGV”</p> <p>‘NOTES ON RAY GUN VIRUS”</p>	1966	2-18
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p> <p>Film strips in envelope marked “4 Strips Backup / Ep. Gen”</p> <p>“EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60” and description</p>	c. 1974-1978	2-22

	<p>Clipping: “Curatorial Conceptions, The Whitney’s Latest Sampler” with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>“‘The 8-DATUM Level Blow Out’ or Why <u>Episodic Generation</u> is just generations”</p> <p>Correspondence</p>		
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Series list

Series 4: Writings by Sharits

Identification numbers	Contents	Date	Location
A2006.009.001	<p>“ ‘TO’ (too) ‘DO’ (due)”</p> <p>[Score/graph for</p>	No date	1-1

	S:TREAM”S”S”ECTION”S”ECTION”S”S”ECTIONED]		
A2006.009.002	“CREEK SECTION” / “S:S:S:S:S” / “HOMAGE TO A VERY SPECIAL PAIN” / “A LOST 4 th of July, 1968, Aspen” / “for Christopher” / “STREAM: SECTION SIX: SECTION”	c. 1968-1986	1-2
A2006.009.003	[Dream Displacement #52]	1976	1-3
A2006.009.004	“ ‘Gli Specchi’ (‘the mirrors’)” Contents include: 35-mm. 3-slide projection with 3 sound tracks, infinite duration, 1979-80, #48	1980	1-4
A2006.009.006	“ ‘nuages’ / CRYSTAL/ CRYSTALLINE/ CRYSTALLINEARITY / The Illusion” Contents include: Time Clouds Cloud Scores “Pearl / Crystal” for CLOUDS “Desert I” Desert I / Desert II Fire & Clouds “DESERT A” / CRYSTALLINEARLITY CLOUDS: PULSE possibs [<i>sic</i>]	1973-1975	1-6
A2006.009.007	“CRESTS of ExcitATiON #42”	1974	1-7
A2006.009.008	“WINTERCOURSE #4”	1962, 1985	1-8
A2006.009.009	“RAZOR BLADES #16” Contents include: Chart for Left Screen / Right Screen Press Releases Correspondence “Good paper on RAZOR BLADES”: “Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988 Film strips Copies of articles and reviews Statement of Intent “Re: FLUX LOOPS of the film RAZOR BLADES (65-68)” Diagrams Cost Replacement, 5.30.91 MOUTH MANDALA SPERM	1965-1992	1-9

	Razor Blades / Print Instruction Chart of Visual Development		
A2006.009.010	“BRANCUSI’S SCULPTURE ENSEMBLE AT TIRGU JIU, #1” Contents include: texts and diagrams	1977-1985	1-10
A2006.009.011	“TIRGU JIU #5”	1977	1-11
A2006.009.012	“TIRGU JIU / 2-Screen locational #8” Contents include: Illustrated article: “The Road to Tirgu Jiu” by William Tucker, photographs by Sean Hudson, <i>Art in America</i> , November/December 1976 Diagrams	1976	1-12
A2006.009.013	“#10 PASSARE I / DANSE”	1979-1986	1-13
A2006.009.014	“APPARENT MOTION/ 1975 color, silent, 16fps only #27” Contents include: Description “Film Grain Analysis” Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i> , Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241	No Date	1-14
A2006.009.017	“ANAL. [YTICAL] STUDIES #23” / “SOUND STRIP/FILM STRIP at Walker Art Center” Contents include: descriptions and diagrams	1971-1976	1-17
A2006.009.019	“SS/FS Correspondence Budget #2” Contents include: Correspondence Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i> , 1972 Projector suppliers Diagrams	1971-1973	1-19
A2006.009.020	“CRYSTALLiNEA(i)RiTY #19”	c. 1974	1-20
A2006.009.022	“MONO LAKE/ etc Desert Projects #17” Contents include:	c.1971	1-22

	<p>Notation on blue fabric sample: "Paint on Turtle/Snake/'follow' patterns / Githeon"</p> <p>Notes and diagrams</p> <p>Illustrations of and pamphlets about Bryce Canyon National Park, Utah and Petrified Forest National Park, Arizona</p> <p>List of "Films to Shoot/USA"</p> <p>Napoli Express map with notations on times</p> <p>Notes on "Intro to Filmmaking Class, film 'How to Talk' (for Thomas Jefferson)</p> <p>Article "What do you know about earthflows & landslides?" by John and Molly Daugherty, <i>Science Digest</i>, May, 1971, pp. 58-59.</p>		
A2006.009.023	<p>"MOVIE CONCEPTS : RECENT #40"</p> <p>Contents include:</p> <p>Color ink drawings (scores) on graph paper</p> <p>"Re sprocket Holes"</p> <p>"unconception," Feb. 1972</p> <p>Color chart for "Large Drawing #5"</p> <p>"SEX EDUCATION CINE ART PRODUCTIONS"</p> <p>"NOTE: '3D MOVIE'"</p> <p>"Individual letter cluster jewels"</p> <p>"Space Film / Measurement Action"</p> <p>"The Kiss of RAPTURE"</p>	c. 1972	1-23
A2006.009.025	<p>"REPLiCAS #7"</p> <p>Contents include:</p> <p>Diagrams</p>	c. 1976-77	1-25
A2006.009.028	<p>"ANAL. [YTICAL] STUDIES IV #10"</p> <p>Contents include:</p> <p>Photocopy of printed description</p> <p>Film strips in envelope marked "Specimen II"</p>	c. 1975	1-28
A2006.009.029	<p>"SSSSSS charts/ Paul Sharits Drawing"</p> <p>Contents include:</p> <p>Envelope from Walker Art Center with copies of program for "Visiting Filmmaker: Paul Sharits"</p> <p>Color ink on address book paper with markings that look like Arabic text</p>	1966	1-29
A2006.009.032	<p>"ANALYTICAL STUDIES III : COLOR FRAME"</p>	c.1973-74	1-32

	<p>PASSAGES (includes SPECIMEN I) #25</p> <p>Contents include:</p> <p>Photocopies of description</p> <p>Photocopies of "Letter from Stan Brakhage concerning 'Section I' of 'Analytical Studies III'" dated Jan. 5, 1975.</p> <p>Film strips in envelope marked "STRIPS from 'Specimen I' / — for Rephoto / for FFF"</p>		
A2006.009.033	<p>"NOTES: S:S:S:S:S #36"</p> <p>Contents include:</p> <p>Correspondence</p> <p>Film strips in envelope marked "Misc Clips"</p> <p>Film strips in envelope marked "SSSSSS 'image threads'"</p> <p>Film strips in envelope marked "Strip of S:S:S:S:S"</p> <p>Photocopies of pages from Chapter titled "Toward a New 'Natural Philosophy'" in <i>Robots, Men and Minds</i>, pp 94-95, 98-99, with passages underlined and bracketed</p> <p>Description and diagrams</p>	c. 1968	1-33
A2006.009.036	<p>"SS/FS #37"</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled "SOUND STRIP/FILM STRIP"</p> <p>Folder titled "SS/FS / Printing Data"</p> <p>"Correspondence/Announcement/Ad"</p> <p>"PROBLEMS/TASKS"</p> <p>"Technical" Printing"</p> <p>"Forgetting of Impressions & Intentions"</p> <p>"FFF's"</p> <p>"Photo silkscreens"</p> <p>"Drawings / Frame Studies / Shutters / DF Loop (S?)</p> <p>[empty]</p>	c.1974	2-1
A2006.009.037	<p>"RAPTURE 'A' #13"</p> <p>Contents include:</p> <p>Spiral-bound notebook of folders containing:</p> <p>"Misc"</p> <p>"Concept"</p> <p>"Titles"</p>	c. 1990	2-2

	<p>Colored ink on graph paper scores</p> <p>“COLOR SCORES”</p> <p>“♪”</p> <p>“text”</p> <p>“PROCESSING”</p> <p>“CATALOGUE”</p>		
A2006.009.038	<p>“RAPTURE ‘B’ #11”</p> <p>Contents include:</p> <p>Description of <i>Rapture</i>, 1987, 3/4inch or VHS tape, color, sound, 20 min.</p> <p>Copies of CEPA Video Program</p> <p>Notes “Rapture=self rape”</p> <p>Photocopy of letter to Nina Menkes dated 28-4-90</p> <p>Catalog: <i>Infermental 7: A Travelling Exhibition of World Video</i>, 1988, Buffalo, New York Edition</p> <p>Catalog: <i>Recent Video from Buffalo selected by Barbara Lattanzi</i>, Collective for Living Cinema, undated</p> <p><i>CEPA Quarterly</i>, Vol. 3, Issue 1, Fall 1987</p>	c.1987	2-3
A2006.009.039	<p>“NOTES RAPTURE/CALIF. 1986 #12”</p> <p>Contents include:</p> <p>Spiral-bound book titled “EARTH SUITE”</p> <p>Photocopies of illustrations and text from <i>Charcot, L’Histoire et l’Art</i> and <i>Le Démoniaques dans l’Art</i></p> <p>Blue ink drawing of half prone nude male figure titled “Stigmata”</p> <p>Red ink drawing of figure titled “Kick/Shake Limbs”</p> <p>Note: “Rapture / Dedicated to Kate Manheim”</p> <p>Notes and diagrams</p>	1986	2-4
A2006.009.040	<p>“Figments/Figments B-notes #34”</p> <p>Contents include:</p> <p>Description and diagrams</p>	c. 1991	2-5
A2006.009.041	<p>“Element Sketches #44”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Photocopies of ID cards</p>	No Date	2-6
A2006.009.042	<p>“DeSeRT and Rock Dissolve #13”</p> <p>Contents include:</p>	1971-1974	2-7

	Description and diagrams Copy of letter to Stan date Feb. 11, 1971		
A2006.009.043	<p>“SOUNDSTRIP/FILMSTRIP #20”</p> <p>Contents include: Notations, diagrams, scores</p>	c. 1969-1972	2-8
A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include: Spiral-bound book with pockets titled: “correspondence / budget” “Titles” “Sound” contains journal entries “STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.” “Theoretical / Notes” Correspondence</p>	c.1976 - 1989	2-9
A2006.009.049	<p>“3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22”</p> <p>Film strips including burnt and bubbled fragments Diagrams and notations on installation Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984 Description: “<u>3rd Degree</u> (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.) Original and photocopies of review in “FILM” by J. Hoberman in <i>Village Voice</i>, May 8, 1984 “PRINT INSTRUCTIONS</p>	c.1984	2-14
A2006.009.051	<p>“Artpark #49”</p> <p>Contents include: Colored ink drawings/scores: “Alteration of A/B,” “Pink Interface / Dec 74” and others “Description of my work at Artpark, summer 1975 in memo to Rae Tyson Diagrams and notations</p>	1975	2-16

	<p>Budget</p> <p>Photocopies of reviews: "PAUL SHARITS," <i>ARTnews</i>, Feb. 1978, p. 139 and "Paul Sharits / American Folk Art," <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: "Strips / Representation of Shutter Phasing"</p> <p>Diagrams and notes for "PINK INTERFACE POSTULATES"</p>		
A2006.009.052	<p>"N:O:T:H:I:N:G (1965-8) #35"</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked "STRIPS —N:O"</p> <p>Film strips in envelope marked "GOOD N:O:T:H:I:N:G"</p> <p>Card announcing: "The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOVER, 1968/ signed ReubenA. Horden, Secretary of the University"</p> <p>"STATEMENT OF INTENT REGARDING "N:O:T:H:I:N:G"</p> <p>Description and diagrams</p> <p>Text: "Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy"</p> <p>Spiral-bound composition book filled with notations and diagrams</p> <p>Drawings on tracing paper</p>	c. 1965-1968	2-17
A2006.009.053	<p>"RAY GUN VIRUS(1966/17.5 min) #50"</p> <p>Contents include:</p> <p>Black and white photographs</p> <p>"STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION"</p> <p>"THE PERSONAL FILM: 20 years of short film in the United States"</p> <p>Correspondence</p> <p>"NOTE TO PROJECTIONIST"</p> <p>Spiral-bound composition book filled with scores, notations and diagrams</p>	1966	2-18

	Film strips in envelope marked "good clips (fall 72) RGV" 'NOTES ON RAY GUN VIRUS"		
A2006.009.054	<p>"AXIOMATIC GRANULARITY (1973) #39"</p> <p>Contents include:</p> <p>Postcard from Jonas [Mekas] dated July 13, 1973: "Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful film, Yours, Jonas"</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>"Printing Instructions"</p>	1973	2-19
A2006.009.055	<p>"LOCATIONAL #29"</p> <p>Contents include:</p> <p>"On the Drawings of 'Locational Pieces'" by Paul Sharits in <i>Media Study/Buffalo</i>, May 1979</p>	c. 1978	2-20
A2006.009.057	<p>"EPISODIC GENERATION / location piece #45"</p> <p>Contents include:</p> <p>Film strips in envelope marked "4 Strips Backup / Ep. Gen"</p> <p>"EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60" and description</p> <p>Clipping: "Curatorial Conceptions, The Whitney's Latest Sampler" with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>"'The 8-DATUM Level Blow Out' or Why <u>Episodic Generation</u> is just generations"</p> <p>Correspondence</p>	c. 1974-1978	2-22
A2006.009.058	<p>"Damaged Film loop (in: A.S. II + 'forgetting') #34"</p> <p>Contents include:</p> <p>"DAMAGED FILM LOOP (1972)" diagrams and notations</p> <p>Drawings on graph paper</p>	c.1972	2-23
A2006.009.059	<p>"Vertical RELATiON ... 47"</p> <p>Contents include:</p> <p>Diagrams and notations</p>	c.1974	2-24

Series list

Series 5: Articles

Identification numbers	Contents	Date	Location
A2006.009.003	[Dream Displacement #52]	1976	1-3
A2006.009.009	<p>“RAZOR BLADES #16”</p> <p>Contents include:</p> <p>Chart for Left Screen / Right Screen</p> <p>Press Releases</p> <p>Correspondence</p> <p>“Good paper on RAZOR BLADES”:</p> <p>“Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988</p> <p>Film strips</p> <p>Copies of articles and reviews</p> <p>Statement of Intent</p> <p>“Re: FLUX LOOPS of the film RAZOR BLADES (65-68)</p> <p>Diagrams</p> <p>Cost Replacement, 5.30.91</p> <p>MOUTH MANDALA</p> <p>SPERM</p> <p>Razor Blades / Print Instruction</p> <p>Chart of Visual Development</p>	1965-1992	1-9
A2006.009.010	<p>“BRANCUSI’S SCULPTURE ENSEMBLE AT TIRGU JIU, #1”</p> <p>Contents include: texts and diagrams</p>	1977-1985	1-10
A2006.009.012	<p>“TIRGU JIU / 2-Screen locational #8”</p> <p>Contents include:</p> <p>Illustrated article: “The Road to Tirgu Jiu” by William Tucker, photographs by</p>	1976	1-12

	Sean Hudson, <i>Art in America</i> , November/December 1976 Diagrams		
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14
A2006.009.019	<p>“SS/FS Correspondence Budget #2”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972</p> <p>Projector suppliers</p> <p>Diagrams</p>	1971-1973	1-19
A2006.009.020	“CRYSTALLiNEA(i)RiTY #19”	c. 1974	1-20
A2006.009.022	<p>“MONO LAKE/ etc Desert Projects #17”</p> <p>Contents include:</p> <p>Notation on blue fabric sample: “Paint on Turtle/Snake/’follow’ patterns / Githeon”</p> <p>Notes and diagrams</p> <p>Illustrations of and pamphlets about Bryce Canyon National Park, Utah and Petrified Forest National Park, Arizona</p> <p>List of “Films to Shoot/USA”</p>	c.1971	1-22

	<p>Napoli Express map with notations on times</p> <p>Notes on "Intro to Filmmaking Class, film 'How to Talk' (for Thomas Jefferson)</p> <p>Article "What do you know about earthflows & landslides?" by John and Molly Daugherty, <i>Science Digest</i>, May, 1971, pp. 58-59.</p>		
A2006.009.023	<p>"MOVIE CONCEPTS : RECENT #40"</p> <p>Contents include:</p> <p>Color ink drawings (scores) on graph paper</p> <p>"Re sprocket Holes"</p> <p>"unconception," Feb. 1972</p> <p>Color chart for "Large Drawing #5"</p> <p>'SEX EDUCATION CINE ART PRODUCTIONS'</p> <p>"NOTE: '3D MOVIE'"</p> <p>"Individual letter cluster jewels"</p> <p>"Space Film / Measurement Action"</p> <p>"The Kiss of RAPTURE"</p>	c. 1972	1-23
A2006.009.028	<p>"ANAL. [YTICAL] STUDIES IV #10"</p> <p>Contents include:</p> <p>Photocopy of printed description</p> <p>Film strips in envelope marked "Specimen II"</p>	c. 1975	1-28
A2006.009.031	<p>"INFERENTIAL CURRENT (1972) #38"</p> <p>Contents include:</p> <p>Clipping: "movie JOURNAL" by Jonas Mekas,</p> <p>Postcard from Lynda Benglis</p> <p>8mm film strip</p>	1972	1-31
A2006.009.032	<p>"ANALYTICAL STUDIES III : COLOR FRAME PASSAGES"</p>	c.1973-74	1-32

	<p>(includes SPECIMEN I) #25”</p> <p>Contents include:</p> <p>Photocopies of description</p> <p>Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975.</p> <p>Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for Rephoto / for FFF”</p>		
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled “SOUND STRIP/FILM STRIP</p> <p>Folder titled “SS/FS / Printing Data”</p> <p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF’s”</p> <p>“Photo silkscreens”</p> <p>“Drawings / Frame Studies / Shutters / DF Loop (S?) [empty]</p>	c.1974	2-1
A2006.009.037	<p>“RAPTURE ‘A’ #13”</p> <p>Contents include:</p> <p>Spiral-bound notebook of folders containing:</p> <p>“Misc”</p> <p>“Concept”</p> <p>“Titles”</p> <p>Colored ink on graph paper scores</p> <p>“COLOR SCORES”</p> <p>“♪”</p> <p>“text”</p> <p>“PROCESSING”</p> <p>“CATALOGUE</p>	c. 1990	2-2

A2006.009.038	<p>“RAPTURE ‘B’ #11”</p> <p>Contents include:</p> <p>Description of <i>Rapture</i>, 1987, 3/4inch or VHS tape, color, sound, 20 min.</p> <p>Copies of CEPA Video Program</p> <p>Notes “Rapture=self rape”</p> <p>Photocopy of letter to Nina Menkes dated 28-4-90</p> <p>Catalog: <i>Infermental 7: A Travelling Exhibition of World Video</i>, 1988, Buffalo, New York Edition</p> <p>Catalog: <i>Recent Video from Buffalo selected by Barbara Lattanzi</i>, Collective for Living Cinema, undated</p> <p><i>CEPA Quarterly</i>, Vol. 3, Issue 1, Fall 1987</p>	c.1987	2-3
A2006.009.039	<p>“NOTES RAPTURE/CALIF. 1986 #12”</p> <p>Contents include:</p> <p>Spiral-bound book titled “EARTH SUITE”</p> <p>Photocopies of illustrations and text from <i>Charcot, L’Histoire et l’Art</i> and <i>Le Démoniaques dans l’Art</i></p> <p>Blue ink drawing of half prone nude male figure titled “Stigmata”</p> <p>Red ink drawing of figure titled “Kick/Shake Limbs”</p> <p>Note: “Rapture / Dedicated to Kate Manheim”</p> <p>Notes and diagrams</p>	1986	2-4
A2006.009.040	<p>“Figments/Figments B-notes #34”</p> <p>Contents include:</p> <p>Description and diagrams</p>	c. 1991	2-5
A2006.009.042	<p>“DeSeRT and Rock Dissolve #13”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Copy of letter to Stan date Feb. 11, 1971</p>	1971-1974	2-7

A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include:</p> <p>Spiral-bound book with pockets titled: “correspondence / budget” “Titles” “Sound” contains journal entries “STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.” “Theoretical / Notes” Correspondence</p>	c.1976 - 1989	2-9
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p> <p>Diagrams and notations on installation Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984 Photocopies of review in “Films in Review,” <i>Filmmaking in New York</i>, December 3, 1985, p. 24. Film strips in envelope marked “3rd Degree BURNS (for clips? For DRAWING)” Correspondence</p>	c.1982-84	2-13
A2006.009.049	<p>“3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22”</p> <p>Film strips including burnt and bubbled fragments Diagrams and notations on installation</p>	c.1984	2-14

	<p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Description: <u>“3rd Degree</u> (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in “FILM” by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>“PRINT INSTRUCTIONS</p>		
A2006.009.051	<p>“Artpark #49”</p> <p>Contents include:</p> <p>Colored ink drawings/scores: “Alteration of A/B,” “Pink Interface / Dec 74” and others</p> <p>“Description of my work at Artpark, summer 1975 in memo to Rae Tyson</p> <p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: “PAUL SHARITS,” <i>ARTnews</i>, Feb. 1978, p. 139 and “Paul Sharits / American Folk Art,” <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: “Strips / Representation of Shutter Phasing”</p> <p>Diagrams and notes for “PINK INTERFACE POSTULATES”</p>	1975	2-16
A2006.009.052	<p>“N:O:T:H:I:N:G (1965-8) #35”</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked “STRIPS —N:O”</p> <p>Film strips in envelope marked “GOOD N:O:T:H:I:N:G”</p> <p>Card announcing: “The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL</p>	c. 1965-1968	2-17

	<p>AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOBER, 1968/ signed ReubenA. Horden, Secretary of the University” “STATEMENT OF INTENT REGARDING “N:O:T:H:I:N:G” Description and diagrams Text: “Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy” Spiral-bound composition book filled with notations and diagrams Drawings on tracing paper</p>		
A2006.009.053	<p>“RAY GUN VIRUS(1966/17.5 min) #50” Contents include: Black and white photographs “STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION” “THE PERSONAL FILM: 20 years of short film in the United States” Correspondence “NOTE TO PROJECTIONIST” Spiral-bound composition book filled with scores, notations and diagrams Film strips in envelope marked “good clips (fall 72) RGV” ‘NOTES ON RAY GUN VIRUS”</p>	1966	2-18
A2006.009.054	<p>“AXIOMATIC GRANULARITY (1973) #39” Contents include: Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful</p>	1973	2-19

	<p>film, Yours, Jonas”</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>“Printing Instructions”</p>		
A2006.009.055	<p>“LOCATIONAL #29”</p> <p>Contents include:</p> <p>“On the Drawings of ‘Locational Pieces” by Paul Sharits in <i>Media Study/Buffalo</i>, May 1979</p>	c. 1978	2-20
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p> <p>Film strips in envelope marked “4 Strips Backup / Ep. Gen”</p> <p>“EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60” and description</p> <p>Clipping: “Curatorial Conceptions, The Whitney’s Latest Sampler” with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>“‘The 8-DATUM Level Blow Out’ or Why <u>Episodic Generation</u> is just generations”</p> <p>Correspondence</p>	c. 1974-1978	2-22

Series list

Series 6: Exhibition and Artwork Materials

Identification numbers	Contents	Date	Location
A2006.009.010	<p>“BRANCUSI’S SCULPTURE ENSEMBLE AT TIRGU JIU, #1”</p> <p>Contents include: texts and diagrams</p>	1977-1985	1-10
A2006.009.012	<p>“TIRGU JIU / 2-Screen locational #8”</p> <p>Contents include:</p> <p>Illustrated article: “The Road to Tirgu Jiu” by William Tucker, photographs by Sean Hudson, <i>Art in America</i>, November/December 1976</p> <p>Diagrams</p>	1976	1-12
A2006.009.013	<p>“#10 PASSARE I / DANSE”</p>	1979-1986	1-13
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14
A2006.009.016	<p>“ANALYTICAL STUDIES I: THE FILM FRAME #24”</p> <p>Contents include: descriptions and diagrams</p>	1972-1976	1-16

A2006.009.017	<p>“ANAL. [YTICAL] STUDIES #23” / “SOUND STRIP/FILM STRIP at Walker Art Center” Contents include: descriptions and diagrams</p>	1971-1976	1-17
A2006.009.019	<p>“SS/FS Correspondence Budget #2” Contents include: Correspondence Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972 Projector suppliers Diagrams</p>	1971-1973	1-19
A2006.009.021	<p>“<i>In the Second Half of the Twentieth Century .../James Casebere</i>” Contents include: Exhibition catalog: <i>In the Second Half of the Twentieth Century...James Casebere</i>, published by CEPA Gallery, Buffalo, New York, 1982</p>	1982	1-21
A2006.009.022	<p>“MONO LAKE/ etc Desert Projects #17” Contents include: Notation on blue fabric sample: “Paint on Turtle/Snake/’follow’ patterns / Githeon” Notes and diagrams Illustrations of and pamphlets about Bryce Canyon National Park, Utah and Petrified Forest National Park, Arizona List of “Films to Shoot/USA” Napoli Express map with notations on times Notes on “Intro to Filmmaking Class, film ‘How to Talk’ (for Thomas</p>	c.1971	1-22

	Jefferson) Article "What do you know about earthflows & landslides?" by John and Molly Daugherty, <i>Science Digest</i> , May, 1971, pp. 58-59.		
A2006.009.023	"MOVIE CONCEPTS : RECENT #40" Contents include: Color ink drawings (scores) on graph paper "Re sprocket Holes" "unconception," Feb. 1972 Color chart for "Large Drawing #5" 'SEX EDUCATION CINE ART PRODUCTIONS" "NOTE: '3D MOVIE" "Individual letter cluster jewels" "Space Film / Measurement Action" "The Kiss of RAPTURE"	c. 1972	1-23
A2006.009.025	"REPLiCAS #7" Contents include: Diagrams	c. 1976-77	1-25
A2006.009.029	"SSSSSS charts/ Paul Sharits Drawing" Contents include: Envelope from Walker Art Center with copies of program for "Visiting Filmmaker: Paul Sharits" Color ink on address book paper with markings that look like Arabic text	1966	1-29
A2006.009.030	"TAILS (1976) color, silent #26"	1976-77	1-30
A2006.009.031	"INFERENTIAL CURRENT (1972) #38" Contents include: Clipping: "movie JOURNAL" by Jonas Mekas, Postcard from Lynda Benglis 8mm film strip	1972	1-31
A2006.009.032	"ANALYTICAL STUDIES III :	c.1973-74	1-32

	<p>COLOR FRAME PASSAGES (includes SPECIMEN I) #25”</p> <p>Contents include: Photocopies of description Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975. Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for Rephoto / for FFF”</p>		
A2006.009.033	<p>“NOTES: S:S:S:S:S #36”</p> <p>Contents include: Correspondence Film strips in envelope marked “Misc Clips” Film strips in envelope marked “SSSSSS ‘image threads’” Film strips in envelope marked “Strip of S:S:S:S:S” Photocopies of pages from Chapter titled “Toward a New ‘Natural Philosophy’” in <i>Robots, Men and Minds</i>, pp 94-95, 98-99, with passages underlined and bracketed Description and diagrams</p>	c. 1968	1-33
A2006.009.034	<p>“EPILEPTIC SEIZURE COMPARISON #45”</p> <p>Contents include: Three-ring binder containing notations, description, diagrams, film strips,</p>	c. 1977	1-34
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include: Three-ring binder containing Folder titled “SOUND STRIP/FILM STRIP STRIP Folder titled “SS/FS / Printing Data”</p>	c.1974	2-1

	<p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF’s”</p> <p>“Photo silkscreens”</p> <p>“Drawings / Frame Studies / Shutters / DF Loop (S?) [empty]</p>		
A2006.009.037	<p>“RAPTURE ‘A’ #13”</p> <p>Contents include:</p> <p>Spiral-bound notebook of folders containing:</p> <p>“Misc”</p> <p>“Concept”</p> <p>“Titles”</p> <p>Colored ink on graph paper scores</p> <p>“COLOR SCORES”</p> <p>“♪”</p> <p>“text”</p> <p>“PROCESSING”</p> <p>“CATALOGUE”</p>	c. 1990	2-2
A2006.009.038	<p>“RAPTURE ‘B’ #11”</p> <p>Contents include:</p> <p>Description of <i>Rapture</i>, 1987, 3/4inch or VHS tape, color, sound, 20 min.</p> <p>Copies of CEPA Video Program</p> <p>Notes “Rapture=self rape”</p> <p>Photocopy of letter to Nina Menkes dated 28-4-90</p> <p>Catalog: <i>Infermental 7: A Travelling Exhibition of World Video</i>, 1988, Buffalo, New York Edition</p> <p>Catalog: <i>Recent Video from Buffalo selected by Barbara Lattanzi</i>, Collective for Living Cinema, undated</p> <p><i>CEPA Quarterly</i>, Vol. 3, Issue 1, Fall 1987</p>	c.1987	2-3

A2006.009.039	<p>“NOTES RAPTURE/CALIF. 1986 #12”</p> <p>Contents include:</p> <p>Spiral-bound book titled “EARTH SUITE”</p> <p>Photocopies of illustrations and text from <i>Charcot, L’Histoire et l’Art</i> and <i>Le Démoniaques dans l’Art</i></p> <p>Blue ink drawing of half prone nude male figure titled “Stigmata”</p> <p>Red ink drawing of figure titled “Kick/Shake Limbs”</p> <p>Note: “Rapture / Dedicated to Kate Manheim”</p> <p>Notes and diagrams</p>	1986	2-4
A2006.009.040	<p>“Figments/Figments B-notes #34”</p> <p>Contents include:</p> <p>Description and diagrams</p>	c. 1991	2-5
A2006.009.041	<p>“Element Sketches #44”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Photocopies of ID cards</p>	No Date	2-6
A2006.009.042	<p>“DeSeRT and Rock Dissolve #13”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Copy of letter to Stan date Feb. 11, 1971</p>	1971-1974	2-7
A2006.009.043	<p>“SOUNDSTRIP/FILMSTRIP #20”</p> <p>Contents include:</p> <p>Notations, diagrams, scores</p>	c. 1969-1972	2-8
A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include:</p> <p>Spiral-bound book with pockets titled: “correspondence / budget”</p> <p>“Titles”</p> <p>“Sound” contains journal entries</p> <p>“STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776,</p>	c.1976 - 1989	2-9

	<p>Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson's adamant declaration of human liberty for all races in pure color rhythms." "Theoretical / Notes" Correspondence</p>		
A2006.009.047	<p>"SS/FS TECHNICAL SCHEDULE #21" Contents include: Diagrams and notations on installation Film strips in envelope marked "CLIPS" Film strips in envelope marked "38 STRIPS 'SS/FS'"</p>	No Date	2-12
A2006.009.048	<p>"3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28" Contents include: Diagrams and notations on installation Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984 Photocopies of review in "Films in Review," <i>Filmmaking in New York</i>, December 3, 1985, p. 24. Film strips in envelope marked "3rd Degree BURNS (for clips? For DRAWING)" Correspondence</p>	c.1982-84	2-13
A2006.009.049	<p>"3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22" Film strips including burnt and bubbled fragments Diagrams and notations on installation</p>	c.1984	2-14

	<p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Description: "3rd Degree (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in "FILM" by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>"PRINT INSTRUCTIONS"</p>		
A2006.009.050	<p>"SHUTTER INTERFACE/ 2-screen version"</p> <p>Contents include:</p> <p>Notations</p> <p>Film strips</p>	No Date	2-15
A2006.009.051	<p>"Artpark #49"</p> <p>Contents include:</p> <p>Colored ink drawings/scores: "Alteration of A/B," "Pink Interface / Dec 74" and others</p> <p>"Description of my work at Artpark, summer 1975 in memo to Rae Tyson</p> <p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: "PAUL SHARITS," <i>ARTnews</i>, Feb. 1978, p. 139 and "Paul Sharits / American Folk Art," <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: "Strips / Representation of Shutter Phasing"</p> <p>Diagrams and notes for "PINK INTERFACE POSTULATES"</p>	1975	2-16
A2006.009.052	<p>"N:O:T:H:I:N:G (1965-8) #35"</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked "STRIPS —N:O"</p> <p>Film strips in envelope marked "GOOD N:O:T:H:I:N:G"</p>	c. 1965-1968	2-17

	<p>Card announcing: "The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOBER, 1968/ signed Reuben A. Horden, Secretary of the University"</p> <p>"STATEMENT OF INTENT REGARDING "N:O:T:H:I:N:G"</p> <p>Description and diagrams</p> <p>Text: "Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy"</p> <p>Spiral-bound composition book filled with notations and diagrams</p> <p>Drawings on tracing paper</p>		
A2006.009.053	<p>"RAY GUN VIRUS(1966/17.5 min) #50"</p> <p>Contents include:</p> <p>Black and white photographs</p> <p>"STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION"</p> <p>"THE PERSONAL FILM: 20 years of short film in the United States"</p> <p>Correspondence</p> <p>"NOTE TO PROJECTIONIST"</p> <p>Spiral-bound composition book filled with scores, notations and diagrams</p> <p>Film strips in envelope marked "good clips (fall 72) RGV"</p> <p style="text-align: center;">'NOTES ON RAY GUN VIRUS"</p>	1966	2-18
A2006.009.054	<p>"AXIOMATIC GRANULARITY (1973) #39"</p>	1973	2-19

	<p>Contents include:</p> <p>Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful film, Yours, Jonas”</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>“Printing Instructions”</p>		
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p> <p>Film strips in envelope marked “4 Strips Backup / Ep. Gen”</p> <p>“EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60” and description</p> <p>Clipping: “Curatorial Conceptions, The Whitney’s Latest Sampler” with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>“‘The 8-DATUM Level Blow Out’ or Why <u>Episodic Generation</u> is just generations”</p> <p>Correspondence</p>	c. 1974-1978	2-22
A2006.009.058	<p>“Damaged Film loop (in: A.S. II +’forgetting’) #34”</p> <p>Contents include:</p> <p>“DAMAGED FILM LOOP (1972)”</p> <p>diagrams and notations</p> <p>Drawings on graph paper</p>	c.1972	2-23
A2006.009.059	<p>“Vertical RELATiON ... 47”</p> <p>Contents include:</p> <p>Diagrams and notations</p>	c.1974	2-24

Series list

Series 7: Financial Documents

Identification numbers	Contents	Date	Location
A2006.009.019	<p>“SS/FS Correspondence Budget #2”</p> <p>Contents include:</p> <p>Correspondence</p> <p>Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972</p> <p>Projector suppliers</p> <p>Diagrams</p>	1971-1973	1-19
A2006.009.031	<p>“INFERENTIAL CURRENT (1972) #38”</p> <p>Contents include:</p> <p>Clipping: “movie JOURNAL” by Jonas Mekas,</p> <p>Postcard from Lynda Benglis</p> <p>8mm film strip</p>	1972	1-31
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled “SOUND STRIP/FILM STRIP</p> <p>Folder titled “SS/FS / Printing Data”</p> <p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF’s”</p> <p>“Photo silkscreens”</p> <p>“Drawings / Frame Studies / Shutters / DF Loop (S?) [empty]</p>	c.1974	2-1

A2006.009.042	<p>“DeSeRT and Rock Dissolve #13”</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Copy of letter to Stan date Feb. 11, 1971</p>	1971-1974	2-7
A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include:</p> <p>Spiral-bound book with pockets titled:</p> <p>“correspondence / budget”</p> <p>“Titles”</p> <p>“Sound” contains journal entries</p> <p>“STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.”</p> <p>“Theoretical / Notes”</p> <p>Correspondence</p>	c.1976 - 1989	2-9
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Photocopies of review in “Films in Review,” <i>Filmmaking in New York</i>, December 3, 1985, p. 24.</p> <p>Film strips in envelope marked “3rd Degree BURNS (for clips? For DRAWING)”</p> <p>Correspondence</p>	c.1982-84	2-13
A2006.009.049	“3 rd Degree (BURN) / *3(4) screen	c.1984	2-14

	<p>install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22”</p> <p>Film strips including burnt and bubbled fragments</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Description: “<u>3rd Degree</u> (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in “FILM” by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>“PRINT INSTRUCTIONS</p>		
A2006.009.051	<p>“Artpark #49”</p> <p>Contents include:</p> <p>Colored ink drawings/scores: “Alteration of A/B,” “Pink Interface / Dec 74” and others</p> <p>“Description of my work at Artpark, summer 1975 in memo to Rae Tyson</p> <p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: “PAUL SHARITS,” <i>ARTnews</i>, Feb. 1978, p. 139 and “Paul Sharits / American Folk Art,” <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: “Strips / Representation of Shutter Phasing”</p> <p>Diagrams and notes for “PINK INTERFACE POSTULATES”</p>	1975	2-16
A2006.009.054	<p>“AXIOMATIC GRANULARITY (1973) #39”</p> <p>Contents include:</p> <p>Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful</p>	1973	2-19

	film, Yours, Jonas” Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead Notations, diagrams and correspondence “Printing Instructions”		
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Series list

Series 8: Miscellaneous

Identification numbers	Contents	Date	Location
			1-12
			1-35
			2-10
			2-11

Container List

Container #1

Identification numbers	Folder Title/ [Content]	Date	Potential Series
A2006.009.001	“ ‘TO’ (too) ‘DO’ (due)” [Score/graph for S:TREAM”S”S”ECTION”S”ECTION”S”S”ECTIONED]	No date	1-1
A2006.009.002	“CREEK SECTION” / “S:S:S:S:S” / “HOMAGE TO A VERY SPECIAL PAIN” / “A LOST 4 th of July, 1968, Aspen” / “for Christopher” / “STREAM: SECTION SIX: SECTION”	c. 1968- 1986	1-2
A2006.009.003	[Dream Displacement #52]	1976	1-3
A2006.009.004	“ ‘Gli Specchi’ (‘the mirrors’)” Contents include: 35-mm. 3-slide projection with 3 sound tracks, infinite duration, 1979-80, #48	1980	1-4
A2006.009.005	“FiRE + i specchi #3”	c. 1980	1-5
A2006.009.006	“” ‘nuages’ / CRYSTAL/ CRYSTALLINE/ CRYSTALLINEARITY / The Illusion” Contents include: Time Clouds Cloud Scores “Pearl / Crystal” for CLOUDS “Desert I” Desert I / Desert II Fire & Clouds “DESERT A” / CRYSTALLINEARLITY CLOUDS: PULSE possibs [<i>sic</i>]	1973-1975	1-6
A2006.009.007	“CRESTS of ExcitATiON #42”	1974	1-7
A2006.009.008	“WINTERCOURSE #4”	1962, 1985	1-8
A2006.009.009	“RAZOR BLADES #16” Contents include: Chart for Left Screen / Right Screen Press Releases Correspondence	1965-1992	1-9

	<p>“Good paper on RAZOR BLADES”: “Evocation of a Conscious State, Snow and Sharits” by Neil Stern, Spring 1988</p> <p>Film strips</p> <p>Copies of articles and reviews</p> <p>Statement of Intent</p> <p>“Re: FLUX LOOPS of the film RAZOR BLADES (65-68)</p> <p>Diagrams</p> <p>Cost Replacement, 5.30.91</p> <p>MOUTH MANDALA</p> <p>SPERM</p> <p>Razor Blades / Print Instruction</p> <p>Chart of Visual Development</p>		
A2006.009.010	<p>“BRANCUSI’S SCULPTURE ENSEMBLE AT TIRGU JIU, #1”</p> <p>Contents include: texts and diagrams</p>	1977-1985	1-10
A2006.009.011	<p>“TIRGU JIU #5”</p>	1977	1-11
A2006.009.012	<p>“TIRGU JIU / 2-Screen locational #8”</p> <p>Contents include:</p> <p>Illustrated article: “The Road to Tirgu Jiu” by William Tucker, photographs by Sean Hudson, <i>Art in America</i>, November/December 1976</p> <p>Diagrams</p>	1976	1-12
A2006.009.013	<p>“#10 PASSARE I / DANSE”</p>	1979-1986	1-13
A2006.009.014	<p>“APPARENT MOTION/ 1975 color, silent, 16fps only #27”</p> <p>Contents include:</p> <p>Description</p> <p>“Film Grain Analysis”</p> <p>Photocopy of “Dynamic Visual Noise” in <i>The Psychology of Visual Illusion</i>, Chapter on “Illusions from stimuli in rapid sequence,” by J. O. Robinson, pages 240-241</p>	No Date	1-14
A2006.009.015	<p>Missing?</p>		1-15
A2006.009.016	<p>“ANALYTICAL STUDIES I: THE FILM FRAME #24”</p> <p>Contents include: descriptions and diagrams</p>	1972-1976	1-16

A2006.009.017	<p>“ANAL. [YTICAL] STUDIES #23” / “SOUND STRIP/FILM STRIP at Walker Art Center”</p> <p>Contents include: descriptions and diagrams</p>	1971-1976	1-17
A2006.009.018	<p>“The Forgetting of Impressions + Intentions #30”</p> <p>Contents include: Description and diagrams “Sound Box of Book / DFL”</p>	No date	1-18
A2006.009.019	<p>“SS/FS Correspondence Budget #2”</p> <p>Contents include: Correspondence Photocopy of review of work shown at the Bykert Gallery by Douglas Crimp in <i>New York Letter</i> which incorrectly inverted name of <i>Sound Strip, Film Strip</i>, 1972 Projector suppliers Diagrams</p>	1971-1973	1-19
A2006.009.020	<p>“CRYSTALLiNEA(i)RiTY #19”</p>	c. 1974	1-20
A2006.009.021	<p>“<i>In the Second Half of the Twentieth Century .../James Casebere</i>”</p> <p>Contents include: Exhibition catalog: <i>In the Second Half of the Twentieth Century...James Casebere</i>, published by CEPA Gallery, Buffalo, New York, 1982</p>	1982	1-21
A2006.009.022	<p>“MONO LAKE/ etc Desert Projects #17”</p> <p>Contents include: Notation on blue fabric sample: “Paint on Turtle/Snake/follow’ patterns / Githeon” Notes and diagrams Illustrations of and pamphlets about Bryce Canyon National Park, Utah and Petrified Forest National Park, Arizona List of “Films to Shoot/USA” Napoli Express map with notations on times Notes on “Intro to Filmmaking Class, film ‘How to Talk’ (for Thomas Jefferson)” Article “What do you know about earthflows & landslides?” by John and Molly Daugherty, <i>Science Digest</i>, May, 1971,</p>	c.1971	1-22

	pp. 58-59.		
A2006.009.023	<p>"MOVIE CONCEPTS : RECENT #40"</p> <p>Contents include:</p> <p>Color ink drawings (scores) on graph paper</p> <p>"Re sprocket Holes"</p> <p>"unconception," Feb. 1972</p> <p>Color chart for "Large Drawing #5"</p> <p>'SEX EDUCATION CINE ART PRODUCTIONS'</p> <p>"NOTE: '3D MOVIE'"</p> <p>"Individual letter cluster jewels"</p> <p>"Space Film / Measurement Action"</p> <p>"The Kiss of RAPTURE"</p>	c. 1972	1-23
A2006.009.024	<p>"FLUX LOOPS 65-66 / DOTS/ SEARS/ Raxor B's- WRIST TRICK / Razor B's -INSTRUCTIONS #7"</p> <p>[empty folder]</p>	No Date	1-24
A2006.009.025	<p>"REPLiCAS #7"</p> <p>Contents include:</p> <p>Diagrams</p>	c. 1976-77	1-25
A2006.009.026	<p>"3D MOVIE #9"</p> <p>Contents include: Instruction</p>	No date	1-26
A2006.009.027	<p>"Rock Dissolve #8"</p> <p>Contents include: colored acetate taped together</p>	No date	1-27
A2006.009.028	<p>"ANAL. [YTICAL] STUDIES IV #10"</p> <p>Contents include:</p> <p>Photocopy of printed description</p> <p>Film strips in envelope marked "Specimen II"</p>	c. 1975	1-28
A2006.009.029	<p>"SSSSSS charts/ Paul Sharits Drawing"</p> <p>Contents include:</p> <p>Envelope from Walker Art Center with copies of program for "Visiting Filmmaker: Paul Sharits"</p> <p>Color ink on address book paper with markings that look like Arabic text</p>	1966	1-29
A2006.009.030	<p>"TAILS (1976) color, silent #26"</p>	1976-77	1-30
A2006.009.031	<p>"INFERENTIAL CURRENT (1972) #38"</p> <p>Contents include:</p> <p>Clipping: "movie JOURNAL" by Jonas Mekas,</p> <p>Postcard from Lynda Benglis</p> <p>8mm film strip</p>	1972	1-31

A2006.009.032	<p>“ANALYTICAL STUDIES III : COLOR FRAME PASSAGES (includes SPECIMEN I) #25”</p> <p>Contents include: Photocopies of description Photocopies of “Letter from Stan Brakhage concerning ‘Section I’ of ‘Analytical Studies III’” dated Jan. 5, 1975. Film strips in envelope marked “STRIPS from ‘Specimen I’ / — for Rephoto / for FFF”</p>	c.1973-74	1-32
A2006.009.033	<p>“NOTES: S:S:S:S:S #36”</p> <p>Contents include: Correspondence Film strips in envelope marked “Misc Clips” Film strips in envelope marked “SSSSSS ‘image threads” Film strips in envelope marked “Strip of S:S:S:S:S” Photocopies of pages from Chapter titled “Toward a New ‘Natural Philosophy” in <i>Robots, Men and Minds</i>, pp 94-95, 98-99, with passages underlined and bracketed Description and diagrams</p>	c. 1968	1-33
A2006.009.034	<p>“EPILEPTIC SEIZURE COMPARISON #45”</p> <p>Contents include: Three-ring binder containing notations, description, diagrams, film strips,</p>	c. 1977	1-34
A2006.009.035	<p>“DiAMOND ‘CRYSTAL’ for miss brakhage”</p> <p>Contents include: (An Anthology Film Archives envelope marked) “DIAMOND CRYSTAL” / for miss brakhage (ck BiRTHDAY) and other notations, empty</p>	No Date	1-35

Container # 2

Identification numbers	Content	Date	Location
A2006.009.036	<p>“SS/FS #37”</p> <p>Contents include:</p> <p>Three-ring binder containing</p> <p>Folder titled “SOUND STRIP/FILM STRIP</p> <p>Folder titled “SS/FS / Printing Data”</p> <p>“Correspondence/Announcement/Ad”</p> <p>“PROBLEMS/TASKS”</p> <p>“Technical” Printing”</p> <p>“Forgetting of Impressions & Intentions”</p> <p>“FFF”s”</p> <p>“Photo silkscreens”</p> <p>“Drawings / Frame Studies / Shutters / DF Loop (S?) [empty]</p>	c.1974	2-1
A2006.009.037	<p>“RAPTURE ‘A’ #13”</p> <p>Contents include:</p> <p>Spiral-bound notebook of folders containing:</p> <p>“Misc”</p> <p>“Concept”</p> <p>“Titles”</p> <p>Colored ink on graph paper scores</p> <p>“COLOR SCORES”</p> <p>“♪”</p> <p>“text”</p> <p>“PROCESSING”</p> <p>“CATALOGUE”</p>	c. 1990	2-2
A2006.009.038	<p>“RAPTURE ‘B’ #11”</p> <p>Contents include:</p> <p>Description of <i>Rapture</i>, 1987, 3/4inch or VHS tape, color, sound, 20 min.</p>	c.1987	2-3

	<p>Copies of CEPA Video Program</p> <p>Notes "Rapture=self rape"</p> <p>Photocopy of letter to Nina Menkes dated 28-4-90</p> <p>Catalog: <i>Infermental 7: A Travelling Exhibition of World Video</i>, 1988, Buffalo, New York Edition</p> <p>Catalog: <i>Recent Video from Buffalo selected by Barbara Lattanzi</i>, Collective for Living Cinema, undated</p> <p><i>CEPA Quarterly</i>, Vol. 3, Issue 1, Fall 1987</p>		
A2006.009.039	<p>"NOTES RAPTURE/CALIF. 1986 #12"</p> <p>Contents include:</p> <p>Spiral-bound book titled "EARTH SUITE"</p> <p>Photocopies of illustrations and text from <i>Charcot, L'Histoire et l'Art</i> and <i>Le Démoniaques dans l'Art</i></p> <p>Blue ink drawing of half prone nude male figure titled "Stigmata"</p> <p>Red ink drawing of figure titled "Kick/Shake Limbs"</p> <p>Note: "Rapture / Dedicated to Kate Manheim"</p> <p>Notes and diagrams</p>	1986	2-4
A2006.009.040	<p>"Figments/Figments B-notes #34"</p> <p>Contents include:</p> <p>Description and diagrams</p>	c. 1991	2-5
A2006.009.041	<p>"Element Sketches #44"</p> <p>Contents include:</p> <p>Description and diagrams</p> <p>Photocopies of ID cards</p>	No Date	2-6
A2006.009.042	<p>"DeSeRT and Rock Dissolve #13"</p> <p>Contents include:</p> <p>Description and diagrams</p>	1971-1974	2-7

	Copy of letter to Stan date Feb. 11, 1971		
A2006.009.043	<p>“SOUNDSTRIP/FILMSTRIP #20”</p> <p>Contents include:</p> <p>Notations, diagrams, scores</p>	c. 1969-1972	2-8
A2006.009.044	<p>“DECLARITIVE MODE #33”</p> <p>Contents include:</p> <p>Spiral-bound book with pockets titled: “correspondence / budget” “Titles” “Sound” contains journal entries “STATEMENT REGARDING; <u>DECLARATIVE MODE</u>, In 1776, Thomas Jefferson included in his draft of the Declaration of Independence a denunciation [<i>sic</i>] of slavery. However, this visionary passage was deleted from the final draft of the document by Congress. This film attempts to celebrate the spirit of Jefferson’s adamant declaration of human liberty for all races in pure color rhythms.” “Theoretical / Notes” Correspondence</p>	c.1976 - 1989	2-9
A2006.009.045	<p>“3D Reel Enterprises Inc. Catalog No. 12” [Equipment catalog]</p>	1990	2-10
A2006.009.046	<p>“Mediums of Language: Vernon Fisher, Myrel Chernick, Paul Sharits” [exhibition catalog]</p>	1982	2-11
A2006.009.047	<p>“SS/FS TECHNICAL SCHEDULE #21”</p> <p>Contents include:</p> <p>Diagrams and notations on installation Film strips in envelope marked “CLIPS” Film strips in envelope marked “38 STRIPS ‘SS/FS’”</p>	No Date	2-12
A2006.009.048	<p>“3rd Degree/ Sing + 3-screen/ALSO ANOTHER FOLDER #28”</p> <p>Contents include:</p>	c.1982-84	2-13

	<p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Photocopies of review in "Films in Review," <i>Filmmaking in New York</i>, December 3, 1985, p. 24.</p> <p>Film strips in envelope marked "3rd Degree BURNS (for clips? For DRAWING)"</p> <p>Correspondence</p>		
A2006.009.049	<p>"3rd Degree (BURN) / *3(4) screen install/*4-part Sing-Screen/ ALSO ANOTHER FOLDER #22"</p> <p>Film strips including burnt and bubbled fragments</p> <p>Diagrams and notations on installation</p> <p>Papers relating to installation at the Whitney Museum of American Art, April 17-May 13, 1984</p> <p>Description: "3rd Degree (1982) 16mm, color, sound, 24 minutes (Made possible by funding from N.E.A.)</p> <p>Original and photocopies of review in "FILM" by J. Hoberman in <i>Village Voice</i>, May 8, 1984</p> <p>"PRINT INSTRUCTIONS"</p>	c.1984	2-14
A2006.009.050	<p>"SHUTTER INTERFACE/ 2-screen version"</p> <p>Contents include:</p> <p>Notations</p> <p>Film strips</p>	No Date	2-15
A2006.009.051	<p>"Artpark #49"</p> <p>Contents include:</p> <p>Colored ink drawings/scores: "Alteration of A/B," "Pink Interface / Dec 74" and others</p> <p>"Description of my work at Artpark, summer 1975 in memo to Rae Tyson"</p>	1975	2-16

	<p>Diagrams and notations</p> <p>Budget</p> <p>Photocopies of reviews: "PAUL SHARITS," <i>ARTnews</i>, Feb. 1978, p. 139 and "Paul Sharits / American Folk Art," <i>Arts</i>, February 1978, p. 32.</p> <p>Colored ink diagrams: "Strips / Representation of Shutter Phasing"</p> <p>Diagrams and notes for "PINK INTERFACE POSTULATES"</p>		
A2006.009.052	<p>"N:O:T:H:I:N:G (1965-8) #35"</p> <p>Contents include:</p> <p>Colored pencil scores</p> <p>Film strips in envelope marked "STRIPS —N:O"</p> <p>Film strips in envelope marked "GOOD N:O:T:H:I:N:G"</p> <p>Card announcing: "The President and Fellows of Yale University have the honor to inform PAUL SHARITS THAT HE HAS BEEN SELECTED FOR A YALE FILM FESTIVAL AWARD FOR HIS PRIZE WINNING FILM <u>N:O:T:H:I:N:G</u> / OCTOVER, 1968/ signed ReubenA. Horden, Secretary of the University"</p> <p>"STATEMENT OF INTENT REGARDING "N:O:T:H:I:N:G"</p> <p>Description and diagrams</p> <p>Text: "Theatre of the Obtruse, Act I: Decoration Spells Death, Being Wet But Not Always Soggy"</p> <p>Spiral-bound composition book filled with notations and diagrams</p> <p>Drawings on tracing paper</p>	c. 1965-1968	2-17
A2006.009.053	<p>"RAY GUN VIRUS(1966/17.5 min) #50"</p> <p>Contents include:</p> <p>Black and white photographs</p>	1966	2-18

	<p>“STATEMENT OF INTENTIONS FOR THE SELECTION JURY FOURTH INTERNATIONAL EXPERIMENTAL FILM COMPETITION”</p> <p>“THE PERSONAL FILM: 20 years of short film in the United States”</p> <p>Correspondence</p> <p>“NOTE TO PROJECTIONIST”</p> <p>Spiral-bound composition book filled with scores, notations and diagrams</p> <p>Film strips in envelope marked “good clips (fall 72) RGV”</p> <p style="text-align: center;">‘NOTES ON RAY GUN VIRUS”</p>		
A2006.009.054	<p>“AXIOMATIC GRANULARITY (1973) #39”</p> <p>Contents include:</p> <p>Postcard from Jonas [Mekas] dated July 13, 1973: “Dear Paul: I am very honored and I am humbly accepting your dedication to me of a very very beautiful film, Yours, Jonas”</p> <p>Budget on State University of New York at Buffalo, Department of English, Faculty of Arts and Letters letterhead</p> <p>Notations, diagrams and correspondence</p> <p>“Printing Instructions”</p>	1973	2-19
A2006.009.055	<p>“LOCATIONAL #29”</p> <p>Contents include:</p> <p>“On the Drawings of ‘Locational Pieces” by Paul Sharits in <i>Media Study/Buffalo</i>, May 1979</p>	c. 1978	2-20
A2006.009.056	<p>“VERTICAL CONTIGUITY/ 58/(3-screen LOCATiON)/ #46” [empty folder]</p>	No date	2-21
A2006.009.057	<p>“EPISODIC GENERATION / location piece #45”</p> <p>Contents include:</p>	c. 1974-1978	2-22

	<p>Film strips in envelope marked "4 Strips Backup / Ep. Gen"</p> <p>"EPISODIC GENERATION (1978) 16 mm/color/sound/30 min./rental \$60" and description</p> <p>Clipping: "Curatorial Conceptions, The Whitney's Latest Sampler" with illustration of <i>Episodic Generation</i></p> <p>Diagrams and notations</p> <p>"The 8-DATUM Level Blow Out' or Why <u>Episodic Generation</u> is just generations"</p> <p>Correspondence</p>		
A2006.009.058	<p>"Damaged Film loop (in: A.S. II + 'forgetting') #34"</p> <p>Contents include:</p> <p>"DAMAGED FILM LOOP (1972)" diagrams and notations</p> <p>Drawings on graph paper</p>	c.1972	2-23
A2006.009.059	<p>"Vertical RELATiON ... 47"</p> <p>Contents include:</p> <p>Diagrams and notations</p>	c.1974	2-24

Notes

[Include inconsistencies, changes, and other noteworthy information in processing or arrangement]