

# M014

## Garó Antreasian Study Collection, 1957-1995 Archives, Indianapolis Museum of Art at Newfields

By Samantha Norling; revised 2018-11-06, Lydia Spotts

### Collection Overview

Title: Garó Antreasian Study Collection, 1957-1995, n.d.

Collection ID: M014

Primary Creators: Antreasian, Garó Z., 1922-2019

Extent: 4.25 linear feet

Date Acquired: August 23, 2016

Languages: English

### Scope and Contents of the Materials

This collection of material was gifted to the Indianapolis Museum of Art by Garó Z. Antreasian in September 1995, and was housed in the office of Curator Marty Krause until transfer to the IMA Archives in August 2016. The collection was originally contained in four boxes, and was comprised primarily of original or xerox copies of published material. All publications were transferred to the IMA's Stout Reference Library to be cataloged individually as part of the "Garó Antreasian Study Collection." Archival material remained in the IMA Archives. Archival material includes Garó Antreasian's research notes, exhibition/workshop ephemera, correspondence, a John Herron Art School curriculum binder, and three mounted photographs. Sent with a letter from Bob Evermon of Cranbrook Academy of Art were test prints with annotations, which have been housed in OVB folders.

### Biographical Note

Garó Antreasian was born on February 16, 1922 in Indianapolis. He attended Arsenal Technical High School from 1936-1940, where he studied art and was first introduced to lithography by his teacher Sara Bard. Antreasian majored in painting and continued to study lithography at the

John Herron Art School, part of the John Herron Art Institute, from 1940 to 1942. He took a break from school to enlist in the Coast Guard, where he was stationed in the Pacific and served as a combat artist. After being discharged in February 1946, Antreasian returned to Indianapolis and resumed his studies at Herron. In 1948, he received his BFA and joined the Herron faculty as the first instructor of printmaking.

In 1949, Antreasian spent the summer in New York studying at the Art Students League and Atelier 17. During the 1950s, Antreasian's work was exhibited around the country, including the *First International Biennial Exhibition of Color Lithography* and *Prints U.S.A.* In 1959, he published an important article on the state of American lithography in *News of "Prints,"* the journal of the Print Council of America.

Antreasian took a year's leave of absence from Herron to serve as first Technical director of the new Tamarind Lithography Workshop in Los Angeles, CA. After his return to Herron in 1961, Antreasian created a mosaic mural for the Indiana State Office Building, and initiated a Tamarind-Herron partnership for training Tamarind Printer Fellows. It is at this time that he began to draft the *Tamarind Book of Lithography: Art & Techniques*, of which a third draft (1965) is included in this collection.

In 1963/64, Antreasian was offered and accepted a position as associate professor of art at the University of New Mexico, Albuquerque, and was promoted to the rank of professor and the University of New Mexico in 1968. The Tamarind Institute was transferred to UNM in 1970. Antreasian served as co-director with Clinton Adams, who also co-authored *Tamarind Book of Lithography: Art & Techniques*, which was published that same year.

Antreasian received the distinguished alumni award from the John Herron School of Art and an honorary doctor of fine arts degree from Indiana University-Purdue University Indianapolis in 1972. It is in that year that Antreasian designates the Indianapolis Museum of Art as an archives for his graphic work. Soon after, he retired from his position at the Tamarind Institute to return to teaching full time. Antreasian divided his time between his faculty position at UNM and guest instructorships at many colleges and universities until his retirement in 1987. After his retirement, he continued to accept invitations to serve as visiting artist and guest lecturer at multiple institutions. Antreasian maintained an active retirement, creating prints and painting in New Mexico. He passed away peacefully November 4, 2018.

### Sources

*Garó Antreasian: Written on Stone* exhibition brochure, Indianapolis Museum of Art, 1994.

Garó Z. Antreasian. [online obituary]. Daniels Funeral Home. retrieved 2018-11-06  
<https://www.danielsfuneral.com/notices/Garó-Antreasian>.

## Subject/Index Terms

Art,  
Art, American—Indiana,  
Art Students League (New York, N.Y.),  
Artists—Indiana,  
Atelier 17,  
Cranbrook Academy of Art,  
Indianapolis Museum of Art,  
John Herron Art Institute,  
Lithography,  
Prints—Technique,  
Tamarind Lithography Workshop

### Forms of Material:

black-and-white prints (photographs),  
color lithographs,  
correspondence,  
printed ephemera

## Administrative Information

Repository: Archives, Indianapolis Museum of Art at Newfields

Alternate Extent Statement: 2 boxes, 1 OVA folder, 3 OVB folders

Access Restrictions: Collection is open for research.

Use Restrictions: Permission to publish, quote, or reproduce must be secured from the repository and the copyright holder. Please contact the Archivist for more information.

Acquisition Source: IMA Curator Marty Krause (2016); Garo Antreasian (1995)

Acquisition Method: Transfer (2016); Gift (1995)

Preferred Citation: [Item title], [date], [Container information], Garo Antreasian Study Collection (M014). Archives, Indianapolis Museum of Art at Newfields. Indianapolis, Indiana.

## Box and Folder Listing

### Box 1

- Folder 1: Gift acknowledgement letter, September 3, 1995
- Folder 2: Inventory of Antreasian prints, n.d.
- Folder 3: Letter from Bob Evermon, Cranbrook Academy of Art, ca. 1973
- Folder 4: Letter from Daniel Tucker, August 5, 1976
- Folder 5: Daniel Richard Tucker masters thesis, College of Graphic Arts and Photography, Rochester Institute of Technology, 1976
- Folder 6: Correspondence with Norman Kraft, with copy of Albert Barker lithography manuscript, December 1981-January 1982
- Folder 7: Letter from Michael Dorsa with attachments, n.d.
- Folder 8: John Herron Art School course curriculum binder, 1957-1958
- Folder 9: John Herron Art School course curriculum binder loose material, 1957-1958
- Folder 10: F. Charbonnel lithography equipment order, 1959-1960
- Folder 11: Prints and Printmakers Symposium program, 1959
- Folder 12: Tamarind Lithography Handbook, third rough draft [1 of 2], August 1965
- Folder 13: Tamarind Lithography Handbook, third rough draft [2 of 2], August 1965

### Box 2

- Folder 1: Lithographs in the Permanent Collection of the Art Museum, University of New Mexico, August 1977
- Folder 2: World Prints 83 conference material and notes, 1983
- Folder 3: Bibliographic notes, n.d.
- Folder 4: "Permanent Aluminum Lithography Plates" notes, n.d.
- Folder 5: "Various French Translations" notes, n.d.
- Folder 6: Offset-Flat-Bed Proofing Press DUFA III-VII schematic, n.d.

**OVA Folder 1:** Mounted photographs of Garo Antreasian at Tamarind Lithography Workshop, 1961

**OVB Folder 1:** Bob Evermon prints, ca. 1973

**OVB Folder 2:** Bob Evermon print test sheets, ca. 1973

**OVB Folder 3:** World Prints '83 ephemera, 1983