



Smithsonian

Archives of American Art

A Finding Aid to the Gene Davis Papers, 1920-2000, bulk 1942-1990, in the Archives of American Art

Megan McShea

Funding for the processing of this collection was provided by the
Andrew W. Mellon Foundation, administered through the Council on
Library and Information Resources' Hidden Collections grant program.

2015 January 8

Table of Contents

Collection Overview	
Administrative Information	1
Biographical / Historical	2
Scope and Contents	3
Arrangement	4
Names and Subjects	
Container Listing	
Series 1: Biographical Material, 1930-1987	6
Series 2: Correspondence, 1943-1990	8
Series 3: Interviews and Lectures, 1964-1983	17
Series 4: Business and Estate Records, 1942-1990	18
Series 5: Writings, 1944-1990	22
Series 6: Printed Material, 1942-1990	28
Series 7: Photographs, 1920-2000	35
Series 8: Artwork, 1930-1985 (bulk 1968-1971)	45

Collection Overview

Repository:	Archives of American Art
Title:	Gene Davis papers
Date:	1920-2000 (bulk 1942-1990)
Identifier:	AAA.davigene
Creator:	Davis, Gene, 1920-1985
Extent:	17.7 Linear feet
Language:	Collection is in English.
Summary:	The papers of the artist Gene Davis measure 17.7 linear feet and date from 1920-2000, with the bulk of materials dating from 1942-1990. Papers document Davis's personal life and his career as an artist and educator, as well as his career as a journalist in the 1940s and 1950s, through biographical materials, correspondence, interviews, business records, estate records, writings by and about Gene Davis, printed materials concerning Davis's art career, personal and art-related photographs, and artwork by Davis and others.

Administrative Information

Acquisition Information

Donated 1981 by Gene Davis and 1986 by his wife, Florence. Additional material donated 1991 and 1993 from Smithsonian American Art Museum via a bequest to them from the Gene and Florence Davis estate. Much of the 1993 addition was assembled by art historian Percy North at the request of Florence Davis. An additional folder of photographs of Davis taken in 1969 but printed in 2000 was later added to the collection.

Related Materials

Also found in the Archives of American Art is an oral history interview with Gene Davis conducted by Estill Curtis Pennington on April 23, 1981. A transcript is available on the Archives of American Art website.

Available Formats

Some of the moving image and sound recordings in this collection have been digitized for research access and are available in the Archives of American Art offices.

Processing Information

Portions of the collection received a preliminary level of processing at some point after the 1981 accession. The collection was fully processed a finding aid prepared by Megan McShea in 2014-2015 with funding provided by the Council on Library and Information Resources' "Hidden Collections" grant program.

Approximately 3 linear feet of material assembled by art historian Percy North, compiled by North to update the Gene Davis bibliography in Steven Naifeh's 1982 monograph, was transferred to the Archives as part of the Gene Davis papers in 1993. The majority of this material consisted of photocopies of material from the Gene Davis papers, although some original material was also found. Duplicate materials with no significant annotations by North were discarded during processing. North's original research notes and writings were retained and filed in series 5, Writings, along with photocopies of printed material with significant annotations by North. Original and photocopied photographs, printed material, correspondence, and other materials found with North's files but not duplicated in the collection have been integrated with their appropriate series.

17 Motion picture film reels were inspected and re-housed in 2016-2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Gene Davis papers, 1920-2000, bulk 1942-1990. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Use of archival audiovisual recordings with no duplicate access copy requires advance notice. Contact Reference Services for more information.

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Biographical / Historical

Gene Davis (1920-1985) was a Washington, D.C.-based artist and educator who worked in a variety of media, including painting, drawing, collage, video, light sculpture, and conceptual art. Davis is best known for his vertical stripe paintings and his association with the Washington Color School.

Davis was born in 1920 in Washington, D.C. and began his career as a writer. In his twenties he wrote pulp stories and worked as a journalist, reporting for United Press International and serving as a White House correspondent for Transradio Press Service during the Truman administration. Later, he worked in public relations for the Automobile Association of America. A self-taught artist, Davis began painting while still working full-time as a writer, influenced by the prevailing abstract expressionist artists of the time, his frequent visits to the Corcoran Gallery and Phillips Collection in Washington, D.C., and by his friend and mentor, Jacob Kainen. His first one-man show was held in the lobby of the Dupont Theater in Washington in 1952. He had a drawing accepted in the Corcoran Area Show in 1953, and won several local art prizes in the 1950s. He began showing work regularly in galleries around Washington, such as the Watkins Gallery at American University, the Gres Gallery, and the Henri Gallery, and had solo exhibitions at Jefferson Place Gallery in 1959 and 1961. Many of the painters who made up what became known as the Washington Color School also showed there, including Kenneth Noland, Howard Mehring, and Sam Gilliam. In 1965, the Washington Gallery of Modern Art held a seminal exhibition entitled *Washington Color Painters*, which included Davis, Noland, Mehring, Morris Louis, Thomas Downing, and Paul Reed.

Davis began showing outside of Washington regularly in the 1960s, including the Poindexter and Fischbach galleries in New York City, and in several important group shows at museums such as the Museum of Modern Art, the Whitney Museum, and the San Francisco Museum of Modern Art. He had three works shown in the 1964 exhibition *Post-*

Painterly Abstraction, organized by the influential art critic Clement Greenberg at the Los Angeles County Museum of Art. In the late 1960s, he began teaching art classes at the Corcoran School, and spent the summer of 1969 as artist in residence at Skidmore College's "Summer in Experiment" program.

Davis experimented with form continuously throughout his career, including a period of conceptual work in the late 1960s. In 1969 he participated in the "Giveaway," organized by Douglas Davis and Ed McGowin, in which multiple copies of a Davis painting were given away to invited guests in a gesture intended to subvert the art market. Davis also began experimenting with scale, creating a series of tiny paintings he called "Micro-paintings," which were exhibited at Fischbach Gallery in 1968. Around this time he also began working with film and video, recruiting models from his art classes to enact tightly choreographed movement pieces that played with rhythm and interval. Convinced by a lawyer that his videos were a liability without having obtained releases from the models, Davis destroyed all but one of his video works. The surviving video, "Video Puzzle," shows a foreshortened view of a model on the floor of a gallery spelling out a statement by Clement Greenberg at predetermined intervals.

Davis made several large-scale site-specific works using the stripe motif in public places. The first of these was created in the Bal Harbour, Florida, Neiman Marcus department store in 1970. Later works included *Franklin's Footpath*, executed in the road leading to the Philadelphia Museum of Art in 1972, and *Niagara* (1979) at ArtPark in Lewistown, NY, promoted at the time as the largest painting in the world. Interior large-scale works were created twice at the Corcoran Gallery, with *Magic Circle* (1975) and *Ferris Wheel* (1982), both executed in the museum's rotunda. *Black Yo-Yo* was created for the Cranbrook Academy in 1980, and *Sun Sonata* (1983), an illuminated wall of colored liquid-filled tubes, was created as an architectural feature of the Muscarelle Museum of Art in Williamsburg, Virginia. Plans for an unexecuted work called "Grass Painting," for a site near the Kennedy Center in Washington, D.C., were exhibited in the 1974 "Art Now" festival.

In the late 1970s and 1980s Davis consistently exhibited his work in several solo gallery shows a year, and also had numerous solo exhibitions in major museums. A major exhibition, *Recent Paintings*, was organized by the Walker Art Center in 1978, and traveled to the Corcoran Gallery of Art in 1979. A drawing retrospective was held at the Brooklyn Museum of Art in 1983, and the same year the Washington Project for the Arts organized an exhibition entitled *Child and Man: A Collaboration*, featuring drawings Davis made in response to children's drawings. Davis died suddenly in April 1985 at the age of 65, and a major retrospective of his work was held at the Smithsonian National Museum of American Art in 1987.

Scope and Contents

The papers of the artist Gene Davis measure 17.7 linear feet and date from 1920-2000, with the bulk of materials dating from 1942-1990. Papers document Davis's personal life and his career as an artist and educator, and to a lesser degree his early career as a journalist in the 1940s and 1950s, through biographical materials, correspondence, interviews, business records, estate records, writings by and about Gene Davis, printed materials concerning Davis's art career, personal and art-related photographs, and artwork by Davis and others.

Biographical materials include birth and death certificates, awards, biographical narratives by Gene Davis and others, CVs, résumés, personal documents from Davis's family and childhood, documents related to his work as a White House correspondent, documentation related to his death and memorial service, and papers for the family pets. A video documentary about Davis by Carl Colby is found on one videocassette.

Correspondence is mainly of a professional nature, and correspondents include gallery and museum curators, private art collectors, publishers, fellow artists, art educators, academics, and students. Letters document exhibitions, sales, book projects, teaching jobs, visits to studios, local art community events in the Washington, D.C. area, and other projects. Significant correspondents include Gene Baro, Douglas Davis, Clement Greenberg, Gerald Nordland, William Seitz, Alma Thomas, and Donald Wall. Interviews and lectures include sound recordings and transcripts. Many of the interviews were broadcast or published. Also found is a single lecture by Davis given in 1969 at the National Collection of Fine Arts, Smithsonian Institution, entitled "Contemporary Painting." Sound recordings are found for three of the interviews and for the lecture, on 4 sound reels and 1 sound cassette.

Business records include artwork documentation, price lists, sales records, contracts, financial and legal records, gallery and museum files documenting sales and exhibitions, records related to the construction of Davis's home studio in 1970, and a few teaching records. Estate records mainly reflect Florence Davis's efforts to document the works of her husband, and to manage their exhibition, promotion, and sale after his death in April 1985. Estate records include an inventory of artworks, documentation of gifts to museums, correspondence, legal, and financial records. Writings include notes, drafts of essays, artist statements, and articles by Davis, and many articles by others about Davis. Several of Davis's articles reflect specifically on the Washington, D.C. art scene. Also found are drafts of monographs on Davis including one by Donald Wall (1975) and one by Steven Naifeh (1982). Records of Naifeh's book also include photographs of all black and white and color plates from the published book. Among the writings are also notes and research files of Percy North, who worked on an update to Naifeh's 1982 bibliography after Davis's death.

Printed materials include annual reports of museums, published arts-related calendars, auction catalogs, brochures from organizations with which Davis had some affiliation, exhibition announcements and invitations, exhibition catalogs, magazine articles, newspaper clippings, newsletters, posters, press releases, and other published material. Photographs include personal photographs of Gene and Florence Davis and their families, portraits of Gene Davis, photographs of Gene Davis with artworks and working in the studio, Davis' art classes and students, installations of site-specific works, conceptual and video works, exhibition openings, and photographs of artwork, both installed in exhibitions and individually photographed. Found among the photographs are also four videocassettes documenting the Gene Davis retrospective as installed at the Smithsonian National Museum of American Art in 1987.

Artwork includes photographs, drawings, moving images, and documentation of conceptual art. Works by Davis include documentation of the 1969 "Giveaway" with Douglas Davis and Ed McGowin, "The Artist's Fingerprints Except for One which belongs to someone else," documentation of his "Air Displacement" happening, a short film entitled "Patricia," and a video entitled "Video Puzzle." Other moving images include four reels of film of Davis's stripe paintings, and other experiments with motion picture film and photographs.

Arrangement

The collection is arranged as 8 series.

- Series 1: Biographical Material, 1930-1987 (0.6 linear feet; Boxes 1, 17)
- Series 2: Correspondence, 1943-1990 (1.7 linear feet; Boxes 1-3)
- Series 3: Interviews and Lectures, 1964-1983 (0.3 linear feet; Box 3)
- Series 4: Business and Estate Records, 1942-1990 (1.6 linear feet; Boxes 3-5, 17, OV 20)
- Series 5: Writings, 1944-1990 (2 linear feet; Boxes 5-6, 17, OV 19)
- Series 6: Printed Material, 1942-1990 (5.5 linear feet; Boxes 7-11, 17-18, OV 20, FC 35-37)
- Series 7: Photographs, 1920-2000 (3.8 linear feet; Boxes 11-15, 17, OV 19)
- Series 8: Artwork, 1930-1985 (2.2 linear feet; Boxes 15-16, 18, FC 21-34)

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
Artists' studios -- Photographs
Color-field painting

Types of Materials:

- Interviews
- Photographs
- Sound recordings
- Transcripts
- Video recordings

Names:

- Baro, Gene
- Colby, Carl
- Davis, Douglas
- Davis, Florence
- Greenberg, Clement, 1909-1994
- McGowin, Ed, 1938-
- Naifeh, Steven, 1952-
- Nordland, Gerald
- North, Percy, 1945-
- Seitz, William C. (William Chapin)
- Thomas, Alma
- Wall, Donald
- White House (Washington, D.C.)

Occupations:

- Collagists -- Washington (D.C.)
- Conceptual artists -- Washington, D.C
- Painters -- Washington (D.C.)
- Reporters and reporting -- Washington (D.C.)
- Video artists -- Washington, D.C.

Container Listing

Series 1: Biographical Material, 1930-1987

0.6 Linear feet (Box 1, 17)

Scope and Contents: Series contains biographical documents such as birth and death certificates, awards, biographical narratives by Gene Davis and others, CVs, and résumés. Also found are personal documents from Gene Davis's family and childhood, documentation related to his death and memorial service, and papers for the family pets. Juvenilia includes a childhood essay and drawing, and memorabilia includes performance programs from the 1930s, French currency from 1944, and a clipping annotated by his mother. Papers related to Davis's job as a White House correspondent include schedules, invitations, telephone directories, and documentation of President Truman's travels.

Documentation of Davis's death and memorials include programs and typescript of remarks made at the service, a sound recording of the service on one sound cassette, photocopies of published obituaries, and a photograph album created for the memorial.

Arrangement: Additional material related to Davis's years as a journalist is found in series 5, Writings and series 7, Photographs. Original copies of many of the published obituaries are found in series 6, Printed Material. Additional photographs from Davis's childhood and early years are found in series 7, Photographs.

Box 1, Folder 1	Biographical Narratives, circa 1963-1985
Box 1, Folder 2	Birth and Death Certificates, 1969, 1985
Box 1, Folder 3	Certificates and Awards, 1953 - circa 1983
Box 1, Folder 4	CVs and Résumés, circa 1968-1985
Box 1, Folder 5	Documentary Gene Davis by Carl Colby, 1986 1 Videocassettes (U-matic) Notes: Broadcast on WETA-TV (Washington, D.C.)
Box 1, Folder 6	Dog Papers, 1964-1973
Box 1, Folder 7	Family Papers, 1939-1978
Box 1, Folder 8	High School Yearbook, 1938
Box 1, Folder 9	Horoscope, 1975
Box 1, Folder 10	Juvenilia, circa 1930
Box 1, Folder 11	Memorabilia, 1937-1953
Box 1, Folder 12	Memorial Service Program and Remarks, 1985

Box 1, Folder 12	Memorial Service, Sound Recording, 1985 2 Sound cassettes (duplicates) 1 Sound cassette (original)
Box 1, Folder 13	Memorial Events and Proclamations, 1985-1987
Box 1, Folder 14	Obituaries, 1985
Box 1, Folder 15	Papers Related to White House Correspondent Job, 1946-1947
Box 1, Folder 16	Photograph Album for Memorial, 1985 Notes: Oversized album housed in Box 17
Box 17	Oversized Photograph Album from Box 1, folder 16

[Return to Table of Contents](#)

Series 2: Correspondence, 1943-1990

1.7 Linear feet (Boxes 1-3, OV 19)

Scope and Contents: Correspondence is mainly of a professional nature, and correspondents include gallery and museum curators, private art collectors, publishers, fellow artists, art educators, academics, and students. Letters document exhibitions, sales, book projects, teaching jobs, visits to studios, local art community events in the Washington, D.C. area, and other projects. A few early letters are found related to Davis's personal life and work as a journalist prior to 1955, but most correspondence is from after that date and pertains to his art career. Almost all letters are addressed to Gene Davis, but scattered letters, including letters of condolence from 1985, are addressed to Florence Davis. Significant correspondents include Gene Baro, Douglas Davis, Clement Greenberg, Gerald Nordland, William Seitz, Alma Thomas, and Donald Wall.

Arrangement: Series is arranged alphabetically by correspondent. Correspondents with more than two letters are filed in individual folders by name, with the remainder of correspondence filed in a general alphabetical file. Where drafts of outgoing letters were found with related incoming letters, they have been kept together, but most drafts of letters by Gene Davis, and some original letters sent to his wife Florence, are filed under his name. Correspondents may be filed under either corporate or personal name, and cross-references are provided in the folder listing where possible. Additional correspondence with museums and galleries is found in series 4, Business and Estate Records, in the gallery files, museum files, legal records, and estate of Gene Davis files.

Box 1, Folder 17	A, 1967-1985
Box 1, Folder 18	Leslie Ahlander, 1962-1980 Notes: See also John and Mable Ringling Museum of Art
Box 1, Folder 19	Albany Institute of history and Art, 1981-1982
Box 1, Folder 20	Lawrence Alloway, 1961-1966
Box 1, Folder 21	Mario Amaya, 1970
Box 1, Folder 22	American Academy and Institute of Arts and Letters, 1978-1980
Box 1, Folder 23	American Institute of Architects Foundation, 1976-1977
Box 1, Folder 24	André Emmerich Gallery, 1961-1977
Box 1, Folder 25	Architecture Magazine, 1984
Box 1, Folder 26	Archives of American Art, 1978-1983
Box 1, Folder 27	Art in America, 1967-1979
Box 1, Folder 28	Art-in-Architecture Program, General Services Administration, 1977-1979
Box 1, Folder 29	Art in Embassies Program, 1977-1983

Box 1, Folder 30	Art Institute of Chicago, 1976-1978
Box 1, Folder 31	ArtForum, 1966-1979
Box 1, Folder 32	ARTnews, 1966-1979
Box 1, Folder 33	Artpark, 1979-1984
Box 1, Folder 34	Atelier Chapman Kelley, 1969
Box 1, Folder 35	Arthur Auerbach, 1965-1983
Box 1, Folder 36	Axiom Gallery, 1969-1971
Box 1, Folder 37	B, 1961-1985
Box 1, Folder 38	Gene Baro, 1966-1982
Box 1, Folder 39	Baltimore Museum of Art, 1961-1970
Box 1, Folder 40	Michael Berger, 1971-1976
Box 1, Folder 41	Deeda Blair, 1977
Box 1, Folder 42	Murray Bring, 1979-1984
Box 1, Folder 43	Brooklyn Museum of Art, 1980-1982 Notes: See also Museum Files in series 4, Business and Estate Records
Box 1, Folder 44	Byron Burford, 1972-1973
Box 1, Folder 45	C, 1960-1985 Notes: Includes a sympathy letter from the Coalition of Washington Artists, 1985
Box 1, Folder 46	Carnegie Institute, 1961, 1981-1983
Box 1, Folder 47	Charles Cowles Gallery, 1982-1986 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 1, Folder 48	Chase Manhattan Bank, 1969-1970
Box 1, Folder 49	Chrysler Museum at Norfolk, 1975-1976
Box 1, Folder 50	Alan Cohen, 1974-1986
Box 1, Folder 51	Collector's Press, 1967-1968

Box 1, Folder 52	College of William and Mary, Joseph and Margaret Muscarelle Museum of Art, 1982-1984 Notes: See also Museum Files in series 4, Business and Estate Records
Box 1, Folder 53	Corcoran Gallery of Art and Corcoran School of Art, 1953-1970 Notes: See also Museum Files in series 4, Business and Estate Records
Box 1, Folder 54	Corcoran Gallery of Art and Corcoran School of Art, 1971-1988
Box 1, Folder 55	Paul Cornwall Jones (Petersburg Press), 1968-1977
Box 1, Folder 56	Coudert Brothers (see also Axiom Gallery), 1970-1972
Box 1, Folder 57	Cranbrook Academy of Art, 1978-1988
Box 1, Folder 58	Andrew Crispo (Crispo Gallery), 1976-1984
Box 1, Folder 59	D, 1950-1985 Notes: Includes invitation from Dupont Theater Art Gallery to first public exhibition in 1950, and letters from Claudia Demonte
Box 1, Folder 60	Douglas Davis, 1969-1974 Notes: Oversized illustrated letter housed in OV 19
Box 1, Folder 61	Florence Coulson Davis, 1959-1965
Box 1, Folder 62	Gene Davis, circa 1948-1984
Box 2, Folder 1	Delaware Art Museum, 1983 Notes: See also Museum Files in series 4, Business and Estate Records
Box 2, Folder 2	John and Jean Denman, 1981-1983
Box 2, Folder 3	Des Moines Art Center, 1967
Box 2, Folder 4	Robert M. Doty (Whitney Museum), 1969-1970
Box 2, Folder 5	Droll/Kolbert Gallery, 1978-1980 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 6	Dunkelman Gallery, 1970-1980 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 7	E, 1962-1985
Box 2, Folder 8	Eleanor LeMaire Associates, 1970-1971
Box 2, Folder 9	Elizabeth Weiner Gallery, 1979-1980

	Notes: See also Master Editions
Box 2, Folder 10	Emerson Gallery, 1979
Box 2, Folder 11	Experiments in Art and Technology, Incorporated, 1971
Box 2, Folder 12	F, 1943-1987
Box 2, Folder 13	Federal Reserve Bank of Richmond, 1977-1987
Box 2, Folder 14	Fendrick Gallery, 1969-1982 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 15	Fischbach Gallery, 1967-1978 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 16	James Fitzsimmons (Art International), 1967-1980
Box 2, Folder 17	Betty Fleming (Betty Corcoran Fleming Fine Art, Inc.), 1977
Box 2, Folder 18	Alfred Frankenstein, 1964-1967
Box 2, Folder 19	G, 1965-1985 Notes: Includes letter from Attalai Gábor
Box 2, Folder 20	Dorry Gates, 1977-1979
Box 2, Folder 21	Gilles Gheerbrant, 1972-1974
Box 2, Folder 22	Barbara Gold, 1968-1969
Box 2, Folder 23	Richard Gray, 1966-1976
Box 2, Folder 24	Green Gallery (Richard Bellamy), 1961-1962
Box 2, Folder 25	Clement Greenberg, 1979, 1961-1967
Box 2, Folder 26	Gres Gallery, 1958-1961
Box 2, Folder 27	H, 1961-1985 Notes: Contains letters from Ben Heller, HKL Ltd., and a telegram expressing condolences from Walter Hopps.
Box 2, Folder 28	Harcus Krakow Gallery, 1975-1979
Box 2, Folder 29	Grace Hartigan, 1981-1983
Box 2, Folder 30	Henri Gallery, 1960-1976

Notes: See also Gallery Files in series 4, Business and Estate Records

Box 2, Folder 31	Hirshhorn Museum and Sculpture Garden, 1974-1983
Box 2, Folder 32	Hokin Gallery, 1979-1983 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 33	Joyce Homan, 1982-1985
Box 2, Folder 34	Andrew Hudson, 1965
Box 2, Folder 35	Hubert Humphrey, 1966
Box 2, Folder 36	I, 1976
Box 2, Folder 37	I. Irving Feldman Galleries, 1978-1984 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 38	J, 1962-1985
Box 2, Folder 39	The Jewish Museum (Kynaston McShine), 1967-1968
Box 2, Folder 40	John and Mable Ringling Museum of Art, 1969-1982
Box 2, Folder 41	John F. Kennedy Center for the Performing Arts, 1972-1983
Box 2, Folder 42	John Simon Guggenheim Memorial Foundation, 1970-1975
Box 2, Folder 43	Pat Jones, 1983-1984
Box 2, Folder 44	Joslyn Art Museum, 1981-1985
Box 2, Folder 45	K, 1969-1984 Notes: Contains letters from David Katzive and a typescript description of a conceptual work by Ridge Kelley
Box 2, Folder 46	King Printing, 1974-1975
Box 2, Folder 47	L, 1969-1985 Notes: Contains letters from Jack Levine, Macha Laget, Leo Castelli Gallery, Fred Lutz, and Maurice Tuchman of the Los Angeles County Museum of Art
Box 2, Folder 48	James and Jane Lodge, 1976
Box 2, Folder 49	M, 1968-1985

	Notes: Contains letters from Ed McGowin, Maryland Institute College of Art, McIntosh/Drysdale Gallery, Martha Jackson Gallery, John Myers, Milwaukee Art Center, and Lee Malone
Box 2, Folder 50	Massachusetts Institute of Technology Committee on the Visual Arts (Wayne Anderson), 1966-1981
Box 2, Folder 51	Master Editions, Inc., 1978-1979 Notes: See also Elizabeth Weiner
Box 2, Folder 52	Medici-Berenson Gallery (Lois Cutler), 1978-1984
Box 2, Folder 53	Howard Mehring, circa 1963
Box 2, Folder 54	Vincent Melzac, 1964-1985
Box 2, Folder 55	Meredith Contemporary Art (Baltimore), 1982-1983
Box 2, Folder 56	Thomas Messer (Solomon R. Guggenheim Museum), 1961-1977
Box 2, Folder 57	Metropolitan Museum of Art, 1972-1983
Box 2, Folder 58	Joan Mondale, 1978-1983
Box 2, Folder 59	Museum of Fine Arts, Boston, 1978-1979
Box 2, Folder 60	Museum of Modern Art (William Seitz, Dorothy Miller), 1963-1981
Box 2, Folder 61	N, 1951-1985 Notes: Contains letter from J.B. Neuman, the New Museum, and an exhibition announcement from Barnett Newman
Box 2, Folder 62	Steven W. Naifeh, circa 1974-1984
Box 2, Folder 63	National Gallery of Art, 1972-1980
Box 2, Folder 64	National Life Insurance Company, 1963-1964
Box 2, Folder 65	Neiman-Marcus Store, Bal Harbour, Florida, 1970-1987
Box 2, Folder 66	Walter A. Netsch, 1978-1979
Box 2, Folder 67	Newport Harbor Art Museum, 1979-1985
Box 2, Folder 68	John Nichols, 1979
Box 2, Folder 69	Gerald Nordland, 1964-1982

Box 2, Folder 70	Percy North, 1984-1985
Box 2, Folder 71	Nova Scotia College of Art and Design (Gerald Ferguson, Seth Siegelau), 1970-1977
Box 2, Folder 72	O, 1969-1982 Notes: Contains letters from Oklahoma Art Center and Osuna Gallery
Box 2, Folder 73	Brian O'Doherty, 1963-1965
Box 2, Folder 74	Oliver T. Carr Company, 1968-1970
Box 2, Folder 75	Oxford Polytechnic (Tom Porter), 1975-1976
Box 2, Folder 76	P, 1946-1990 Notes: Includes letter from Norman Vincent Peale to Gene Davis's mother, and letters from Pyramid Galleries
Box 2, Folder 77	Pace Editions, Inc., 1973-1979
Box 2, Folder 78	Philadelphia Museum of Art, 1971-1983
Box 2, Folder 79	The Phillips Collection, 1965-1975
Box 2, Folder 80	Preston Phillips, 1982-1984
Box 2, Folder 81	Poindexter Gallery (New York), 1961-1971 Notes: See also Gallery Files in series 4, Business and Estate Records
Box 2, Folder 82	Ralph Pomeroy, 1969-1970
Box 2, Folder 83	Tom Porter, 1980-1981
Box 2, Folder 84	Praeger Publishers, Inc., 1970-1975
Box 2, Folder 85	Max Protetch, Protetch-Rivkin, Protetch-McIntosh, 1971-1985
Box 2, Folder 86	Ann Purcell, circa 1980-1986
Box 2, Folder 87	Q-R, 1942-1985 Notes: Contains letters from Rolf Ricke, Barbara Rose, Gloria Ross, and a condolence card from Nancy and Ronald Reagan
Box 2, Folder 88	S, 1954-1985 Notes: Contains letters from Roy Slade, the Society of Washington Artists, Willoughby Sharp, Therese Schwartz, and Sable Gallery.
Box 2, Folder 89	San Francisco Museum of Modern Art, 1965-1969

	Notes: See also Gerald Nordland
Box 2, Folder 90	Frederic W. Schwartz, Jr., 1976-1980
Box 2, Folder 91	William Seitz, 1965-1973 Notes: See also Museum of Modern Art
Box 2, Folder 92	Skidmore College Summer in Experiment, 1969
Box 2, Folder 93	Smithsonian Institution, National Collection of Fine Art, or National Museum of American Art, 1966-1985
Box 2, Folder 94	Solomon R. Guggenheim Museum, 1975-1981 Notes: See also Tom Messer
Box 2, Folder 95	Southeastern Center for Contemporary Art, 1982
Box 2, Folder 96	Walter Stern, 1965
Box 2, Folder 97	Southern Christian Leadership Conference, 1968-1969
Box 2, Folder 98	Studio International, 1969-1973
Box 2, Folder 99	Mary Swift, 1980-1985 Notes: Contains a photographic print of a portrait of Davis
Box 2, Folder 100	T, 1966-1979 Notes: Contains a letter from Alma Thomas
Box 2, Folder 101	Tate Gallery, 1969-1975
Box 2, Folder 102	U, 1964-1980
Box 2, Folder 103	U.S. Olympic Editions by Kennedy Graphics, 1974
Box 2, Folder 104	University of Maryland, 1967-1985
Box 2, Folder 105	University of Missouri, Kansas City, 1981-1984
Box 2, Folder 106	University of Utah, Utah Museum of Fine Arts, 1972-1973
Box 2, Folder 107	V, 1979-1980
Box 2, Folder 108	Annemarie Verna, 1972
Box 2, Folder 109	Vesti Corporation, 1980-1981

Box 2, Folder 110	André Pascalis Volant de La Barre, 1981-1983
Box 3, Folder 1	W, 1960-1986
Box 3, Folder 2	Walker Art Center, 1976-1984
Box 3, Folder 3	Donald Wall, circa 1968-1976
Box 3, Folder 4	Washington Gallery of Modern Art, 1963-1967
Box 3, Folder 5	Washington Post, 1961-1981
Box 3, Folder 6	Washington Project for the Arts, circa 1976-1985
Box 3, Folder 7	Whitney Museum of American Art, 1970-1984
Box 3, Folder 8	Who's Who, 1965-1969
Box 3, Folder 9	James Witt, circa 1982
Box 3, Folder 10	Y, 1969-1984
Box 3, Folder 11	First Names Only, Unsigned, and Envelopes Only, 1945-1985
Box OV 19	Oversized Illustrated Letter from Douglas Davis, from Box 1, folder 60

[Return to Table of Contents](#)

Series 3: Interviews and Lectures, 1964-1983

0.3 Linear feet (Box 3)

Scope and Contents: Series contains interviews with Gene Davis in the form of sound recordings and transcripts. Many of the interviews were broadcast or published. Also found is a single lecture by Davis given in 1969 at the National Collection of Fine Arts, Smithsonian Institution, entitled "Contemporary Painting." The Rose, Wall, and Hopps interviews with Davis (1971 and 1973) were later edited and published in a monograph in 1975. Edited transcripts related to that publication are found with original transcripts in this series. The Squirru and Voice of America interviews, as well as the Davis lecture, are on 4 sound tape reels, and the Hopps interview is on 1 sound cassette.

Arrangement: Arrangement is chronological. Galley proofs from the Donald Wall publication are found in the Writings series.

Box 3, Folder 12	Interview with Rafael Squirru, Pan American Union, circa 1964 2 Sound tape reels
Box 3, Folder 13	"Suggestions for an Interview with Gene Baro," for Studio International, circa 1967
Box 3, Folder 14	"Contemporary Painting," Lecture by Davis at the National Collection of Fine Arts, Smithsonian Institution, 1969 August 26 1 Sound tape reel (Includes transcript)
Box 3, Folder 15	"A Conversation with Gene Davis" by Barbara Rose, 1971
Box 3, Folder 16	Interview by Donald Wall, 1971
Box 3, Folder 17	"An Interview with Gene Davis" by Walter Hopps, 1973 October 1 Sound cassette (Includes transcript)
Box 3, Folder 18	Voice of America Interview, 1974 April 3 1 Sound tape reel Notes: Reel 2 of 2 only. Location of Reel 1 of 2 unknown.
Box 3, Folder 19	Interview with David Tannous for Art in America, circa 1977
Box 3, Folder 20	"A Conversation with Gene Davis" by Jean Lawlor Cohen, circa 1978
Box 3, Folder 21	Interview by Mary Swift, 1978
Box 3, Folder 22	Interview with Lisa Lyons, 1978
Box 3, Folder 23	Interview by John Gerard, Cranbrook Academy of Art, 1981
Box 3, Folder 24	Interview by Jerry Clapsaddle and Percy North, 1983

[Return to Table of Contents](#)

Series 4: Business and Estate Records, 1942-1990

1.6 Linear feet (Boxes 3-5, 17, OV 20)

Scope and Contents: Series contains business records related to Davis's art career, including records of artwork, prices, sales, contracts, financial and legal records, gallery and museum files, records related to the construction of Davis's home studio in 1970, and a few teaching records. In general, records from Davis's lifetime are found throughout the series and records created after Davis's death in 1985 are filed under Estate of Gene Davis. An exception is the Charles Cowles Gallery and Hokin Gallery files, which contain records of the estate inventory, sales, and loans. Records filed under Estate of Gene Davis mainly reflect Florence Davis's efforts to document the works of her husband, and to manage their exhibition, promotion, and sale after April 1985. Gallery files contain inventory lists, sales records, and some correspondence and span Davis's career. Museum files typically contain loan agreements, shipping records, insurance appraisals, records related to gifts and purchase of artwork, and invoices for artwork reproductions. Private sales include records of sales made directly by Davis to individual and corporate buyers, including his large-scale installation at Neiman Marcus in Boca Raton, Florida. Davis's exhibition *Child and Man: A Collaboration* (1983), which featured children's art juxtaposed with his own and curated by Washington Project for the Arts, is documented in a series of files for each of the five venues. The construction of Davis's home studio is documented with architectural drawings, correspondence, invoices, and 13 super 8 mm film reels shot by Davis.

Arrangement: Arrangement is alphabetical, with major headings grouping gallery, museum, and estate records. Additional material related to many of the transactions documented here, particularly related to sales and exhibitions, are found in series 2, Correspondence. Photographs of artwork and exhibitions are in series 7, Photographs.

Box 3, Folder 25	Art Income and Expenses, 1965-1984
Box 3, Folder 26	Artwork Lists, circa 1968-1982
Box 3, Folder 27	Artwork Price Lists, circa 1960-1983
Box 3, Folder 28	Artwork Provenance, circa 1980-1990
Box 3, Folder 29	Business Cards, undated
Box 3, Folder 30	Contracts, 1962-1980
Box 3	Estate of Gene Davis
Box 3, Folder 31	Card Catalog of Artworks, circa 1986-1988
Box 3, Folder 32	Correspondence, 1987
Box 3, Folder 33	Financial Records, 1988-1990
Box 3, Folder 34	Fine Art Appraisal, 1989
Box 3, Folder 35	Gifts to Museums, 1987-1989

Box 3, Folder 36	Legal Correspondence, 1982-1988
Box 3, Folder 37	Notes, circa 1985-1990
Box 3, Folder 38	Photo Documentation of Damaged Paintings, after 1985
Box 3, Folder 39	Photo Documentation of Harrison Street Storage, 1985-1986
Box 3, Folder 40	Shipping Receipts, 1985
Box 3	Exhibition Files for Child and Man: A Collaboration
Box 3, Folder 41	General File, 1983-1985
Box 3, Folder 42	Joslyn Art Museum, 1984
Box 3, Folder 43	Joseph and Mary Muscarelle Museum, College of William and Mary, 1984
Box 3, Folder 44	Polk Museum, 1985
Box 3, Folder 45	Tampa Museum, 1985
Box 3	Gallery Files
Box 3, Folder 46	General File, 1969-1985
Box 3, Folder 47	Floor Plans, circa 1965-1985 Notes: Oversized floor plan in OV 20
Box 3, Folder 48	Axiom Gallery, 1969-1970
Box 3, Folder 49-50	Charles Cowles Gallery, General File, 1982-1990 Notes: 2 of 5 folders
Box 4, Folder 1-3	Charles Cowles Gallery, General File, 1982-1990 Notes: 3 of 5 folders
Box 4, Folder 4	Charles Cowles Gallery, Condition Reports, circa 1985
Box 4, Folder 5	Charles Cowles Gallery, Notes, circa 1985-1989
Box 4, Folder 6	Charles Cowles Gallery, Printed Material, circa 1985-1990
Box 4, Folder 7	Charles Cowles Gallery, Photographs of Artwork, circa 1985-1990
Box 4, Folder 8	Dorry Gates, Inc., 1978-1984

Box 4, Folder 9	Droll/Kolbert Gallery, 1979-1980 Notes: Oversized price list in Box 17
Box 4, Folder 10	Dunkelman Gallery, circa 1970-1973
Box 4, Folder 11	Fendrick Gallery, 1975-1981
Box 4, Folder 12	Fischbach Gallery, 1968-1978
Box 4, Folder 13	Henri Gallery, 1968-1977
Box 4, Folder 14	Hokin Gallery, 1980-1987
Box 4, Folder 15	I. Irving Feldman Gallery, 1979-1986
Box 4, Folder 16	Max Protetch, 1975-1977
Box 4, Folder 17	McIntosh/Drysdale Gallery, 1981-1982
Box 4, Folder 18	Middendorf Gallery, 1983-1985
Box 4, Folder 19	Pense Gallery, 1986-1987
Box 4, Folder 20	Poindexter Gallery, 1963-1965
Box 4, Folder 21	Washington Project for the Arts, 1980-1983
Box 4, Folder 22	Guggenheim Fellowship, 1970-1974
Box 4, Folder 23	Insurance and Taxes, 1965, 1984, 1942
Box 4, Folder 24	Jury Action Notices, 1953-1956
Box 4	Legal Records
Box 4, Folder 25	Henri Gallery Law Suit, 1970-1977
Box 4, Folder 26	King Printing Law Suit, 1976
Box 4, Folder 27	Mailing Lists, 1970-1971
Box 4	Museum Files
Box 4, Folder 28	General File, 1965-1984
Box 4, Folder 29	Brooklyn Museum of Art, 1982

Box 4, Folder 30	Corcoran Gallery of Art, 1969-1985
Box 4, Folder 31	Delaware Art Museum, 1983
Box 4, Folder 32	Joseph and Margaret Muscarelle Museum of Art, College of William and Mary, 1984
Box 4, Folder 33	National Collection of Fine Arts, Smithsonian Institution, 1965-1979
Box 4, Folder 34	Neuberger Museum, SUNY Purchase, 1986
Box 4, Folder 35	Walker Art Center, 1978-1979
Box 4, Folder 36	Whitney Museum of American Art, 1971-1973
Box 4, Folder 37	Photo Documentation of Damaged Studio, 1975
Box 4, Folder 38-39	Print Sales, Petersburg Press Ltd., 1968-1975
Box 4, Folder 40	Private Sales, 1969-1975 Notes: Oversized floor plan for Neiman Marcus mural in OV 20
Box 4, Folder 41	Receipts and Expenses, circa 1965-1978
Box 4, Folder 42	Studio Construction Records, 1970-1971
Box 4, Folder 43-49	Studio Construction Film Footage, circa 1971 13 Film reels (super 8 mm)
Box 5, Folder 1	Teaching Records, 1968-1982
Box 17	Oversized Price List from Box 4, folder 9
Box OV 20	Oversized Floor Plans from Box 3, folder 47
Box OV 20	Oversized Floor Plan from Box 4, folder 40

[Return to Table of Contents](#)

Series 5: Writings, 1944-1990

2 Linear feet (Boxes 5-6, 17, 19)

Scope and Contents: Writings include notes, articles, statements, essays, books, and research material by and about Gene Davis. Writings by Gene Davis include artist statements, magazine and newspaper articles about art, news stories written as a White House correspondent for Transradio Press Service, exhibition-related texts, notes, and a proposal for the site-specific "Grass Painting" at the Kennedy Center in 1974. Artist's statements were usually written for specific Davis exhibitions, and include a statement for the "Gene Davis Give-Away," a happening undertaken with Douglas Davis and Ed McGowin in 1969. Several of Davis's articles reflect specifically on the Washington, D.C. art scene. Most of the writings exist as typescripts. Photocopies of the published article are found for a few items.

Writings by others include articles and books about Gene Davis by various authors, and research notes by Percy North. Articles are filed by author. One of the books is a handwritten satire by Jim Lodge documenting the installation of a large work by Davis in a private office. Other books with records in this series are monographs on Davis; one by Donald Wall (1975) and another by Steven Naifeh (1982). Materials found for Wall's book include galley proofs for interviews of Davis conducted by Barbara Rose, Donald Wall, and Walter Hopps, and color proofs of the color plates. Materials found for the Naifeh book include an edited typescript of the text, black and white photographic prints of images from the book, and color transparencies and Chromalin prints of color plates. The photographs are heavily annotated with markup for print production, as well as some source information. Black and white photographs referred to as "reference prints" are photographs of Davis and others. The rest of the photographs and plates are of artworks.

Research notes by Percy North include photocopied published material with annotations by North, notes, a list of articles collected, and notes updating the bibliography and exhibition list for Naifeh's 1982 monograph.

Arrangement: Writings by Gene Davis are filed first, alphabetically by title, form, or subject, followed by writings by others, filed alphabetically by author. Where multiple drafts exist for a piece, the draft that appears to be closest to final is filed at the front of the folder. Published versions of many of the writings are found in series 6, Printed Materials. Original transcripts and one sound recording from the interviews contained in the 1975 Donald Wall book are found in series 2, Interviews and Lectures.

Box 5	Writings by Gene Davis
Box 5, Folder 2	Artist Statements, circa 1962-1983
Box 5, Folder 3	Bulletin Board Materials, circa 1968-1970
Box 5, Folder 4	Notes, circa 1960-1985
Box 5, Folder 5	Untitled Fragments, circa 1970
Box 5, Folder 6	For Architecture Magazine, 1984
Box 5, Folder 7	"Gene Baro (1924-1982) - A Tribute", 1982
Box 5, Folder 8	"Jacob Kainen's Recent Work", circa 1970

Box 5, Folder 9-12	Journalism as a White House Correspondent, circa 1944-1948
Box 5, Folder 13	"A New York State of Mind" in the Washington Post, 1981 November 3
Box 5, Folder 14	On Arshile Gorky, circa 1965
Box 5, Folder 15	On "Big" Al Carter, 1982
Box 5, Folder 16	On Franz Bader, circa 1985
Box 5, Folder 17	On Douglas Davis, circa 1970
Box 5, Folder 18	On Mary Page Evans, 1984
Box 5, Folder 19	On Max Protetch, circa 1975
Box 5, Folder 20	On Pablo Picasso, circa 1973
Box 5, Folder 21	On Working as a Journalist, circa 1983
Box 5, Folder 22	"Options: Washington, 1981", 1981
Box 5, Folder 23	"Proposal for a Grass Painting", circa 1974
Box 5, Folder 24	"A Rambling Love Note to the Phillips Collection" and "Campaign for the Phillips", circa 1960, 1982
Box 5, Folder 25-27	"Random Thoughts on Art" for Art International, 1971
Box 5, Folder 28	Specifications for Canvas Stretchers, 1962
Box 5, Folder 29	Response to Irving Sandler Questionnaire, 1966
Box 5, Folder 30	Response to ArtForum Questionnaire, 1975
Box 5, Folder 31	"Time Painting", circa 1972
Box 5, Folder 32	Video Tape Ideas, circa 1971 Notes: Oversized notes in OV 19
Box 5, Folder 33	"Washington Art in the Fifties - An Artist's Memoir", circa 1979
Box 5	Articles by Others
Box 5, Folder 34	Leslie Judd Ahlander, "The Emerging Art of Washington", 1962
Box 5, Folder 35	Lawrence Alloway, "Nine Contemporary Painters, U.S.A.", 1964

Box 5, Folder 36	Gene Baro, "The Drawn Image", circa 1980
Box 5, Folder 37	Gene Baro on Gene Davis, 1979
Box 5, Folder 38	Murray Bring, "Toast to Gene" for Middendorf Exhibition, 1983
Box 5, Folder 39	Jean Lawlor Cohen, on Gene Davis, 1967
Box 5, Folder 40	Jean Lawlor Cohen, "Washington Art History: The Fifties", circa 1988
Box 5, Folder 41	Timothy Hynes, "Gene Davis: Where Opposites Meet", 1983
Box 5, Folder 42	Ken Jackson, "Gene Davis, Art Teacher", 1968
Box 5, Folder 43	Jacob Kainen, "Gene Davis and the Art of the Color Interval", 1966
Box 5, Folder 44	Pinky Kase, "Gene Davis: the Random and the Ordered", 1983
Box 5, Folder 45	Billy Kluver, Transcript of Oral Presentation on Proposed Cable Television Rules, 1971 March 26
Box 5, Folder 46	Donald Kuspit, "Gene Davis", circa 1983
Box 5, Folder 47	Jane Livingston, "Gene Davis", 1985
Box 5, Folder 48	Sharon Michael, "Gene Davis: A Colorist Salutes the Stripe", 1968
Box 5, Folder 49	Steven Naifeh, "Going to Extremes: Artist Gene Davis Paints the Biggest Painting in History", 1979
Box 5, Folder 50	Steven W. Naifeh, "Niagara by Gene Davis: Walking a Bold Line between the Basic and the Banal", 1979
Box 5, Folder 51	Steven W. Naifeh, "Writing a Dissertation on a Living Artist", 1980
Box 5, Folder 52	Gerald Nordland, On Gene Davis, circa 1967
Box 5, Folder 53	Percy North, "Child and Man: A Collaboration", circa 1983
Box 5, Folder 54	Percy North, "Gene Davis (1920-1985)", 1987
Box 5, Folder 55	Percy North on Sun Sonata, 1983
Box 5, Folder 56	Donald Wall, "Art Stripes Real? The Recent Paintings of Gene Davis", circa 1975
Box 5, Folder 57	Donald Wall, "The Early Prophetic Paintings of Gene Davis", circa 1975

Box 5, Folder 58	Donald Wall, "The Early Stripe Paintings of Gene Davis", circa 1969
Box 5, Folder 59	Donald Wall, "Gene Davis and Color Forming", circa 1967
Box 5, Folder 60	Donald Wall, "Gene Davis and the Issue of Complexity", circa 1970
Box 5, Folder 61	Donald Wall, "Gene Davis: Confrontations with Architecture", 1977
Box 5, Folder 62	Donald Wall, "The Micro-Paintings of Gene Davis: An Architect's Response", 1968
Box 5, Folder 63	Donald Wall, On Gene Davis and Kenneth Noland, circa 1970
Box 5, Folder 64	Donald Wall, "The Ubiquitous Stripe", circa 1970
Box 5, Folder 65	Donald Wall, "2 Fragments of 'Great Thoughts'", circa 1970
Box 5, Folder 66	Ralph Pomeroy, "The March of Time in Color", circa 1970
Box 5	Books
Box 5, Folder 67	"Big Ben" by Jim Lodge, circa 1976 Notes: A handmade satirical play and photo album about the stretching and hanging of Davis's "Big Ben" canvas in a private office
Box 5	Gene Davis by Donald Wall (1975)
Box 5, Folder 68	Chronology, Biography, and Bibliography, circa 1975
Box 5, Folder 69-70	Galley Proofs and Color Plates, circa 1975 Notes: Oversized galley proof and color plate in OV 19
Box 5	Gene Davis by Steven Naifeh (1982)
Box 5, Folder 71	Bibliography, circa 1982
Box 5, Folder 72	Biographical Material, circa 1980
Box 5, Folder 73-77	Edited Typescript, circa 1982
Box 5, Folder 78	Notes from Gene Davis, circa 1980
Box 5, Folder 79	Photographs, Black and White Reference Prints, circa 1982
Box 5, Folder 80-83	Photographs, Black and White Figures 1-40, circa 1982 Notes: Oversized photographs (figures 3 and 39) in Box 17

Box 6	Gene Davis by Steven Naifeh (1982)
Box 6, Folder 1-4	Photographs, Black and White Figures 41-91, circa 1982 Notes: Oversized photographs in Box 17
Box 6, Folder 5-9	Photographs, Color Plates 2-17, circa 1982
Box 6, Folder 10-14	Photographs, Color Plates 18-46, circa 1982
Box 6, Folder 15-19	Photographs, Color Plates 47-74, circa 1982 Notes: Oversized color plates 56 and 58 in Box 17
Box 6, Folder 20-25	Photographs, Color Plates 75-103, circa 1982 Notes: Oversized color plates in Box 17
Box 6, Folder 26	Compilation of Critical Reviews of "Two Decades of American Painting" Exhibition (1966), circa 1990
Box 6	Research by Percy North
Box 6, Folder 27-30	Annotated Articles (1952-1981), circa 1985-1990
Box 6, Folder 31	List of Articles Collected, circa 1985-1990
Box 6, Folder 32	Notes, circa 1985-1990
Box 6, Folder 33	Photocopied Book and Catalog Excerpts (1964-1977), circa 1985-1990
Box 6, Folder 34	Updates to Bibliography and Exhibition List, circa 1985-1990
Box 6, Folder 35	Unsigned Exhibition Reviews and Articles, 1963, 1984
Box 6, Folder 36	Unsigned Research Notes, circa 1977-1987
Box 17	Oversized Photograph from Box 5, folder 80
Box 17	Oversized Photograph from Box 5, folder 83
Box 17	Oversized Photograph from Box 6, folder 3
Box 17	Oversized Color Plates from Box 6, folder 17
Box 17	Oversized Color Plates from Box 6, folder 19
Box 17	Oversized Color Plates from Box 6, folder 21
Box OV 19	Oversized Notes from Box 5, folder 32

Box OV 19

Oversized Galley Proof and Color Plate from Box 5, folder 69, 1944-1990
2.1 Linear feet (Boxes 5-6, 17, OV 19)

[Return to Table of Contents](#)

Series 6: Printed Material, 1942-1990

5.5 Linear feet (Boxes 7-11, 17-18, OV 20, FC 35-37)

Arrangement: Series is arranged by type of material, and large groups such as catalogs and clippings are filed chronologically within each type. Drafts of many of the articles by or about Davis are found in series 5, Writings. Percy North's notes and annotated photocopies related to her bibliographic research are also found in series 5. Additional printed material is found in series 1, Biographical Materials, and series 4, Business and Estate Records.

Scope and Contents: Series includes annual reports of museums, published arts-related calendars, auction catalogs, brochures from organizations with which Davis had some affiliation, exhibition announcements and invitations, exhibition catalogs, magazine articles, newspaper clippings, newsletters, posters, press releases, and other published material. Most exhibition announcements and catalogs are for Davis's solo exhibitions or group shows in which his work was shown, although a few documents related to exhibitions of other artists are also found. A 1988 publication of proceedings from an Artists' Congress of the Coalition of Washington Artists is also found.

Photocopies are found of some printed material, most of which were assembled by Percy North in her bibliographic research on Davis after his death. When original copies of this material was not found in the collection, photocopies were integrated with other like materials during processing.

Box 7, Folder 1	Annual Reports, 1958-1968
Box 7, Folder 2-4	Annual Reports, 1972-1979
Box 7, Folder 5-6	Annual Reports, 1981-1985
Box 7, Folder 7	Arts Calendars, 1973-1984
Box 7, Folder 8	Auction Catalogs, 1981
Box 7	Books
Box 7, Folder 9	Art in Washington Calendar and Diary, 1969
Box 7, Folder 10	Donald Judd: Complete Writings 1959-1975, 1975
Box 7, Folder 11	Gene Davis, Edited by Donald Wall, 1975
Box 7, Folder 12	Miro 1940-1955, 1960
Box 7, Folder 13	The Washington DC Art Review, by Frank Getlein and Jo Ann Lewis, 1980
Box 7	Brochures
Box 7, Folder 14	General File, 1946-1981
Box 7, Folder 15	Corcoran Gallery of Art, 1963-1976

Box 7, Folder 16	Guggenheim Fellowship, 1968-1974
Box 7, Folder 17	The Madeira School, 1978-1979
Box 7, Folder 18	Pace Editions, circa 1976
Box 7, Folder 19	Exhibition Announcements and Invitations, circa 1950-1985
Box 7, Folder 20	Exhibition Announcements and Invitations, 1950-1966 Notes: Oversized announcement in Box 17
Box 7, Folder 21	Exhibition Announcements and Invitations, 1967-1971
Box 7, Folder 21	Exhibition Announcements and Invitations, 1972-1980
Box 7, Folder 22	Exhibition Announcements and Invitations, 1981-1984
Box 7, Folder 23	Exhibition Announcements and Invitations, 1985-1986
Box 7, Folder 24	Exhibition Announcements and Invitations, 1987-1990
Box 7, Folder 25-26	Exhibition Catalogs, circa 1950-1990
Box 7, Folder 25-26	Exhibition Catalogs, 1950-1954
Box 8, Folder 1	Exhibition Catalogs, 1955-1958
Box 8, Folder 2	Exhibition Catalogs, 1961
Box 8, Folder 3	Exhibition Catalogs, 1962-1963
Box 8, Folder 4	Exhibition Catalogs, 1963-1964
Box 8, Folder 5	Exhibition Catalogs, 1964
Box 8, Folder 6-7	Exhibition Catalogs, 1965
Box 8, Folder 8-10	Exhibition Catalogs, 1966
Box 8, Folder 11-13	Exhibition Catalogs, 1967
Box 8, Folder 14-15	Exhibition Catalogs, 1968 Notes: Oversized catalog in Box 17
Box 8, Folder 16-17	Exhibition Catalogs, 1969
Box 8, Folder 18-22	Exhibition Catalogs, 1970

Box 8, Folder 23-24	Exhibition Catalogs, 1971
Box 8, Folder 25	Exhibition Catalogs, 1972
Box 8, Folder 26-27	Exhibition Catalogs, 1973
Box 8, Folder 28-29	Exhibition Catalogs, 1974
Box 9, Folder 1	Exhibition Catalogs, 1975
Box 9, Folder 2-3	Exhibition Catalogs, 1976
Box 9, Folder 4	Exhibition Catalogs, 1977
Box 9, Folder 5	Exhibition Catalogs, 1978
Box 9, Folder 6	Exhibition Catalogs, 1979
Box 9, Folder 7-8	Exhibition Catalogs, 1980
Box 9, Folder 9-10	Exhibition Catalogs, 1981
Box 9, Folder 11	Exhibition Catalogs, 1982
Box 9, Folder 12	Exhibition Catalogs, 1983
Box 9, Folder 13	Exhibition Catalogs, 1984
Box 9, Folder 14	Exhibition Catalogs, 1985-1986
Box 9, Folder 15	Exhibition Catalogs, 1987
Box 9, Folder 16	Exhibition Catalogs, 1988
Box 9, Folder 17	Flyers Related to Film and Video, circa 1970-1982
Box 9, Folder 18	Magazine Articles, circa 1942-1990
Box 9, Folder 19	Magazine Articles, 1942-1949 Notes: Includes published poems by Davis from 1942-1943
Box 9, Folder 20	Magazine Articles, 1952-1954
Box 9, Folder 21	Magazine Articles, 1962-1963
Box 9, Folder 22	Magazine Articles, 1964

Box 9, Folder 23	Magazine Articles, 1965
Box 9, Folder 24	Magazine Articles, 1966
Box 9, Folder 25	Magazine Articles, 1967
Box 9, Folder 26-27	Magazine Articles, 1968
Box 9, Folder 28	Magazine Articles, 1969
Box 10, Folder 1	Magazine Articles, 1970
Box 10, Folder 2	Magazine Articles, 1971
Box 10, Folder 3	Magazine Articles, 1972
Box 10, Folder 4	Magazine Articles, 1973
Box 10, Folder 5	Magazine Articles, 1974
Box 10, Folder 6	Magazine Articles, 1975
Box 10, Folder 7	Magazine Articles, 1976-1977
Box 10, Folder 8	Magazine Articles, 1978
Box 10, Folder 9	Magazine Articles, 1979
Box 10, Folder 10	Magazine Articles, 1980
Box 10, Folder 11	Magazine Articles, 1981
Box 10, Folder 12	Magazine Articles, 1982
Box 10, Folder 13-15	Magazine Articles, 1983 Notes: Oversized magazines in Box 17
Box 10, Folder 16-17	Magazine Articles, 1984 Notes: Oversized magazine in Box 17
Box 10, Folder 18-19	Magazine Articles, 1985 Notes: Oversized magazines in Box 17
Box 10, Folder 20	Magazine Articles, 1986
Box 10, Folder 21	Magazine Articles, 1987

Box 10, Folder 22	Magazine Articles, 1988-1990
Box 10, Folder 23	Newspaper Clippings, circa 1945-1985
Box 10, Folder 24	Newspaper Clippings, 1945-1947
Box 10, Folder 25	Newspaper Clippings, 1950-1955 Notes: Oversized clippings in Box 18
Box 10, Folder 26	Newspaper Clippings, 1956-1957
Box 10, Folder 27	Newspaper Clippings, 1958-1959 Notes: Oversized clippings in Box 18
Box 11, Folder 1	Newspaper Clippings, 1960-1962 Notes: Oversized clippings in Box 18
Box 11, Folder 2	Newspaper Clippings, 1963-1964 Notes: Oversized clippings in Box 18
Box 11, Folder 3	Newspaper Clippings, 1965 Notes: Oversized clippings in Box 18
Box 11, Folder 4	Newspaper Clippings, 1966
Box 11, Folder 5	Newspaper Clippings, 1967 Notes: Oversized clippings in Box 18
Box 11, Folder 6	Newspaper Clippings, 1968
Box 11, Folder 7	Newspaper Clippings, 1969 Notes: Oversized clippings in Box 18
Box 11, Folder 8	Newspaper Clippings, 1970 Notes: Oversized clippings in Box 18
Box 11, Folder 9	Newspaper Clippings, 1971 Notes: Oversized clippings in Box 18
Box 11, Folder 10	Newspaper Clippings, 1972 Notes: Oversized clippings in Box 18
Box 11, Folder 11	Newspaper Clippings, 1973-1974
Box 11, Folder 12	Newspaper Clippings, 1975 Notes: Oversized clippings in Box 18
Box 11, Folder 13	Newspaper Clippings, 1976

Box 11, Folder 14	Newspaper Clippings, 1977
Box 11, Folder 15	Newspaper Clippings, 1978
Box 11, Folder 16	Newspaper Clippings, 1979
Box 11, Folder 17	Newspaper Clippings, 1980
Box 11, Folder 18	Newspaper Clippings, 1981 Notes: Oversized clippings in Box 18
Box 11, Folder 19	Newspaper Clippings, 1982-1983 Notes: Oversized clippings in Box 18
Box 11, Folder 20-21	Newspaper Clippings, 1984
Box 11, Folder 22-24	Newspaper Clippings, 1985
Box 11, Folder 25	Newspaper Clippings, 1986
Box 11, Folder 26-27	Newspaper Clippings, 1987 Notes: Oversized clippings in Box 18
Box 11, Folder 28	Newspaper Clippings, 1988
Box 11, Folder 29	Newspaper Clippings, 1989
Box 11, Folder 30	Newsletters, 1967-1979
Box 11, Folder 31	Newsletters, 1980-1989
Box 11, Folder 32	Periodicals, Mark Twain Journal, 1970-1971
Box 11, Folder 33	Periodicals, Right Angle, 1948
Box 11, Folder 34	Phonograph Album with Cover Art by Davis, 1984 Notes: Oversized record in Box 18
Box 11, Folder 35	Postcards, circa 1969-1984
Box 11, Folder 36	Posters, circa 1967-1984 Notes: Oversized posters in OV 20
Box 11, Folder 37	Press Releases, circa 1967-1989
Box 11, Folder 38	Printing Proofs of Artwork Reproductions, circa 1972-1987

Box 11, Folder 39	Proceedings, Artist's Congress, Coalition of Washington Artists, 1988
Box 11, Folder 40	Program, Parrish Art Museum Gala, circa 1989
Item FC 35	Stag Films: A Boy and Two Girls, circa 1969 1 Film reel (Super 8mm)
Item FC 37	Stag Films: Nancy and Lee, circa 1969 1 Film reel (Super 8mm)
Item FC 36	Stag Films: Billy and Milly, 1967-10-30 1 Film reel (Super 8mm)
Box 17	Oversized Exhibition Announcement from Box 7, folder 20
Box 17	Oversized Exhibition Catalog from Box 8, folder 14
Box 17	Oversized Magazines from Box 10, folders 14-15
Box 17	Oversized Magazines from Box 10, folder 17
Box 17	Oversized Magazines from Box 10, folders 18-19
Box 18	Oversized Clippings from Box 10, folders 25 and 27
Box 18	Oversized Clippings from Box 11, folders 1-3
Box 18	Oversized Clippings from Box 11, folders 5-8
Box 18	Oversized Clippings from Box 11, folders 9, 10, and 12
Box 18	Oversized Clippings from Box 11, folders 18-19
Box 18	Oversized Clippings from Box 11, folder 26
Box 18	Oversized Phonograph Album from Box 11, folder 34
Box OV 20	Oversized Posters from Box 11, folder 36

[Return to Table of Contents](#)

Series 7: Photographs, 1920-2000

3.8 Linear feet (Boxes 11-15, 17, OV 19)

Arrangement: Snapshots are grouped in sets of photographs that were shot or processed at the same time wherever possible. Some of these sets include scattered individual shots not relating to the general subject matter named in the folder heading. Where photographs with similar content or from the same group of photographs have been divided between the albums and loose photographs, similar folder headings are used in both locations. Negatives are filed with corresponding prints wherever possible as well, but not all negatives have been matched to their prints in the series arrangement. Where negatives are known to have no corresponding prints in the collection, it is noted in the folder list.

Photographs documenting Davis's storage facility from 1985, presumably taken for estate assessment purposes, are filed with the Business and Estate Records. Photographs used in Steven Naifeh's monograph on Davis are filed with drafts of the book's manuscript in series 5, Writings. Photographs reproduced in a memorial photo album are filed with series 1, Biographical Material. Moving images containing footage of students and art classes are found in series 8, Artwork.

Scope and Contents:

Photographs include personal photographs of Gene and Florence Davis and their families, portraits of Gene Davis, photographs of Gene Davis with artworks and working in the studio, Davis' art classes and students, installations of site-specific works, conceptual and video works, exhibition openings, and photographs of artwork, both installed in exhibitions and individually photographed. Also found are three disassembled photograph albums with similar content. Photographic media include prints, contact sheets, negatives, Polaroid prints, slides, and transparencies. Scattered 4x5" Copy negatives appear to have been created for the catalog to the 1987 memorial exhibition at the Smithsonian American Art Museum, and envelopes containing these negatives sometimes provide additional identifying information not on the original print.

Images of Gene Davis are scattered throughout the series, either alone or in groups, and other people pictured are not typically identified. Where people are identified on the original photographs, their names are included in the folder list below. Among those identified in photographs are Harry Truman, John L. Lewis, J. Edgar Hoover, Walter Hopps, Jacob Kainen, Ed McGowin, Douglas Davis, Jane Livingston, Joan Mondale, and Bob Woodward. Three photograph albums that were disassembled upon accession of the collection are filed at the beginning of the series. Many of the photographs in these albums are from groups of prints filed elsewhere in the series. Album photographs include portraits of Davis, childhood photographs, Davis working as a journalist and model early in life, snapshots from travels and social gatherings, Davis's Washington, D.C. home, Davis in his studio, art classes, installations of site-specific works, and artworks.

Loose photographs comprise the remainder of the series and include personal photographs and art-related photographs. Personal photographs include portraits of Gene Davis and Florence Coulson Davis, family photographs, and snapshots taken over a period of twenty years showing the Davis's with family and friends at home and traveling abroad. Portraits and snapshots are followed by several sets of photographs showing art classes, art students, and models for classes presumably taught by Davis. Other art-related photographs include openings for Gene Davis exhibitions, visits to other museum and gallery exhibitions, installations of Davis's site-specific works, and photographs of the 1969 "Giveaway" event. Snapshots of Davis's studio, some with Davis pictured and some without, are also found.

Photographs of artwork include prints, slides, transparencies, and Polaroid prints of drawings, paintings, and video art by Davis, shot individually and also shown installed in specific exhibitions. Prints are typically identified by title and date and sometimes collection, and some prints contain information about their creation or reproduction. Also found are exhibition views of installed works spanning Davis' career. Photographs of artwork and exhibition views are black and white prints

unless otherwise indicated in the folder list. Among the exhibition views are four videocassettes (VHS) of the 1987 retrospective at the Smithsonian National Museum of American Art.

Box 11	Disassembled Photograph Album 1
Box 11, Folder 43	Childhood Photographs of Gene Davis, circa 1920-1939
Box 11, Folder 44	Davis Working as a Model for Detective Stories, circa 1940
Box 11, Folder 45	Davis Working as a Journalist, circa 1945-1965 Notes: With Harry Truman, John L. Lewis, and J. Edgar Hoover
Box 11, Folder 46	Portraits of Davis, circa 1950-1975
Box 11, Folder 47	Travel Snapshots and Photographs of Gene and Florence Davis, 1969-1970
Box 11, Folder 48	Exhibition Openings, 1959-1975
Box 11, Folder 49	Davis with Artworks, circa 1959-1972
Box 11, Folder 50	Davis Working, circa 1970-1985 Notes: See also Disassembled Photograph Album 3, and Studio photographs
Box 11, Folder 51	Studio and Art Classes, 1968-1971 Notes: See also Art Classes, Students, and Models and Studio Photographs
Box 11, Folder 52	Installations of Site-Specific Works, 1969-1979 Notes: Includes color slides of "Giveaway" and "Niagara" at ArtPark, and black and white prints of Franklin's Footpath, Grass Painting, and others.
Box 11, Folder 53	Installation of Magic Circle at the Corcoran Gallery of Art, 1975
Box 12	Disassembled Photograph Album 2
Box 12, Folder 1	Artwork, 1961 Notes: Florence Davis and Walter Hopps pictured
Box 12, Folder 2	Artwork, 1968-1972
Box 12, Folder 3	Artwork, 1973-1978
Box 12, Folder 4	Exhibitions, circa 1969-1987
Box 12, Folder 5	Installation of The Sentinels at the Willard Hotel, Washington, D.C., 1981

Box 12, Folder 6	House, 1970-1978
Box 12	Disassembled Photograph Album 3
Box 12, Folder 7	Portraits of Davis, circa 1977-1983
Box 12, Folder 8	Portraits of Davis, circa 1978
Box 12, Folder 9	Davis Teaching, circa 1976-1979
Box 12, Folder 10	Davis Working in the Studio, circa 1973-1983
Box 12, Folder 11	Davis with Jacob Kainen, circa 1979
Box 12, Folder 12	Davis with Artwork, circa 1982
Box 12, Folder 13	Davis with Artwork, by Mary Swift, circa 1982
Box 12, Folder 14	Davis with Artwork, by Percy North, 1983
Box 12, Folder 15	Davis with Artwork, by Ellen Page Wilson, 1983
Box 12, Folder 16-17	Exhibition at Walker Art Center, 1978
Box 12, Folder 18	Exhibition Opening, Max Protetch Gallery, 1977 Notes: Davis pictured with Bob Woodward
Box 12, Folder 19	Exhibition Openings, Corcoran Gallery, 1979
Box 12, Folder 20	Exhibition Opening, Unidentified, circa 1980
Box 12, Folder 21	Installations of Site-Specific Works, 1977
Box 12, Folder 22-23	Installation of Site-Specific Works, Niagara, ArtPark, Lewistown, NY, 1979
Box 12, Folder 24	Installation of Site-Specific Works, Black Yo-yo at Cranbrook Academy of Art, 1981
Box 12, Folder 25	Artwork, Self-Portraits, circa 1982
Box 12	Personal Photographs
Box 12, Folder 26	Portraits of Gene Davis, circa 1930-1945
Box 12, Folder 27	Portraits of Gene Davis, circa 1950-1985 Notes: Oversized photographs in Box 17

Box 12, Folder 28	Portraits of Gene Davis by Joe Cameron (circa 1969), 2000
Box 12, Folder 29	Portraits of Gene Davis by Azar Hammond, circa 1975
Box 12, Folder 30	Portraits of Gene Davis by Rosalind Solomon, 1978 Notes: Oversized photographs in OV 19
Box 12, Folder 31	Portrait of Gene Davis by Deborah Haynes, 1983
Box 12, Folder 32	Portrait of Gene Davis by Ellen Page Wilson, 1983
Box 12, Folder 33	Portraits of Florence Coulson Davis, circa 1940-1990
Box 12, Folder 34	Portraits of Gene and Florence Davis, circa 1960-1980
Box 12, Folder 35	Family of Gene Davis, circa 1940-1960
Box 12, Folder 36	Family of Florence Coulson Davis, 1983, 1936-1960
Box 12, Folder 37	Gene Davis as White House Correspondent, circa 1946-1947
Box 12, Folder 38	Wedding and Honeymoon, 1960
Box 12, Folder 39	Dartmouth College Graduation, 1968
Box 12, Folder 40	Dupont Theater and Indonesian Embassy Exteriors, Washington, D.C., circa 1980 Negatives only
Box 12, Folder 41	Autographed Portraits of U.S. Presidents, circa 1945-1963
Box 12, Folder 42-45	Home, Friends, and Family Snapshots, 1964-1971
Box 12, Folder 46	Home, Friends, and Family Snapshots, circa 1974
Box 12, Folder 47-48	Home, Friends, and Family Snapshots, circa 1976 Polaroids
Box 12, Folder 49-52	Home, Friends, and Family Snapshots, circa 1977-1979
Box 12, Folder 53	Home, Friends, and Family Snapshots, 1981
Box 12, Folder 54	Home, Friends, and Family Snapshots, circa 1972-1985
Box 13	Travel Snapshots
Box 13, Folder 1	Jamaica, 1964

Box 13, Folder 2	Italy and Germany, 1969 April
Box 13, Folder 3	England and France, 1973
Box 13, Folder 4-5	France, Italy, and England, 1977
Box 13, Folder 5-7	France, Italy, and Spain, 1979
Box 13, Folder 8	New York City, 1980
Box 13, Folder 9-12	Austria, circa 1980
Box 13, Folder 13	Unidentified Travel Snapshots, circa 1975-1985
Box 13	Art Classes, Students, and Models Notes: See also moving images in series 8, Artwork
Box 13, Folder 14	Art Classes, Students, and Models, circa 1960-1985
Box 13, Folder 15	Art Classes, Students, and Models, 1968 Notes: Set stamped May 1968 contains photograph labeled "View of fires on 14th Street during race riots of 1968"
Box 13, Folder 16	Art Classes, Students, and Models, Skidmore College, 1969 Notes: Many of the photographs are labeled with names of those pictured; full names mentioned include Bob Reed, Sharon Duffy, and Karen Smiley.
Box 13, Folder 17	Art Classes, Students, and Models, 1974 Notes: Contains photograph of Gene Davis behind a video camera
Box 13, Folder 18	Art Classes, Students, and Models, 1977 Notes: Two photographs labeled with names Azar Hammond and Steve Ludlum.
Box 13, Folder 19	Art Classes, Students, and Models, 1978 Notes: Two photographs labeled with names Ann Purcell and Benita Berman
Box 13, Folder 20-21	Art Classes, Students, and Models, circa 1979 Notes: One photograph labeled with name Steve Kruvant.
Box 13, Folder 22	Art Classes, Students, and Models, 1979-1980
Box 13, Folder 23	Art Classes, Students, and Models, circa 1980
Box 13, Folder 24	Art Classes, Students, and Models, 1985

Box 13	Exhibition Openings Notes: See also Disassembled Photograph Albums 1, 2, and 3
Box 13, Folder 25	Dupont Theater Lobby, 1952
Box 13, Folder 26	Watkins Gallery at American University, 1955
Box 13, Folder 27	Jefferson Place Gallery, 1959
Box 13, Folder 28	Jefferson Place Gallery, 1961
Box 13, Folder 29	Unidentified Exhibitions, circa 1968-1985
Box 13, Folder 30	Corcoran Gallery of Art, 1975
Box 13, Folder 31	Max Protetch, 1977
Box 13, Folder 32	Corcoran Gallery of Art, 1979
Box 13, Folder 33	Corcoran Gallery of Art, Walk-through with Joan Mondale and Jane Livingston, 1979
Box 13, Folder 34	National Museum of American Art, Smithsonian Institution, 1987
Box 13, Folder 35	Exhibition Visits, circa 1969-1982
Box 13, Folder 36	Exhibition Visits, Documenta 5, Kassel, Germany, 1972 Negatives only
Box 13, Folder 37	Exhibition Visits, Walker Art Center, 1978
Box 13, Folder 38	Exhibition Visits, Zoo, circa 1979
Box 13, Folder 39	"Giveaway" at the Mayflower Hotel, Washington, D.C., 1969 Notes: Gene Davis pictured with Douglas Davis, Ed McGowin, and others; see also Box 11, folder 52 for color slide of event; see file of related documentation in series 8, Artwork.
Box 13	Installation of Site-specific Work Notes: See also Disassembled Photograph Albums 1 and 2
Box 13, Folder 40	Unidentified Site, 1970
Box 13, Folder 41	Neiman Marcus in Bal Harbour, Florida, 1971, 1977
Box 13, Folder 42	Franklin's Footpath, Philadelphia, PA, 1972 Notes: Oversized photographs in Box 17

Box 13, Folder 43	Magic Circle at the Corcoran Gallery of Art, Washington, D.C., 1975
Box 13, Folder 44	Niagara at ArtPark, Lewistown, NY, 1979
Box 14, Folder 1	Black Yo-yo at Cranbrook Academy of Art, 1980
Box 14, Folder 2	Ferris Wheel at the Corcoran Gallery of Art, 1982
Box 14, Folder 3	Studio Photographs, 1970, 1982
Box 14, Folder 4	Studio Photographs, circa 1977-1979 Notes: Davis and assistants pictured
Box 14, Folder 5	Studio Photographs, circa 1960-1982 Notes: Davis pictured
Box 14, Folder 6	Studio Photographs, circa 1985 Notes: Snapshots possibly taken at the time of Davis's death
Box 14	Photographs of Artwork
Box 14, Folder 7-8	Abstract Impressionist Paintings, undated
Box 14, Folder 9	Collages, undated
Box 14, Folder 10-13	Drawings, undated
Box 14, Folder 14	Drawings from Child and Man Exhibition, 1983
Box 14, Folder 15-16	Drawings and Paintings in Smithsonian National Museum of American Art Exhibition, 1987
Box 14, Folder 17	Gene Davis Signature Boxing Trunks and Robe, 1983 Color prints
Box 14, Folder 18	Micropaintings, undated
Box 14, Folder 19	Micropaintings, undated Color print
Box 14, Folder 20	Neon Sculpture The Sentinels, circa 1981 Color print
Box 14, Folder 21-31	Paintings, undated Notes: Oversized photographs in box 17
Box 14, Folder 32-33	Paintings, undated

	Color prints Notes: Oversized photographs in Box 17
Box 14, Folder 34	Paintings, undated Color transparencies
Box 14, Folder 35	Paintings, undated Color slides
Box 14, Folder 36-37	Plank Paintings, undated
Box 15	Photographs of Artwork
Box 15, Folder 1	Plan for Proposed Grass Painting, 1974
Box 15, Folder 2	Video Art Stills and Exhibition View, 1971
Box 15, Folder 3	Watercolors, undated
Box 15, Folder 4	Photographs of Artwork by Others, undated
Box 15	Photographs of Artwork, Exhibition Views
Box 15, Folder 5	Axiom Gallery, 1969
Box 15, Folder 6	Brooklyn Museum of Art, circa 1982
Box 15, Folder 7	Charles Cowles Gallery, 1983-1986
Box 15, Folder 8	Cleveland Museum of Art, circa 1973-1974
Box 15, Folder 9	Corcoran Gallery of Art, circa 1979
Box 15, Folder 10	Corcoran Gallery of Art, Ferris Wheel, 1982
Box 15, Folder 11	Denver Art Museum, 1984 Color prints
Box 15, Folder 12	Fischbach Gallery, 1966-1977 Black and white prints and color slides
Box 15, Folder 13	Guggenheim Museum, 1972
Box 15, Folder 14	Jefferson Place Gallery, 1961, 1967 Black and white prints and color slides
Box 15, Folder 15	Max Protetch Gallery, 1976

Box 15, Folder 16	ArtPark, Niagara, 1979
Box 15, Folder 17	Metropolitan Museum of Art, 1983
Box 15, Folder 18	Milwaukee Art Museum, circa 1980 Includes 1 color print
Box 15, Folder 19	Muscarella Museum of Art, Sun Sonata, 1983 Color prints
Box 15, Folder 20	Nova Scotia College of Art and Design, circa 1970
Box 15, Folder 20	Osuna Art Gallery, circa 1980-1990 Color prints and negatives
Box 15, Folder 21	Paris Art Fair, 1977
Box 15, Folder 22	San Francisco Art Museum, circa 1966
Box 15, Folder 23-24	Smithsonian National Museum of American Art, 1987 4 Videocassettes (VHS) Notes: Also contains 1 color snapshot
Box 15, Folder 25	Tate Gallery, circa 1970
Box 15, Folder 26	University of Nebraska, Sheldon Art Gallery, circa 1973
Box 15, Folder 27	Walker Art Center, 1978 Contains color prints See also disassembled photograph album 3
Box 15, Folder 28	Washington Gallery of Modern Art, 1968
Box 15, Folder 29	Unidentified Exhibitions, circa 1968-1983 Contains color prints, polaroids, and slides
Box 17	Oversized Photographs from Box 12, folder 27
Box 17	Oversized Photographs from Box 13, folder 42
Box 17	Oversized Photographs from Box 14, folder 21
Box 17	Oversized Photographs from Box 14, folder 32

Box 20

Oversized Photographs from Box 12, folder 30

[Return to Table of Contents](#)

Series 8: Artwork, 1930-1985 (bulk 1968-1971)

2.2 Linear feet (Boxes 15-16, 18, FC 21-34)

Scope and Contents: Artwork includes a wide variety of material, including conceptual art, photographs, drawings, and moving images. Conceptual works include "The Artist's Fingerprints Except for One which belongs to someone else," created by Davis, and documentation of the 1969 "Giveaway," a collaboration between Davis, Ed McGowin, and Douglas Davis. Records related to the "Giveaway" include printed artist statements from Douglas Davis, Ed McGowin, and Gene Davis, and photocopied correspondence and notes documenting the event. Artworks by others include a conceptual writing piece by Juan Downey, and documentation of a happening by Wendy Stern, which includes witnessing "Air Displacement," a happening performed by Gene Davis in 1970.

Sketches appear to be ideas for stripe paintings, some with detailed notes written by Davis. Art photographs include a range of compositional experiments and appear to have been taken by Davis. Drawings are mainly informal drawings of Davis made by others. A Handmade sign reading "Allan Kaprow [sic] Happening" is also found.

Moving images include both film and video, with two finished works and 13 super 8 film reels which appear to be Davis's initial experiments with the medium. "Patricia" is a black and white 16mm film of a closely composed face of a woman changing facial expressions. Unlike the super 8 films, "Patricia" has an identifying title frame and appears to be a finished work. "Video Puzzle" documents a happening in a gallery in 1971 and may be the only surviving video from Davis's period of experimentation with video art.

The super 8 films contain a variety of content. Four of the reels contain static, rhythmic compositions of Davis's stripe paintings. Two of the reels indicate they were made in a class setting and contain compositions of interior lighting and close ups of faces. Another two reels are labeled "Masks, Corcoran," and contain static shots of Davis and others posing with handmade masks. Four additional reels contain street footage of kids in a park, young people gathered outside, Davis's dogs, and the exterior of his Pennsylvania Avenue studio.

Arrangement: Still images from additional video art by Davis videos are found in series 7, Photographs. Additional information about the Giveaway event is found in series 3, Correspondence, series 5, Writings, and series 7, Photographs. Additional moving images are found in series 1, Biographical Materials, series 4, Business and Estate Records, and series 7, Photographs.

Box 15, Folder 30 The Artist's Fingerprints Except for One Which Belongs to Someone Else, 1971

Box 15, Folder 31 Giveaway Documentation, 1969

Box 15, Folder 32 A Novel by Juan Downey, circa 1968

Box 15, Folder 33 Self Portrait in Washington by Wendy Stern, 1970

Box 15, Folder 34 Art Photography, circa 1979

Box 15, Folder 35 Drawings, circa 1930-1968

Box 15, Folder 36 Handmade Sign for Allan Kaprow Happening, circa 1965

Box 15, Folder 37 Sketches, circa 1960-1985

Box 15	Moving Images
Item FC 21	Patricia, circa 1970 1 Film reel (black and white, silent; 16 mm)
Box 15, Folder 39	Video Puzzle, circa 1971 1 Videoreels (1/2 inch) (black and white, sound)
Item FC 31	Art Film of Stripe Paintings reel 1, 1969-10-24 1 Film reel (Super 8mm)
Item FC 32	Art Film of Stripe Paintings reel 2, 1969 1 Film reel (Super 8mm)
Item FC 33	Art Film of Stripe Paintings reel 3, 1969 1 Film reel (Super 8mm)
Item FC 34	Art Film of Stripe Paintings reel 4, 1969 1 Film reel (Super 8mm)
Item FC 26	Abstract Compositions from Art Classes reel 1, circa 1969 1 Film reel (Super 8mm)
Item FC 27	Abstract Compositions from Art Classes reel 2, circa 1969 1 Film reel (Super 8mm)
Item FC 28	Davis and Students Posing with Masks reel 1, circa 1969 3 Film reels (Super 8mm)
Item FC 29	Davis and Students Posing with Masks reel 2, circa 1969 1 Film reel (Super 8mm)
Item FC 30	Davis and Students Posing with Masks reel 3, circa 1969 1 Film reel (Super 8mm)
Item FC 22	Street Films reel 1, circa 1969 1 Film reel (Super 8mm)
Item FC 23	Street Films reel 2, circa 1969 1 Film reel (Super 8mm)
Item FC 24	Street Films reel 3, circa 1969 1 Film reel (Super 8mm)
Item FC 25	Street Films reel 4, circa 1969 1 Film reel (Super 8mm)
Box 16, Folder 3	Unidentified Motion Picture Film, circa 1970

2 Film reels (Unprocessed, exposed film; Super 8 mm)

[Return to Table of Contents](#)