
Jennifer Meehan

Funding for the processing of this collection was provided by the Terra Foundation for American Art.

January 17, 2005
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Collection Overview

Repository: Archives of American Art
Title: Dorothy Dehner papers
Identifier: AAA.dehndoro
Date: 1920-1987 (bulk 1951-1987)
Extent: 4.5 Linear feet
Creator: Dehner, Dorothy, 1901-1994
Language: English
Summary: The papers of Dorothy Dehner measure approximately 4.5 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents the life and work of the sculptor. Papers include extensive correspondence, business and financial papers, writings, interviews, printed material, photographs, student papers, one item of art work, and scattered personal papers and material relating to David Smith.

Administrative Information

Provenance
The Dorothy Dehner papers were donated 1967-1987 in increments by Dorothy Dehner. She also lent materials for microfilming between 1967 and 1977, some of which was subsequently donated. The art work in the collection most likely belonged to Garnett McCoy originally, and was included in the collection during processing in 2005.

Separated Material
The Archives of American Art also holds microfilm of material lent for microfilming on reels D298 (portions), D298A, 1269 (portions) and 1372, including photographs of Dorothy Dehner and David Smith, sketchbooks, correspondence between Dehner and Smith, an inventory, and some printed material. Lent materials were returned to the lender. To aid researchers, an attempt has been made to note the corresponding reel number for each folder in the collection container listing.

Related Material
Other resources in the Archives relating to Dorothy Dehner include oral history interviews with Dehner, October 1965 and December 1966, and a photograph of Dehner by Dena, 1966.

Alternative Forms Available
Portions of the collection and materials lent for microfilming are available on 35mm microfilm reels D298-D298A, 796, 829, 1269, 1372, 1472, and 3482 at Archives of American Art offices,
Dorothy Dehner papers

and for interlibrary loan. Researchers should note that the arrangement of material described in this finding aid does not reflect the order of the material on microfilm.

Processing Information

The Dorothy Dehner papers were typically microfilmed in the order they were loaned and/or donated; material comprising the last donation made in 1987 was never microfilmed. Portions of the collection received a preliminary level of processing. The microfilmed and unmicrofilmed portions were integrated, and the entire collection processed, arranged, and described in accordance with archival standards by Jennifer Meehan in 2005-2006 as part of the Terra Foundation for American Art Digitization Grant.

Preferred Citation


Restrictions on Access

The collection is open for research. Use requires an appointment and is limited to the Washington, D.C. research facility.

Ownership and Literary Rights

The Dorothy Dehner 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 Note

Dorothy Dehner was born in Cleveland, Ohio in 1901. Her father died when she was about ten and the family moved to Pasadena, California in 1915. After the death of her mother and sister, she was raised by her mother's sister, Aunt Florence. Dehner was exposed to art as a child, receiving instruction in drawing and painting. She studied drama for a year at UCLA in 1922-1923 before moving to New York with the intention of pursuing a theatrical career. In 1925, she traveled alone to Europe, where she visited Italy, Switzerland, and France and where she began to draw seriously.

Upon her return to New York, Dehner enrolled in the Art Students League intending to study sculpture, but, uninspired by the work of William Zorach's sculpture class, ended up studying drawing with Kimon Nicolaides instead. In 1926, she met fellow artist David Smith in the rooming house they shared. At her suggestion, he too enrolled in the Art Students League. In 1927, they were married.

At the League, Dehner and Smith studied with the modernist painter, Jan Matulka, and befriended Weber and Thomas Furlong, through whom they met the Russian painter and theoretician, John Graham. Graham introduced them to the avant-garde art world and ended up having a profound influence on them both and their work. Around this time, they also befriended other young artists, such as Adolph Gottlieb, Mark Rothko, and Edgar and Lucille Corcos Levy. In 1929, after a visit to the Furlong's summer home in upstate New York, Dehner and Smith bought a farm in Bolton Landing, which became their permanent home in 1940 and was later named Terminal Iron Works. They spent eight months in the Virgin Islands, in 1931-1932, where Dehner painted abstract still lifes of shells and marine life. In the fall of 1935, they traveled to Europe, where they met up with Graham in Paris, spent five months in Greece, and toured the Soviet Union, with other stops along the way.
During her years at Bolton Landing (from 1940 to 1950), Dehner progressed in her work, producing a series of paintings titled *Life on the Farm* and embarking upon a series of abstract geometric drawings in ink and watercolor. In 1943, she had a joint exhibition with Smith at the Albany Institute of History and Art. Three years later, she participated in the annual exhibition of Audubon Artists and was awarded a first prize for drawing; and in 1948, she had her first one-woman show at Skidmore College.

Dehner left Bolton Landing in 1950 (she was divorced from Smith two years later) and returned to school, earning her degree from Skidmore College in 1952. She moved back to New York City, and supported herself over the next several years by teaching at various schools, including the Barnard School for Girls. She had her first solo exhibition in the city at the Rose Fried Gallery, and studied engraving at Stanley William Hayter's Atelier 17. At this point, Dehner started making sculpture, first experimenting in wax and then casting her wax sculptures in bronze. In 1955, she began working at the Sculpture Center, and from this point on, focused mainly on sculpture with occasional forays in drawing and print-making. In addition to works in bronze, she went on to create sculptures in wood (during the 1970s) and steel (during the 1980s).

In 1955, Dehner married the New York publisher, Ferdinand Mann. That same year, she joined the Willard Gallery, run by Marian Willard. She had her first exhibition of drawings there in 1955 (which led to a solo exhibition at the Art Institute of Chicago) and her first sculpture show there in 1957; she continued to show at the Willard Gallery regularly until 1976. Over the next several decades, Dehner's work was frequently exhibited in solo and groups shows at museums and galleries across the country, and was acquired for both public and private collections.

In addition to her art work, Dehner was also a published poet and writer. She wrote the foreword to the 1971 re-issue of John Graham's *System and Dialectics of Art*, and an essay on David Smith's "Medals for Dishonor," which was published in *Art Journal* in 1977. And two of her poems, "Past Tense" and "Two Lines," appeared in the journal *Tracks* in 1977.

Dehner continued to work into her nineties. She passed away in 1994.

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**Scope and Content Note**

The papers of Dorothy Dehner measure approximately 4.5 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents the life and work of the sculptor. Papers include extensive correspondence, business and financial papers, writings, interviews, printed material, photographs, student papers, one item of art work, and scattered personal papers and material relating to David Smith.

Comprising a series of biographical material are interviews (mostly untranscribed), personal papers such as notes on Dehner's biography and career, list of things taken from Bolton Landing, recipes, and a wedding announcement for her stepdaughter, Abby Mann Thernstrom, and material relating to David Smith such as a copy of his last will and testament, a letter of introduction (dating from their trip to Europe in the mid-1930s), and a chronology of Smith's life.

Correspondence consists of numerous letters and enclosures concerning both professional and personal matters. Correspondents include artists, museums, galleries, art dealers, researchers, curators, friends, and relatives. Correspondence documents Dehner's various personal and professional relationships, the active role she played in promoting and exhibiting her art work, as well as the key role she played in fostering art historical research (on David Smith, herself, and other artists of her era), and her many other creative activities, including her various writing efforts.

Found amongst Dehner's business and financial papers are records relating to various galleries and/or exhibitions, including the Willard Gallery and exhibitions at the Philadelphia Art Alliance and Parsons-
Dreyfuss Gallery, and to various projects, such as the Committee for the American Participation in the Triennale and the Great Southwest Industrial Park, as well as scattered records relating to personal business matters and finances, such as lists, tax records, authentication of art works, and sales agreements.

Dehner's writings include poems (including one dated from high school and drafts of ones published in *Tracks*), various pieces on John Graham (including versions of a memoir, which were published as a foreword to the re-issue of *System and Dialectics of Art* and as an article in *Leonardo*) and on David Smith (including articles on their first meeting and on Smith's 1940 work, "Medals for Dishonor"), lectures and speeches, and various pieces on art and other topics. Writings shed light on other aspects of Dehner's creativity and concern. Also included are writings of others, some of which shed light on Dehner's life and work.

Also found amongst Dehner's papers are printed material, including exhibition catalogs, announcements, and clippings (on herself and Smith, and to a limited extent, on other artists); an undated etching by Dehner which seems to have originally belong to Garnett McCoy, former Curator of the Archives; and photographs of Dehner, her second husband, Ferdinand Mann, John Graham, and various works of art, as well as an abstract photograph by David Smith, dating from circa 1934.

### Arrangement

The Dorothy Dehner papers are arranged into 7 series:

- Series 1: Biographical Material, 1935-1982 (bulk 1950s-1982) (Box 1; 0.5 linear feet)
- Series 2: Correspondence, 1927-1987 (Boxes 1-4; 2.6 linear feet)
- Series 3: Business and Financial Papers, 1940-1985 (Box 4; 0.3 linear feet)
- Series 4: Writings, 1920, 1951-1987 (Box 4; 0.3 linear feet)
- Series 5: Printed Material, 1940-1987 (Boxes 4-5; 0.6 linear feet)
- Series 6: Art Work, undated (OV1; 1 item)
- Series 7: Photographs, 1930s-1986 (Box 5; 0.1 linear feet)

The collection has not been re-filmed to reflect the above arrangement. In an effort to provide continued access to the existing microfilm, microfilm reel information was gathered from previous box and folder labels and is provided, where possible, in parentheses after folder titles in the container listing below. Unfilmed material has likewise been noted. Researchers should note that reel numbers have not been verified.

### Names and Subject Terms

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

**Subjects:**
- Art -- Economic aspects
- Art -- Study and teaching
- Sculptors -- New York (State) -- New York -- Interviews
- Sculpture, Modern -- New York (State) -- New York
- Women sculptors -- New York (State) -- New York
- Works of art
Types of Materials:

Interviews
Photographs
Sound recordings

Names:

Graham, John, 1887-1961
Philadelphia Art Alliance
Smith, David, 1906-1965
Willard Gallery
Container Listing


(Box 1; 0.5 linear feet)

Series consists of scattered material shedding light on different aspects of Dehner's life and work. Included are some student papers dating from her time at Skidmore College in 1951-1952, including an essay on eighteen artists and the Metropolitan Art Museum written for extra credit and notes from a class she took on Oriental Cultures; various notes and lists created by Dehner consisting of information pertaining to her biography and career; the transcript and/or tapes of various interviews, including ones with K--- Osis, Herman Cherry, Judith McCandless, and ---- Rapp; a list of things that Dehner took with her when she left Bolton's Landing in 1951-1952; copies of selected clippings and typescript copies featuring press comments on Dehner's work in the mid- to late-1960s; proofs and copies of her biographical sketch in the publication, Who's Who; a photocopy of the honorary degree she received from Skidmore College; and miscellaneous personal papers, including recipes, notes, and a wedding announcement for her stepdaughter, Abby Mann Thernstrom. Also found here is some material relating to David Smith, including a chronology submitted for Dehner's review and bearing her editing marks, a copy of Smith's last will and testament, a letter of introduction for Smith from Audrey McMahon of the College Art Association (dating from their trip to Europe in the mid-1930s), and a name tag for Smith of unknown origin.

Series is arranged alphabetically by document type.

Box 1, Folder 1: Biographical and Career Information
  - (Reel 796), undated

Box 1, Folder 2: (unfilmed), undated

Box 1, Folder 3: David Smith Chronology (unfilmed), undated

Box 1, Folder 4: Copies of Footnotes to Article on Dorothy Dehner (unfilmed), circa 1980

Box 1, Folder 5: Photocopy of Honorary Degree and Related Material (unfilmed), 1982

Box 1, Folder 6-7: Transcript of Interviews with K--- Osis (Reel D298), 1963
  - (2 folders)

Box 1, Folder 8-9: Dorothy Dehner Interviewed by Herman Cherry, 1973
  - (2 folders; 3 tapes including duplicates)

Box 1, Folder 10-12: Dorothy Dehner Interviewed by Judith McCandless, 1973
| Box 1, Folder 13 | Dorothy Dehner Interviewed by ---- Rapp, 1981  
|                 | *(3 tapes)* |
| Box 1, Folder 14 | Dorothy Dehner Interviewed for "David Smith Documentary," undated  
|                 | *(3 tapes including duplicates)* |
| Box 1, Folder 15 | Incomplete List of People Who Interviewed Dorothy Dehner (unfilmed), undated |
| Box 1, Folder 16 | Copy of Last Will and Testament of David Smith (Reel 1269), 1965 |
| Box 1, Folder 17 | Letter of Introduction for David Smith (Reel D298), 1935 |
| Box 1, Folder 18 | List of Things Taken from Bolton Landing (Reel 1269), 1950s |
| Box 1, Folder 19 | Name Tag for David Smith (Reel D298), 1939 |
| Box 1, Folder 20 | Notes  
|                 | *(Reel 796), undated* |
| Box 1, Folder 21 | *(unfilmed), undated* |
| Box 1, Folder 22 | Press Comment on the Work of the Artist (Reel 796), 1965-1967 |
| Box 1, Folder 23 | Recipes (Reel 796), undated |
| Box 1, Folder 24 | Photocopy Reproductions of Art Work  
|                 | *(Reel 796), undated* |
| Box 1, Folder 25 | *(unfilmed), undated* |
| Box 1, Folder 26 | Sketch in *Who's Who* |
| Box 1, Folder 27 | *(Reel 1269), undated* |
| Box 1, Folder 28 | *(unfilmed), undated* |
| Box 1, Folder 29 | Student Papers |
Box 1, Folder 28  
Essay, "Survey of Eighteen Artists and [the Metropolitan Art Museum]" (Reel 1269), 1951-1952

Box 1, Folder 29-30  
Notebooks, Notes from Class on Oriental Culture (unfilmed), 1951-1952  
(2 folders)

Box 1, Folder 31  
Wedding Announcement for Abby Mann (unfilmed), 1959

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Series 2: Correspondence, 1927-1987

(Boxes 1-4; 2.6 linear feet)

Series consists of Dehner's personal and professional correspondence, comprised of mostly incoming letters but also some early drafts or copies of outgoing letters in addition to some enclosures such as loan agreements, shipping receipts, manuscripts, and printed material. Correspondents include museums, galleries, art dealers, curators, scholars, students, artists, writers, friends, and relatives. Correspondence largely documents her various personal and professional relationships, her efforts to promote and exhibit her artwork and to facilitate art historical research (on David Smith, herself, and other artists), and her various creative activities.

Personal correspondents include David Smith, his sister, Catherine, and his mother, Golda; Smith's second wife, Jean Smith Pond, and his two daughters, Rebecca and Candida; Dehner's second husband, Ferdinand Mann and stepdaughter, Abby (Mann) Thernstrom; friends and fellow artists, Edgar and Lucille Corcos Levy, Herman Cherry, and Louise Nevelson; and her heart surgeon, Elliott Hurwitt, among others. Dehner often established friendships with individuals who started out corresponding on a professional basis (such as curators, dealers, and students), so personal correspondence can often be found interspersed with professional correspondence.

Professional correspondence typically relates to the loan, exhibition, and sale of Dehner's work and the Smith work that Dehner owned - notably, to the traveling show of her work that Dehner organized in the early-1950s, to various group and solo shows (including ones at the Barbara Feidler Gallery, Philadelphia Art Alliance, Rutgers University, and Storm King Art Center, among others), and to her dealings with Mildred Constantine and Marian Willard (of the Willard Gallery), among others. Correspondence with curators, scholars, and students relates to research inquiries primarily about Smith, but also about Dehner herself and other artists of her era (such as John Graham, Irene Rice Pereira, and Louise Nevelson). Professional correspondence also concerns the editing and publication of the foreword she wrote for the re-issue of John Graham's *System and Dialectics of Art*, and the publication of her poems in the journal *Tracks*; certain matters pertaining to David Smith's estate, such as the disposition of certain items belonging to Dehner and the controversial alteration of the painted surfaces of certain Smith sculptures (which was carried out by one of the executors); donations of art works to various institutions, including Dehner's effort to raise funds from Jan Matulka's former students to purchase and donate one of his paintings to the Guggenheim Museum; and the donation of her papers to the Archives, and subsequent permissions to access and publish from them.

Correspondence is typically arranged in alphabetical order according to name of correspondent. Letters from an individual correspondent are then arranged in folders according to the reel on which they were microfilmed or in a folder of "unfilmed" material, as the case may be. Some files contain the letters of various individuals and are arranged according to subject (e.g. "Various, Condolence Letters"). Letters from a correspondent with an unknown surname are arranged in a file according to first name, and unidentified letters and fragments are arranged in files at the end of the series. Related material can be found amongst business and financial papers.

Box 1, Folder A

Box 1, Folder 32 (Reel D298), 1946-1966

Box 1, Folder 33 (Reel 796), 1963-1973

Box 1, Folder 34 (Reel 829), 1974
Box 1, Folder 35  
(Reel 1269), undated

Box 1, Folder 36  
(unfilmed), 1979-1984

Box 1, Folder 37  

Box 1, Folder 38  
Abbeville Press (unfilmed), 1983-1984

Box 1, Folder 39  
American Federation of Arts (Reel D298), 1960-1964

Box 1, Folder 40  
American Society of Contemporary Artists

Box 1, Folder 41  
(Reel 796), 1969

Box 1, Folder 42  
(unfilmed), 1984

Box 1, Folder 43  
Andre Emmerich Gallery

Box 1, Folder 44  
(Reel 796), 1969, 1973

Box 1, Folder 45  
(unfilmed), 1985

Box 1, Folder 46  
Archives of American Art

Box 1, Folder 47  
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Box 1, Folder 48  
(Reel 796), 1966-1974

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Box 1, Folder 55  
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Box 1, Folder 52  (Reel 796), 1971
Box 1, Folder 53  (Reel 1269), 1972
Box 1, Folder 54  Art Students League (Reel 1269), 1975, 1977
Box 1, Folder  Artists for CORE (later SEDF)
Box 1, Folder 55  (Reel D298), 1964-1966
Box 1, Folder 56  (Reel 796), 1968
Box 1, Folder 57  (Reel 1269), 1967
Box 1, Folder 58  (unfilmed), 1967
Box 1, Folder 59  Artists for Environment (See also Joel Levy) (Reel 796), 1972
Box 1, Folder  Associated American Artists
Box 1, Folder 60  (Reel 796), 1971
Box 1, Folder 61  (Reel 1269), 1976-1977
Box 1, Folder 62  (unfilmed), 1980-1987
Box 1, Folder  Audubon Artists
Box 1, Folder 63  (Reel D298), 1946
Box 1, Folder 64  (Reel 796), 1972
Box 1, Folder 65  (unfilmed), 1984
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Box 1, Folder 66  (Reel D298), 1946
Box 1, Folder 67  (Reel 796), 1967-1972
Box 1, Folder 68  (Reel 1269), 1976-1977
Box 1, Folder 69  (unfilmed), 1979-1985
Box 1, Folder 70  B. S. Livingston and Co. (unfilmed), 1979
Box 1, Folder 71  Barbara Feidler Gallery (unfilmed), 1978-1979
Box 1, Folder 72  Ellen Baum (unfilmed), 1978-1979
Box 1, Folder 73  John I. H. Baur (Whitney Museum) (Reel D298), 1961
Box 1, Folder 74  Karen Bearor (unfilmed), 1984-1987
Box 1, Folder 75  Benson Gallery (unfilmed), 1976
Box 1, Folder 76  Berenice Steinbaum Gallery (unfilmed), 1985-1986
Box 1, Folder 77  George Biddle
Box 1, Folder 78  (Reel D298), 1960
Box 1, Folder 79  (Reel 829), 1968
Box 1, Folder 80  (Reel 1372), 1963, 1974
Box 1, Folder 81  (unfilmed), 1981-1985
Box 1, Folder 82  Elizabeth Blake (Reel D298), 1961
Box 1, Folder 83  Bloomington-Normal Art Association (Reel D298), 1959
Box 1, Folder 84  Dan Budnik
Box 1, Folder 85  (Reel 1269), undated
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Box 1, Folder 86  (Reel D298), 1961-1966
Box 1, Folder 87  (Reel 796), 1966-1970
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Box 1, Folder 90  (unfilmed), 1981-1985
Box 1, Folder 91  Canyon Road Art Gallery (Reel 829), 1971
Box 1, Folder  Herman Cherry
Box 1, Folder 92  (Reel D298), 1948-1949, 1954-1965
Box 1, Folder 93  (Reel 796), 1967-1972
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Box 1, Folder 96  (unfilmed), 1986
Box 1, Folder  Peter Chinni
Box 1, Folder 97  (Reel D298), 1963, undated
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Box 1, Folder  Ralph Colin
Box 1, Folder 99  (Reel D298), 1959-1962
Box 1, Folder 100  (Reel 796), 1971
Box 1, Folder 101  Deanna Collingwood (unfilmed), 1985
Box 1, Folder  Jane Cone (See also Fogg Art Museum)
Box 1, Folder 102  (Reel 796), undated
Box 1, Folder 103  (Reel 829), undated
Box 1, Folder 104  (Reel 1372), undated
Box 1, Folder 105 Mildred Constantine (See also Museum of Modern Art)

Box 1, Folder 106 (Reel D298), 1947-1948, undated

Box 1, Folder 107 (Reel 796), 1971

Box 1, Folder 108 (Reel 829), 1967, 1973, undated

Box 1, Folder 109 (Reel 1269), 1976, undated

Box 1, Folder 110 (unfilmed), 1976, undated

Box 1, Folder Mildred Constantine (See also Museum of Modern Art)

Box 1, Folder 111 (Reel D298), 1965, undated

Box 1, Folder 112 (Reel 796), 1967

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Box 1, Folder 114 (unfilmed), 1969, undated

Box 1, Folder Margaret and Doug Crockwell

Box 1, Folder 115 (Reel D298), 1963-1966

Box 1, Folder 116 (Reel 796), 1965-1966

Box 1, Folder 117 (Reel D298), 1952-1966

Box 1, Folder 118 (Reel 796), 1968, undated

Box 1, Folder 119 (Reel 1269), 1974-1977

Box 1, Folder 120 (Reel 1372), 1960, 1970, 1974

Box 1, Folder 121 (unfilmed), 1969-1983

Box 1, Folder Martha and LeRoy Davidson (UCLA)
Box 1, Folder 122  (Reel D298), 1962-1963
Box 1, Folder 123  (unfilmed), 1961
Box 2, Folder 1  Maryetta [Davidson] (unfilmed), 1961, 1972-1974, undated
Box 2, Folder 2  Holly Day (unfilmed), 1978-1982
Box 2, Folder  Department of State (Art in Embassies Program)
Box 2, Folder 3  (Reel D298), 1966
Box 2, Folder 4  (Reel 796), 1967-1973
Box 2, Folder 5  (unfilmed), 1978
Box 2, Folder 6  Design Corner (Reel D298), 1973-1974
Box 2, Folder  Discovery Art Galleries
Box 2, Folder 7  (Reel 796), 1972
Box 2, Folder 8  (Reel 1269), undated
Box 2, Folder  E
Box 2, Folder 9  (Reel D298), 1946, 1960
Box 2, Folder 10  (Reel 1269), 1976
Box 2, Folder 11  (Reel 1372), 1977
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Box 2, Folder 13  Editions Alecto Ltd. (Reel D298), 1963-1964
Box 2, Folder 14  Edmonton Art Gallery (See also Karen Wilkin) (unfilmed), 1979-1981
Box 2, Folder  Elvehjem Art Center, University of Wisconsin
Box 2, Folder 15  (Reel 1269), 1976-1977
Box 2, Folder 16  (unfilmed), 1977-1978

Box 2, Folder 17  (Reel D298), 1946-1966

Box 2, Folder 18  (Reel 796), 1966-1973

Box 2, Folder 19  (Reel 1269), 1969, 1977, undated

Box 2, Folder 20  (Reel 1372), 1974, 1977

Box 2, Folder 21  (unfilmed), 1973, 1981

Box 2, Folder 22  Fairweather-Hardin Gallery (Reel D298), 1960-1961

Box 2, Folder 23  Harriet Febland

Box 2, Folder 24  (Reel 1372), 1971, 1975

Box 2, Folder 25  N. Michael Fishman (unfilmed), 1984, 1986

Box 2, Folder 26  Cleo and James Fitch

Box 2, Folder 27  (Reel D298), 1960-1961, undated

Box 2, Folder 28  (Reel 1269), undated

Box 2, Folder 29  Fogg Art Museum, Harvard University (See also Jane Cone) (Reel D298), 1966

Box 2, Folder 30  Fort Wayne Museum of Art

Box 2, Folder 31  (Reel 796), 1973-1974

Box 2, Folder 32  (Reel 829), 1974
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<th>Box 2, Folder</th>
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<td>34</td>
<td>(Reel 1269), 1976-1977</td>
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<td>(Reel 1372), 1970</td>
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<td>36</td>
<td>(unfilmed), 1966, 1976-1986</td>
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<td>Gallery at Hastings-on-Hudson (unfilmed), 1980</td>
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<td>Gallery Gemini (unfilmed), 1984-1987</td>
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<td>General Electric (unfilmed), 1983-1985</td>
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<td>Herbert George (Tracks)</td>
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<td>(Reel 829), 1974</td>
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<td>42</td>
<td>(Reel 1269), 1976</td>
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<td>43</td>
<td>Thomas George (Reel D298), 1963, undated</td>
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<tr>
<td>44</td>
<td>Elinor Graham</td>
</tr>
<tr>
<td>45</td>
<td>(Reel D298), 1966</td>
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Series 3: Business and Financial Papers, 1940-1985

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Series consists of papers relating to various art and personal business matters and to certain financial matters. Some material is organized loosely into gallery and exhibition files consisting of lists, loan agreement forms, consignment receipts, shipping paperwork, and related material pertaining to galleries that represented Dehner at various points in time (including the Willard Gallery and A. M. Sachs Gallery), organizers of exhibitions (such as American Federation of Art and Associated American Artists), or particular exhibitions (including ones at the Philadelphia Art Alliance in 1962, Editions Alelecto, Ltd. in 1964, and the Parsons-Dreyfuss Gallery in 1979). Other material is organized loosely into project files, consisting of printed material and notes pertaining to the Committee for the American Participation in the Triennale and to Dehner's commission for the Great Southwest Industrial Park in Atlanta, Georgia (a project which never ended up happening).

Material relating to more general art business consists of numerous handwritten and typed lists (of works, art sales, prices, exhibitions, art books donated to Skidmore College Library, etc.); visitor books for unidentified exhibitions in 1957, 1959, 1960, and 1963; shipping and delivery receipts; and handwritten documents authenticating certain David Smith works. Material relating to personal business and financial matters includes property and school tax records for Bolton's Landing; a receipt for payment by David Smith, presumably made to Dehner as part of their separation agreement; and an agreement by Dehner to sell certain sculptures by David Smith that she owned to Samuel Dorsky.

Business and financial papers are arranged in rough chronological order. Related material can be found amongst correspondence.

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Box 4, Folder 27  Willard Gallery (See also Price Lists and Lists of Works Exhibited and Sold)
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Box 4, Folder 28  American Federation of Arts (Reel D298), 1960-1963

Box 4, Folder 27  Philadelphia Art Alliance
Box 4, Folder 29  (Reel D298), 1962

Box 4, Folder 30  (unfilmed), 1962

Box 4, Folder  Shipping and Delivery Receipts

Box 4, Folder 31  (Reel D298), 1962-1966, undated

Box 4, Folder 32  (unfilmed), 1977

Box 4, Folder  Lists

Box 4, Folder 33  Lists of Art Sales (unfilmed), 1963, 1977-1980

Box 4, Folder 34  Price Lists and Lists of Work Exhibited and Sold (unfilmed), circa 1966-1985

Box 4, Folder 35  List of Art Books Donated to Skidmore College Library (unfilmed), 1979

Box 4, Folder 36  List of David Smith Paintings Owned By Dorothy Dehner (Reel 1269), 1979

Box 4, Folder 37  List of Disposition of Certain Art Works (unfilmed), undated

Box 4, Folder 38  Lists of Exhibitions and Photographs (unfilmed), undated

Box 4, Folder 39  List of Works at Home (unfilmed), undated

Box 4, Folder 40  Mailing Lists (unfilmed), undated

Box 4, Folder 41  Miscellaneous Lists (unfilmed), undated

Box 4, Folder 42  Committee for the American Participation in the Triennale (Reel D298), 1964

Box 4, Folder 43  Editions Alecto, Ltd. (Reel D298), 1964

Box 4, Folder 44  Great Southwest Industrial Park (Reel D298), circa 1967

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Series 4: Writings, 1920, 1951-1987

(Box 4; 0.3 linear feet)

Series consists of the writings of Dorothy Dehner, including articles, poems, lectures and speeches, and other pieces, as well as some writings of others. Writings document some of the influences on Dehner’s art, some of her ideas about art in general and certain works in particular, and some of her other creative and more scholarly endeavors, as well as some instances of the scholarly interpretation of her own work by others.

Found is extensive material, including various drafts, proofs, and reprints, relating to her essay on John Graham, which was initially written as a foreword to Graham's *Systems and Dialectics of Art* re-issued by Johns Hopkins Press in 1971, but was first published as an article in the art journal, Leonardo, in 1968. (Related material can be found amongst correspondence.) Also found are research material (correspondence - mostly copies - and printed material) and drafts of Dehner's essay on David Smith's work, "Medals for Dishonor," which was published as an article in *Art Journal* in 1977, in addition to a draft of a piece on first meeting Smith for *Art in America*.

Dehner's other writings on art include notes and copies of various speeches and lectures given at the Artists Club and the Cummer Gallery of Art, among other places; various statements on art, including remarks on the Menorah, a plan of work, and a short piece on the series of paintings, *Life on the Farm*; and contributions to catalogs for others, including ones for Joel Levy and Joan Paul. Dehner's poems include one she wrote in high school, manuscripts of two that were published in the journal, *Tracks*, and ones that she wrote for her stepdaughter and granddaughter. Other writings include notes taken during a stay in the hospital in 1933, and later reflective and memoir pieces, written for her granddaughter, upon the death of Marian Willard, and on other occasions.

Writings of others include a copy of a letter by David Smith and a piece he wrote on his work, "Medals for Dishonor" (which could very well be part of Dehner's research material for her essay on this work); a copy of a 1953 speech on "the origins of sculpture" given by David Smith; poems by Herman Cherry; and manuscripts for various essays on Dehner, two of which appeared in catalogs accompanying Dehner exhibitions at Rutgers University in 1984 ("Dorothy Dehner: Life and Work" by Judith McCandless) and Baruch College in 1991 ("Dorothy Dehner" by Joan Marter).

Writings are typically arranged in rough chronological order. The writings of others are arranged in files at the end of the series.

Box 4, Folder 53  Poems (Reel 1269), 1920, 1952-1975

Box 4, Folder 54  Notebook, Hospital Notes (unfilmed), 1933
Notebook also contains some drawings and sketches that may or may not relate to the hospital notes.

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Box 4, Folder 56 (Reel 796), undated

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<td>Notes on Speech Given at College Art Association Meeting (unfilmed), undated</td>
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<td>Box 4, Folder 65-66</td>
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<td>Box 4, Folder 75</td>
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<td>Box 4, Folder 76</td>
<td>Draft of &quot;David Smith: First Meeting&quot; (Reel D298), circa 1966</td>
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Box 4, Folder 74  Research Material on "Medals for Dishonor" (Reel 1269), undated

Box 4, Folder 75  (Reel 3482), 1968

Box 4, Folder 76  (unfilmed), 1940, 1968

Box 4, Folder 77  "Medals for Dishonor: The Fifteen Medallions of David Smith" (Reel 1269), circa 1968-1977

Box 4, Folder 78  (Reel 3482), circa 1968-1977

Box 4, Folder 79-80  (unfilmed), circa 1968-1977

Box 4, Folder 81  Reprint of "Plexiglas Relief for the Great Southwest Industrial Park, Atlanta, Georgia, U.S.A." (unfilmed), 1969

Box 4, Folder 82  Draft of Foreword to Catalog for Joel Levy (Reel 1372), 1978

Box 4, Folder 83  "Remembering Marian" (unfilmed), 1985

Box 4, Folder 84  "Of Life and Death" (Reel 1269), undated

Box 4, Folder 85  Biographical Writing, undated

Box 4, Folder 86  "For Melanie" (unfilmed), undated

Box 4, Folder 87  "A Response to the Work of Joan Paul" (unfilmed), undated

Box 4, Folder 88  Writings of Others

Box 4, Folder 89  Copy of David Smith Letter and Text and "Medals for Dishonor" (unfilmed), 1942

Box 4, Folder 90  Poems by Herman Cherry (Reel 1372), 1974-1976
Box 4, Folder 91  "Dorothy Dehner: Life-Line in Sculpture" by Judith McCandless (Reel 1269), 1974

Box 4, Folder 92  "Dorothy Dehner: Life and Work" by Judith McCandless (unfilmed), 1983

Box 4, Folder 93  "Dorothy Dehner" by Joan Marter (unfilmed), 1987

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Series 5: Printed Material, 1940-1987

(Boxes 4-5; 0.6 linear feet)

Series consists of printed material collected and accumulated by Dehner, including exhibition catalogs, announcements and invitations, clippings, art catalogs, programs, and miscellaneous printed material, pertaining to her own work, the work of David Smith, and, to a limited extent, the work of others. Clippings on Smith concern his death in 1965 and posthumous alterations to the painted surfaces of some of his outdoor sculptures (at the hands or through the negligence of Clement Greenberg, one of the executors of Smith's estate), which was a source of some controversy in the art world of the mid-1970s.

Printed material is typically arranged in alphabetical order by type.

Box 4, Folder 94        Art Catalogs (unfilmed), 1970s
Box 4, Folder           Clippings on Dorothy Dehner
Box 4, Folder 95        (Reel 796), 1967-1972
Box 4, Folder 96        (Reel 1269), 1954, 1975
Box 4, Folder 97        (unfilmed), 1976
Box 4, Folder           Clippings on Smith
Box 4, Folder 98        (Reel 1269), 1959-1976
Box 4, Folder 99        (Reel 1372), 1975
Box 4, Folder 100       (unfilmed), 1965-1976
Box 4, Folder 101       Clippings on Lucille Corcos Levy (unfilmed), 1973
Box 4, Folder 102       Clippings (unfilmed), 1978-1979, undated
Box 4, Folder           Exhibition Announcements and Invitations
Box 4, Folder 103       (Reel D298), 1952-1965
Box 4, Folder 104       (Reel 796), 1967, undated
Box 4, Folder 105       (Reel 1269), 1976-1977
Box 4, Folder 106       (unfilmed), 1970-1987
Box 4, Folder           Exhibition Announcements, Posters
Box 4, Folder 107  (Reel D298), 1956, 1963
Box 4, Folder 108  (unfilmed), 1972
Box 4, Folder 109  Exhibition Announcements and Invitations for David Smith (unfilmed), 1940, 1956
Box 4, Folder 110  (Reel 1372), 1977, undated
Box 4, Folder 111  (unfilmed), 1976-1984
Box 4, Folder 112-114  Exhibition Catalogs
       (Reel D298), 1941-1966
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Box 4, Folder 115  (Reel 1269), 1971-1977
Box 5, Folder 1-3  (unfilmed), 1965-1987
       (3 folders)
Box 5, Folder 115  Exhibition Announcements and Invitations for Others
Box 5, Folder 4  (Reel D298), 1971
Box 5, Folder 5  (Reel 1269), undated
Box 5, Folder 6  (Reel 1372), 1973, 1976
Box 5, Folder 7  (unfilmed), 1946-1974
Box 5, Folder 8  Exhibition Catalogs for Others (Reel D298), undated
Box 5, Folder 9  (Reel 1269), 1977
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Box 5, Folder 11  Printed Material on Dorothy Dehner (unfilmed), 1952, 1964-1980
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<td>Box 5, Folder 14</td>
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<td>Box 5, Folder 15</td>
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<td>Box 5, Folder 16</td>
<td>Book Excerpts on David Smith (Reel 1269), undated</td>
</tr>
</tbody>
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Series 6: Art Work, undated

(OV 1; 1 item)

Art work consists of two undated etchings. One is an abstract by Dehner, which she gave, presumably as a gift, to Garnett McCoy, former Curator of the Archives of American Art. The second one is of portraits of artists done by one another on one etching plate. Artists include Lucille Corcos by Dehner, David Smith by Lucille Corcos, Adolph Gottlieb by Edgar Levy, Edgar Levy by Esther Gottlieb, Dorothy Dehner by Adolph Gottlieb, Esther Gottlieb by David Smit. A cat and alligator were drawn by Edgar Levy in the middle border. The etching is 91/100 and was printed by Michael Kirk on the Charles Brand Press in the Parsons School of Design Studios and seems to have also originally belonged to Garnett McCoy.

Oversize 6, Folder 1  Etching, Artists' Portraits(unfilmed), undated

Box 5, Folder 17  Etching, Abstract(unfilmed), undated

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Series 7: Photographs, 1930s-1986

(Box 5; 0.1 linear feet)

Series consists of photographs of Dehner, her friend and mentor John Graham (taken by her in the Brooklyn apartment she shared with David Smith), and her second husband Ferdinand Mann (featured with others, including Fiorello LaGuardia, Arshile Gorky, and Henry Knight, at the opening of the W.P.A. Art Gallery), as well as photographs of Dehner works from the 1950s (assembled in an album or portfolio of "Recent Works") and some later works. Also found is an abstract photograph taken by David Smith circa 1934, one of several he created using the technique of double exposure.

Photographs are arranged in rough chronological order.

Box 5, Folder 18  Photographs of John Graham and Art in His Collection (Reel D298), 1930s

Box 5, Folder 19  Abstract Photograph by David Smith (unfilmed), circa 1934

Box 5, Folder 20  Photograph of Ferdinand Mann at Opening of W.P.A. Art Gallery (Reel 1372), circa 1938

Box 5, Folder 21-22  Photographs of Art Work, Album and Loose Photographs (Reel D298), 1950s (2 folders)

Box 5, Folder 23  Photograph of Dorothy Dehner at Yaddo (Reel 1372), 1971

Box 5, Folder 24  Photographs of Unidentified Dehner Exhibition (unfilmed), circa 1985

Box 5, Folder 25  Photograph of Dorothy Dehner with Her Art Work (unfilmed), 1986

Box 5, Folder 26  Photographs of Art Work [taken at Dehner's home] (unfilmed), 1986
Includes photograph of Dorothy Dehner with unidentified woman.

Box 5, Folder 27  Photograph of Art Work by John Graham (unfilmed), undated