



Smithsonian

Archives of American Art

A Finding Aid to the Dorothy Dehner Papers, 1920-1987(bulk 1951-1987), in the Archives of American Art

Jennifer Meehan and Stephanie Ashley

Funding for the processing of this collection was provided by the
Terra Foundation for American Art. Funding for the digitization of this
collection was provided in part by The Walton Family Foundation.

2005, January 17; 2023, August 15

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Collection Overview

Repository:	Archives of American Art
Title:	Dorothy Dehner papers
Date:	1920-1987 (bulk 1951-1987)
Identifier:	AAA.dehndoro
Creator:	Dehner, Dorothy, 1901-1994
Extent:	4 Linear feet
Language:	English .
Summary:	The papers of sculptor Dorothy Dehner measure 4 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents Dehner's life, work, and professional and personal relationships, with particular focus on her mid-to-late career. Papers include extensive correspondence, business and financial papers, sound recordings and transcripts of interviews, writings by Dehner and others, printed material documenting Dehner's career, scattered photographs, two etchings, and scattered personal papers and material relating to David Smith.

Administrative Information

Provenance

The Dorothy Dehner papers were donated from 1967-1987 in increments by Dorothy Dehner. Dehner also loaned material 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. Loaned materials were returned to the lender after filming and are not described 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

The bulk of the collection was digitized in 2023 and is available on the Archives of American Art website. Items not digitized include duplicates, blank versos of photographs, and some printed material such as the full text of publications of which only covers, title pages, and relevant pages have been digitized.

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 after donation. The microfilmed and unmicrofilmed portions were integrated, the collection was processed, and a finding aid prepared by Jennifer Meehan in 2005-2006 with funding from the Terra Foundation for American Art. The collection was further processed and prepared for digitization by Stephanie Ashley and was digitized in 2023 with funding provided by The Walton Family Foundation.

Preferred Citation

Dorothy Dehner papers, 1920-1987. Archives of American Art, Smithsonian Institution.

Restrictions on Access

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

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Biographical Note

Dorothy Dehner was an abstract sculptor of the New York school who was also an accomplished painter, printmaker, author, and educator.

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 had a profound influence on Dehner and Smith and their work. Other young artists they befriended at this time included 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 in 1952, 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 printmaking. 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. Dehner 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 exhibitions 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. Two of her poems, "Past Tense" and "Two Lines," appeared in the journal *Tracks* in 1977.

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

Scope and Content Note

The papers of sculptor Dorothy Dehner measure 4 linear feet and date from 1920 to 1987, with the bulk of the material dating from 1951 to 1987. The collection documents Dehner's life, work, and professional and personal relationships, with particular focus on her mid-to-late career. Papers include extensive correspondence, business and financial papers, sound recordings and transcripts of interviews, writings by Dehner and others, printed material documenting Dehner's career, scattered photographs, two etchings, and scattered personal papers and material relating to David Smith.

Comprising a series of biographical material are personal papers such as notes on Dehner's biography and career, a list of things taken from Bolton Landing, and material relating to David Smith including 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.

Interviews include sound recordings of four interviews with Dehner, and a recording of an interview conducted with her for a documentary on David Smith. Also found is a transcription of an interview for which there is no recording.

Writings shed light on other aspects of Dehner's creativity and concerns. Dehner's writings include poems, such as one dated from high school and drafts of poems published in *Tracks*; and various pieces on John Graham. These include 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*. Also found are writings on David Smith, including articles recalling Dehner's first

meeting with him, and on Smith's 1940 work "Medals for Dishonor;" lectures and speeches; and various writings on art and other topics. Writings by others include essays on Dehner by Joan Marter and Judith McCandless.

Dehner's business and financial records document transactions with various galleries and art organizations and include records of loans, exhibitions, and sales through files for the Parsons-Dreyfuss Gallery, Philadelphia Art Alliance, Willard Gallery, and others. The series also includes scattered records relating to personal business matters and finances, such as Dehner's lists of artwork loaned, exhibited, and sold, receipts, tax records, and exhibition visitor books.

Printed material includes exhibition catalogs and announcements for Dehner's group and solo shows, and clippings on Dehner and a few other artists including David Smith. Artwork consists of two etchings, and photographs include photographs of Dehner, her second husband Ferdinand Mann, John Graham, and various works of art. Also found is an abstract photograph by David Smith, dating from circa 1934.

Arrangement

The Dorothy Dehner papers are arranged into 8 series:

Missing Title:

- Series 1: Biographical Material, 1935-1982 (Box 1; 0.1 linear feet)
- Series 2: Correspondence, 1927-1987 (Boxes 1-3; 2.2 linear feet)
- Series 3: Interviews and Transcripts, 1963-1981 (Boxes 3-4; 0.5 linear feet)
- Series 4: Writings, 1920-1987 (Box 3; 0.25 linear feet)
- Series 5: Business and Financial Records, 1940-1987 (Box 3; 0.25 linear feet)
- Series 6: Printed Material, 1940-1987 (Boxes 3, 5; OV 6; 0.5 linear feet)
- Series 7: Art Work, circa 1930s-circa 1960s (Box 5, OV 6; 0.05 linear feet)
- Series 8: Photographs, 1930s-1986 (Box 5; 0.15 linear feet)

Names and Subject Terms

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

Subjects:

Women artists
Women authors
Women printmakers
Women sculptors

Types of Materials:

Interviews
Sketchbooks
Sound recordings

Names:

Graham, John, 1887-1961
Matulka, Jan, 1890-1972
Philadelphia Art Alliance
Smith, David, 1906-1965
Willard Gallery

Occupations:

Authors -- New York (State) -- New York
Painters -- New York (State) -- New York
Printmakers -- New York (State) -- New York
Sculptors -- New York (State) -- New York

Container Listing

Series 1: Biographical Material, 1935-1982

0.1 Linear feet

Scope and Contents:	<p>Series consists of scattered material shedding light on different aspects of Dehner's life and work. Included are various notes and lists created by Dehner consisting of information pertaining to her biography and career; 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, <i>Who's Who</i>; a photocopy of the honorary degree she received from Skidmore College; and a wedding announcement for her stepdaughter, Abby Mann Thernstrom.</p> <p>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), a name tag for Smith of unknown origin, and 3 photocopied reproductions of artwork by Smith.</p>
Available Formats:	Series has been digitized in entirety.

Box 1, Folder 1	Biographical and Career Information, circa 1950s-circa 1960s
Box 1, Folder 2	Biographical and Career Information, 1970s-1980s
Box 1, Folder 3	Honorary Degree (photocopy), Skidmore College, 1982
Box 1, Folder 4	List of Items Taken from Bolton Landing, 1950s
Box 1, Folder 5	Press Comments on Dehner's Work, 1965-1967
Box 1, Folder 6	Who's Who Entries, circa 1970s
Box 1, Folder 7	David Smith Material, 1935-circa 1960s
Box 1, Folder 8	Wedding Announcement for Abby Mann, 1959

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Series 2: Correspondence, 1927-1987

2.2 Linear feet

Scope and Contents: 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 Dehner's 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, Smith's 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. Notable exhibitions documented include the 1950s traveling show of her watercolors and drawings, and group and solo shows including at the Philadelphia Art Alliance, Storm King Art Center, and Zimmerli Art Museum at Rutgers University. Also documented are Dehner's 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 some items belonging to Dehner and the controversial alteration of the painted surfaces of certain Smith sculptures carried out by executor Clement Greenberg; 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 of American Art, and subsequent permissions to access and publish from them.

Arrangement: Correspondence is typically arranged in alphabetical order according to name of correspondent. 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.

Available Formats: Series has been digitized in entirety.

Box 1, Folder 9	A, General, circa 1946-circa 1985
Box 1, Folder 10	A. M. Sachs Gallery, 1980-1985
Box 1, Folder 11	Abbeville Press, Inc., 1983-1984
Box 1, Folder 12	American Federation of Arts, 1960-1964

Box 1, Folder 13	Archives of American Art, 1965-1984
Box 1, Folder 14	Art for Offices, Ltd., circa 1970-circa 1972
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Box 1, Folder 16	Artists for CORE, 1964-1968
Box 1, Folder 17	Artists for Environment, 1972
Box 1, Folder 18	Asch, Maxine, 1973
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Box 1, Folder 20	Audubon Artists, Inc., 1946, 1972, 1984
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Box 1, Folder 87	Levy, Edgar and Lucille, undated
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Box 2, Folder 50	Smith, David, 1927-1928 Notes: Letters are primarily typed transcripts
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Box 3, Folder 6	Women's Interart Center, 1973-1977
Box 3, Folder 7	Xceron, John and Marie, circa 1937
Box 3, Folder 8	Yaddo, 1968-1971
Box 3, Folder 9	Zimmerli Art Museum, Rutgers University, 1983-1985 Notes: Documents exhibition <i>Dorothy Dehner and David Smith: Their Decade of Search and Fulfillment</i>
Box 3, Folder 10	First Names Only, circa 1949-1985
Box 3, Folder 11	Unidentified/Illegible Names, circa 1940s-circa 1970s

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Series 3: Interviews, 1963-1981

0.5 Linear feet

Scope and Contents: Series consists of sound recordings of three interviews with Dehner by Herman Cherry, Judith McCandless, and ---- Rapp, and an interview conducted for a documentary on David Smith. Also found here is a list of people who interviewed Dehner, and the transcript of an interview with K--- Osis.

Available Formats: Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact References Services for more information.

Box 3, Folder 12	List of Dehner Interviewers, undated
Box 4, Item 1	Sound Recording of Interview by Herman Cherry, 1973
Box 4, Item 2	Sound Recording of Interview by Herman Cherry, Duplicate, 1973
Box 4, Item 3	Sound Recording of Interview by Herman Cherry, Duplicate, 1973
Box 4, Item 4	Sound Recording of Interview by Judith McCandless, 1973
Box 4, Item 5	Sound Recording of Interview by Judith McCandless, 1973
Box 4, Item 6	Sound Recording of Interview by Judith McCandless, 1973
Box 4, Item 7	Sound Recording of Interview by Judith McCandless, Duplicate, 1973
Box 4, Item 8	Sound Recording of Interview by Judith McCandless, Duplicate, 1973
Box 4, Item 9	Sound Recording of Interview by Judith McCandless, Duplicate, 1973
Box 4, Item 10	Sound Recording of Interview by ? Rapp, Duplicate, 1981
Box 4, Item 11	Sound Recording of Interview by ? Rapp, Duplicate, 1981
Box 4, Item 12	Sound Recording of Interview by ? Rapp, Duplicate, 1981
Box 4, Item 13	Sounding Recording of Interview for David Smith Documentary, undated
Box 4, Item 14	Sounding Recording of Interview for David Smith Documentary, Duplicate, undated
Box 4, Item 15	Sounding Recording of Interview for David Smith Documentary, Duplicate, undated
Box 3, Folder 13	Transcript of Interview with K? Osis, 1963 May 1

Box 3, Folder 14

[Transcript of Interview with K? Osis, 1963 May 16](#)

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Series 4: Writings, 1920-1987

0.25 Linear feet

Scope and Contents:	Series consists of the writings by Dorothy Dehner, including articles, poems, lectures and speeches, and other pieces. 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. Writings by others include instances of the scholarly interpretation of her work by others.
Available Formats:	The bulk of this series has been digitized. Duplicates copies of writings with no annotations have not been digitized.

Subseries 4.1: Writings by Dorothy Dehner, 1920-1977

Scope and Contents:	Series includes various drafts, proofs, and reprints relating to Dehner's essay on John Graham, which was initially written as a foreword to Graham's <i>Systems and Dialectics of Art</i> re-issued by Johns Hopkins Press in 1971, but was first published as an article in the art journal, <i>Leonardo</i> in 1968; note that related material can be found in Series 2: Correspondence. Also found is material related to Dehner's essay on David Smith's work, "Medals for Dishonor," which was published as an article in <i>Art Journal</i> in 1977. Records consist of correspondence (mostly copies), including a copy of a David Smith letter with his suggested text to accompany the work, printed material, and drafts of Dehner's article. A draft of a memoir of Dehner's first meeting with Smith written for <i>Art in America</i> can also be found here.
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Dehner's other writings on art include notes and copies of various speeches and lectures given at the Artists Club, the Cummer Gallery of Art, and elsewhere; 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 poems 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 such as were written for her granddaughter, upon the death of Marian Willard, and on other occasions.

Student work includes papers dating from Dehner's time at Skidmore College in 1951-1952, including an essay on eighteen artists and the Metropolitan Art Museum, and notes from a class she took on Oriental Cultures.

Box 3, Folder 15	"A Response to the Work of Joan Paul", undated
Box 3, Folder 16	Artist Statements, circa 1956-1976
Box 3, Folder 17	Biographical Writings, undated
Box 3, Folder 18	"David Smith: First Meeting", circa 1966 Notes: Draft for <i>Art in America</i>
Box 3, Folder 19	"For Melanie", undated
Box 3, Folder 20	Joel Levy Catalog Foreword Draft, 1978
Box 3, Folder 21	"John Graham: A Memoir" Draft, circa 1968

Box 3, Folder 22	"John Graham: A Memoir" Proof, 1968
Box 3, Folder 23	"John Graham: A Memoir" Reprint in Leonardo, 1969
Box 3, Folder 24	John Graham, Notes on?, circa 1966
Box 3, Folder 25	John Graham's System and Dialectics of Art, Foreword Draft, 1966-1971
Box 3, Folder 26	John Graham's System and Dialectics of Art, Foreword Draft, 1966-1971
Box 3, Folder 27	John Graham's System and Dialectics of Art, Foreword Proof, 1971
Box 3, Folder 28	Lectures and Speeches, College Art Association Meeting Speech Notes, undated
Box 3, Folder 29	Lectures and Speeches, Cummer Art Gallery Lecture, circa 1966-circa 1969
Box 3, Folder 30	Lectures and Speeches, Parsons School of Design Lecture Notes, 1969
Box 3, Folder 31	Lectures and Speeches, Sculpture Forum at the Artists Club Speech, circa 1959
Box 3, Folder 32	"Medals for Dishonor: The Fifteen Medallions of David Smith," Drafts, circa 1968-1977
Box 3, Folder 33	"Medals for Dishonor: The Fifteen Medallions of David Smith," Drafts, circa 1968-1977
Box 3, Folder 34	"Medals for Dishonor: The Fifteen Medallions of David Smith," Research Material, 1940, 1968
Box 3, Folder 35	Notebook, Hospital Notes, circa 1933
Box 3, Folder 36	Notes, Miscellaneous, undated
Box 3, Folder 37	"Of Death and Life", undated
Box 3, Folder 38	"Plexiglass Relief for the Great Southwest Industrial Park" Reprint in Leonardo, 1969
Box 3, Folder 39	Poems, 1920-1975
Box 3, Folder 40	"Remembering Marian" (Willard), 1985
Box 3, Folder 41	Student Work, Essay "Survey of Eighteen Artists and [the Metropolitan Museum]", 1951-1952
Box 3, Folder 42	Student Work, Notes from Class on Oriental Culture, 1951-1952

Box 3, Folder 43	Student Work, Notes from Class on Oriental Culture, 1951-1952
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Subseries 4.2: Writings by Others, 1953-1987

Scope and Contents: Writings by others comprise manuscripts for essays on Dehner which appeared in catalogs accompanying exhibitions of her work at Rutgers University in 1984 ("Dorothy Dehner: Life and Work" by Judith McCandless) and Baruch College in 1991 ("Dorothy Dehner" by Joan Marter). Also found here are poems by Herman Cherry and a copy of a speech, "The Origins of Sculpture" given by David Smith in 1953.

Box 3, Folder 44	Cherry, Herman, Poems, 1974-1976
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Box 3, Folder 45	Marter, Joan, "Dorothy Dehner", 1987
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Box 3, Folder 46	McCandless, Judith, "Dorothy Dehner: Life and Work", 1983
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Box 3, Folder 47	McCandless, Judith, "Dorothy Dehner: Life-Line in Sculpture", 1974
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Box 3, Folder 48	Smith, David, Speech in Norman, Oklahoma, 1953 May 1
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Box 3, Folder 49	Unknown, Footnotes to Article on Dorothy Dehner, circa 1980
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Series 5: Business and Financial Records, 1940-1987

0.25 Linear feet

Scope and Contents: 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 organization files, which may contain records of consignments, loans, sales, and exhibitions including ones at the Philadelphia Art Alliance in 1962, Editions Alecto, Ltd. in 1964, and the Parsons-Dreyfuss Gallery in 1979. The series also includes a file for Willard Gallery which represented Dehner from the mid-1950s to the 1970s, and a file related to the Committee for the American Participation in the Triennale.

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.

Available Formats: The bulk of this series has been digitized. Mailing lists have not been digitized.

Box 3, Folder 50	Agreement to Sell Sculptures by David Smith, 1983
Box 3, Folder 51	Exhibition Records, Miscellaneous, circa 1944-1967, 1982
Box 3, Folder 52	Galleries and Organizations, American Federation of Arts, 1960-1963
Box 3, Folder 53	Galleries and Organizations, Associated American Artists, 1971-1987
Box 3, Folder 54	Galleries and Organizations, Committee for the American Participation in the Triennale, 1964
Box 3, Folder 55	Galleries and Organizations, Editions Alecto, Ltd., 1964
Box 3, Folder 56	Galleries and Organizations, Museum of Modern Art, 1952-1959
Box 3, Folder 57	Galleries and Organizations, Parsons-Dreyfuss Gallery, 1979
Box 3, Folder 58	Galleries and Organizations, Philadelphia Art Alliance, 1962
Box 3, Folder 59	Galleries and Organizations, Willard Gallery, 1957-1973
Box 3, Folder 60	Lists, Art Books Donated to Skidmore College Library, 1979
Box 3, Folder 61	Lists, Art Sales, 1963, 1977-1980
Box 3, Folder 62	Lists, Art Works at Home, circa 1980s

Box 3, Folder 63	Lists, David Smith Paintings Owned by Dehner, 1979
Box 3, Folder 64	Lists, Disposition of Certain Artworks, undated
Box 3, Folder 65	Lists, Exhibitions and Photographs, circa 1980s
Box 3, Folder 66	Lists, Mailing, undated
Box 3, Folder 67	Lists, Miscellaneous, undated
Box 3, Folder 68	Lists, Prices and Works Exhibited and Sold, 1950s-1980s
Box 3, Folder 69	Property Tax Records, 1940-1943
Box 3, Folder 70	Receipt, David Smith Paintings, 1985 Notes: Includes authentication by Dorothy Dehner
Box 3, Folder 71	Receipt, House Payment by David Smith, 1952
Box 3, Folder 72	Receipts, Shipping and Delivery, circa 1960s-1977
Box 3, Folder 73	Visitor Book, Exhibitions (1957, 1963), 1957-1963
Box 3, Folder 74	Visitor Book, Exhibitions (1959, 1960), 1959-1960
Box 3, Folder 75	Visitor Log, Exhibition (1970), 1970

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Series 6: Printed Material, 1940-1987

0.5 Linear feet

Scope and Contents: Series consists of printed material collected and accumulated by Dehner, including exhibition catalogs, announcements, and invitations for her solo and group shows, 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.

Available Formats: This series has been selectively digitized. For publications, only covers and relevant pages relating to Dehner may be digitized.

Box 3, Folder 76	Art Catalogs, 1970s
Box 3, Folder 77	Book Excerpts on David Smith, undated
Box 3, Folder 78	Clippings, Dorothy Dehner, circa 1940s-circa 1960s
Box 3, Folder 79	Clippings, Dorothy Dehner, 1964-circa 1978
Box 3, Folder 80	Clippings, David Smith, circa 1959-1969
Box 3, Folder 81	Clippings, David Smith, 1974-1976
Box 3, Folder 82	Clippings, Lucille Corcos Levy, 1973
Box 3, Folder 83	Exhibition Announcements and Invitations, Dehner Group Exhibitions, circa 1959-circa 1987
Box 3, Folder 84	Exhibition Announcements and Invitations, Dehner Solo Exhibitions, 1952-1987
Box 3, Folder 85	Exhibition Announcements and Invitations, Others, 1940-1984
Box 3, Folder 86	Exhibition Catalogs, Dehner Group Exhibitions, 1941-1945
Box 3, Folder 87	Exhibition Catalogs, Dehner Group Exhibitions, 1946-1955
Box 3, Folder 88	Exhibition Catalogs, Dehner Group Exhibitions, 1959-1966
Box 3, Folder 89	Exhibition Catalogs, Dehner Group Exhibitions, 1971
Box 3, Folder 90	Exhibition Catalogs, Dehner Group Exhibitions, 1972-1974
Box 5, Folder 1	Exhibition Catalogs, Dehner Group Exhibitions, 1977-1978
Box 5, Folder 2	Exhibition Catalogs, Dehner Group Exhibitions, 1981-1987

Box 5, Folder 3	Exhibition Catalogs, Dehner Solo Exhibitions, 1957-1987
Box 5, Folder 4	Exhibition Catalogs, David Smith, 1940s-1961
Box 5, Folder 5	Exhibition Catalogs, David Smith, 1973-1976
Oversize 6, Folder 1	Posters, Oversized, 1956-1972
Box 5, Folder 6	Printed Material, Miscellaneous, 1970s
Box 5, Folder 7	Programs and Reports, 1947-1983

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Series 7: Artwork, circa 1930s-circa 1960s

0.05 Linear feet

Scope and Contents: 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 etching 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, and Esther Gottlieb by David Smith. 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.

Available Formats: Series has been digitized in entirety.

Box 5, Folder 8

[Etching, Abstract, circa 1930s-circa 1960s](#)

Oversize 6, Folder 2

[Etching, Artists' Portraits, Oversized, circa 1930s-circa 1960s](#)

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Series 8: Photographs, 1930s-1986

0.15 Linear feet

Scope and Contents: 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.

Available Formats: Series has been digitized in entirety.

Box 5, Folder 9	Photographs of Dehner, 1971, 1986
Box 5, Folder 10	Photographs of Dehner's Artwork, 1950s
Box 5, Folder 11	Photographs of Dehner's Artwork, 1986
Box 5, Folder 12	Photographs of Dehner's Artwork, Album, 1950s
Box 5, Folder 13	Photographs of Dehner Exhibition, circa 1985
Box 5, Folder 14	Photograph by David Smith, circa 1934
Box 5, Folder 15	Photograph of David Smith Artwork, undated Notes: Artwork authenticated on back of photo by Dorothy Dehner
Box 5, Folder 16	Photograph of Ferdinand Mann, circa 1938
Box 5, Folder 17	Photographs of John Graham, 1930s
Box 5, Folder 18	Photographs of John Graham's Artwork, undated

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