A Finding Aid to the André Emmerich Gallery Records and André Emmerich Papers, 1929-2009, in the Archives of American Art

Julie Schweitzer, Rihoko Ueno and Harriet E. Shapiro

Funding for the processing of this collection was provided by the Leon Levy Foundation.

2012 April 17 and 2015 February 27
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Collection Overview

Repository: Archives of American Art
Title: André Emmerich Gallery records
Identifier: AAA.andremmg
Date: circa 1929-2009
Extent: 311.4 Linear feet
Creator: André Emmerich Gallery
Language: Records are in English, German, French, Spanish, Italian, Dutch, Japanese and Korean.

Summary: The André Emmerich Gallery records and André Emmerich papers measure 311.4 linear feet and date from 1929 to 2009. The collection documents the business of the André Emmerich Gallery as well as André Emmerich's life and activities related to the business of selling art. Gallery records include correspondence; appointment books; administrative and subject files; exhibition files; artist files and accounts; inventory, sales, purchase, and consignment records; chronological files; financial and legal records; printed materials; original artwork; photographic and audiovisual materials. Also found are personal papers and records relating to André Emmerich. The small addition received in 2014 includes general correspondence, administrative files, exhibition files, artists' files, inventory records, consignment records, printed material, photographic materials, and André Emmerich personal papers and records.

Administrative Information

Acquisition Information
The André Emmerich Gallery records and André Emmerich papers were donated to the Archives of American Art by André Emmerich in eight accretions between 1999 and 2002. Two additional accretions were donated by Emmerich's wife Susanne in 2008 and 2009; and by James Yohe, Emmerich's former business partner, in 2009 and 2014.

Related Material
Among the holdings of the Archives of American Art is an oral history interview with André Emmerich conducted by Mona Hadler on January 18, 1993.

Processing Information
This collection was processed by Julie Schweitzer and Rihoko Ueno between 2009 and 2011, with funding provided by the Leon Levy Foundation. Materials with Social Security numbers were redacted with copies left in the collection. The original documents are maintained separately.
An addition received in 2014 was processed to a minimal level and the finding aid updated by Harriet E. Shapiro in 2015. Minimal processing included arrangement to the series and folder levels. Items within folders were simply verified with folder title, but not arranged further. Material is housed in archival containers and folders, but not all staples and clips were removed.

Preferred Citation

Restrictions on Access
Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Access of diaries and appointment books required written permission.

Ownership and Literary Rights
The André Emmerich Gallery records and André Emmerich papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Historical Note
André Emmerich (1924-2007) was one of America's most noted contemporary art dealers and opened the André Emmerich Gallery in New York in 1954. The gallery showcased contemporary art, particularly Color Field painting and monumental sculpture.

André Emmerich was born on October 11, 1924 in Frankfurt, Germany. From age 7 he was raised in Amsterdam before emigrating with his family to New York City in 1940. He studied at Oberlin College and developed an interest in pre-Columbian art and antiquities. After graduation, he spent ten years in Paris working as a writer and editor before returning to New York. He married Constance Emmerich and the couple had three sons, Adam, Noah, and Toby.

In 1954 Emmerich opened the André Emmerich Gallery at 18 East 77th Street and initially specialized in contemporary American and European art and pre-Columbian antiquities. In 1956, the gallery moved to 17 East 64th Street, and in 1959 to the Fuller Building at 41 East 57th Street. Emmerich wrote two books about pre-Columbian art, Art Before Columbus in 1963 and Sweat of the Sun, Tears of the Moon: Gold and Silver in Pre-Columbian Art in 1965.

In 1961, Emmerich learned that French and Company, a gallery advised by art critic Clement Greenberg, was closing its department of contemporary art. French and Company had represented Color Field painters Morris Louis, Kenneth Noland, and Jules Olitski. Emmerich immediately invited Louis and Noland to be represented by his gallery. In 1966 he extended the invitation to Olitski as well, and Helen Frankenthaler joined soon after. The gallery's reputation as one of the earliest and most important promoters of Color Field painters was launched.

In addition to Color Field painters, the gallery represented, among others, Pierre Alechinsky, Karel Appel, Milton Avery, Herbert Ferber, Sam Francis, John Graham, Al Held, David Hockney, Hans Hofmann, John Hoyland, Judy Pfaff, Miriam Schapiro, and Anne Truitt.
Until January 1983, sales of pre-Columbian art primarily went through an entity called André Emmerich Inc. (AE Inc.), while sales of contemporary went through the André Emmerich Gallery Inc. (AEG). In 1983, the two entities were merged and operated under the name André Emmerich Gallery Inc.

In 1971, Emmerich began operating a downtown gallery at 420 West Broadway, in SoHo, in space shared with Leo Castelli, Virginia Dwan, and Ileana Sonnabend. In 1972, Emmerich opened a branch of his gallery in Zurich. He incorporated the Galerie André Emmerich Gmbh primarily for the purpose of leasing gallery space in Zurich. Until February 1974, sales of Pre-Columbian art in Zurich were made by an entity called André Emmerich Gallery Inc., New York Filiale Zurich. The Galerie André Emmerich Gmbh was officially liquidated in May 1982. The Filiale was formally closed in October 1996. Galerie André Emmerich also enjoyed a short-lived joint venture with Gimpel & Hanover.


Emmerich opened a private 150 acre sculpture park, Top Gallant Farm, on his estate in Pawling, New York, in 1982, where he stored and exhibited monumental sculptures by artists his gallery represented including Anthony Caro, Beverly Pepper, Alexander Liberman, Alexander Calder, Mark di Suvero, George Rickey, and Keith Haring. David Hockney painted waves onto floor of the property's swimming pool in 1986. Emmerich operated the sculpture park until 1996.

Emmerich sold his gallery to Sotheby's in 1996. He continued to be affiliated with the gallery until Sotheby's closed the gallery in 1998. Emmerich then began work on his memoir, My Life With Art, excerpts of which have been published in Art News, the Wall Street Journal, and The New Criterion.

Andre Emmerich died in New York 2007 and is survived by his second wife, Susanne Emmerich.

Scope and Content Note

The André Emmerich Gallery records and André Emmerich papers measure 311.4 linear feet and date from 1929 to 2009. The collection documents the business of the André Emmerich Gallery as well as André Emmerich's life and activities related to the business of selling art. Gallery records include correspondence; appointment books; administrative and subject files; exhibition files; artist files and accounts; inventory, sales, purchase, and consignment records; chronological files; financial and legal records; printed materials; original artwork; photographic and audiovisual materials. Also found are personal papers and records relating to André Emmerich.

The records document the gallery's daily business operations, exhibitions, and relationships with artists, dealers, clients, galleries, and museums. Artists particularly well-represented throughout the collection include Anthony Caro, Sam Francis, Helen Frankenthaler, David Hockney, Hans Hofmann, Morris Louis, Kenneth Noland, Jules Olitski, and Beverly Pepper.

Records pre-dating the gallery's establishment in 1954 are primarily newspaper and magazine clippings related to artists, personal photographs and photographs of artists, an original etching, and some of André Emmerich's personal records including biographical materials, correspondence, writings, and legal and financial records. Records post-dating the gallery's closure in 1998 are primarily residual business records related to the final disposition of artwork, clippings, photographs of André Emmerich and gallery staff, biographical materials, personal correspondence, writings, legal and financial records, and condolences received by Emmerich's wife upon his death in 2007.

Correspondence is primarily with galleries, museums and clients about business matters. Correspondence files also cover topics such as appraisals, authentications, offers of sale, artists seeking representation,
image requests, job applications and recommendations. Also included are the New York gallery's copies of correspondence between the New York staff and the Zurich staff.

André Emmerich's appointment books document appointments, notes, and reminders about Emmerich's business and personal activities. Four appointment books relating to the birth of Emmerich's three sons and second marriage were kept by the family. The appointment books are access restricted and require written permission to use.

Administrative files include corporate records establishing the Andre Emmerich gallery's structure, records documenting the gallery's daily operations, advertising and publicity material, and records about the Sotheby's acquisition. There are also materials related to Top Gallant Farm, from its establishment to its closure. Travel records relate to André Emmerich's business trips and vacations along with some files on the travels of a several staff members at the gallery. Files about the operations of the Galerie André Emmerich in Zurich, Switzerland are included in the series as well.

Subject files relate to Emmerich's gallery business as well as personal and political interests, such as antiquities, art fairs and exhibitions, lecture research, art associations, and sculpture parks. There are several files on the art critic Clement Greenberg and former president of Gay Men's Health Crisis, Nathan Kolodner, who was also an art dealer and director of the Andre Emmerich Gallery.

Exhibition files contain numerous exhibition catalogs and printed materials related to exhibitions held or organized by the André Emmerich Gallery in Manhattan and Galerie André Emmerich in Zurich. The files contain materials ranging such as exhibition invitations, posters, printed materials, press releases, and guest books. Photographs of exhibitions can be found in the Photographic Materials series.

Artist files include biographical materials, clippings, correspondence, mailing lists, price lists, printed materials, and occasionally lectures, writings, and audiovisual materials for many of the artists represented or shown by André Emmerich Gallery. The General Correspondence files might contain duplicates or expanded versions of some of the correspondence. Photographs of artists can be found in the Photographic Materials series.

Artist accounts comprise account statements prepared periodically by the gallery documenting each artist's expenses and sales. Ledgers and general accounting files can be found in the Other Financial and Legal Records series.

Inventory records include inventory cards describing artwork entering and leaving the gallery and files containing various gallery inventories. Artist inventory cards, representing artists from both the New York and Zurich galleries, list the artist, title, date, media and measurements of an artwork. The cards also indicate whether the work was ultimately sold, returned to the artist, consigned, etc., and divided into categories accordingly. Inventory files show various gallery inventories.

Sales records document gallery sales and include paid invoices, records relating to Zurich sales, general sales records such as price lists and canceled sales, and Sotheby's Parke-Bernet auction reports. There are gaps in sales invoices in 1961-1964 and 1969-1971.

Purchase records include correspondence and invoices related to purchases and offers; annotated invoices for works of art bought by the gallery; André Emmerich, Inc. related purchase records; "Non-Modern" art related purchase records.

Consignment records include correspondence and consignment agreements documenting consignments to and from the André Emmerich Gallery; consignments from other galleries to André Emmerich, Inc.; and general consignment records.

Chronological files include copies of invoices or cover letters documenting the movement of artwork into and out of the gallery through sales, consignments, loans, and approvals. Records dating January through August 1968, January through March 1969, and September 1969 through July 1971 are missing.
Financial and legal records include client and partner account statements, resale and exempt organization certificates, accounting ledgers, and legal files related to disputes involving or of interest to the gallery.

Printed materials include auction catalogs and reports, books, and clippings describing André Emmerich, the galleries in New York and Zurich, Top Gallant Farm, and the art world. Also included is a large scrapbook created by the gallery containing clippings and gallery announcements dated 1955-1958. Clippings relating to particular artists can be found in the Artists Files series.

There are two pieces of original artwork in the collection. One is a 1974 print of a 1933 composite etching by Esther Dick Gottlieb, Adolphe Gottlieb, Edgar Levy, Lucille Corcos Levy, David Smith, and Dorothy Dehner Smith. The second is a 1998 lithograph by Louise Bourgeois, called The Face of the Critic. The artist gave the lithograph as a gift in honor of Robert Hughes and the Archives of American Art and is numbered 61 out of a series of 300.

Photographic materials include prints, slides, negatives, and transparencies. Subjects include artists, André Emmerich, gallery installations, Top Gallant Farm, events, artists' studios, gallery staff, gallery space, and artwork. Photographs which show André Emmerich are indicated as such in the finding aid.

Audiovisual materials includes videocassettes and one audiocassette related to the art world. Videocassettes related to specific artists can be found in the Artists Files series. Videocassettes related to André Emmerich can be found in the André Emmerich Personal Papers and Records series. Videocassettes related to Top Gallant Farm and Sotheby's can be found in the Administrative Files series.

Personal papers and records relating to André Emmerich include biographical materials, personal correspondence, writings and lectures, and legal and financial records. The biographical materials include an address book, interviews and identifying documents. Writings include articles, edits, dissertations, lectures, etc. There are also some miscellaneous correspondence which is organized chronologically.

The small addition received in 2014 includes general correspondence, administrative files, exhibition files, artists' files, inventory records, consignment records, printed material, photographic materials, and André Emmerich personal papers and records.

### Arrangement

The collection is arranged as 19 series:

- Series 1: General Correspondence Files, 1958-2006 (boxes 1-18, OV 314-315; 18.2 linear feet)
- Series 2: André Emmerich Appointment Books, 1954-2007 (boxes 19, 325, 326; 1.7 linear feet)
- Series 7: Artist Accounts, 1958-1998 (boxes 68-81; 13.5 linear feet)
- Series 8: Inventory Records, circa 1954-2000 (boxes 82-128; 46.5 linear feet)
- Series 11: Consignment Records, 1961-2002 (boxes 170-177; 7.7 linear feet)
• Series 12: Chronological File of Incoming and Outgoing Artwork, 1968-1998 (boxes 178-185; 8 linear feet)
• Series 13: Other Financial and Legal Records, 1956-1999 (boxes 186-202; 16.5 linear feet)
• Series 15: Original Artwork, 1933, 1974, 1998 (box 205, 310; 0.7 linear feet (2 folders))
• Series 17: General Audio and Video Recordings, 1985, 1990-1995 (Boxes 297-298; 1.3 linear feet)
• Series 18: André Emmerich Personal Papers and Records, 1937-1940, 1946-2008 (Boxes 298-305, OV 321, OV 323; 7.7 linear feet)
• Series 19: Addition to the The André Emmerich Gallery records and André Emmerich papers, 1956-2009 (Boxes 328-329, OV 330; 2.1 linear feet)

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:
- Art -- Economic aspects
- Art galleries, Commercial -- New York (State) -- New York
- Art galleries, Commercial -- Switzerland -- Zurich
- Artists' studios -- Photographs
- Color-field painting
- Sculpture, Abstract

Types of Materials:
- Etchings
- Photographs
- Scrapbooks
- Sound recordings
- Video recordings
- Visitors' books

Names:
- Caro, Anthony, 1924-
- Emmerich, André
- Francis, Sam, 1923-1994
- Frankenthaler, Helen, 1928-2011
- Galerie André Emmerich
- Greenberg, Clement, 1909-1994
- Hockney, David
- Hofmann, Hans, 1880-1966
- Louis, Morris, 1912-1962
- Noland, Kenneth, 1924-2010
- Olitski, Jules, 1922-2007
- Pepper, Beverly
- Sotheby Parke Bernet & Co.
- Sotheby's (Firm)
Container Listing

Series 1: General Correspondence Files, 1958-2006

18.2 Linear feet (Boxes 1-18, OV 314-315)

This series contains correspondence with galleries, museums, and clients; appraisals; authentications; letters from artists seeking gallery representation; requests for images; catalog orders; applications; recommendations; and correspondence with the Galerie André Emmerich in Zurich.

The series is arranged as 9 subseries:

- 1.1: Galleries/Museums/Clients, 1958-2006
- 1.7: Job Applications, 1967, 1994-1997
- 1.8: Recommendations, 1972-2006
- 1.9: Zurich Correspondence, 1972-1984

1.1: Galleries/Museums/Clients, 1958-2006

These files contain correspondence with galleries, museums, and clients as well as with art retoreres and conservators, art warehouses, shipping companies, auction houses, and foundations. Correspondence contains proposals of artwork that might interest clients, client referrals to other galleries, logistical arrangements for shipments of artwork, clippings or brochures that might interest correspondents, and arrangements for visits. These correspondence files occasionally contain reference photographs, transparencies, slides, and inventory cards or photocopies of inventory cards of artwork mentioned in the letters.

The most voluminous correspondence are mostly with other galleries or art organizations. The following is a list of correspondents with the most files in this subseries: Annely Jude Fine Art; Art Dealers Association of America; Galerie Deux; Gimpel Fils, Ltd.; Grounds for Sculpture (correspondence regarding architecture and landscaping for Top Gallant Farm); Kukje Gallery; Munzen und Medaillen, A.G.; Parke-Bernet Galleries, Inc.; Spark Inc.; Strouth, Howard and Penelope; and Wetterling Teo Gallery Pte. Ltd.

Some correspondents in this subseries might overlap with those found in the Authentications and Offers subseries below, as well as in the André Emmerich Personal Correspondence subseries.

Records are primarily in English, but some correspondence is in German, French, and Spanish.


For correspondence attaching invoices or agreements regarding specific sales, purchases, or consignments, please see the Sales, Purchases, and Consignments series. For additional correspondence with art publications, please see the Advertising and Publicity subseries of the Administrative Files series.
Correspondence is arranged alphabetically by correspondent and then chronologically. Each letter of the alphabet concludes with miscellaneous bulk arrangement for correspondents with fewer than five documents.

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Box 1, Folder 4  Abul-Haj, Elizabeth, 1997
Box 1, Folder 5  Ace Contemporary Exhibitions, 1994
Box 1, Folder 6  Acquavella Galleries, Inc., 1994-1997
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| Box 11, Folder 81 | Tel Aviv Museum of Art, 1987, 1995-1999         |
| Box 11, Folder 82 | Terry Fenton Art Services, 1994-1996            |
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| Box 11, Folder 89 | Tishman, Paul, 1962-1963                        |
| Box 11, Folder 90 | Titelman, Frank and Rose, 1962-1964             |
| Box 11, Folder 91 | Tobey C. Moss Gallery, 1994                    |
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Box 12, Folder 7  University of Colorado, 1963
Box 12, Folder 8  University of Florida, 1994-1996
Box 12, Folder 9  University of Hawaii, 1965-1968
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Box 12, Folder 11 University of Illinois, 1994
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Box 12, Folder 13 The University of Kansas Museum of Art, 1964-1967
Box 12, Folder 14 The University of Michigan Museum of Art, 1962-1965, 1994
Box 12, Folder 15 University of St. Thomas, 1962-1968
Box 12, Folder 16 The University of Texas at Austin, 1964-1968
Box 12, Folder 17 University of Toronto, 1996
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Box 12, Folder 20 Van der Marck, Jan, 1994-1995
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<td>The Walters Art Gallery, 1964</td>
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Box 12, Folder 51  Wetterling Teo Gallery Pte. Ltd., 1995
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Box 12, Folder 53  Wetterling Teo Gallery Pte. Ltd., 1997-1998
Box 12, Folder 55  Wierzbowski Gallery, 1995
Box 12, Folder 56  Wilke Ulfert, 1963-1966
Box 12, Folder 57  Wilkin, Karen, 1994-1998
Box 12, Folder 58  Will Ameringer Fine Art Inc., 1995-1997
Box 12, Folder 59  Wind, Jerry, 1994-1995
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Box 12, Folder 63  Winton, David Michael, 1994-1996
Box 12, Folder 64  Witte Memorial Museum, 1966-1967
Box 12, Folder 65  Wong, Johann S., 1994
Box 12, Folder 66  The Woodward Foundation, 1962-1967
Box 12, Folder 67  Worldwide Books, 1994, 1965
Box 12, Folder 68  Wright, Bagley, 1963-1967

Correspondence regarding appraisals usually comes from individuals and organizations requesting André Emmerich's appraisal of artwork. The requests are occasionally accompanied by images of the artwork in question. Appraisals dating from the 1960s usually refer to Pre-Columbian art and contain more descriptive detail than appraisals for 20th century art. Appraisals dating from the 1990s frequently contain standardized language. The requester is usually the artwork's current owner, but Emmerich was also sometimes contacted by museums considering an acquisition or by insurance adjustors after a theft.

The correspondence is arranged chronologically.

Box 12, Folder 79     Appraisals, 1961

Box 12, Folder 80     Appraisals, 1962

Box 12, Folder 81-82  Appraisals, 1963
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Box 13, Folder 1-3    Appraisals, 1964
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<th>Box 13, Folder 4-5</th>
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<th>Box 13, Folder 29-34</th>
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<th>Appraisals, Art Dealers Association of America, 1997</th>
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<th>Box 13, Folder 36-37</th>
<th>Appraisals, 1998</th>
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<tr>
<th>Box 13, Folder 38</th>
<th>Appraisals, 2000</th>
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</table>


Correspondence regarding authentications usually comes from clients, museums, galleries, conservators, and appraisers inquiring about the authenticity of artwork. The correspondence includes letters of authenticity, requests that an artwork be authenticated, requests that certificates of authentication be provided, doubts about the authenticity of a work, and reports supporting or denying the authenticity of an object, its date, or conservation work performed on it. These letters often enclose photographs of the work in question. This series occasionally includes correspondence with the artist considered to be the creator or the artwork or correspondence with the artist's representative.

Some of these correspondents are also represented in the Galleries/Museums/Clients subseries.
The correspondence is arranged chronologically.

Box 13, Folder 39  Authentication, 1963
Box 13, Folder 40  Authentication, 1973-1977
Box 13, Folder 41  Authentication, 1978-1981
Box 13, Folder 42  Authentication, 1982
Box 13, Folder 43  Authentication, 1983
Box 13, Folder 44  Authentication, 1984-1986
Box 13, Folder 45  Authentication, 1987
Box 14, Folder 1   Authentication, 1988
Box 14, Folder 2-3 Authentication, 1989
  2 Folders
Box 14, Folder 4-5 Authentication, 1990
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  Oversized item from folder 4 housed in OV 315
Box 14, Folder 6   Authentication, 1991
Box 14, Folder 7-8 Authentication, 1992
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Box 14, Folder 9-10 Authentication, 1993
  2 Folders
Box 14, Folder 11  Authentication, 1994
Box 14, Folder 12-13 Authentication, 1995
  2 Folders
Box 14, Folder 14  Authentication, 1996-1997
Box OV 315        Oversized Drawing of Alexander Calder's Stabile Mobile, 1990
  Oversized item from Box 14, folder 4

Correspondence regarding offers usually comes from individuals and galleries interested in selling a piece of artwork to the André Emmerich Gallery. Many of these offers enclose a photograph or sketch of the artwork in question. Most of these offers are either declined by the gallery or are referred to other galleries, dealers, or auction houses, but occasionally Emmerich would request additional photographs or information about the object or ask for a chance to see or handle the item in person.

Some of these correspondents are also represented in the Galleries/Museums/Clients subseries.

The correspondence is arranged chronologically.

Box 14, Folder 15-16  Offers, 1963  
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Box 14, Folder 17  Offers, 1964

Box 14, Folder 18  Offers, 1965

Box 14, Folder 19  Offers, 1966

Box 14, Folder 20  Offers, 1989-1990

Box 14, Folder 21  Offers, 1991-1992

Box 14, Folder 22-23  Offers, 1993  
2 Folders

Box 14, Folder 24-29  Offers, 1994  
6 Folders

Box 14, Folder 30-34  Offers, 1995  
5 Folders

Box 14, Folder 35-37  Offers, 1996  
3 Folders

Box 14, Folder 38  Offers, 1997

Box 14, Folder 39-40  Offers, circa 1993-1997  
2 Folders


This subseries contains letters from artists contacting the gallery looking for representation. Some attach press clippings, exhibition programs and announcements, resumes or curricula vitae, biographies, artists' statements, catalogs, publications, business cards, postcards, or other publicity materials. Most of the letters are written by the artists themselves, but a few are written by someone else recommending the artist. Letters are occasionally accompanied by photographs or slides of artwork. Most of these artists
receive a negative form letter in return. In later years, the gallery referred this form letter as the "Sorry Artist Letter" or "SAL."

Some correspondence is in French, Dutch, Italian, and German.

The correspondence is arranged chronologically.

Box 14, Folder 41 Artists Solicitations and Gallery Replies, 1962
Box 14, Folder 42 Artists Solicitations and Gallery Replies, 1963
Box 14, Folder 43 Artists Solicitations and Gallery Replies, 1964
Box 14, Folder 44 Artists Solicitations and Gallery Replies, 1965
Box 14, Folder 45 Artists Solicitations and Gallery Replies, 1966
Box 15, Folder 1 Artists Solicitations and Gallery Replies, 1967
Box 15, Folder 2 Artists Solicitations and Gallery Replies, 1968
Box 15, Folder 3 Artists Solicitations and Gallery Replies, 1993
Box 15, Folder 4-8 Artists Solicitations and Gallery Replies, 1994
  5 Folders
Box 15, Folder 9-12 Artists Solicitations and Gallery Replies, 1995
  4 Folders
Box 15, Folder 13-22 Artists Solicitations and Gallery Replies, 1996
  10 Folders
Box 15, Folder 23-32 Artists Solicitations and Gallery Replies, 1997
  10 Folders
Box 15, Folder 33 Artists Solicitations and Gallery Replies, 1998-2000


This subseries includes letters requesting copies of images, loans of images, and permission to use images for publications, lectures, articles, teaching materials, catalogs, and other purposes. This subseries does not include copies of the photographic materials in question.

Some correspondence is in French, German, and Italian.

The correspondence is arranged chronologically.

This subseries includes applications for internships or staff positions at the Gallery, occasionally enclosing photographs of the applicants. Application letters usually attach resumes and occasionally attach recommendations. Some of these letters are filed along with a standard reply letter from the gallery.

Successful applications will be found among the gallery personnel files in Series 12: Administrative Files, Subseries 1: Gallery Operations.

Applications are arranged chronologically.

Box 16, Folder 29   Job Applications, 1967
1.8: Recommendations, 1972-2006

This subseries includes recommendations for current and former gallery artists and staff as well as personal friends and professional acquaintances for a variety of purposes including fellowships, grants, artist colonies or lofts, museum and gallery positions, academic programs, teaching positions, and cooperative boards. Correspondence in this subseries occasionally includes resumes or *curricula vitae*.

The correspondence is arranged chronologically.

Box 16, Folder 37  Recommendations, 1972-1975
Box 16, Folder 38  Recommendations, 1976
Box 16, Folder 39  Recommendations, 1977-1978
Box 16, Folder 40  Recommendations, 1979-1980
Box 16, Folder 41  Recommendations, 1981-1985
Box 16, Folder 42  Recommendations, 1986-1987
Box 16, Folder 43  Recommendations, 1988
Box 16, Folder 44  Recommendations, 1989
Box 16, Folder 45  Recommendations, 1990-1991
Box 16, Folder 46  Recommendations, 1991-1993
Box 16, Folder 47  Recommendations, 1994
Box 16, Folder 48  Recommendations, 1995-1996
Box 16, Folder 49  Recommendations, 1997
Box 16, Folder 50  Recommendations, 1998-2001
Box 16, Folder 51  Recommendations, 2004-2006

1.9: Zurich Correspondence, 1972-1984

These correspondence files include the New York gallery's copies of correspondence between the New York staff of the André Emmerich Gallery and the Zurich staff of the Galerie André Emmerich. Correspondence covers client referrals, inquiries about the availability of certain works of art, billing discrepancies, notifications of sales and price changes, and forwarded clippings and advertisements. Correspondence also includes copies of letters to artists or clients notifying them of the receipt of their artwork or providing lists of their artwork in the gallery's inventory. Some letters enclose relevant photographs or slides of artwork.

These correspondence files also document a short-lived joint venture between Galerie André Emmerich and Gimpel & Hanover.

For files documenting the Zurich gallery's relationship with the New York gallery, see Series 3: Administrative Files, Subseries 7: Zurich.

Some correspondence is in German and French.

The correspondence is arranged chronologically.

Box 17, Folder 1-3  Zurich Correspondence, 1972
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Box 17, Folder 4-11  Zurich Correspondence, 1973
                     8 Folders

Box 17, Folder 12-18  Zurich Correspondence, 1974
                      7 Folders

Box 17, Folder 19-25  Zurich Correspondence, 1975
                      7 Folders

Box 17, Folder 26-40  Zurich Correspondence, 1976
                     15 Folders
    Oversized items from folder 34 housed in OV 315

Box 17, Folder 41-46  Zurich Correspondence, 1977
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    Folder 42 contains handkerchief

Box 18, Folder 1-7  Zurich Correspondence, 1977
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Box 18, Folder 8-22  Zurich Correspondence, 1978
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<td>Zurich Correspondence, 1982</td>
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<td>Box 18, Folder 38-39</td>
<td>Zurich Correspondence, 1983</td>
<td>2 Folders</td>
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<td>Box 18, Folder 40</td>
<td>Zurich Correspondence, 1984</td>
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<td>Box 18, Folder 41</td>
<td>Zurich Correspondence, circa 1975-1984</td>
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<td>Box OV 315</td>
<td>Oversize Architectural Drawings, 1976</td>
<td>Oversized items from box 17, folder 34</td>
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1.7 Linear feet (Boxes 19, 325, 326)

André Emmerich's 2 3/4 inch by 4 1/4 inch appointment diaries, usually Hermes brand, are divided annually into quarters. Each book includes notes, appointments, and reminders related to gallery business as well as to Emmerich's personal life. The collection does not include the four appointment books corresponding to the birth of each of his sons and to his second wedding as those have been retained by his family members.

The appointment books are access restricted.

The appointment books are arranged chronologically. However, the numbering on the boxes that contain the appointment books are out of order, jumping from box 19 to boxes 325 and 326.

Appointment books are ACCESS RESTRICTED; permission; written permission is required. Contact Reference Services for more information.

Box 19, Folder 1 Appointment Books, 1954
Box 19, Folder 2 Appointment Books, 1955
Box 19, Folder 3 Appointment Books, 1956
Box 19, Folder 4 Appointment Books, 1957
Box 19, Folder 5 Appointment Books, 1958
Box 19, Folder 6 Appointment Books, 1959
Box 19, Folder 7 Appointment Books, 1961
Box 19, Folder 8 Appointment Books, 1962
Box 19, Folder 9 Appointment Books, 1964
Box 19, Folder 10 Appointment Books, 1966
Box 19, Folder 11 Appointment Books, 1967
Box 19, Folder 12 Appointment Books, 1968
Box 19, Folder 13 Appointment Books, 1969
Box 19, Folder 14 Appointment Books, 1970
Box 19, Folder 15 Appointment Books, 1971
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Box 19, Folder 23  Appointment Books, 1979
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Box 19, Folder 25  Appointment Books, 1981
Box 19, Folder 26  Appointment Books, 1982
Box 19, Folder 27  Appointment Books, 1983
Box 19, Folder 28  Appointment Books, 1984
Box 19, Folder 29  Appointment Books, 1985
Box 19, Folder 30  Appointment Books, 1986
Box 19, Folder 31  Appointment Books, 1987
Box 19, Folder 32  Appointment Books, 1988
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<td>Appointment Books, 2004</td>
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<td>Appointment Books, 2005</td>
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<td>Box 326, Folder 6</td>
<td>Appointment Books, 2007</td>
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<td>Box 326, Folder 7</td>
<td>Address Cards Tucked Into Appointment Books, circa 1954-2007</td>
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Series 3: Administrative Files, 1954-2003

11 Linear feet (Boxes 20-31, 306, OV 314, OV 316-319)

Administrative files document the establishment and operations of the André Emmerich Gallery; advertising and publicity activities of the gallery; the gallery's acquisition by and relationship with Sotheby's; the establishment, operation, and closure of Emmerich's private sculpture park, Top Gallant Farm; travel undertaken by Emmerich and other gallery staff; and the operations of the Galerie André Emmerich in Zurich, Switzerland.

The series is arranged as 7 subseries:

- 3.2: Gallery Operations, 1954-2002
- 3.5: Top Gallant Farm, 1983-2003
- 3.6: Travel, 1984-1998, 2000
- 3.7: Zurich, 1971-1979


Corporate records establish the gallery and define its structure. This subseries also includes tax records. Records are alphabetized by subject and then arranged chronologically.

Box 20, Folder 1 Biennial Statement, 1996

Box 20, Folder 2 Certificate of Authority to Collect City Sales Tax and/or Compensating Use Tax, 1965

Box 20, Folder 3 Closure of André Emmerich Gallery, Inc., Zurich Branch, 1996

Box 20, Folder 4 Corporate Savings Account and the Estate of Hans Hofmann, 1978-1979

Box 20, Folder 5 Corporate Tax Returns, 1993-1994

Box 20, Folder 6 Corporate Tax Returns, 1995-1996

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Box 20, Folder 8 Election by a Small Business Corporation to be Treated as a New York State S Corporation, 1989-1990

Box 20, Folder 9 Federal Changes Made by the IRS to Corporate Taxable Income, 1992-1994

Box 20, Folder 10 Financial Statements, 1992-1996

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Box 20, Folder 13  Pre-Columbian Art, Inc., 1957-1965

3.2: Gallery Operations, 1954-2002

This subseries documents the regular operations of the gallery and includes records relating to office procedures, building operations, gallery personnel, schedules, storage, shipping, and other routine office functions. These records are arranged alphabetically by subject.

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Box 20, Folder 15-18  Address Book, circa 1983
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Box 20, Folder 19  Appraisal Formats, 1982-1994

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Box 20, Folder 21  Architectural and Engineering Drawings, 1986-1996
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Box 20, Folder 22  Art Fair Price Lists, 1993-1994

Box 20, Folder 23  Artist Contact Information, 1994-1997

Box 20, Folder 24  Artist Terms, 1989, 1994, 1996

Box 20, Folder 25  Arvey, Hodes, Costello & Burman Invoices, 1991

Box 21, Folder 1  Box Inventory, circa 1994-1996

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Box 21, Folder 21  Front Desk Procedures, circa 1980-1996
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Box 21, Folder 24  Gallery Artists, 1988-1998
Box 21, Folder 25  Gallery History, 1988-1990
Box 21, Folder 26  Gallery Personnel, 1966-1971
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Box 21, Folder 31  Gallery Personnel, 1974-1976
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Box 21, Folder 35  Gallery Personnel, 1979-1980
Box 21, Folder 36  Gallery Personnel, Homemade Holiday Cards, 1981
Box 21, Folder 37  Gallery Personnel, 1982-1983
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Box 21, Folder 40  Gallery Personnel, Hand Made Cards, 1985
Box 21, Folder 41  Gallery Personnel, Hand Made Holiday Cards, 1986
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Box 21, Folder 44  Gallery Personnel, 1991-1995
Box 21, Folder 45  Gallery Personnel, circa 1987-1995
Box 21, Folder 46-47  Gallery Personnel, Miller, Robert, 1972-1978
Box 21, Folder 48  Gifts, 1990-1992
Box 21, Folder 49  Gifts, 1997-1998
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Box 21, Folder 51  [Helen], 1994
Box 21, Folder 52  Internships, 1995
Box 21, Folder 53  Internships, 1996
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Box 22, Folder 12  Letter Formatting, 1992

Box 22, Folder 13  Lily Wei Essays, 1995-1996

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Box 22, Folder 23  P. Hayden Dunbar, To Do, 1998

Box 22, Folder 24  Pending In, 1997-1998

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Box 22, Folder 29-30  Pending Insurance Claims and Repairs - Big Crinkly, 1993-1997
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Box 22, Folder 31  Pending Insurance Claims and Repairs - Daniel Weinberg Gallery, 1993-1996

Box 22, Folder 32  Pending Insurance Claims and Repairs - Dietl International, 1993


Box 22, Folder 34  Pending Insurance Claims and Repairs - Jeffrey Deitch, 1995-1996

Box 22, Folder 35  Pending Insurance Claims and Repairs - John Berggruen Gallery, 1991


Box 22, Folder 37  Pending Insurance Claims and Repairs - Landau Fine Arts, 1993
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Box 22, Folder 53  Slide Labels, circa 1995
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Box 23, Folder 3  Storage - Cushman & Wakefield, 1990-1991
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Box 23, Folder 9  Storage - Judson Art Warehouse, 1987-1989

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Box 23, Folder 13  Storage - Judson Art Warehouse, 1996

Box 23, Folder 14-16  Storage - Santini Brothers, Inc., 1970-1993

Box 23, Folder 17  Summer, 1964

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Box 23, Folder 19-20  Summer, 1974
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Box 23, Folder 21  Summer, 1975

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Box 23, Folder 24  Summer, 1978-1979

Box 23, Folder 25  Summer, 1980

Box 23, Folder 26  Summer, 1981

Box 23, Folder 27  Summer, 1982

Box 23, Folder 28  Summer, 1998

Box 306, Folder 1  Oversize Architectural Drawings, 1989
Oversized items from box 22, folder 45
Box OV 316  Oversize Construction Plan, 1978
Oversized item from box 20, folder 39

Box OV 316  Oversize Architectural Drawings, 1996, 1987
Oversized items from box 20, folder 40

This subseries consists of press releases; drafts and orders for logos, catalogs and announcements; proofs of gallery stationery and publications; advertisements and correspondence with advertising publications regarding rates, space, and content; solicitations for developing web pages; and correspondence about the gallery's marketing efforts and procedures. The handful of records predating 1991 include catalog orders, correspondence, and logo designs.

For additional correspondence with art publications, please see Series 1: General Correspondence, Subseries 1: Galleries/Museums/ Clients.

The records are arranged alphabetically by subject and then chronologically.

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Box 23, Folder 32  Advertising - Art in America, 1993-1996
Box 23, Folder 33  Advertising - Art Magazine, 1994
Box 23, Folder 34  Advertising - Art Now Art Fair, 1993
Box 23, Folder 36  Advertising - Art Now Gallery Guide, 1993
Box 23, Folder 37  Advertising - Art Now Gallery Guide, 1994
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Box 23, Folder 41  Advertising - Art - Rom Ltd., 1995
Box 23, Folder 42  Advertising - ArtForum, 1994-1996
Box 23, Folder 43  Advertising - Art/icons, circa 1995
Box 23, Folder 44  Advertising - ARTnews, 1995-1997
Box 23, Folder 45  Advertising - Avenue Magazine, 1995-1997
Box 23, Folder 46  Advertising - Cover Magazine, 1996
Box 23, Folder 47  Advertising - Flash Art, 1994-1996
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Box 23, Folder 49  Advertising - Museums New York, 1995
Box 23, Folder 50  Advertising - The New Criterion, 1994-1995
Box 23, Folder 54  Advertising - The New Yorker, 1995
Box 24, Folder 1-3  Advertising - Miscellaneous, 1994-1997
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Box 24, Folder 4  Announcements, 1993-1994
Box 24, Folder 5  Catalog Orders, 1974-1994
Box 24, Folder 6  Catalog Orders Filled, 1992
Box 24, Folder 7  Catalog Orders Filled, 1993
Box 24, Folder 8-9  Catalog Orders Filled, 1994
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Box 24, Folder 10  Correspondence, 1962-1967
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Box 24, Folder 12  Eagle Envelope, 1993-1995
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*Ecology of Culture*, 1995

Box 24, Folder 14-18  
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Box 24, Folder 19-21  
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Oversized items from folder 23 in Box 306, folder 2

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Box 24, Folder 25  
Jerry Lake Mailing Service, 1993-1994

Box 24, Folder 26  
Logos, circa 1965

Box 24, Folder 27  
Marcus Ratliff Inc., 1994-1995

Box 24, Folder 28  
Memos to the Staff re: Advertisements, 1992-1994

Box 24, Folder 29  
Placed Advertisements, 1984-1996

Box 24, Folder 30  
Procedures, 1994

Box 24, Folder 31  
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Box 24, Folder 32  
Scanning New York Art, 1995

Box 24, Folder 33  
Visual Persuasion, NYC, 1995

Box 306, Folder 2  
Oversized Photocopy of *Keith Haring on Park Avenue*, 1997

Oversized item from box 24, folder 23


Sotheby's acquired the André Emmerich Gallery in 1996 but only operated it for a couple of years before closing the gallery. This subseries documents the relationship between the gallery and Sotheby's just before and during those years. The subseries includes correspondence with various individuals and departments at Sotheby's, Sotheby's policies and procedures, architectural records and renovation plans, merger plans and announcements, and a videotaped news segment on art smuggling and Sotheby's.

These files are arranged alphabetically by subject and then chronologically.
| Box 24, Folder 34 | Accounting, 1996 |
| Box 24, Folder 35 | Antiquities Department, 1996-1999 |
| Box 24, Folder 36 | Appraisals of André Emmerich Gallery Inventory, 1996-1997 |
| Box 24, Folder 37 | Appraisals Requested by Emmerich, 1997 |
| Box 24, Folder 38 | Arcade, 1997 |
| Box 24, Folder 39 | Architectural Drawings, 1996  
Oversized items housed in OV 318 |
| Box 24, Folder 40 | Bousquette, Kevin, circa 1997 |
| Box 24, Folder 41 | Brooks, Diana, 1996-1998 |
| Box 24, Folder 42 | "60 Minutes" Segment on Sotheby's, CBS, circa 1998  
1 Videocassettes (VHS) (television show)  
Third segment is on art smuggling at Sotheby's. |
| Box 24, Folder 43 | Client Development, 1996-1997 |
| Box 24, Folder 44 | Compliance Department, 1998 |
| Box 24, Folder 45 | Contemporary Art Department, 1995 |
| Box 24, Folder 46 | Contemporary Art Department, 1996 |
| Box 24, Folder 47-50 | Contemporary Art Department, 1997  
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<p>| Box 24, Folder 51 | Contemporary Art Department, 2000, 1998 |
| Box 24, Folder 52 | Dede Brooks Meeting, 1996 |
| Box 24, Folder 53 | Deitch, Jeffrey, 1997-1998 |
| Box 24, Folder 54 | Email to &quot;All Emmerich Gallery Users,&quot; 1996-1997 |
| Box 24, Folder 56 | Furniture and Equipment Inventories, 1996 |</p>
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Box 25, Folder 42 Sotheby's Paris, 1996-2000
Box 25, Folder 43 Sotheby's Switzerland, 1997
Box 25, Folder 44 Sotheby's Venezuela, 1999
3.5: Top Gallant Farm, 1983-2003

Top Gallant Farm was André Emmerich’s private country sculpture park in upstate New York where he stored and displayed monumental sculptures created by artists represented by his gallery. These records document Emmerich’s acquisition, operation, and eventual closing of Top Gallant Farm. They include videotapes of installations at the sculpture park as well as videotapes of interviews with Emmerich at the park.

Files are arranged alphabetically by subject and then chronologically.

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"André Emmerich" Channel 2 News at Five, WCBS/TV, 1989 July 17
1 Videocassettes (VHS) (television show, taped off the air)
Interview with Emmerich at Top Gallant Farm.

Box 25, Folder 51
1 Videocassettes (VHS) (television show, taped off the air)
Interview with Emmerich at Top Gallant Farm.

Box 25, Folder 52
Architectural Drawing, circa 1980s
Oversized item housed in OV 317

Box 26, Folder 1
art/world Programs 1-3 by Juri Koll, 1995
1 Videocassettes (VHS) (television show, taped off the air)
Part 1 includes segments on Mark di Suvero, an interview with André Emmerich at Top Gallant Farm, and an interview with André Emmerich about Sam Francis; Part 2 includes segments on Edward Ruscha and public art; Part 3 includes segments on Bob Branaman and Man Ray. The di Suvero segment duplicates "In the Steel" filed in the di Suvero Artists Files.

Box 26, Folder 2
Artists, circa 1993-1994

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Barn, 1994
Box 26, Folder 4  Catalog: *Sculpture Out of Doors*, 1989

Box 26, Folder 5-8  Closing, 1996
4 Folders

Box 26, Folder 9  Closing, 1997

Box 26, Folder 10  Closing Letters Not Yet Sent, 1996 November

Box 26, Folder 11  *Connaissance des Arts* Article Correspondence, 1994

Box 26, Folder 12  Correspondence, 1983

Box 26, Folder 13  Correspondence, 1984

Box 26, Folder 14  Correspondence, 1985

Box 26, Folder 15-16  Correspondence, 1986
2 Folders
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Box 26, Folder 17-18  Correspondence, 1987
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Box 27, Folder 17  Oblong Land Conservancy Event, 1995
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Box 27, Folder 29  Rust and Sculpture, 1987-1991
Box 27, Folder 30  Sale of Top Gallant, 2000
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Box 27, Folder 35-36  Swimming Pool, 1984-1989
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Box 27, Folder 37  Top Gallant Edited Titles, circa 1980s
1 Videocassettes (VHS-C)
Video of artwork. Digital ID# 11562.

Box 27, Folder 38  Top Gallant Sculpture, circa 1980s
1 Videocassettes (VHS-C)
Video of artwork. No sound.

Box 27, Folder 39  Tour Guest Lists, 1989-1990

Box 27, Folder 40  Tour Information, 1992

Box 27, Folder 41  Tour Information, Art Dealers Association of America, 1991

Box 27, Folder 42  Tour Information, Art Horizons International/Art Institute of Chicago, 1991

Box 27, Folder 43  Tour Information, Art Horizons International/Orlando Museum, 1991

Box 27, Folder 44  Tour Information, Cost Summary, Confirmations, and Bills, 1991

Box 27, Folder 45  Tour Information, Franklin Perrell and Barbara Spector, 1991

Box 28, Folder 1  Tour Information, Gallery Clients, 1991-1992

Box 28, Folder 2  Tour Information, MoMA, 1991

Box 28, Folder 3  Tour Information, Quaker Hill, 1991

Box 28, Folder 4-5  Tour Invitations, 1990
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Box 28, Folder 7-8  Tours, 1988
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Box 28, Folder 9-11  Tours, 1989
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Box 28, Folder 15-16  Tours, 1991
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Box 28, Folder 17-22  Tours, 1992
3.6: Travel, 1984-1998, 2000

Travel files primarily document gallery business trips and vacations taken by André Emmerich. A handful of files relate to travel by staff members Loretta Howard, Donald McKinney, and James Yohe. Files include correspondence about travel planning and appointments; notes about visits; correspondence forwarded to Emmerich while he was away from New York; museum tickets, invitations, receipts, postcards, and other travel ephemera; visa applications; information about Emmerich’s trips to a health spa called the Pritikin Longevity Center; and occasional photographs of artwork. The files also often include Emmerich’s handwritten travel reports.

Most records are in English, but collateral material related to trips to foreign countries is in the languages of the visited countries.

Files are arranged chronologically by date of travel.

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Box 28, Folder 41  Texas and California, 1986 April, 1986
Box 28, Folder 42  Chicago Art Fair, 1986 May, 1986
Box 28, Folder 43-44  Europe, 1986 June-July, 1986
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Box 28, Folder 45  California, 1986 August, 1986
Box 28, Folder 46-49  Japan, September 1986, 1984-1986
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Box 29, Folder 2  California, 1986 December, 1986-1987
Box 29, Folder 3  Texas and Sun Valley, 1987 February, 1987
Box 29, Folder 4  California, 1987 March, 1987
Box 29, Folder 5  Dallas, 1987 April 4, 1987
Box 29, Folder 6  Washington, DC, 1987 April 20, 1986-1987
Box 29, Folder 7  Chicago Art Fair, 1987 May 7-9, 1987
Box 29, Folder 8  Rochester/Stern, 1987 May 10, 1987
Box 29, Folder 9  Washington, DC, 1987 May 20, 1987
Box 29, Folder 10  Los Angeles, 1987 June, 1987
Box 29, Folder 11  Little Rock, 1987 July, 1987
Box 29, Folder 12  Oberlin, 1987 October, 1987
Box 29, Folder 14  Los Angeles, 1988 February 3-7, 1988
Box 29, Folder 16  Santo Domingo, 1988 March, 1988
Box 29, Folder 17  Jerusalem, 1988 April, 1988
Box 29, Folder 18  Chicago Art Fair, 1988 May 4, 1988
Box 29, Folder 19  Detroit, 1988 May 12, 1988
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Administrative files related to Zurich include a handful of files about the operation of the Zurich gallery and its relationship with the New York gallery.

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- Box 31, Folder 8  Architectural Drawings, circa 1972
  Oversized items housed in OV 314
- Box 31, Folder 9  Books and Catalogs Inventory, 1973-1975
- Box 31, Folder 10  Legal, 1973-1976
- Box 31, Folder 11  Maps, circa 1971-1972
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- Box 31, Folder 12  New York Sales Report to Zurich, 1973
- Box 31, Folder 13  Quilts - Clippings, 1973-1979
- Box 31, Folder 14  Quilts - Museum Bellerive Exhibition of Navajo Blankets, 1976
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- Box OV 319  Oversized Maps of Zurich, 1971-1972
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2 Linear feet (Boxes 31-32, 306, OV 318, OV 320)

Subject files relate to Emmerich's gallery business and personal and political interests. Subjects include art fairs, cultural property rights, special exhibitions, charitable causes, pre-Columbian and Greek antiquities, art associations, and sculpture parks. Subject files about Clement Greenberg contain biographical information and an inventory of Greenberg's papers, and subject files about Nathan Kolodner contain condolences and information about a memorial. Records include correspondence, a manuscript, inventories, an architectural drawing, and art fair catalogs.

Some records are in German.

Files are arranged alphabetically by subject and then chronologically.

Box 31, Folder 16  The American Foundation for AIDS Research, 1993
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Box 306, Folder 3  Oversize Map, circa 1971-1979
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Box OV 318  Oversize Architectural Drawing, 1994
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Box OV 320  Oversize Floor Plan, 1954
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Series 5: Exhibition Files, circa 1954-1998

8.5 Linear feet (Boxes 32-40, 306, 307, OV 318-322)

Exhibition files primarily contain catalogs and printed materials related to exhibitions held or organized by the André Emmerich Gallery in New York and the Galerie André Emmerich in Zurich. These files occasionally also contain guest books, posters, and press releases from the exhibitions. The most recent files relate to a series of exhibitions organized by Jeffrey Deitch in the final months of the gallery’s operations and contain accounting and correspondence files detailing the organization and expenses of each exhibition.

Exhibition files are arranged chronologically by date of exhibition. The guest books are together at the end of the series.

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Box 32, Folder 45 Helen Frankenthaler, 1963 March 5-30, 1963

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Box 32, Folder 49 Esteban Vicente, "New Collages and Paintings," 1965 November, 1965
Box 32, Folder 50 "Animals in Pre-Columbian Art," 1965 December 14-1966 January 8, 1965
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Box 32, Folder 55  "Ancient Peruvian Wood Sculpture," 1966 May 18-June 30, 1966
Box 32, Folder 56  John Graham, 1966 May 25-June 30, 1966
Box 32, Folder 57  Neil Williams, "New Paintings," 1966 September 17-October 6, 1966
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Box 32, Folder 61  Hans Hartung, 1966 December, 1966
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Box 33, Folder 18 John Seery, "Recent Paintings," 1970 September 12-October 1, 1970
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Box 33, Folder 22 Kenneth Noland, "New Paintings," 1971 October 9-November 3, 1971
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Artists files include biographical materials, clippings, correspondence with artists, mailing lists, price lists, and printed materials from other galleries. For many artists, this series also includes lectures or writings by or about the artist, video recordings, and subject files specific to the artist. Some of these files also contain correspondence with other galleries, museums, or clients about the artist or about logistics regarding exhibitions or sales.

Some of the correspondence with museums or galleries about artists in this series, such as correspondence regarding organizing exhibitions or sales, might be duplicated or expanded in Series 1: General Correspondence Files, Subseries 1: Galleries/Museums/ Clients.

The most voluminous files, at least 30 folders each, are for the following artists: Milton Avery, Anthony Caro, Sam Francis, Helen Frankenthaler, Al Held, David Hockney, Hans Hofmann, Alexander Liberman, Morris Louis, Beverly Pepper and Dorothea Rockburne. The bulk of the contents consist of clippings and correspondence, as well as project files for specific commissions.

Some records are in French, Japanese and Korean.

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<td>Interview with Liberman; André Emmerich also appears. Labeled &quot;Alexander Liberman, November 1993, WABC, Conde Nast/TGF/Kazan and Tomkins.&quot; Extended play.</td>
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Most of the artists have approximately ten folders. The most voluminous artist files, thirty folders or more, belong to Anthony Caro, Helen Frankenthaler, Hans Hofmann, Morris Louis, and Beverly Pepper.

Some of the records are in German and Italian.

These records are arranged alphabetically by artist and then chronologically. The two exceptions are the folders dedicated to Anthony Caro and Hans Hofmann, both of which have subject files in addition to dated files. The folders with dates only are arranged chronologically, followed by the alphabetically arranged subject files. The subject files for Anthony Caro include bank statements, transactions with Barford Sculptures, Ltd., and Zurich account, whereas Hans Hofmann's subject files includes the checking and saving account and information on his tapestries.

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Box 78, Folder 6  Natkin, Robert, 1970-1976
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<th>Artist/Year Details</th>
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<td>Box 78, Folder 7</td>
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<td>Natkin, Robert, 1979</td>
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<td>Natkin, Robert, 1981-1984</td>
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<td>Box 78, Folder 11</td>
<td>Nicholson, Ben, 1961-1967</td>
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<td>Box 78, Folder 12</td>
<td>Nicholson, Ben, 1968-1974</td>
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<td>Box 78, Folder 13</td>
<td>Nicholson, Ben, 1975-1977</td>
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<td>Box 78, Folder 14</td>
<td>Nicholson, Ben, 1978-1980</td>
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<td>Box 78, Folder 15</td>
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<td>Box 78, Folder 16</td>
<td>Noland, Kenneth, 1961-1965</td>
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<td>Box 78, Folder 17</td>
<td>Noland, Kenneth, 1966-1969</td>
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<td>Box 78, Folder 18</td>
<td>Noland, Kenneth, 1966-1972</td>
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<td>Box 78, Folder 19</td>
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<td>Noland, Kenneth, 1978</td>
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<td>Noland, Kenneth, 1979</td>
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<td>Box 78, Folder 23</td>
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<td>Box 78, Folder 26-28</td>
<td>Noland, Kenneth, 1983</td>
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<td>Box 78, Folder 29</td>
<td>Noland, Kenneth, 1984</td>
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<td>Box 78, Folder 30</td>
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Box 78, Folder 34  Olitski, Jules, 1966-1970
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  2 Folders
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  2 Folders
Box 79, Folder 4-6  Pepper, Beverly, 1980
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Box 79, Folder 7-10  Pepper, Beverly, 1981
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Box 79, Folder 11-12  Pepper, Beverly, 1982
  2 Folders
Box 79, Folder 13-14  Pepper, Beverly, 1983
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Box 79, Folder 15-16 Pepper, Beverly, 1984
  2 Folders

Box 79, Folder 17-18 Pepper, Beverly, 1985
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Box 80, Folder 1-10 Pepper, Beverly, 1993
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Box 80, Folder 13-17 Pepper, Beverly, 1995
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Box 80, Folder 18-22 Pepper, Beverly, 1996
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Box 80, Folder 23 Pepper, Beverly, 1997

Box 80, Folder 24 Perless, Robert, 1993

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Box 80, Folder 26  Perlman, Joel, 1972-1978
Box 80, Folder 27  Perlman, Joel, 1979-1982
Box 80, Folder 28  Perlman, Joel, 1983-1985
Box 80, Folder 29  Perlman, Joel, 1986-1988
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Box 80, Folder 41  Poons, Lawrence, 1988-1989
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<td>Box 81, Folder 14</td>
<td>Rockburne, Dorothea, 1994-1995</td>
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<tr>
<td>Box 81, Folder 15</td>
<td>Rosenthal, Tony, 1993</td>
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<td>Box 81, Folder 16</td>
<td>Row, David, 1996-1998</td>
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<tr>
<td>Box 81, Folder 17</td>
<td>Ryan, Anne, 1979-1982</td>
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<td>Box 81, Folder 18</td>
<td>Salemme, Attilio, 1973-1975</td>
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<td>Box 81, Folder 19</td>
<td>Schapiro, Miriam, 1962-1977</td>
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<td>Box 81, Folder 20</td>
<td>Scott, William, 1997-1998</td>
</tr>
<tr>
<td>Box 81, Folder 21</td>
<td>Seery, John, 1970-1974</td>
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<td>Box 81, Folder 22</td>
<td>Seery, John, 1975-1977</td>
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<td>Seery, John, 1978-1979</td>
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<td>Box 81, Folder 24</td>
<td>Southall, Derek, 1976</td>
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<td>Box 81, Folder 25</td>
<td>Stamos, Theodoros, 1961-1971</td>
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<td>Box 81, Folder 26</td>
<td>Steiner, Michael, 1975-1977</td>
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<td>Box 81, Folder 27</td>
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<tr>
<td>Box 81, Folder 28-29</td>
<td>Steiner, Michael, 1980</td>
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<td>2 Folders</td>
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<tr>
<td>Box 81, Folder 30</td>
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<td>Steiner, Michael, 1982</td>
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<td>Box 81, Folder 32</td>
<td>Steiner, Michael, 1983-1984</td>
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<td>Box 81, Folder 33</td>
<td>Steiner, Michael, 1985-1989</td>
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<td>Box 81, Folder 34</td>
<td>Stone, Sylvia, 1972-1978</td>
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<td>Box 81, Folder 35</td>
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<td>Box 81, Folder 36</td>
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<td>Box 81, Folder 37</td>
<td>Torres-Garcia, Joachim, 1971-1973</td>
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<td>Box 81, Folder 38</td>
<td>Truitt, Anne, 1965-1973</td>
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<td>Box 81, Folder 39</td>
<td>Truitt, Anne, 1974-1987</td>
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<td>Box 81, Folder 40</td>
<td>Truitt, Anne, 1990-1996</td>
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<td>Box 81, Folder 42</td>
<td>Vicente, Esteban, 1959-1977</td>
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<td>Box 81, Folder 43</td>
<td>Westfall, Stephen, 1996-1997</td>
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<td>Box 81, Folder 44</td>
<td>Williams, Neil, 1966-1973</td>
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<td>Box 81, Folder 45</td>
<td>Williams, Roger, 1973-1977</td>
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<td>Box 81, Folder 46</td>
<td>Wofford, Philip, 1972-1976</td>
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<td>Box 81, Folder 47</td>
<td>Wolfe, James, 1981-1990</td>
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<td>Box 81, Folder 48</td>
<td>Yunkers, Adja, 1958-1962, 1970</td>
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<td>Box 81, Folder 49</td>
<td>Zox, Larry, 1973-1976</td>
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<td>Box 81, Folder 50</td>
<td>Zox, Larry, 1977-1979</td>
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Series 8: Inventory Records, circa 1954-2000

46.5 Linear feet (Boxes 82-128)

Inventory records document the artwork that passed through the gallery's inventory.

The series is arranged as 2 subseries:

- 8.1: Artist Inventory Cards, circa 1954-1998
- 8.2: Inventory Files, circa 1964-2000

8.1: Artist Inventory Cards, circa 1954-1998

Inventory cards track artwork entering and leaving the gallery. Each card lists a work's artist, title, date, media, and measurements. Most cards include a photograph of the artwork, and most cards further list the ultimate action taken regarding the work (sold, returned to artist or gallery, consigned, etc.), the list price or paid price, exhibition and catalog history, and the history of price quotes given for the work. The gallery used a number of abbreviations for the transactions on the inventory cards:

- NFS - Not For Sale
- RTA - Returned to Artist
- o/c - On Consignment (from)
- o/a - On Approval
- OOG - Out of Gallery
- O/L - On Loan (from)
- TGF - Top Gallant Farm

There are no inventory cards tracking pre-Columbian art and artifacts in the collection. The cards represent works from both the New York gallery and Zurich gallery.

The cards are arranged into ten overlapping groups established by the gallery representing transactions, such as sales and consignments, loans, returns, and other general art movement. Within each category, most of the cards are alphabetized by artist and thereafter by title, but occasionally an artist's work is divided into categories (for example by media) before being arranged alphabetically by title:

- Returned to Artist
- Sold (pre-1993)
- Sold
- Sold and/or Returned to Artist
- Returned to Artist
- Sold
- Old Top Gallant Farm Sculptures
- Emmerich Private Sold
- Last Active Inventory and Sales
- Additional Cards

See Appendix for a list of artists' names represented by the Artist Inventory Cards in Series 8.1.

Appendix: Artists' Names Represented in Artist Inventory Cards in Series 8.1.

- Aakre, Richard
- Abbott, Berenice
- Abercrombie, Douglas
- Adams, Ansel
- Adams, Robert
- Africano, Nicholas
- Albers, Josef
• Alechinsky, Pierre
• Altoon, John
• Amerine, Wayne
• Andre, Carl
• Annesley, David
• Appel, Karel
• Arakawa
• Arbus, Diane
• Arman
• Arp, Jean (Hans)
• Ashbaugh, Dennis
• Atget, Eugene
• Atkins, Anna
• Audubon, J.J.
• Avery, Milton
• Bacon, Francis
• Bailey, William
• Baldus, Edouard
• Ball, Lillian
• Balthus
• Bannard, Walter Darby
• Barlett, Jennifer
• Barth, Frances
• Barth, Wolf
• Bartolini, Luciano
• Basquiat, Jean-Michel
• Baziotes, William
• Beasley, Barth
• Bireline, George
• Bleckner, Ross
• Blossfeldt, Karl
• Bocklin, Arnold
• Boisjeu
• Boisson, L.
• Bolotowsky, Ilya
• Bolus, Michael
• Bonnard, Pierre
• Bonnet, Phi
• Bradley, Peter
• Beasley, Bruce
• Becher, Bernd and Hillar
• Bellocq, E.J.
• Benazzi, Raffael
• Benton, Fletcher
• Best, Mary Ellen
• Beuys, Joseph
• Bill, Max
• Boepple, Willard
• Bogart, Bram
• Borofsky, John
• Boxer, Stanley
• Botero, Fernando
• Boudin, Eugene
• Bourke-White, Margaret
• Brach, Paul
• Brancusi, Constantin
• Braque, George
• Brassai
• Breed, Charles
• Brui
• Brush, Daniel
• Buchwald, Howard
• Buckley, Stephen
• Bucklow, Christopher
• Bush, Jack
• Butterfield, Deborah
• Calder, Alexander
• Callahan, Harry
• Cascella, Andrea
• Caracciolo, Roberto
• Caro, Anthony
• Cezanne, Paul
• Chadwick, Lynn
• Chagall, Marc
• Chamberlain, John
• Chase, Louisa
• Chillida, Eduardo
• Christensen, Dan
• Christo
• Clifford, Charles
• Close, Chuck
• Cohen, Elaine Lustig
• Conlon, William
• Contino, Leonard
• Crile, Susan
• cummings, e.e.
• Dahl-Wolfe, Louise
• David, Michael
• Davis, Gerald
• Davis, Lynn
• Davis, Ronald
• de Amaral, Olga
• de Chirico, Giorgio
• de Clercq, Louis
• de Kooning, Willem
• Degas, Edgar
• Dehner, Edgar
• Delaunay, Robert
• Delaunay, Sonia
• Dembiczak, J.G.
• de Valdivia, Marco
• di Suvero, Mark
• Diebenkorn, Richard
• Dill, Guy
• Dill, Lesley
• Diller, Burgoyne
• Dine, Jim
• Disderi
• Dorazio, Piero
• Downes, Rackstraw
• Drapell, Joseph
• Drentwett
• Dubuffet, Jean
• Duchamp, Marcel
• Duck-Hyun, Cho
• Dufy, Raoul
• Du Maine, H.
• Durandelle, Louis-Emille
• Durrant, Jennifer
• Dzubas, Friedel
• Edgerton, Dr. Harold
• Egger, Marc
• Eggleston, William
• Embry, Norris
• Ellis, Stephen
• Emmerich, Tobias
• Ernst, Max
• Evans, Walker
• Fautrier, Jean
• Feeley, Paul
• Feist, Harold
• Ferber, Herbert
• Ferrara, Jackie
• Fessler, Cristina
• Fischl, Eric
• Flavin, Dan
• Fleming, Linda
• Fontana, Corsin
• Fontana, Lucio
• Ford, Hermine
• Fournier, Paul
• Foster, John
• Fournier, Paul
• Francis, Sam
• Francis, Sherron
• Franck
• Frank, Robert
• Frankenthaler, Helen
• Freud, Lucian
• Friedberg, Richard
• Freres, Henry
• Friedlander, Lee
• Fuger
• Funakoshi, Katsura
• Fuss, Adam
• Galanin, Igor
• Giacometti, Alberto
• Gibbons, Arthur
• Gilliam, Sam
• Ginnever, Charles
• Giordani, Patrice
• Glarner, Fritz
• Gliko, Carl
• Gonzalez, Julio
• Goodnough, Robert
• Gorchov, Ron
• Gordon, Harry
• Gorky, Arshile
• Gossweiler, Christoph
• Gottlieb, Adolph
• Graffin, Daniel
• Graham, John
• Graubner, Gotthard
• Graves, Nancy
• Green, June
• Greenleaf, Ken
• Griefen, John Adams
• Grill
• Gris, Juan
• Groover, Jan
• Guston, Philip
• Gutman, John
• Hacklin, Alan/Allan
• Hagemeyer, Johan
• Hall, Lee
• Hantai, Simon
• Haring, Keith
• Harman, Maryann
• Hartley, Marsden
• Hartung, Hans
• Hatcher, Brower
• Held, Al
• Hendler, Raymond
• Hennessy, Richard
• Hepworth, Barbara
• Herdeg, Christian
• Hide, Peter
• Highstein, Jene
• Hirschfeld
• Hitch, Stewart
• Hockney, David
• Hodgkin, Howard
• Hoenigsberg, Helga
• Hofmann, Hans
• Hollega, Wolfgang
• Honegger, Gottfried
• Hope, Polly
• Hopper, Edward
• Horne, Bernard Shea
• Hosiasson, Philippe
• Hoyland, John
• Hoyningen-Heune, George
• Hughto, Darryl
• Hughto, Margie/Marjorie
• Humphrey, Ralph
• Hutchinson, Jay
• Hutchinson, Jaqueth
• Indiana, Robert
• Isherwood, Jon
• Jenkins, Paul
• Jensen, Bill
• Johns, Jasper
• Johnson, Meredith
• Jorn, Asger
• Kandinsky, Wassily
• Kelly, Ellsworth
• Kertesz, Andre
• Keskeny, George
• Kiesler, Frederick
• Kisling
• Klee, Paul
• Klein, Yves
• Klett, Mark
• Kline, Franz
• Knoop, Guitou
• Koekoek, B.C.
• Krasner, Lee
• Kupka, Frantisek
• Kuwayama, Tadaaki
• Lack, Stephen
• Landfield, Ronnie
• Lange, Dorothea
• Langlois and Martens
• La Noue, Terence
• Laurens, Henri
• Leger, Fernand
• Le Gray, Gustave
• Lehman, Wendy
• LeRoy, Jeanette
• Letellier, B.
• Lettron, J.
• Levee, John
• Levinson, Moss
• Levitt, Helen
• Lewitt, Sol
• Liberman, Alexander
• Lichtenstein, Roy
• Lindner, Richard
• Lipschitz, Jacques
• Lipski, Donald
• Lipsky, Pat
• Lissitsky, El
• Lipsky, Pat
• Lohse, Richard Paul
• Long, Richard
• Longobardi, Nino
• Louis, Morris
• Lüthi, Bernhard
• Lüthi, Urs
• Lutz
• Lydis, Mariette
• MacWhinnie, John
• Maillol, Aristide
• Mairwöger, Gottfried
• Mapplethorpe, Robert
• Marden, Brice
• Maril, Herman
• Marin, John
• On Consignment from Peter Marks
• Martin, Agnes
• Martins, Maria
• Marx, G.L.
• Maryan
• Masullo, Andrew
• Mathieu, Georges
• Matisse, Henri
• Matta, Roberto
• McDermott & McGough, Messrs.
• McDonnell, Joseph Anthony
• McLaughlin, John
• McLean, John
• Meadmore, Clement
• Megert, Christian
• Miller, Robert
• Milton, Peter
• Miró, Joan
• Misrach, Richard
• Mitchell, Joan
• Model, Lisette
• Moholy-Nagy, Laszlo
• Monet, Claude
• Moore, Henry
• Morandi, Giorgio
• Moses, Ed
• Motherwell, Robert
• Mulder, George
• Muller-Brittnau, Willy
• Murray, Elizabeth
• Muybridge, Eadweard
• Nadar, (Felix Tournachon)
• Nadelman, Elie
• Nakian, Reuben
• Natkin, Robert
• Nemont, G.
• Neugass, Fritz
• Nevelson, Louise
• Newman, Arnold
• Newman, Barnett
• Nezhdanov, Alexander
• Nicholson, Ben
• Nickson, Graham
• Nixon, Nicholas
• Noel, Georges
• Noguchi, Isamu
- Noland, Kenneth
- Nolde, Emil
- Offord, J. Milton
- Oldenburg, Claes
- Olitski, Jules
- Olmec
- Ono, Yoko
- Orr, Eric
- O'Sullivan, Timothy
- Otterness, Tom
- Outerbridge, Paul
- Paik, Nam June
- Parodi, Filippo
- Penn, Irving
- Pepper, Beverly
- Perless, Robert
- Perlman, Joel
- Pettet, William
- Pfaff, Judy
- Picabia, Francis
- Picasso, Pablo
- Pissarro, Camille
- Pollock, Jackson
- Pomodoro, Arnaldo
- Poons, Lawrence
- Porter, Fairfield
- Porter, Katherine
- Poulos, Basilios
- Press, Naomi
- Quaytman, Harvey
- Quigley, Edward
- Quigley, Liz Whitney
- Rainer, Arnulf
- Raush, Mark
- Rauschenberg, Robert
- Ray, Man
- Recanati, Dina
- Reddinger
- Reinhardt, Ad
- Richter, Gerhard
- Rickey, George
- Ridenhour, William
- Rivers, Larry
- Robb, Charles
- Robbins, Bruce
- Robert, Louis
- Rockburne, Dorothea
- Rodin, Auguste
- Rosan, Larry
- Rosen, Felix
- Rosenthal, Tony
- Rosenquist, James
- Rossi, Rosalie
- Rothko, Mark
- Row, David
- Rozen, Feliz
- Rutherford, Louis M.
- Ryan, Anne
- Ryan, Kevin
- Ryman, Robert
- Saba, Richard
- de Saint Phalle, Niki
- Saito, Kikuô
- Salemme, Attilio
- Samaras, Lucas
- Sander, August
- Sander, Ludwig
- Sanders, John
- Santomaso, Giuseppe
- Schapiro, Miriam
- Schlemmer, Oskar
- Schlesinger, Mark
- Schumacher, Emil
- Scott, Robert
- Scott, Tim
- Scott, William
- Seery, John
- Segal, George
- Seligmann, Kurt
- Sellers, Daniel
- Serra, Richard
- Shapiro, Joel
- Shields, Alan
- Signac, Paul
- Simpson, David
- Sisley, Alfred
- Slone, Sandi
- Smith, David
- Smith, Hassel
- Smith, Kimber
- Smith, Tony
- Sohanievich, Oleg
- Sommer, Frederick
- Sommer, Giorgio
- Southall, Derek
- Spence, Andrew
- Stamos, Theodoros
- Stankiewicz, Richard
- Steichen, Edward
- Steiner, Michael
- Stella, Frank
- Stephan, Gary
- Stettheimer, Florine
- Stevens, Peter
- Still, Clyfford
- Stoltz, David
- Stone, Sylvia
- Strand, Paul
• Sugarman, George
• Sugimoto, Hiroshi
• Sultan, Donald
• Sutton, Carol
• Sutton, Pat Lipsky
• Tajiri, Shinkichi
• Talbot, William Henry Fox
• Tanger, Susanna
• Tatafiore, Ernesto
• Thiebaud, Wayne
• Thorne, Joan
• Tillyer, William
• Torres-Garcia, Joaquin
• Truitt, Anne
• Twombly, Cy
• Twokov, Jack
• Unger, Mary Ann
• Upton, Ann
• Wagner, Merrill
• Van Dongen, Kees
• Van Gogh Manuscript
• Van Stalbent, Adrien
• Van Velde, Bram
• Vasarely, Victor
• Venet, Bernar
• Verna, Germaine
• Vicente, Esteban
• Vuillard, Edouard
• Waid, Mary Joan
• Walsh, James
• Ward, Cora Kelly
• Warhol, Andy
• Warren, Catharine
• Wells, Lynton
• Watkins, Charlton E.
• Wegman, William
• Wessel, Henry
• Wesselman, Tom
• Westfall, Stephen
• Wiegmann, Jenny
• Willette, Adolph
• Williams, Neil
• Williams, Roger
• Willis, Thornton
• Wilmarth, Christopher
• Winogrand, Garry
• Witkin, Isaac
• Witkin, Joel-Peter
• Woelfli, Adolf
• Wofford, Philip
• Wolfe, James
• Wols, Alfred Otto Wolfgang
• Wonner, Paul
• Woodman, Betty
- Woolf, Paul
- Wotruba, Fritz
- Yokoi, Teruko
- Youngerman, Jack
- Yunkers, Adja
- Zerbe, Karl
- Zimmerman, Daniel
- Zox, Larry

Box 82

**Returned to Artist**

Box 82, Folder 1  Aakre, Richard - Caro, Anthony, circa 1954-1998

Box 82, Folder 2  Caro, Anthony - Ernst, Max

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| Box 123, Folder 26-27 | Jules Olitski, 1954-1998 |
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| Box 123, Folder 28 | Judy Pfaff, 1954-1998 |
| Box 124, Folder 1-4 | Dorothea Rockburne, 1954-1998 |
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| Box 124, Folder 5-10 | Jack Tworkov, 1954-1998 |
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Box 127, Folder 30  Stephen Westfall, 1954-1998
Box 127, Folder 31  Adolphe Willette - Unknown, 1954-1998

8.2: Inventory Files, circa 1964-2000
This subseries includes a handful of files containing various gallery inventories. The files are arranged alphabetically, then chronologically.

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These records primarily document gallery sales and include invoices, shipping records, and related correspondence with clients, galleries, and museums. Additional records document auction sales from Sotheby’s Parke-Bernet.

The series is arranged as 4 subseries:


This subseries includes annotated copies of invoices for works of art sold by the gallery. Invoices are often accompanied by supporting documentation such as related correspondence, shipping records, photocopies of inventory cards, correspondence, invoices for cleaning or restoration work, or invoices to partner galleries for shared expenses.

Invoices for the André Emmerich Gallery are missing for the following years: 1961-1963, 1964 (A-N and S-Z), and 1970. Invoices for André Emmerich, Inc. are missing for the following years: 1962, 1964 (N-R), and 1969-1971. The two entities merged in 1983 and operated under the name André Emmerich Gallery, so there are no folders labeled André Emmerich, Inc. past that year.

These records are arranged chronologically by year the bill was paid and then alphabetically by client.

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Box 128, Folder 21 C-E, 1959
Box 128, Folder 22 F-I, 1959
Box 128, Folder 23 J-M, 1959
Box 128, Folder 24 N-R, 1959
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Box 128, Folder 27 A-G, 1960
Box 128, Folder 28 H-L, 1960
Box 128, Folder 29 M, 1960
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Box 160, Folder 27 André Emmerich Gallery, X-Z, 1998

This subseries includes six sections of sales invoices, mostly in German, for the Galerie André Emmerich in Zurich. The first three sections contain invoices for Modern artwork. The first section is arranged alphabetically by client, the second section includes paid invoices and is arranged chronologically, and the third section is arranged alphabetically by client. The fourth and fifth sections include invoices for Pre-Columbian artwork and are arranged in turn alphabetically by client and by invoice number. The sixth section includes invoices for both Modern and Pre-Columbian artwork, arranged chronologically. There is some duplication between sections 1 and 2 as well as between sections 4 and 5.

This subseries records additional information about sales including sales spreadsheets, price lists, journal vouchers, unpaid bills, and canceled sales. These files are arranged alphabetically by title and then chronologically.

Most of the records are dated 1988-1998. The earlier records include two folders of unpaid bills.

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| Box 161, Folder 32 | Cancelled Sales, 1993-1996 |
| Box 161, Folder 33-36 | Harry Wilks/Alexander Liberman Sale, 1996 | 4 Folders |
| Box 161, Folder 37 | Keith Haring Sales, 1998 |
| Box 161, Folder 38 | Mittendorf/Goldenberg Disputed Ownership, 1991 |
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**9.4: Sotheby's Parke-Bernet Records of Sale, 1978-1982**

Sotheby's Parke-Bernet auction reports indicate sale number, title, and auctioneer, consignors, items, purchasers, and purchase prices. The records are arranged by sale number, which is roughly equivalent to chronological order.

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Box 162, Folder 34  Sale 236 A1, 1978
Box 162, Folder 35  Sale 236 B & C, 1978
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Each section is arranged chronologically by invoice date, when available, or by payment or acquisition date.

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The series is arranged as three subseries:

- 11.1: Consignments to Other Galleries, 1983-2002
- 11.2: Consignments from Other Galleries, 1961-1998

11.1: Consignments to Other Galleries, 1983-2002

This subseries documents consignments of artwork from the André Emmerich Gallery and from André Emmerich, Inc. to other galleries, museums and individuals (mostly art collectors). Records include consignment agreements and correspondence.

Records are arranged alphabetically by gallery, museum or individual to which the artwork was consigned. André Emmerich, Inc. records follow André Emmerich Gallery records.

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This subseries documents consignments of artwork from other galleries, museums, and individuals to the André Emmerich Gallery and André Emmerich, Inc. for sale. Records include invoices, correspondence, and terms and conditions. The statements and supporting documents usually indicate who owned the work, the purchase price, and the gallery's commission from the sale, but they do not usually indicate who purchased the work. The records are rarely accompanied by images of the art involved.

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16.5 Linear feet (Boxes 186-202)

Other financial records found in the collection include client and partner account statements documenting the gallery's relationship with a number of clients and partners who shared expenses and access to artists with the gallery. Also in the collection are Resale and Exempt Organization Certificates maintained for tax purposes and accounting ledgers for the André Emmerich Gallery and the Galerie André Emmerich. Legal records include correspondence and legal files related to disputes involving, or of interest to, the gallery.

The series is arranged as 5 subseries:

- 13.5: Legal, 1957-1999


Client account statements document the gallery's relationship with a number of clients who shared expenses and access to artists. Account statements are usually accompanied by agreements, related correspondence, and supporting records documenting expenses.

This is a small subseries consisting of 9 folders. Clients represented in this series include Jose Luis Castillejo, Andrew Crispo, Joel Hartnett, Gary Smith, Jean Louis Sonnery, and Cora Kelly Ward.

Client account statements are arranged alphabetically by client and then chronologically.

Box 186, Folder 1-2 Castillejo, Jose Luis, 1987-1988
2 Folders

Box 186, Folder 3-5 Crispo, Andrew, 1983-1984
3 Folders

Box 186, Folder 6 Hartnett, Joel, 1980-1986

Box 186, Folder 7 Smith, Gary, 1972-1976

Box 186, Folder 8 Sonnery, Jean Louis, 1984-1985

Box 186, Folder 9 Ward, Cora Kelly, 1983


Partner account statements document the gallery's relationship with a number of partners who shared expenses and access to artists. Account statements are usually accompanied by agreements, related correspondence, and supporting records documenting expenses.
Some of the partners represented in this series include Acquavella Contemporary Art, Sally Sirkin Lewis, Munzen und Medaillen A.G., Stephen Schapiro, Castelli and Waddington (Noland Partnership), and Knoedler & Co (Olitski Partnership).

Some of the correspondence is in French and German.

Partner account statements are arranged alphabetically by partner or partnership name and then chronologically.

Box 186, Folder 10  Amelio, Lucio, 1983-1988
Box 186, Folder 11  Aquavella Contemporary Art, Inc., 1978
Box 186, Folder 12  Aquavella Contemporary Art, Inc., 1979
Box 186, Folder 13  Aquavella Contemporary Art, Inc., 1980
Box 186, Folder 14  Aquavella Contemporary Art, Inc., 1981
Box 186, Folder 15  Aquavella Contemporary Art, Inc., 1982
Box 186, Folder 16  Aquavella Contemporary Art, Inc., 1985
Box 186, Folder 17  Aquavella Contemporary Art, Inc., 1989
Box 186, Folder 18  Baldwin, William, 1969
Box 186, Folder 19-20  Barcos, SA, 1971
                2 Folders
Box 186, Folder 21  Barcos, SA, 1972
Box 186, Folder 22  Barcos, SA, 1973-1974
Box 186, Folder 23  Bellamy, Richard, 1959-1971
Box 186, Folder 24  del Re, Marissa, 1976-1978
Box 186, Folder 25  Ferrari, Louise, 1969-1973
Box 186, Folder 26  Galerie Krugier & Cie, 1969
Box 186, Folder 27  Galerie Ulysses, 1979-1981
Box 186, Folder 28  The Greenberg Gallery, 1979-1981
Box 186, Folder 29   The Greenberg Gallery, 1982-1984
Box 186, Folder 30   Greenwald, Glenda, 1969-1970
Box 186, Folder 31   James Goodman Gallery, 1977-1978
Box 186, Folder 32   James Goodman Gallery, 1979-1985
Box 186, Folder 33   Janie Lee Gallery, 1974-1981
Box 186, Folder 34   Kasmin Limited, 1976-1979
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The gallery maintained resale and exempt organization certificates maintained for tax purposes. Many of the records bore individual Social Security numbers that have been redacted.

The certificates are arranged in alphabetical order, but the files for letters A-G are missing from the collection.

13.4: Accounting, 1956, 1959-1998

The gallery maintained accounting ledgers and related records for the André Emmerich Gallery and the Galerie André Emmerich. These materials are arranged in the following alphabetical categories:

- Accounts Receivable, circa 1968-1996
- Artists’ Accounts, circa 1989-1996
- "G" Catalog Raisonné, Commissions, Consignments, Galleries, and Half Shares, 1968-1996
- General Journal, AEG, 1976-1995
- General Ledgers, 1956, 1959-1994
- Ledgers (Cash Disbursements, Cash Receipts, Sales), 1962-1996
- Memo Accounts, 1990-1994
- New York State and Local Sales Tax, 1990-1997
- Taxes, 1995-1996
- Zurich, 1972-1996

Each category is arranged in alphabetical order by payer or artist, in chronological order, or in reverse chronological order.

Some of the Zurich records are in German.
The gallery used a number of codes to label accounting records and provide cross-references between ledgers. The code "G" appears to have come into use early in the gallery's history and seems to refer to artwork whose commissions and proceeds were split with other galleries. Within the ledgers, the following cross-references are used:

- CD - Cash Disbursement Ledgers
- CR - Cash Receipts Ledgers
- J or GJ - General Journal
- S - Sales Ledgers

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Box 188, Folder 26  Accounts Receivable - Inactive: C-D, circa 1968-1990
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13.5: Legal, 1957-1999

This subseries consists of correspondence and legal files related to disputes involving, or of interest to, the gallery as well as copies of the gallery's Employees' Profit-Sharing Plan and Trust Agreement.

Additional materials related to Emmerich's interest in Unidroit legislation can be found in the André Emmerich Personal Papers series.

Legal records are arranged alphabetically by subject.

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3 Linear feet (Boxes 202-204, 308, 309)

This series consists of auction catalogs and reports, books, newspaper and magazine clippings, and scrapbooks. Printed materials related to specific artists can be found in Series 6: Artists Files.

Some of the records are in foreign languages, including Dutch, German, Japanese and Spanish. The bulk of the records in other languages are in the Clippings Subseries.

The series is arranged as 4 subseries:

- 14.4: Scrapbook, 1955-1958


Auction catalogs and reports list artwork and items available for sale and sales results. The vast majority of the catalogs are from Sotheby's. The catalogs are arranged alphabetically by auction house and then chronologically within each auction house.

Some of the records are in German.

Box 202, Folder 24  Inventories, circa 1978-1984
Box 202, Folder 25  Christie's, 1982-1984
Box 202, Folder 26  Christie's, 1989
Box 202, Folder 27-28  Sotheby's, 1981-1982
2 Folders
Box 202, Folder 29  Sotheby's, 1983 January-June
Box 202, Folder 30  Sotheby's Catalogs, 1983 September
Box 202, Folder 31-33  Sotheby's Catalogs, 1983 October
3 Folders
Box 202, Folder 34-35  Sotheby's Catalogs, 1983 November
2 Folders
Box 202, Folder 36-41  Sotheby's Catalogs, 1983 December
6 Folders
Box 203, Folder 1-4  Sotheby's Catalogs, 1983 December
4 Folders
Box 203, Folder 5  Sotheby's, 1984 January

Box 203, Folder 6-7  Sotheby's Catalogs, 1984 February
  2 Folders

Box 203, Folder 8-10  Sotheby's Catalogs, 1984 March
  3 Folders

Box 203, Folder 11-14  Sotheby's Catalogs, 1984 April
  4 Folders

Box 203, Folder 15-26  Sotheby's Catalogs, 1984 May
  12 Folders

Box 203, Folder 27-29  Sotheby's Catalogs, 1984 June
  3 Folders

Box 203, Folder 30  Sotheby's Catalogs, 1984 July

Box 203, Folder 31  Sotheby's Catalogs, 1984 November

Box 203, Folder 32  Other, 1981-1983


This subseries consists of bound volumes cataloging artists' and critics' work and careers as well as yearbooks from the Triangle Artists' Workshops. Some of the books are inscribed to Emmerich by the artist or author. The bulk of the material is Triangle Artists' Workshop yearbooks.

The books are arranged alphabetically by title, then chronologically among books of the same title.

Box 204, Folder 1  *Barbara Zucker* by Barbara Zucker, 1993
  *Inscribed to Emmerich by the author.*

Box 204, Folder 2  *James Renquist: The Big Paintings, Thirty Years, Leo Castelli*, 1994
  *Inscribed to Emmerich by Castelli and Rosenquist*

Box 204, Folder 3  *Looking at Pictures* by Henry Geldzahler, 1990
  *Inscribed to Emmerich by the author.*

Box 204, Folder 4  Triangle Artists' Workshop Yearbooks, 1982

Box 204, Folder 5  Triangle Artists' Workshop Yearbooks, 1983-1984

Box 204, Folder 6  Triangle Artists' Workshop Yearbooks, 1985-1986
Box 204, Folder 7  Triangle Artists' Workshop Yearbooks, 1987-1988
Box 204, Folder 8  Triangle Artists's Workshop Yearbooks, 1989-1990
Box 308  James Renquist: The Big Paintings, Thirty Years, Leo Castelli, 1994
Oversized book from box 204, folder 2

This series includes newspaper and magazine clipping describing André Emmerich, the André Emmerich Gallery, news in the art world, the Galerie André Emmerich, and Top Gallant Farm. Clippings describing artists can be found in the Artists Files series.

Some of the clippings are in foreign languages, including Danish, Japanese and Spanish.

Clippings are arranged alphabetically by subject, then chronologically within each subject.

Box 204, Folder 9  André Emmerich, 1977-1983
Box 204, Folder 10  André Emmerich, 1984-1989
Box 204, Folder 11  André Emmerich, 1990-1992
Box 204, Folder 12  André Emmerich, 1993-1998
Box 204, Folder 13  André Emmerich, 2000-2008
Box 204, Folder 14  André Emmerich, circa 1980-2007
Box 204, Folder 16  André Emmerich Gallery, 1993-1994
Box 204, Folder 17  André Emmerich Gallery, 1996
Box 204, Folder 18  André Emmerich Gallery, 1997-1998
Box 204, Folder 20  Art News, 1967
Box 204, Folder 21  Art News, 1968-1970
Box 204, Folder 22  Art News, 1971-1974
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<th>Box 204, Folder 23-24</th>
<th>Art News, 1975 2 Folders</th>
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<td>Box 204, Folder 25</td>
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<td>Box 204, Folder 29</td>
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<td>Box 204, Folder 30-31</td>
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<td>Box 204, Folder 32</td>
<td>Art News, 1990</td>
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<td>Box 204, Folder 33-34</td>
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<td>Box 204, Folder 35-36</td>
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<td>Box 204, Folder 37-38</td>
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<td>Box 204, Folder 39-40</td>
<td>Art News, 1994</td>
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<td>Box 204, Folder 44</td>
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<td>Box 204, Folder 45</td>
<td>Galerie André Emmerich, 1974-1980</td>
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<td>Box 204, Folder 46</td>
<td>Top Gallant Farm, 1989-1995</td>
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14.4: Scrapbook, 1955-1958
This subseries consists of a scrapbook created by the gallery and containing clippings and exhibition announcements dating from 1955-1958. The articles are pasted onto fairly brittle paper which is worn at the edges with one or two loose pages.

Box 204, Folder 47
Scrapbook, 1955-1958
Oversized item housed in Box 309

Box 309
Scrapbook, 1955-1958
Oversized scrapbook from box 204, folder 47

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0.7 Linear feet (Box 205, 310)

This series consist of an original framed untitled etching (composite portrait) dated 1933. The etching was created as the result of an evening gathering of artists Esther Dick Gottlieb, Adolph Gottlieb, Edgar Levy, Lucille Corcos Levy, David Smith, and Dorothy Dehner Smith. Each of the six artists drew a small portrait of one of the other artists on an etching plate. Very few images were originally printed in 1933, but in 1974, the surviving artists authorized an edition and signed them. This print is number 96 of the 100 printed in 1974.

The Archives of American Art also holds print number 91 of 100 in the Dorothy Dehner Papers.

This series also contains a 1998 lithograph by Louise Bourgeois titled *The Face of the Critic*, numbered 61 out of a series of 300. The lithograph was given as a gift by the artist in honor of Robert Hughes and the Archives of American Art.

Artwork is arranged chronologically.

Box 205, Folder 1  
Etching, 1974, 1933  
Oversized item housed in Box 310

Box 205, Folder 2  
Lithograph by Louise Bourgeois in honor of Robert Hughes and the Archives of American Art, 1998

Box 310  
Etching, 1933, 1974  
Oversized etching from box 205, folder 1

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92.8 Linear feet (Boxes 205-296, 311-313, OV 324)

This series consists of photographic materials including prints (color and black & white), slides, negatives and transparencies. Subjects include artists, André Emmerich, Installations, Top Gallant Farm, sculpture at Top Gallant Farm, artists' studios, gallery staff and space, and artwork.

The series is arranged as 13 subseries:

- 16.1: Artists, circa 1930, 1933, 1941-1998
- 16.4: Top Gallant Farm, circa 1983-1996
- 16.5: Sculpture at Top Gallant Farm, circa 1983-1998
- 16.9: Gallery Space, circa 1960s-1978
- 16.11: Slides, circa 1954-1998

16.1: Artists, circa 1930, 1933, 1941-1998

This subseries includes portraits and snapshots of artists in their studios and homes, attending installations, parties, and other events. Some of the photographs include André Emmerich and are indicated in the physical description or folder title. The photographs are arranged alphabetically by artist and then chronologically.

Box 205, Folder 3  Alechinsky, Pierre, 1990

Box 205, Folder 4  Alechinsky, Pierre: Alechinsky Exhibition Opening in Europe, 1990

Box 205, Folder 5  Alechinsky, Pierre, 1992 May

Box 205, Folder 6  Alechinsky, Pierre: With Louise Eliasof, 1992 July

Box 205, Folder 7  Alechinsky, Pierre: Commission for the National Assembly, Paris, 1993

Box 205, Folder 8  Alechinsky, Pierre: With Emmerich at Hans Spinner, 1994 July

Box 205, Folder 9  Alechinsky, Pierre, 1994 December 1

  Includes photograph with André Emmerich.

Box 205, Folder 10  Alechinsky, Pierre: In His Studio, 1994 December

Box 205, Folder 11  Amerine, Wayne, 1985 March 3
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<th>Appel, Karel: In His Studio, 1992 Summer</th>
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| Box 205, Folder 13 | Appel, Karel, 1993  
*Includes photograph with André Emmerich.* |
| Box 205, Folder 14 | Avery, Milton, 1960 |
| Box 205, Folder 15 | Bailey, William: Portrait (Taken from Book), 1980 |
| Box 205, Folder 16 | Bailey, William: In His Studio, 1993 August |
| Box 205, Folder 17 | Bailey, William: In His Studio, circa 1993 |
| Box 205, Folder 18 | Beasley, Bruce, circa 1971 |
| Box 205, Folder 19 | Benton, Fletcher, circa 1990 |
| Box 205, Folder 20 | Benton, Fletcher: In His Studio, 1991 |
| Box 205, Folder 21 | Bogart, Bram: In His Studio, 1989 |
| Box 205, Folder 22 | Boxer, Stanley, circa 1981  
*Image(s)* |
| Box 205, Folder 23 | Boxer, Stanley, undated  
Oversized item housed on in Box 311, folder 1 |
| Box 205, Folder 24 | Bush, Jack, circa 1990s |
| Box 205, Folder 25-26 | Caro, Anthony: Bennington, 1965 Spring  
*2 Folders*  
*Includes photographs with André Emmerich.* |
| Box 205, Folder 27 | Caro, Anthony: In His Studio, circa 1969 |
| Box 205, Folder 28-29 | Caro, Anthony: Andre’s Trip, 1970  
*2 Folders* |
| Box 205, Folder 30-32 | Caro, Anthony: With Wolfe in Bennington, York University Sculptures, 1974  
*3 Folders*  
Oversized items from folder 32 housed in Box 311, folder 2 |
| Box 205, Folder 33 | Caro, Anthony: With Kenneth Noland and André Emmerich in Bennington, 1975 April |
Box 205, Folder 34-35  
Caro, Anthony: Installation at the Museum of Modern Art, 1975
2 Folders

Box 205, Folder 36  
Caro, Anthony: Walker Art Center, 1975
*Includes photograph with André Emmerich.*

Box 205, Folder 37  
Caro, Anthony: Receiving the Key to New York City, 1976 March 18

Box 205, Folder 38  
Caro, Anthony: In His Studio, circa 1976

Box 205, Folder 39  
Caro, Anthony: With James Yohe, 1978 October 28

Box 205, Folder 40  
Caro, Anthony: With Kasmin and Pat Cunningham, 1979 July

Box 205, Folder 41  
Caro, Anthony: Syracuse, New York, 1980 March
*Includes photographs with André Emmerich.*

Box 205, Folder 42  
Caro, Anthony, 1981 May
Oversized item housed in Box 311, folder 3

Box 205, Folder 43  
Caro, Anthony: In His London Studio, 1983 March

Box 205, Folder 44  
Caro, Anthony: At Talix, Photos by Andé Emmerich, 1987 February-March

Box 205, Folder 45  
Caro, Anthony: At I.M. Pei’s With Sheila, 1987

Box 205, Folder 46  
Caro, Anthony: With Sheila, circa 1987

Box 205, Folder 47  
Caro, Anthony: At His Sculpture Farm, Photo by Emmerich, 1988 January

Box 205, Folder 48  
Caro, Anthony, 1989 May

Box 205, Folder 49  
Caro, Anthony, circa 1990s

Box 205, Folder 50  
Caro, Anthony, 1991

Box 205, Folder 51-52  
Caro, Anthony: Trajan’s Market, 1992
2 Folders

Box 205, Folder 53-56  
Caro, Anthony: Summer Luncheon at Barford North, 1993 July
4 Folders ((Folder 53 includes photographs with André Emmerich.))

Box 205, Folder 57  
Christensen, Dan, circa 1970s
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<td>Box 205, Folder 64</td>
<td>Dorazio, Piero: Italy, 1976 Summer</td>
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<td>Box 205, Folder 65</td>
<td>Dorazio, Piero: In His Studio, 1976 November</td>
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<td>Box 205, Folder 66</td>
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| Box 206, Folder 1 | Dorazio, Piero: With Beverly Pepper and Others in Italy, 1977
*Includes photographs with André Emmerich.* |
| Box 206, Folder 2 | Dorazio, Piero: In His Studio, 1978 Summer |
| Box 206, Folder 3 | Dorario, Piero, 1982 September |
| Box 206, Folder 4 | Dorazio, Piero: In His Studio, 1992 Summer |
| Box 206, Folder 5 | Dzubas, Friedel, 1966 April |
| Box 206, Folder 6 | Dzubas, Friedel, 1966 |
| Box 206, Folder 7 | Dzubas, Friedel: Hirshhorn Museum, 1983 |
| Box 206, Folder 8 | Dzubas, Friedel, 1991 January 7 |
| Box 206, Folder 9 | Dzubas, Friedel: In His Studio, circa 1991 |
| Box 206, Folder 10 | Ferber, Herbert: In His Studio, 1961 February |
| Box 206, Folder 11 | Ferber, Herbert: In His Studio, 1963 March |
| Box 206, Folder 12 | Ferber, Herbert: 70th Birthday Party Downtown, 1976 April 30 |
Box 206, Folder 13  
Ferber, Herbert: At Top Gallant Farm, 1990 April

Box 206, Folder 14  
Francis, Sam: In His Studio, 1979 April

Box 206, Folder 15  
Francis, Sam: In His Studio, 1980 May

Box 206, Folder 16  
Francis, Sam: In His Studio, 1982 April

Box 206, Folder 17-18  
Francis, Sam: In His Studio, Photos by Emmerich, 1983 April  
2 Folders

Box 206, Folder 19  
Francis, Sam: In His Studio, 1985 November  
Includes photographs with André Emmerich.

Box 206, Folder 20  
Francis, Sam: In His Studio, 1986 April

Box 206, Folder 21-22  
Francis, Sam: In His Studio, 1987 March  
2 Folders

Box 206, Folder 23-25  
Francis, Sam: California, 1987 June  
3 Folders

Box 206, Folder 26  
Francis, Sam: With Augustus Francis, 1987 December

Box 206, Folder 27  
Francis, Sam: In His Studio, 1989 November

Box 206, Folder 28  
Francis, Sam: His Child, 1989 November

Box 206, Folder 29  
Francis, Sam: California, 1990 February  
Includes photographs with André Emmerich.

Box 206, Folder 30-31  
Francis, Sam: With His Child, Photos by Emmerich, 1991 March  
2 Folders

Box 206, Folder 32-33  
Francis, Sam: In His Studio, 1992 March  
2 Folders  
Includes slides with André Emmerich.

Box 206, Folder 34  
Francis, Sam, circa 1995

Box 206, Folder 35  
Francis, Sam, undated  
Oversized item housed in Box 311, folder 4
Box 206, Folder 36-37  Frankenthaler, Helen, circa 1950s
2 Folders

Box 206, Folder 38  Frankenthaler, Helen: In Her Studio, 1952

Box 206, Folder 39  Frankenthaler, Helen; In Her Studio, Photos by Emmerich), 1961 Spring
Oversized items housed in Box 311, folder 5

Box 206, Folder 40  Frankenthaler, Helen: In Her Studio, 1961 Summer

Box 206, Folder 41  Frankenthaler, Helen, circa 1961

Box 206, Folder 42  Frankenthaler, Helen, 1968 April

Box 206, Folder 43  Frankenthaler, Helen: In Her Studio, 1969 February

Box 206, Folder 44  Frankenthaler, Helen: Receiving Honorary Degree from Skidmore College, 1969 May

Box 206, Folder 45  Frankenthaler, Helen: Whitney Exhibition, Berlin Opening, 1969
Includes photographs with André Emmerich.

Box 206, Folder 46  Frankenthaler, Helen, circa 1969

Box 206, Folder 47  Frankenthaler, Helen, 1970 Summer

Box 206, Folder 48  Frankenthaler, Helen, 1970

Box 206, Folder 49  Frankenthaler, Helen: Exhibition Opening, 1973 November 17
Includes photographs with André Emmerich.

Box 206, Folder 50  Frankenthaler, Helen: In Her Studio, 1973
Includes a photograph with André Emmerich.

Box 206, Folder 51  Frankenthaler, Helen, 1974 November

Box 206, Folder 52  Frankenthaler, Helen: In Her Studio, 1975 September 1

Box 206, Folder 53  Frankenthaler, Helen: Houston Museum of Fine Arts, 1975 October
Includes photographs with André Emmerich.

Box 206, Folder 54  Frankenthaler, Helen: Syracuse Trip, 1975 November 14

Box 206, Folder 55  Frankenthaler, Helen: Exhibition Opening, 1975 November
Includes photographs with André Emmerich.

Box 206, Folder 56  
Frankenthaler, Helen: Ceramic Exhibition, 1977 May 25-June 31, 1977 May  
Includes photographs with André Emmerich.

Box 207, Folder 1  
Frankenthaler, Helen: USIA Show, AEG 420, 1977 September 27

Box 207, Folder 2  
Frankenthaler, Helen: Exhibition Opening, 1977 November 9  
Includes photographs with André Emmerich.

Box 207, Folder 3-4  
Frankenthaler, Helen: World Trade Center, 1977  
2 Folders

Box 207, Folder 5  
Frankenthaler, Helen: Bennington, 1978 April  
Includes photographs with Friedel Dzubas.

Box 207, Folder 6  
Frankenthaler, Helen: Cambridge, MA, 1978 September 16  
Includes photographs with André Emmerich.

Box 207, Folder 7  
Frankenthaler, Helen: Visit to Shippon Point, 1978 October

Box 207, Folder 8  
Frankenthaler, Helen: In Her Studio, 1979 Spring

Box 207, Folder 9  
Frankenthaler, Helen: In Her Studio, 1980 August  
Includes a photograph with André Emmerich.

Box 207, Folder 10  
Frankenthaler, Helen: CAPC Bordeaux, circa 1981 January  
Includes photographs with André Emmerich.

Box 207, Folder 11  
Frankenthaler, Helen: Party, 1981 May 5  
Includes photographs with André Emmerich.

Box 207, Folder 12  
Frankenthaler, Helen: Rose Art Museum, 1981 May

Box 207, Folder 13  
Frankenthaler, Helen: At Storm King, 1981 May  
Oversized item housed in Box 311, folder 9

Box 207, Folder 14  
Frankenthaler, Helen: In Her Studio, 1981 September

Box 207, Folder 15  
Frankenthaler, Helen: With Nathan, Jim Angel, Maureen, Dorsey Waxter in Frankenthaler's Studio, 1981 October

Box 207, Folder 16  
Frankenthaler, Helen: With Anthony Caro, in Her Studio, 1982 June

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| 20             | Frankenthaler, Helen, 1985 October  
*Includes photographs with André Emmerich.* |
| 21             | Frankenthaler, Helen: In Her Studio, 1986 June  
*Includes a photograph with André Emmerich.* |
| 22             | Frankenthaler, Helen: Barcelona, 1987 May  
*Photocopy only* |
| 23             | Frankenthaler, Helen: In Her Studio, 1987 Summer |
| 24             | Frankenthaler, Helen: In Her Studio, 1987 Fall  
*Includes a photograph with André Emmerich.* |
| 25             | Frankenthaler, Helen, circa 1987  
*Includes photographs with André Emmerich.* |
| 26             | Frankenthaler, Helen: Party, 1988 March 17 |
| 27             | Frankenthaler, Helen: Exhibition Opening, 1989 May 31  
*Includes photographs with André Emmerich.* |
| 28             | Frankenthaler, Helen, 1990 February  
Oversized item housed in Box 311, folder 10 |
| 29-30          | Frankenthaler, Helen, 1990 November 6  
*2 Folders* |
| 31             | Frankenthaler, Helen: Miscellaneous, circa 1954-1998  
*Folder 31 includes photographs with André Emmerich.* |
| 33             | Gordon, Harry, 1996 February |
| 34             | Graham, John, 1933 |
| 35             | Graves, Nancy, 1977 Fall |
Box 207, Folder 36  Graves, Nancy: In Her Studio, 1977
Box 207, Folder 37  Graves, Nancy, circa 1977
Box 207, Folder 38  Held, Al: Greek Garden, circa 1970s
Box 207, Folder 39  Held, Al, circa 1970s
Box 207, Folder 40  Held, Al, 1989 February
  Includes a photograph with André Emmerich.
Box 207, Folder 41  Held, Al: With Louise Eliasof, 1992 August
Box 207, Folder 42  Held, Al, circa 1954-1998
  Oversized item housed in Box 311, folder 12
Box 207, Folder 43  Hide, Peter: Triangle Workshop, 1990 July
Box 207, Folder 44  Hide, Peter, circa 1990
Box 207, Folder 45  Hockney, David: In His Studio, 1979 April
Box 207, Folder 46  Hockney, David: In His Studio, 1980 May
Box 207, Folder 47  Hockney, David: Exhibition Opening, 1980 October
Box 207, Folder 48  Hockney, David: Exhibition Opening, 1981 March 26
Box 207, Folder 49  Hockney, David: In His Studio, 1982 April
Box 207, Folder 50  Hockney, David: In His Studio, 1984 May
Box 207, Folder 51  Hockney, David: In His Studio, 1984 August
Box 207, Folder 52  Hockney, David: Exhibition Opening, 1985 December 5
  Includes photographs with André Emmerich.
Box 207, Folder 53-59  Hockney, David: Painting Emmerich's Pool, 1986 May 24
  7 Folders
  Oversized item from folder 59 housed in OV 324; Includes a photograph with
  André Emmerich.
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<td>Hockney, David: Boat Party, 1988 June 4 Folders ((Folders 64, 66, and 67 includes photographs with André Emmerich.))</td>
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<td>Hockney, David: In His Studio with His Brother, 1989 November 13-15</td>
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<td>Box 208, Folder 12</td>
<td>Hockney, David, circa 1990 Includes photographs with André Emmerich.</td>
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<td>Box 208, Folder 13</td>
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<td>Hockney, David: With Connie Emmerich, Photos by Emmerich, 1992 August</td>
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<td>Box 208, Folder 20</td>
<td>Hockney, David: With Friends at His Home, 1992 September</td>
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<td>Box 208, Folder 21</td>
<td>Hockney, David: Covent Garden Vernissage, 1992 Fall</td>
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Includes a photograph with André Emmerich.

Box 208, Folder 22-23
Hockney, David, 1992
2 Folders

Box 208, Folder 24
Hockney, David: Press Walk Through for Some V.N. Paintings, 1993 January
Includes photographs with André Emmerich.

Box 208, Folder 25
Hockney, David: At His Studio with Gemini Prints, 1993

Box 208, Folder 26-27
Hockney, David: In His Studio, 1994 January
2 Folders

Box 208, Folder 28
Hockney, David, circa 1994

Box 208, Folder 29
Hofmann, Hans: Hofmann's Car, circa 1930

Box 208, Folder 30
Hofmann, Hans, 1948

Box 208, Folder 31
Hofmann, Hans: With Pablo Picasso, 1949 February

Box 208, Folder 32
Hofmann, Hans: In His Studio, 1950

Box 208, Folder 33
Hofmann, Hans, 1951

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This subseries includes portraits and snapshots of André Emmerich at his home, traveling, and attending installations, parties, and other events. Occasionally, the folders also include are brief notes from an
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16.4: Top Gallant Farm, circa 1983-1996
This subseries includes photographs of Emmerich's country home and sculpture park called Top Gallant Farm and of the artwork installed there. In addition to photographs, slides and negatives, a few of the folders also contain brief notes addressed to André Emmerich from visitors to Top Gallant Farm. Additional photographs of artwork installed at Top Gallant Farm can be found in Subseries 5: Sculpture at Top Gallant Farm. The photographs arranged chronologically.
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16.5: Sculpture at Top Gallant Farm, circa 1983-1998
This subseries consists of a separate set of negatives, prints, and transparencies of sculptures installed at Top Gallant Farm. These photographs are arranged alphabetically by artist and then alphabetically by artwork. Additional photographs of artwork installed at Top Gallant Farm can be found in Subseries 4: Top Gallant Farm.

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This subseries includes photographs of gallery staff and is arranged alphabetically.

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16.9: Gallery Space, circa 1960s-1978
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This subseries consist of reference prints, transparencies, and negatives of artwork and is arranged alphabetically by artist or period, then by any existing categories (such as media or color), and then alphabetically by artwork.
Many of the photographs of pre-Columbian artwork use the following abbreviations, although not all are identified:

- A: Peru
- AM: American Indian
- AS: Peru
- A-AS: Unidentified
- AZ: Aztec
- CA: Central America
- CB: Central America
- CC: Central America
- CD
- CE
- CF
- CH: Chupicuaro
- CJ: Costa Rica
- CR
- D
- E
- EC: Ecuador
- ES: Eskimo
- F: Folk and Colonial
- FC
- G: Mezcala
- HU: Huastec
- IS: Isthmus, Panama, Costa Rica
- J: Persian
- L
- LC
- M: Mayan
- N: Necklaces
- NG: New Guinea
- NZ: New Zealand
- OM: Olmec
- P: Teotihuacan
- Q: Peru
- QC: Peru
- QT: Peru (Textiles)
- RA
- S: Peru
- SA: South Arabian
- ST: Peru Tapestries
- STO: Peru
- SW: Southwest Pre-Historical American Pots
- T: Western Mexico
- TA
- TL: Tlatilco
- V: Veracruz
- XG: Mazcalta
- XM: Maya
- XO: Olmec
- XP: Teotihuacan
- XV: Veracruz
- XW: West Coast, Mexico
• XZ: Mixtec, Zapotec
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• ZM

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This subseries consists of prints and negatives of people, places, events, and artwork loosely arranged by subject.

Box 296, Folder 20  9th Floor UMOFL Plastic, circa 1970s

Box 296, Folder 21  Airplanes, 1986 June

Box 296, Folder 22  African Express Airplane with Logo, 1985 February

Box 296, Folder 23-24  André Emmerich's Apartment, 1985 January

Box 296, Folder 25  André Emmerich's Apartment, 1990 December 11

Box 296, Folder 26  André Emmerich's Cityscapes, circa 1982-1989

Box 296, Folder 27  Andre Emmierch's Family's Artwork, circa 1970s

Box 296, Folder 28  André Emmerich's Parents, circa 1935
Oversized item housed in Box 311, folder 22

Box 296, Folder 29  André Emmerich's Sister, Nicole Teweles, at Top Gallant Farm, 1990 October

Box 296, Folder 30  André Emmerich's Sister, Nicole Teweles, at Top Gallant Farm, 1991 September

Box 296, Folder 31  André Emmerich's Sister, Nicole Teweles, with Noland Painting, 1961

Box 296, Folder 32  André Emmerich's Son, Adam, with Pamela and Abigail, circa 1993

Box 296, Folder 33  André Emmerich's Sons, 1982 September

Box 296, Folder 34  Artists' Handprints, circa 1970s

Box 296, Folder 35  Artwork from André Emmerich's Personal Collection, circa 1973

Box 296, Folder 36  Artwork from André Emmerich's Personal Collection, circa 1990s

Box 296, Folder 37  Artwork from André Emmerich's Personal Collection, circa 1994
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<td>Coast, 1988 January</td>
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<td>Box 296, Folder 42</td>
<td>Cohen, Adina, circa 1970s</td>
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<td>Davis, Ron, 1974</td>
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<td>Goldman, Michael, circa 1970s</td>
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<td>Pace Plumbing Truck in Front of Pace Gallery, Photograph by Kevin Ryan, 1991 July</td>
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<td>Unidentified People, circa 1986-1987</td>
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<td>296, Folder 59</td>
<td>Unidentified Woman, circa 1970s</td>
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<td>Unidentified Woman, circa 1990s</td>
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Series 17: General Audio and Video Recordings, 1985, 1990-1995

1.3 Linear feet (Boxes 297-298)

This series consists of roughly one dozen art video magazines or documentaries on video tapes related to the art world.

Audio and video recordings related to individual artists can be found in Series 6: Artists Files. Recordings related to Top Gallant Farm can be found in Series 3: Administrative Files, Subseries 5: Top Gallant Farm. Recordings related directly to André Emmerich can be found in Series 18: André Emmerich Personal Papers and Records, Subseries 1: Biographical Materials.

Recordings are arranged alphabetically.

Box 297, Folder 1  
American Abstract Expressionists: Conrad Marca-Relli, Artists of the 9th Street Show, 1991
1 Videocassettes (VHS) (artist lecture)

Box 297, Folder 2  
American Abstract Expressionists: Perle Fine, Artists of the 9th Street Show, 1991
1 Videocassettes (VHS) (documentary)

Box 297, Folder 3  
American Abstract Expressionists: Peter Busa, Artists of the 9th Street Show, 1992
1 Videocassettes (VHS) (curator lecture)

Box 297, Folder 4  
The Art of Patronage, circa 1990s
1 Videocassettes (VHS) (documentary)

Box 297, Folder 5  
1 Videocassettes (VHS) (video magazine)
Features a Terence La Noue exhibition at the André Emmerich Gallery.

Box 297, Folder 6  
1 Videocassettes (VHS) (video magazine)
Features an interview with Clement Greenberg.

Box 297, Folder 7  
Art Today, Vol. 2, No. 4, 1990 April
1 Videocassettes (VHS) (video magazine)
Features an interview with Clement Greenberg.

Box 297, Folder 8  
1 Videocassettes (VHS) (video magazine)

Box 297, Folder 9  
Art Today, Vol. 2, No. 8, 1990 October
1 Videocassettes (VHS) (video magazine)

Box 297, Folder 10  
1 Videocassettes (VHS) (video magazine)
Features a Dorothea Rockburne exhibition at the André Emmerich Gallery.

Box 298, Folder 1  Art Today: Scanning New York Art, 1994 Fall
1 Videocassettes (VHS) (video magazine)
Demo reel.

Box 298, Folder 2  Art Today: Scanning New York Art, 1995
1 Videocassettes (VHS) (video magazine)
Features a Stephen Ellis exhibition at The André Emmerich Gallery.

Box 298, Folder 3  Outdoor Sculpture: Preserving the Hirshhorn Museum’s Collection, 1985
1 Videocassettes (VHS)

1 Sound cassette (panel discussion)
This is the English language interpretation of a Japanese discussion.

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7.7 Linear feet (Boxes 298-305, OV 321, OV 323)

This series consists of records documenting André Emmerich’s life and personal interests.

The series is arranged as 5 subseries:


This subseries includes records such as address books, interviews with André Emmerich, video recordings, and identification papers. They are arranged alphabetically by topic.

For videotaped interviews of Emmerich at Top Gallant Farm, see Series 3: Administrative Files, Subseries 5: Top Gallant Farm.

Some of the records are in French and German.

- Box 298, Folder 5  André Emmerich: A Memorial Tribute, 2008 February
  CD
- Box 298, Folder 6  Awards, 1987, 2002
- Box 298, Folder 7-10  Biographical Reference Entries, 1979-1997
  4 Folders
- Box 298, Folder 11  Board Service, 1985-1994
- Box 298, Folder 12  Certificates (Naturalization, Birth, Death, Marriage, and High School), 2006
  photocopies
- Box 298, Folder 13  Change of Address, circa 1998
- Box 298, Folder 14  CVs, circa 1966-2006
- Box 298, Folder 15  Driver's License, 1982
- Box 298, Folder 16  Ephemera, circa 1980s-1990s
- Box 298, Folder 17  European Address Book, circa 1980s
- Box 298, Folder 18  European Address Book, 1991
Box 298, Folder 19  Genealogy, 1994-1995

Box 298, Folder 20  Humor, circa 1990-1998

2 Folders (television show, taped off air; 1 videocassette: VHS)
Emmerich appears three times during this episode. Label on VHS in folder 22 reads "Financial News Network."

Box 298, Folder 23  Interview Transcripts, 1999-2002

Box 298, Folder 24  Interview with Barbara Rose for The Journal of Art, 1989

Box 298, Folder 25  Interview with Forrest D. Colburn for Tribal, Autumn/Winter 2004, 2004

Box 298, Folder 26  Marriage License, 1994
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Box 298, Folder 27  Partial Bibliography, 1990

Box 298, Folder 28  Passport, circa 1994-1995
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Box 298, Folder 29  Personal Stationary, 2000-2002

Box 298, Folder 30  Professional Biography, 1992

This subseries consists of correspondence with individuals such as family members, friends, colleagues, and politicians; organizations such as schools, associations, private clubs, and political organizations; and groupings of materials such as birthday wishes, congratulations, thank you notes, and condolences.

Some of the correspondents in this subseries will also be represented in Series 1: General Correspondence Files, Subseries 1: Galleries/Museums/ Clients.

This material is arranged alphabetically by correspondent or topic.

Some of the records are in French, German and Italian.

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Box 299, Folder 13  *Architektur & Wohnen*, 1987-1991

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Box 302, Folder 61  Tolis & Harding, Wagner & Glidden, Inc., 1959
| Box 302, Folder 63-64 | Travel Horizons Unlimited, 1985-1992 |
| Box 302, Folder 65 | Turnbull & Asser, 1985-1997 |
| Box 302, Folder 66-67 | UNICEF - Art for Children's Survival, 1991 |
| Box 302, Folder 68 | United Jewish Appeal, 1968 |
| Box 302, Folder 69 | United States Information Agency, 1989 |
| Box 303, Folder 1 | Upright, Diane, 1987-1988 |
| Box 303, Folder 2 | Urice, Stephen K., 1994 |
| Box 303, Folder 3 | URS Christen Antiques, Ltd., 1987-1988 |
| Box 303, Folder 5 | Verna, Germaine, 1963-1965 |
| Box 303, Folder 6 | Warren, Jennifer, 1992-1997 |
| | Includes family history, especially information about Heinrich Oppenheimer, uncle of André Emmerich's mother. |
| Box 303, Folder 7 | Watson, Peter, 1990 |
| Box 303, Folder 8 | Wedding Congratulations, 1994 |
| Box 303, Folder 9 | Woodstock Artists Association, Inc., 1995-1996 |
| Box 303, Folder 10 | The World & I, 1991 |
| Box 303, Folder 11 | Worldwide Rent-A-Car, 1962 |
| Box 303, Folder 12 | Wozniak & Stewart, 1995 |
18.3: Chronological Correspondence, 1959-1968, 1982-2007

This subseries consists of miscellaneous correspondence arranged chronologically. Some records are in German and French.

Box 303, Folder 18
Chronological Correspondence: 1959-1961, 1959-1961
2 Folders

Box 303, Folder 19
2 Folders

Box 303, Folder 20
2 Folders

Box 303, Folder 21
Chronological Correspondence: 1982-1985, 1982-1985
2 Folders

Box 303, Folder 22-23
Chronological Correspondence: 1986, 1986
2 Folders

Box 303, Folder 24
Chronological Correspondence: 1987, 1987
2 Folders

Box 303, Folder 25-26
Chronological Correspondence: 1988, 1988
2 Folders

Box 303, Folder 27-28
Chronological Correspondence: 1989, 1989
2 Folders
Oversized poster from folder 27 housed in OV 321.

Box 303, Folder 29-30
Chronological Correspondence: 1990, 1990
2 Folders

Box 303, Folder 31-34
Chronological Correspondence: 1991, 1991
4 Folders

Box 303, Folder 35-38
Chronological Correspondence: 1992, 1992
4 Folders

Box 303, Folder 39-41
Chronological Correspondence: 1993, 1993
3 Folders
Box 303, Folder 42-45  Chronological Correspondence: 1994, 1994
   4 Folders

Box 303, Folder 46-49  Chronological Correspondence: 1995, 1995
   4 Folders
   Oversized items from folder 49 housed in OV 323

Box 304, Folder 1-2  Chronological Correspondence: 1996, 1996
   2 Folders

Box 304, Folder 3-6  Chronological Correspondence: 1997, 1997
   4 Folders

Box 304, Folder 7  Chronological Correspondence: 1998, 1998

Box 304, Folder 8  Chronological Correspondence: 1999-2000, 1999-2000

Box 304, Folder 9  Chronological Correspondence: 2001-2002, 2001-2002

Box 304, Folder 10  Chronological Correspondence: 2005, 2005

Box 304, Folder 11  Chronological Correspondence: 2006-2007, 2006-2007

   Oversized poster from box 303, folder 27

Box OV 323  Exhibition pamphlets, 1995
   Oversized exhibition pamphlets from box 303, folder 49


This subseries includes articles, dissertations, and lectures written by Emmerich, as well as correspondence, announcements, invitations, and edits related to those writings. They are arranged chronologically by publication or lecture date.

Some records are in German and Italian.

Box 304, Folder 12  "Masterpieces of Fraud," The American Mercury, 1951 April, 1951

Box 304, Folder 13  "Mezcala Stone Culture," Craft Horizons, 1957 February, 1957

Box 304, Folder 14  "The Artist as Collector," Art in America, 1958 Summer, 1958

Box 304, Folder 15  "Savages Never Carved These Stones," American Heritage, 1959, 1959
Box 304, Folder 16-19  "Art Before Columbus," German Translation, circa 1963, circa 1963
   4 Folders

Box 304, Folder 20  Sweat of the Sun and Tears of the Moon: Gold and Silver in Pre-Columbian Art, 1965, 2000
   photocopy of select pages

Box 304, Folder 21  "Wanted - Patronage for a Sculpture Park," Art in America, 1967 March-April, 1967

Box 304, Folder 22  "Art: A Roundtable Discussion," The Wall Street Transcript, 1974 January 7, 1974

Box 304, Folder 23  Lecture, Phoenix Art Museum, 1977 January 17, circa 2000


Box 304, Folder 25  Lecture, CAA, 1979 February, circa 2000

Box 304, Folder 26  "A Sacred Grove," The Art Gallery, 1979 March, 1979

Box 304, Folder 27  Lecture, Newport Museum, 1979 May, circa 2000

Box 304, Folder 28  "Sam Francis' New Monotypes," circa 1980s, circa 1980s
   writing as Drew Fitzhugh


Box 304, Folder 30  Lecture, Class I, 1980 February, circa 2000

Box 304, Folder 31  "Anthony Caro's Bronzes," ARTS Magazine, 1982 February, 1982
   writing as Drew Fitzhugh

Box 304, Folder 32  Letters from Readers, Architectural Digest, 1984 February, 1984

Box 304, Folder 33  "Al Held," arts, 1984 March, 1983
   writing as Drew Fitzhugh

Box 304, Folder 34  "I Know What I Don't Like," Eastern Review 1984 July, 1984

Box 304, Folder 35  "Dealing With a Dealer," Art & Antiquities, 1986 October, 1986

Box 304, Folder 36  "Letter to the Editor," Art in America, 1986 November, 1986
<p>| Box 304, Folder 37 | &quot;The Rape of the Sabines,&quot; 1987 May 19, 1987 includes original artwork |
| Box 304, Folder 39 | &quot;On Sculpture at Top Gallant Farm,&quot; circa 1988, circa 1988 |
| Box 304, Folder 41 | Lecture Slides, 1988-1991 photocopies |
| Box 304, Folder 42 | &quot;Perspectives: Folk Art Through the Eye of a Contemporary Dealer,&quot; 1989 September, 1989 |
| Box 304, Folder 43 | Lecture, Art in Embassies' 25th Anniversary Symposium, Department of State, 1989 June 8, 1989-1990 |
| Box 304, Folder 45 | &quot;Bests,&quot; NYC Access, circa 1989, circa 1989 |
| Box 304, Folder 46 | &quot;What I Learned Building a Sculpture Park,&quot;, circa 1990s |
| Box 304, Folder 47 | Lecture, Morris Louis Talk, Tribecca Film Center, 1991 May 22, circa 2000 |
| Box 304, Folder 50 | &quot;Is There a Legitimate Role for an International Market in Antiquities?&quot;, <em>The Art Newspaper</em>, 1995 November, 1994-1995 |
| Box 304, Folder 52 | Lecture, &quot;Looking at Contemporary Art from a Traditional Perspective,&quot; Sacred Heart University, 1997 May 2, 1997 |
| Box 304, Folder 54 | &quot;Major Destinations of Art Sites in the 20th Century - Random List,&quot; 1999 January 6, 1999 |</p>
<table>
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<tr>
<th>Box 304, Folder</th>
<th>Description</th>
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<tr>
<td>55</td>
<td>Lecture, Princeton University [?], 1999 March 30, circa 2000 with diskette</td>
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<td>56</td>
<td>Panel, Columbia University, 1999 April 17, circa 2000</td>
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<td>57</td>
<td>Lecture, Princeton University, 1999 May 4, 1999</td>
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<td>58</td>
<td>Lecture, Sotheby's Institute, 1999 May 6, circa 2000</td>
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<tr>
<td>61</td>
<td>Lecture, &quot;Hans Hofmann as Artist and Teacher: A Panel Discussion,&quot; The Metropolitan Museum of Art, 26 September, circa 1999</td>
</tr>
<tr>
<td>62</td>
<td>Lecture, &quot;Who is Entitled to Own the Past,&quot; Symposium at Cardozo Law School, 2001 September, 2001</td>
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<td>64</td>
<td>Lecture, Ameringer &amp; Yohe Gallery, 2003 March 13, 2003</td>
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<tr>
<td>71</td>
<td>Foreword to <em>Joel Perlman: A Sculptor's Journey</em>, 2005, 2005</td>
</tr>
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</table>

This subseries contains family estate materials, personal stock transactions, purchases, property records and other personal legal and financial files arranged alphabetically by title. Some of the records in this series are in French, German and Italian.

Box 305, Folder 1  
Apartment at 45 East 89th Street, 1985-1991, 1997

Box 305, Folder 2  

Box 305, Folder 3  
Art Sales and Consignments, 1987

Box 305, Folder 4  
Car Accident, 1987-1988

Box 305, Folder 5-7  
Estates of Lily and Hugo Emmerich, 1963-1968  
3 Folders

Box 305, Folder 8  
Financial Investments, 1981-1984

Box 305, Folder 9  
Gift Taxes, 1989-1994

Box 305, Folder 10  

Box 305, Folder 11  
Personal Expenses, A-B, 1988

Box 305, Folder 12  
Personal Expenses, C-D, 1988

Box 305, Folder 13  
Personal Expenses, E-F, 1988

Box 305, Folder 14  
Personal Expenses, G-M, 1988

Box 305, Folder 15  
Personal Expenses, N, 1988

Box 305, Folder 16  
Personal Expenses, O-R, 1988

Box 305, Folder 17  
Personal Expenses, S, 1988

Box 305, Folder 18  
Personal Expenses, T-Z, 1988

Box 305, Folder 19-20  
Personal Expenses, American Express, 1988  
2 Folders

Box 305, Folder 21  
Personal Expenses, Mastercard, 1988
Box 305, Folder 22  Personal Expenses, Visa, 1988

                        2 Folders

Box 305, Folder 25  Rosenman & Colin, 1989-1997

Box 305, Folder 26  Sale of Burgess House, 1996

Box 305, Folder 27  Sotheby's Stock Options, 1999-2002

Box 305, Folder 28  State Tax Return Dispute, 1962

Box 305, Folder 29-30  Stock Transactions, 1971-1984  
                        2 Folders

Box 305, Folder 31-32  Tax Returns, 1994-1996  
                        2 Folders

Box 305, Folder 33  Unclaimed funds, 1999

                        3 Folders ((folder 36 contains photographs of Germaine Verna's artwork))

Box 305, Folder 37-41  Verna, Germaine (Property), 1992, 1976-1984  
                        5 Folders

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Series 19: Addition to the André Emmerich Gallery records and André Emmerich papers, 1956-2009

2.1 Linear feet (Boxes 328-329, ov 330)

The bulk of the addition to the André Emmerich Gallery records and André Emmerich papers consists largely of photographic materials and printed material. Also found are small amounts of general correspondence, administrative files, exhibition files, artists' files concerning Anthony Caro and Kenneth Noland, inventory cards, and records regarding works consigned by Ameringer Howard Yoe. Printed material is mainly auction catalogs. Among the photographic materials are photographs, negatives, slides, color transparencies, paper copies of digital images, and includes a photograph André Emmerich and Helen Frankenthaler on the back of a pocket mirror. Subjects are: artists, Emmerich, family, friends, and colleagues; exhibition installation views, events, and artwork by gallery artists. André Emmerich personal papers and records consist of personal correspondence and photographs by Emmerich.

The arrangement of the addition corresponds to that of the main body of the collection.

Box 328, Folder 1 General Correspondence, 2007

Box 328, Folder 2 Administrative Files – Office Stamp , undated

Box 328, Folder 3 Administrative Files – Lists, 1994-2000, undated

Box 328, Folder 4 Administrative Files – Travel, 1999

Box 328, Folder 5 Exhibition Files - Basel Art Fair, 1998

Box 328, Folder 6 Exhibition Files - New Painters, New York Armory Show, 2000

Box 328, Folder 7 Artists Files - Anthony Caro, circa 1990

Box 328, Folder 8 Artists Files - Kenneth Noland , 2006, 1985, undated

Box 328, Folder 9 Inventory Cards (A-Z by Artist), undated

Box 328, Folder 10 Consignment Records - Ameriger Howard Yoe , 2002

Box 328, Folder 11 Printed Materials – Exhibition Clippings, 1991-2007, undated

Box 328, Folder 12 Printed Material – Exhibition Invitations and Announcements , 1994-2009, undated

Box 329, Folder 13-19 Printed Material – Auction Catalogs, 1983, undated

Box 329, Folder 1-4 Printed Material – Auction Catalogs , 1983-1985
### Box 329

**Photographic Materials**

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<th>Box 329, Folder 5</th>
<th>Artists, 1960s-1980s</th>
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<td>Box 329, Folder 6</td>
<td>Andre Emmerich, 1956-1998, undated</td>
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<td>Oversized material housed in OV 330</td>
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<tr>
<td>Box 329, Folder 7</td>
<td>Installations, undated</td>
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<td>Box 329, Folder 8</td>
<td>Events, undated</td>
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<td>Oversized material housed in OV 330</td>
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<tr>
<td>Box 329, Folder 9</td>
<td>Events - Openings, 1980-1988, undated</td>
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<tr>
<td>Box 329, Folder 10</td>
<td>Artists' Studios – Bailey, 1995</td>
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<td>Box 329, Folder 11</td>
<td>Artists' Studios – Held, 1998</td>
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<tr>
<td>Box 329, Folder 12</td>
<td>Gallery Staff (Parties), undated</td>
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<td>Box 329, Folder 13-14</td>
<td>Artwork, Slides, undated</td>
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<td></td>
<td>2 slide file boxes</td>
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<td>Box 329, Folder 15-16</td>
<td>Artwork, undated</td>
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<td>Box 329, Folder 17</td>
<td>By Helen Frankenthaler, 1955-1980, undated</td>
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<td>Box 329, Folder 18</td>
<td>By Jules Olitski, undated</td>
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<td>Box 329, Folder 19</td>
<td>Sold, 1975-2003, undated</td>
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<tr>
<td>Box 329, Folder 20</td>
<td>TGF [Top Gallant Farm], undated</td>
</tr>
<tr>
<td>Box 329, Folder 21-22</td>
<td>Miscellaneous, 1961-2006, undated</td>
</tr>
<tr>
<td>Box 329, Folder 23</td>
<td>André Emmerich personal papers and records – Correspondence, 1989-2009, undated</td>
</tr>
<tr>
<td>Box 329, Folder 24</td>
<td>André Emmerich personal papers and records – Photographs by Emmerich, 1979-1981</td>
</tr>
</tbody>
</table>
Oversized material housed in OV 330

Box OV 330  Oversized Photographic Materials (from Box 329, folders 6, 8, 24), 1985-2007, undated

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