A Finding Aid to the Richard Artschwager Papers, 1959-2013, in the Archives of American Art

Joy Goodwin and Rihoko Ueno

Funding for the digitization of this collection was provided by the Roy Lichtenstein Foundation.

2014 February 13
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Collection Overview

Repository: Archives of American Art
Title: Richard Artschwager papers
Identifier: AAA.artsrich
Date: 1959-2013
Extent: 5.6 Linear feet
Creator: Artschwager, Richard, 1923-
Language: Multiple languages

The collection is in English, German, and Dutch.

English; German; Dutch

Summary: The papers of New York painter and sculptor Richard Artschwager measure 5.6 linear feet and date from 1959-2013. The papers include extensive correspondence, recorded talks and a lecture, exhibition files, printed material, and photographs.

Administrative Information

Acquisition Information

The collection was donated by Richard Artschwager and his wife Ann Artschwager in 2013.

Related Materials

Also found among the resources at the Archives of American Art is an oral history interview with Artschwager, March 3-28, 1972, conducted by Paul Cummings.

Available Formats

The bulk of the collection was digitized in 2017 and is available on the Archives of American Art's website. Materials which have not been scanned include blank pages, blank versos of photographs, and duplicates. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned. Audiovisual materials have been digitized for reference use and are available in the Archives of American Art offices.

Processing Information

This collection was processed to a minimal level and a finding aid prepared in 2014 by Joy Goodwin. The collection was more fully processed and prepared for digitization by Rihoko Ueno in 2017 with funding provided by the Roy Lichtenstein Foundation.

Use of original material requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

The Richard Artschwager 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.

Biographical / Historical

Richard Artschwager (1923-2013) lived and worked in New York City and Hudson, New York and was known primarily for his paintings and sculptures. Artschwager was born in Washington, D.C. and grew up in New Mexico. As a youth, Artschwager showed a talent for drawing. He studied chemistry and mathematics at Cornell University. In 1944, Artschwager interrupted his studies to enlist in the U.S. Army. After the war, he returned to Cornell to complete his Bachelor of Arts degree in 1948. Encouraged by his first wife, Elfriede Wejmelka to develop his interest in art, Artschwager moved to New York to study at the Studio School of Amédée Ozenfant. His paintings and drawings from this period were featured in two group shows at the Terrain Gallery in 1957 and at the Art Directions Gallery on Madison Avenue in 1959, where they were recognized by Donald Judd.

In the 1950s, in order to support his family, Artschwager turned to designing and manufacturing modern furniture. His woodworking skills inspired him to create sculptures from utilitarian objects such as tables, chairs, and mirrors. He is best known for the use of building materials Celotex and Formica in his work and for inventing an abstract form he called “blps” reliefs, stencils or decals that were installed randomly in museum, gallery and public spaces. From the mid-1980s to late 1990s, Artschwager designed large scale projects, though he continued to incorporate everyday domestic objects in his sculptures and paintings.

In 1965, Artschwager was given his first one-man exhibition at the Castelli Gallery and he remained with the Gallery for thirty years. He was also represented by Mary Boone, David Nolan, and the Gagosian Gallery. In the 1980s, Artschwager served on the Visual Arts Policy Committee at the National Endowment of the Arts. He was elected to the American Academy of Arts in 1992. He was a visiting artist at New Mexico State University, Soka University, Skowhegan School of Painting and Sculpture, and the University of Arizona. Artschwager's work was the subject of a major surveys, including the Kunstmuseum Winterthur, Neues Museum, and Serpentine Gallery. He participated in numerous international group shows including the Venice Biennale and Documenta in Kassel, Germany. The Whitney Museum of American Art honored Artschwager with two travelling retrospective exhibitions in 1988 and 2012. In late 2012, Artschwager had one-man shows at the Gagosian Gallery and David Nolan Gallery.

Richard Artschwager died at the age of 89 years in 2013. He is survived by his wife, Ann Sebring Artschwager and three children from previous marriages.
Scope and Contents

The papers of New York painter and sculptor Richard Artschwager measure 5.6 linear feet and date from 1959-2013. The papers include extensive correspondence, recorded talks and a lecture, exhibition files, printed material, and photographs.

Artschwager's correspondence is with museums, galleries, artists, art historians, academic institutions, and publishers and concerns exhibitions, speaking engagements, and teaching. Frequent correspondents include Lawrence Alloway, Leo Castelli Gallery, Gagosian Gallery, Galerie Franck + Schulte, Herbert F. Johnson Museum, Ivan Karp, Museum Ludwig, Museum of Contemporary Art, Los Angeles, Ingrid Schaffner, and the Whitney Museum of American Art. Also found are letters from fellow artists, including William Copley, Eric Fischl, Ray Johnson, Louise Lawler, Sol Lewitt, Ed Ruscha, John Waters, and Betty Woodman. Some letters are annotated or illustrated with sketches by Artschwager.

The collection includes a lecture and recorded talks by Richard Artschwager held at the University of Wisconsin, Madison, Skowhegan School of Painting & Sculpture, and the Carpenter Center of the Visual Arts, Harvard University, and other venues. One of the recordings is from the "Conversations with Contemporary Artists" series of the Museum of Modern Art. Also included in this series is a recorded discussion with artists Alex Katz and Elizabeth Murray and art critics Michael Kimmelman and Peter Schjeldahl.

Exhibition files are found for exhibitions held at Adair Margo Gallery, Lorence Monk Gallery, Museum of Fine Arts, Boston, Cornell University, and numerous others, including many in Europe. Files typically contain correspondence, price lists, announcements, printed material, photographs, and a few sound and video recordings.

Printed material includes invitations and announcements as well as posters, reproductions, and brochures, mostly related to Richard Artschwager's exhibitions. Newspaper and magazine clippings document exhibition openings and the critical reception of his work.

There are also a few photographs including images of Leo Castelli by Hans Namuth used by Artschwager in preparing for his portrait of Castelli.

Arrangement

The collection is arranged as 5 series.

- Series 1: Correspondence, circa 1970-2013 (Boxes 1-3; 3.0 linear feet)
- Series 2: Talks and Lecture, 1985-2009 (Box 4; 0.8 linear feet)
- Series 3: Exhibition Files, 1973-2007 (Boxes 4-5; 1.0 linear feet)
- Series 4: Printed Material, 1959-2012 (Boxes 5-6, OV 7; 0.6 linear feet)
- Series 5: Photographs, circa 1973, 2007 (Box 6, OV 8; 0.1 linear feet)

Names and Subject Terms

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

Subjects:

Art -- Study and teaching
Art critics
Art, Modern -- 20th century
Painters -- New York (State) -- New York
Sculptors -- New York (State) -- New York

Types of Materials:
Illustrated letters
Photographs
Sketches
Sound recordings
Transcripts
Video recordings

Names:
Adair Margo Gallery
Alloway, Lawrence, 1926-1990
Carpenter Center for the Visual Arts
Castelli, Leo
Copley, William Nelson, 1919-1996
Cornell University.
Fischl, Eric, 1948-
Gagosian Gallery
Galerie Franck + Schulte
Harvard University
Herbert F. Johnson Museum of Art
Johnson, Ray, 1927-
Karp, Ivan C., 1926-2012
Katz, Alex, 1927-
Kimmelman, Michael
Lawler, Louise
LeWitt, Sol, 1928-2007
Leo Castelli Gallery
Lorence-Monk Gallery (New York, N.Y.)
Murray, Elizabeth, 1940-
Museum Ludwig
Museum of Contemporary Art (Los Angeles, Calif.)
Museum of Fine Arts, Boston
Museum of Modern Art (New York, N.Y.)
Namuth, Hans
Neuendorf, Hans
Ruscha, Edward
Schaffner, Ingrid
Schjeldahl, Peter
Skowhegan School of Painting and Sculpture
University of Wisconsin
Waters, John, 1946-
Whitney Museum of American Art
Woodman, Betty, 1930-
Richard Artschwager's correspondence is with museums, galleries, artists, art historians, academic institutions, collectors, and publishers. Subjects include the scheduling of exhibitions, loans, preparation of catalog essays; speaking engagements and teaching positions; Artschwager's participation in art-related events; and requests for reproduction rights, provenance and biographical information. Also included are letters by Artschwager that discuss his work and the work of other artists. Among the correspondents are Lawrence Alloway, Gagosian Gallery, Galerie Franck + Schulte, Galerie Neuendorf, Herbert F. Johnson Museum, Ivan Karp, Kunsthalle Basel, Leo Castelli Gallery, Mary Boone Gallery, Metropolitan Museum of Art, Museum of Contemporary Art, Los Angeles, Museum of Modern Art, Ingrid Schaffner, Dorothy and Herbert Vogel, and the Whitney Museum of American Art. Letters from artists include Bill Copley, Eric Fischl, Ray Johnson, Louise Lawler, Gerhard Mack, and Betty Woodman. Found are scattered letters from John Baldesarri, Damien Hirst, Dorothea Rockburne, Ed Ruscha, and Holly Solomon. Also included are a few letters illustrated by Artschwager. There are letters from Ann Sebring Artschwager acting on behalf of her husband.

Many of the letters have attachments, e.g., curricula vitae and artist's statements; business related material, e.g., informational sheets, scattered price lists, receipts, consignments; layouts of exhibition space; and printed material including clippings, exhibition announcements and invitations, and reviews; and photographs of artwork. The folders labeled "First Names" contain mostly postcards and thank you notes from people who signed off with the given name and did not include a surname. Some of the correspondence is in German.

Letters are filed alphabetically by the personal or corporate name. Correspondence with individuals is generally filed according to the name of the organization with which they were associated.

Commercially produced holiday and greeting cards, correspondence that only included first names, and correspondence where names were illegible were grouped together towards the end of the series and arranged chronologically.

The bulk of this series has been scanned. Birthday and greeting cards were not scanned. Other materials that were not scanned include duplicates, blank pages, and blank versos of photographs.

Box 1, Folder 1  
Akademie Der Bildenden Kunste Munchen, 2000-2001  
Image(s)

Box 1, Folder 2  
Alfonso Artiaco Gallery, 1996-2006  
Image(s)

Box 1, Folder 3  
Alveryd, Bo, 1987-2003  
Image(s)

Box 1, Folder 4  
American Academy of Arts and Letters, 1994, 2002-2006  
Image(s)

Box 1, Folder 5  
Architectural League, 1981-1984
Box 1, Folder 6  
*Artforum*, 1997-2002  
Image(s)

Box 1, Folder 7  
Art Institute of Chicago, 1972-1975  
Image(s)

Box 1, Folder 8  
Artschwager, Richard - Outgoing, 1972-circa 1996  
Image(s)

Box 1, Folder 9  
Artschwager, Richard - Outgoing, circa 1997-1999  
Image(s)

Box 1, Folder 10  
Image(s)

Box 1, Folder 11  
Artschwager, Richard - Outgoing, 2002-circa 2007  
Image(s)

Box 1, Folder 12  
Artschwager, Richard - Loyalty Oath Incident, 1972-1975  
Image(s)

Box 1, Folder 13  
Asheville Art Museum, 1998-1999  
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Box 1, Folder 14  
Ac-An, Miscellaneous, 1982-2005  
Image(s): Ac-An, Miscellaneous: 1982-2005

Box 1, Folder 15  
Ar, Miscellaneous, 1972-2009  
Image(s): Ar, Miscellaneous: 1972-2009

Box 1, Folder 16  
As-Ax, Miscellaneous, 1989-2005  
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Box 1, Folder 17  
Barth, Hannelore, 1998-2011  
Image(s): Barth, Hannelore: 1998-2011

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Bartman/Chuck Close Project, 1998-1999  
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Baumgartner, Manfred, 1996-2004  
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Box 1, Folder 21  Ba, Miscellaneous, 1976-2008  
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Box 1, Folder 22  Be, Miscellaneous, 1974-2009  
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Box 1, Folder 24  Cabinet des Estampes, 1997-1999  
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Box 1, Folder 25  Carnegie Museum of Art, 1995-1996  
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Box 1, Folder 26  Carrie Haddad Gallery, 2000-2004  
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Box 1, Folder 29  Contemporary Art Museum, St. Louis, 2009-2011  
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Box 1, Folder 32  Cornell University, Herbert F. Johnson Museum of Art, 2000-2009  
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Box 1, Folder 33  Curt Marcus Gallery, 2000  
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Image(s): Ca-Ch, Miscellaneous: 1976-2010

Box 1, Folder 35  Ci-Cr, Miscellaneous, 1976-2006
Image(s): Ci-Cr, Miscellaneous: 1976-2006

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Daniel Weinberg Gallery, 1974-1981

Box 1, Folder 37  
Deichtorhallen Hamburg, 1993-1994
Image(s): Deichtorhallen Hamburg: 1993-1994

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Donald Young Gallery, 1997-2000, 1987
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Box 1, Folder 39  
Dunkelman Gallery, 1972-1973
Image(s): Dunkelman Gallery: 1972-1973

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Elias Fine Art, 1998-1999
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Box 2, Folder 18  Leo Castelli Gallery, 1973-2001
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Image(s): Nerl, Louise: 1997-2002

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Box 2, Folder 40 New York University, 1992-2000

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Box 2, Folder 53  Rhode Island School of Design Museum, 1974-2001
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Box 3, Folder 2  Skowhegan, 2002-2004
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Box 3, Folder 4  Smokler, Daniel, 1998
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Box 3, Folder 14  Tate Gallery, 1997-circa 2000
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Image(s): Tetamore, Ragna and Donald: 2000-2002

Box 3, Folder 16  Torlen, Michael, 1986-2007
Image(s): Torlen, Michael: 1986-2007

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</table>
Image(s): First Names: 2005-2011

Box 3, Folder 41  Unidentified, 1984-2009
Image(s)

Box 3, Folder 42  Loose Envelopes, circa 1994-2000
Image(s)
Series 2: Talks and Lecture, 1985-2009

0.8 Linear feet (Box 4)

Recorded talks and lectures include those held at the Carpenter Center for the Visual Arts, Harvard University, Museum of Modern Art, Skowhegan School of Painting & Sculpture, and the Museum of Contemporary Art in North Miami, Florida. Included is a panel discussion that was held in conjunction with a group exhibition featuring Richard Artschwager's work at the Bonnefantenmuseum in Maastricht, Netherlands; also included are the museum's interviews with the artists, including Artschwager, Steve Ginakos, Peter Saul, and John Tweedle.

Talks by others consists of a panel discussion moderated by Judy Dobrzynski between art critics Michael Kimmelman and Peter Schjeldahl and artists Alex Katz and Elizabeth Murray.

Talks and lectures are arranged in chronological order.

Box 4, Folder 1  Talk at Madison, Wisconsin, 1985  
2 sound discs (cd)

Box 4, Folder 2  Talk, "Objecthood and Theatricality" (1 of 2), 1999  
Includes 1 sound disc (CD).  
Image(s)

Box 4, Folder 3  Talk, "Objecthood and Theatricality" (2 of 2), 1999  
Image(s)

Box 4, Folder 4  Talk, "Beitrag, Richard Artschwager", 2001  
1 videocassettes (vhs)

Box 4, Folder 5  Talk, B. Magazin; "Richard Artschwager", 2003  
1 videocassettes (vhs)

Box 4, Folder 6  Lecture, Skowhegan School, 2004  
2 electronic discs (cd)

Box 4, Folder 7  Talks, Three PowerPoint Presentations, 2004-2006  
3 electronic discs (cd)

Box 4, Folder 8  Talk, "Conversations with Contemporary Artists" series, Museum of Modern Art, 2006  
1 sound discs (cd)

Box 4, Folder 9  Panel Discussion and Interviews, "Exile on Main Street", 2009  
1 videodiscs (dvd)  
2 electronic discs (dvd)

Box 4, Folder 10  Talk by Others, "So Much Art, So Little Time: The Critics Role in the Art World", 2000  
1 videocassettes (vhs)

1 Linear foot (Boxes 4-5)

This series mostly contains files on Artschwager’s solo and group exhibitions in the United States and Europe from the 1990s-2000s. Materials include biographical information, correspondence and memoranda, fact sheets, exhibition plans, checklists, sketches of layouts, contracts, loan agreements, cost estimates and receipts. Among the printed materials are press releases, exhibition catalogs, photographs of exhibition installations, and video and sound recordings related to exhibitions. Also found are Artschwager’s annotations on drafts of catalog essays.

Additional materials related to Artschwager’s exhibitions can also be found in Series 1: Correspondence and Series 4: Exhibition Files.

Files are arranged in chronological order by exhibition date.

The bulk of the material in this series has been digitized. Duplicates and blank versos of photographs. In some cases, printed materials have only had their covers, table of contents, and relevant pages scanned.

Box 4, Folder 11 Application Summary Sheets, 1976-1978
Image(s)

Box 4, Folder 12 Adair Margo Gallery - Reach for Sublime (1989), 1989

Box 4, Folder 13 Lorence Monk Gallery - Richard Artschwager and Joseph Beuys: Prints and Multiples (1990), 1990


Box 4, Folder 16 Documenta IX Exhibition (1992), 1991-1993
Image(s)

Image(s)


Box 4, Folder 22  Mary Boone Gallery - Richard Artschwager Exhibition (1993), 1993


1 videocassettes (vhs)
1 Sound cassette


Box 5, Folder 3  Serpentine Gallery - Richard Artschwager Exhibition (2001-2002), 2001 July-2002 March Image(s)

Box 5, Folder 4  The Arts Club of Chicago - Richard Artschwager Exhibition (2002), 1999-2003 Image(s)

Box 5, Folder 5  MAK - Richard Artschwager Exhibition (2002), 2000-2002 Image(s)

Box 5, Folder 6  MAK - Richard Artschwager Exhibition (2002), 2002-2005 1 Sound cassette Image(s)

Box 5, Folder 7  Centre Canadian d'Architecture - Herzog & de Meuron: Archaeology of the Mind (2002-2003), 2001-2003 Image(s)

Box 5, Folder 8  Deutsche Bank - Richard Artschwager: Up & Down, Back & Forth (2003), 2002-2007 Image(s)

Box 5, Folder 9  Krefelder Museum Exhibition (2003), 2003-2006 Image(s)


Box 5, Folder 13  Musee D'Art Moderne et Con temporain De Strasbourg - Hyperrealism Exhibition (2003), 2002-2003 Image(s)

Box 5, Folder 15  

Box 5, Folder 16  

Box 5, Folder 17  
Group Shows at Leo Castelli Gallery, 1973-1992
Series 5: Printed Material, 1959-2012

0.7 Linear feet (Boxes 5-6, OV 7)

Newspaper and magazine clippings consist of exhibition announcements and reviews of the artist’s work. A list of citations records the reviews of Artschwager’s early solo and group exhibitions, providing the name of the reviewer, publication, and date. Also found are exhibition invitations, posters, reproductions, and brochures. Some of the clippings are in German.

Folders are arranged by format and thereafter in chronological order.

The bulk of the material in this series has been digitized. Duplicates have not been scanned. In some cases, printed materials have only had their covers, table of contents, and relevant pages scanned.

Box 5, Folder 18  Event Invitations, 1991-1999
  Image(s)

Box 5, Folder 19  Event Invitations, 2000-2002
  Image(s): Event Invitations: 2000-2002

Box 5, Folder 20  Event Invitations, 2003-2004
  Image(s): Event Invitations: 2003-2004

Box 5, Folder 21  Event Invitations, 2005-2011
  Image(s): Event Invitations: 2005-2011

Box 5, Folder 22  Exhibition Announcements, circa 1965-1975
  Image(s)

Box 5, Folder 23  Exhibition Announcements, 1976-1980
  Image(s): Exhibition Announcements: 1976-1980

Box 5, Folder 24  Exhibition Announcements, 1981-1985
  Image(s): Exhibition Announcements: 1981-1985

Box 5, Folder 25  Exhibition Announcements, 1986-1990
  Image(s): Exhibition Announcements: 1986-1990

Box 5, Folder 26  Exhibition Announcements, 1991-1999
  Image(s): Exhibition Announcements: 1991-1999

Box 6, Folder 1   Exhibition Announcements, 2000-2004
  Image(s): Exhibition Announcements: 2000-2004

Box 6, Folder 2   Exhibition Announcements, 2005-2012
  Image(s): Exhibition Announcements: 2005-2012

Box 6, Folder 3   Posters, 1980-2009
Oversized posters housed in OV 7.

Box 6, Folder 4

Box 6, Folder 5
Reproductions, circa 1980-circa 1987

Box 6, Folder 6
Clippings, 1965-1969

Box 6, Folder 7
Clippings, 1973-1979
Image(s): Clippings: 1973-1979

Box 6, Folder 8
Clippings, 1990-1998
Image(s): Clippings: 1990-1998

Box 6, Folder 9
Clippings - List of Citations, 1959-1969
Image(s)

Box 6, Folder 10
Brochures, 1987-2011
Image(s)

Box OV 7
Oversized Posters scanned with material from Box 6, Folder 3, 1980-2009

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0.1 Linear feet (Box 6, OV 8)

Photographs include Hans Namuth's images that were used by Artschwager as source material for his portrait of Leo Castelli. An unidentified photograph presumably was also used for art reference.

The series has been fully digitized.

Box 6, Folder 11  "Art Act" photograph, 2007
Image(s)

Box 6, Folder 12  Leo Castelli photographs, circa 1973
Image(s)
Oversized photographs housed in OV 8.

Box OV 8  Oversized Leo Castelli Photographs scanned with material from Box 6, Folder 12, circa 1973

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