

## Publicity Image Sheet

### **FRAGMENTS OF A FAITH FORGOTTEN: THE ART OF HARRY SMITH**

Whitney Museum of American Art

Oct 4, 2023–Jan 28, 2024

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Harry Smith, still from *Film No. 1: A Strange Dream*, c. 1946–48. 16mm film transferred to digital video, color, silent; 3 min. Courtesy of Anthology Film Archives, New York. © Anthology Film Archives



Harry Smith, *Algo Bueno* [Jazz Painting], c. 1948–49. Lightbox projection from 35mm slide of lost original painting, 27 7/8 x 28 in. (55.6 x 71.1 cm). Estate of Jordan Belson

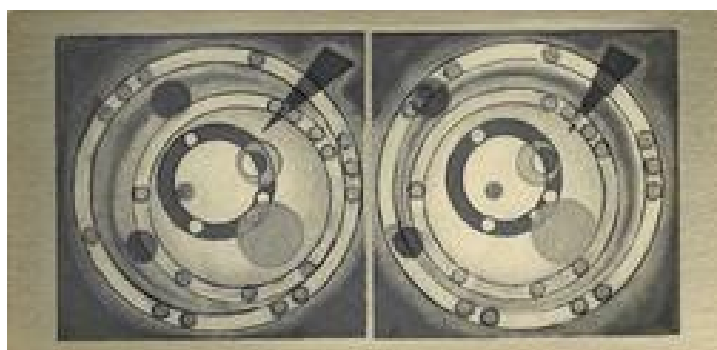
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Harry Smith, *Manteca* [Jazz Painting], c. 1948–49. Lightbox projection from 35mm slide of lost original painting, 27  $\frac{3}{5}$  x 21  $\frac{7}{8}$  in. (70.1 x 55.6 cm). Estate of Jordan Belson



Harry Smith, *Ko Ko* [Jazz Painting], c. 1949–51. Lightbox projection from 35mm slide of lost original painting, 21  $\frac{7}{8}$  x 29 in. (55.6 x 73.7 cm). Estate of Jordan Belson



Harry Smith, *Untitled* stereopticon card, c. 1949–50. Gelatin silver prints mounted on cardboard, 3  $\frac{1}{2}$  x 7 in. (8.9 x 17.8 cm). Estate of Jordan Belson

## Publicity Image Sheet



Harry Smith, Untitled, c. 1950–51.  
Casein and paint on board, 23 1/2 × 22  
3/4 in. (59.7 × 60.3 cm). Harry Smith  
Archives, Los Angeles



Harry Smith, Abstract film studies (two  
slides projected alternately), 1951. Film  
stills, 21 7/8 × 33 1/2 (55.6 × 85.1 cm).  
Estate of Jordan Belson



Harry Smith, Untitled, c. 1951.  
Watercolor on paper, 15 × 12 in. (38.1 ×  
30.5 cm). Estate of Jordan Belson

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Harry Smith, Untitled, c. 1951.  
Watercolor, pencil, ink, and gouache on  
paper with cut-out, approx. 14 x 11 in.  
(35.6 x 27.9 cm). Collection of John Zorn



Harry Smith, Untitled [1048], September  
19, 1951. Ink and watercolor on  
notebook paper, 9 1/2 x 6 in. (24.1 x 15.2  
cm). Estate of Jordan Belson



Harry Smith, Untitled [1052], c. 1951. Ink  
and watercolor on notebook paper, 9 1/2  
x 6 in. (24.1 x 15.2 cm). Estate of Jordan  
Belson

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Harry Smith, Untitled, September 28 and October 19, 1951. Ink, watercolor, and tempera on paper, 33 3/4 × 27 3/8 × 3/16 in. (85.7 × 69.5 × 0.5 cm). Collection of Raymond Foye



Harry Smith (ed.), Booklet for *Anthology of American Folk Music* (Folkways Records, 1952). Booklet, 10 1/2 × 8 1/4 in. (26.7 × 21 cm). Smithsonian Folkways, Washington, DC



Harry Smith, Untitled, c. 1952. Watercolor and ink on paper, 9 × 6 in. (22.9 × 15.2 cm). Lionel Ziprin Archive, New York

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Harry Smith, Untitled [Demonic self-portrait], c. 1952. Scratchboard, 8 1/2 x 5 1/2 in. (21.6 x 14 cm). Lionel Ziprin Archive, New York



Harry Smith, Untitled [Study for Inkweed Studios greeting card], c. 1952. India ink on scratchboard, 8 x 6 in. (20 x 15 cm). Private collection



Harry Smith, Untitled [Zodiacal hexagram scratchboard], c. 1952. Ink on cardstock, 7 x 5 1/2 in. (17.8 x 14 cm). Lionel Ziprin Archive, New York

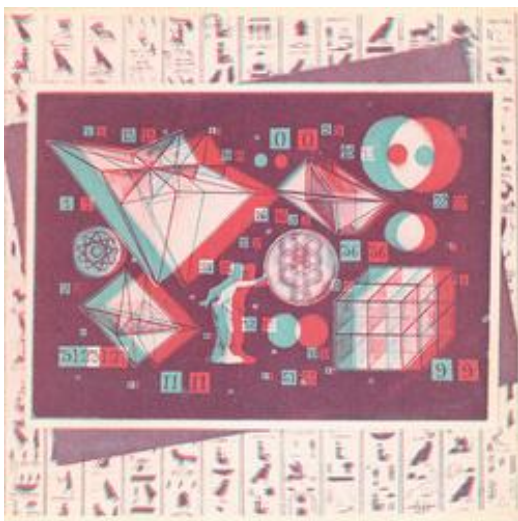
## Publicity Image Sheet



Harry Smith, *Aleph*, c. 1953. Ink on paper, 7 x 5 in. (17.8 x 12.7 cm). Private collection



Harry Smith, *The Tree of Life in the Four Worlds*, 1953. Black and white collotype with color silkscreens cut by Jordan Belson, 25 x 4 7/8 in. (63.5 x 12.4 cm). Harry Smith Archives, Los Angeles

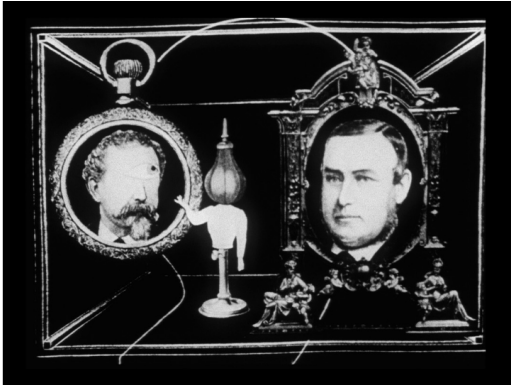


Harry Smith, *Untitled 3-D Greeting Card* [“are you looking for the third dimension?”], 1953. Silkscreened ink on paper, 5 3/4 x 5 3/4 in. (14.6 cm x 14.6 cm). Estate of Jordan Belson

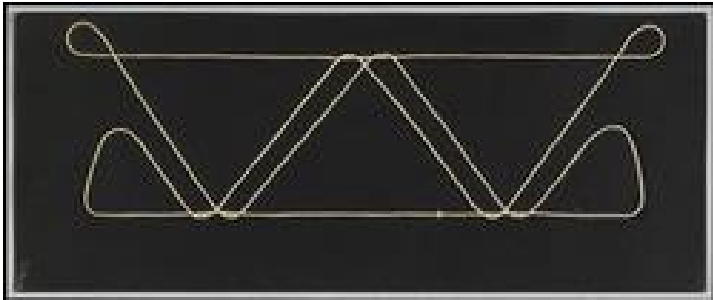
## Publicity Image Sheet



Harry Smith, still from *Film No. 11: Mirror Animations*, c. 1957. 16mm film, color, sound; 3:35 min. Sound from The Thelonious Monk Quartet, B-side of *Misterioso* (Blue Note, 1949), 78 pm. (Courtesy Blue Note under license from Universal Music Enterprises). Courtesy of Anthology Film Archives, New York. © Anthology Film Archives



Harry Smith, still from *Film No. 12: Heaven and Earth Magic Feature*, c. 1957–62. 16mm film transferred to digital video, black and white, sound; 1 hr. 6 min. Courtesy of Anthology Film Archives, New York



Harry Smith, String figure, 1960. String, glue, and poster board, 8 x 20 in. (20.4 x 50.1 cm). Collection of Rufus Cohen



## Publicity Image Sheet



Harry Smith, still from *Film No. 14: Late Superimpositions*, 1964. 16mm film, restored to 35mm, transferred to digital video, color, sound; 31 min. Courtesy of Anthology Film Archives, New York, NY; restored by Anthology Film Archives and the Film Foundation with funding provided by the Hobson/Lucas Family Foundation © Anthology Film Archives



Harry Smith, still from *Film No. 16: Oz: The Tin Woodman's Dream*, c. 1967. 35mm film, color, silent; 15 min. Courtesy of Anthology Film Archives, New York, NY; restored by Anthology Film Archives and the Film Foundation with funding provided by the Hobson/Lucas Family Foundation. © Anthology Film Archives



Harry Smith, still from *Film No. 18: Mahagonny*, 1970–80 (restored 2002). 16mm film, restored to 35mm film, transferred to digital video, color, sound; 2:21 min. © Harry Smith Papers, Getty Research Institute, Los Angeles; gift of the Harry Smith Archives 2013.M.4. Courtesy Anthology Film Archives and Harry Smith Archives

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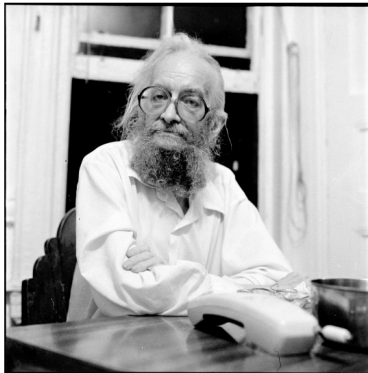
Andy Warhol, *Screen Test: Harry Smith* [ST314], 1964. 16mm film transferred to digital video, black and white, silent; 4 min. © The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved. Film still courtesy The Andy Warhol Museum

**NOTE:** Digital and online representation restricted to 72dpi, 800 pixels longest side. The copyright line noted must accompany the image.



Harry Smith with his “brain drawings”, c. 1950. Photo by Hy Hirsh. Courtesy of Harry Smith Archives

**NOTE:** Portrait not on view in the exhibition. The Harry Smith Archives asks to see examples of how the image will be used online for publications prior to use.



Allen Ginsberg, Harry Smith at the Kitchen Table, June 16, 1988. Courtesy the Allen Ginsberg Project. © Allen Ginsberg

**NOTE:** Portrait not on view in the exhibition.



Installation view, *Carol Bove: Vase/Face*, David Zwirner, Paris, October 17–December 17, 2022. Photo by Maris Hutchinson Artwork. © Carol Bove. Courtesy the artist and David Zwirner