



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Diana Fuller Papers and Gallery Records, 1958-2004, in the Archives of American Art

Diana Fuller papers and gallery records

Christopher DeMairo

The processing of this collection received Federal support from the Smithsonian Collections Care and Preservation Fund, administered by the National Collections Program and the Smithsonian Collections Advisory Committee.

2022 August 29

Archives of American Art  
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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Diana Fuller papers and gallery records
<b>Date:</b>	1958-2004
<b>Identifier:</b>	AAA.fullldian
<b>Creator:</b>	Fuller, Diana Burgess
<b>Extent:</b>	67.9 Linear feet
<b>Language:</b>	The majority of the collection is in English. Printed materials written in Spanish, Japanese, Italian, and French are also present.
<b>Summary:</b>	The Diana Fuller papers and gallery records measure 67.9 linear feet and date from 1958 to 2004. The records shed light on the operations of Hansen-Fuller Gallery, Hansen-Fuller-Goldeen Gallery, Fuller-Goldeen Gallery, and Fuller-Gross Gallery through administrative files, correspondence files, artists' files, dealer and institution files, exhibition and event files, financial records, printed materials, photographic materials, as well as some audiovisual and born digital materials. Diana Fuller's papers concern her work with the Bay Area Consortium for the Visual Arts, her book, <i>Art/Women/California, 1950-2000: Parallels and Intersections</i> (2002), and include scattered project files, photographic materials, and more. Also present are correspondence files, artists' files, exhibition material, and financial records generated by Arts Unlimited and Hansen Galleries.

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## Administrative Information

### Acquisition Information

The collection was donated by Diana Fuller, 1991-1995 and 2022.

### Related Materials

Also found in the Archives of American Art is the Dorothy Goldeen Gallery records.

### Processing Information

The collection was processed and a finding aid prepared by Christopher DeMairo in 2022.

### Preferred Citation

Diana Fuller Papers and Gallery Records, 1958-2004. Archives of American Art, Smithsonian Institution.

### Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

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## Biographical / Historical

The Diana Fuller galleries were contemporary art galleries in San Francisco, California, from 1969 to 1990. During this period, the gallery changed name and ownership on several occasions: Hansen-Fuller Gallery (1969-1979), Hansen-Fuller-Goldeen Gallery (1979-1982), Fuller-Goldeen Gallery (1982-1986), and Fuller-Gross Gallery (1987-1990). The three gallerists who partnered with Fuller were Wanda Hansen, Dorothy Goldeen, and Brian Gross. Among the artists represented by Fuller galleries were Beth Van Hosen, William T. Wiley, Roy DeForest, Robert Arneson, Tom Holland, Robert Hudson, Marilyn Levine, and Joan Brown. Fuller galleries held performance and conceptual art exhibitions, music performances, screened films, and rented its space out for luncheons and other special events. The gallery also exhibited at art fairs in the U.S. and Europe.

Diana Burgess Fuller is a curator, editor, and filmmaker who was previously a gallerist and art dealer. Diana Burgess worked at Saks Fifth Avenue when she married author Blair Fuller in 1965. Around 1967, she began working for Wanda Hansen's contemporary art gallery, which changed names from Art Unlimited to Hansen Galleries (sometimes Gallery). In 1969, Fuller and Hansen opened the Hansen-Fuller Gallery. That same year, Blair Fuller and novelist Oakley Hall started the Community of Writers at Squaw Valley. Diana Fuller has been involved with Squaw Valley since its inception, and currently serves as director of its screenwriting program. Fuller continued in the retail art business for a short period after closing the gallery in 1990. In the late 1990s, Fuller began working on the seminal exhibition and book catalog, *Art/Women/California, 1950-2000: Parallels and Intersections* (2002), documenting more than 90 women artists working in California in the second half of the twentieth century. Fuller was the former president of the Film Arts Foundation and former chair of the Roxie Theater; she currently serves on the board of Artists in Residence Program at Recology.

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## Scope and Contents

The Diana Fuller papers and gallery records measure 67.9 linear feet and date from 1958 to 2004. The records shed light on the operations of Hansen-Fuller Gallery, Hansen-Fuller-Goldeen Gallery, Fuller-Goldeen Gallery, and Fuller-Gross Gallery through administrative files, correspondence files, artists' files, dealer and institution files, exhibition and event files, financial records, printed materials, photographic materials, as well as some audiovisual and born digital materials. Diana Fuller's papers concern her work with the Bay Area Consortium for the Visual Arts, her book, *Art/Women/California, 1950-2000: Parallels and Intersections* (2002), and include scattered project files, photographic materials, and more. Also present are correspondence files, artists' files, exhibition material, and financial records generated by Arts Unlimited and Hansen Galleries.

Administrative files include job descriptions, inventories of artwork, addresses, and contact lists; papers relating to foundries, photographers, framers, and printers; advertising records, property records, travel files, and one gallery guestbook. Correspondence files document the galleries' relationship with collectors, clients, art organizations, and consultants. The files include some sales records, agreements, printed material, and photos of artwork as well. Artists' files include biographical information, artist statements, correspondence, client lists, exhibition materials, loan and consignment records, and more. Among the artists featured

extensively is Beth Van Hosen, William T. Wiley, Roy DeForest, Robert Arneson, Tom Holland, Robert Hudson, Marilyn Levine, and Joan Brown.

Exhibition and event files shed light on solo and group shows held at Fuller galleries, Art Unlimited and Hansen Gallery, and outside galleries, museums, and institutions; art fairs held in the U.S. and abroad, and auctions. Files related to film screenings, tours, luncheons, and other special events held at Fuller galleries are also present. Dealer and institution files consist of correspondence, loan and consignments records, bills of sale, commission agreements and contracts, printed material, price lists, and some photographic materials. Financial records contain account ledgers, invoices and receipts, gallery checks, and sales records. Also present are donation records, appraisal reports, and some financial records from Arts Unlimited and Hansen Gallery.

Diana Fuller's papers include project files, appraisal records, membership records, correspondence, and photographic materials. Records related to the Bay Area Consortium for the Visual Arts consist of administrative records, project files, grant applications, 1989 earthquake disaster relief material, and organization finances. Files relating to *Parallels and Intersections* and its accompanying exhibition contain artist files, author files, correspondence, publishing agreements, drafts, cassette tapes, DVDs, and more.

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## Arrangement

The collection is arranged as 7 series.

- Series 1: Administrative Records, 1969-1992 (Box 1-3; 2.2 linear feet)
- Series 2: Correspondence Files, 1963-1993 (Box 3-8; 5.5 linear feet)
- Series 3: Artists' Files, 1959-1993 (Box 8-37; 28.5 linear feet)
- Series 4: Exhibition and Event Files, 1967-1993, 2001 (Box 37-45; 8.3 linear feet)
- Series 5: Dealer and Institution Files, 1965-1992 (Box 45-51; 6.3 linear feet)
- Series 6: Financial Records, 1958-1990 (Box 51-58, 68-70; 7.9 linear feet)
- Series 7: Diana Fuller Personal and Professional Papers, 1970s-2004 (Box 58-67; 9.2 linear feet)

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## Names and Subject Terms

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

Subjects:

Art, Modern -- 20th century -- California -- San Francisco

Names:

Brown, Joan, 1938-1990  
De Forest, Roy, 1930-2007  
Fuller Goldeen Gallery  
Fuller Gross Gallery  
Hansen Fuller Goldeen Gallery  
Hansen Galleries  
Hansen-Fuller Gallery  
Holland, Tom, 1936-  
Levine, Marilyn, 1935-2005  
Wiley, William T., 1937-2021

Functions:

Art galleries, Commercial -- California

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## Container Listing

### Series 1: Administrative Records, 1969-1992

#### 2.2 Linear feet (Box 1-3)

**Scope and Contents:** Files on gallery advertising, foundries, office supplies, photographers, framers, and printers include price lists, invoices, solicitation material, business cards, and some correspondence; shipping records consist of export declaration forms, a shipping log, and invoices; property files are comprised of blueprints, correspondence, receipts, and contracts. Printed materials consist of gallery publicity in newspapers and magazines, gallery press releases, and some clippings on artists, exhibitions, and other art-related topics. The series also includes inventories of artwork; correspondence, notes, itineraries, brochures, and other ephemera from trips taken by Fuller and other gallery employees; addresses and contact lists, one gallery guestbook, gallery job descriptions, and a report by Dorothy Goldeen on galleries in Los Angeles.

Box 1, Folder 1	Advertising, Art Forum, 1970, 1977-1987
Box 1, Folder 2	Advertising, The Art Gallery Magazine, 1971-1977
Box 1, Folder 3	Advertising, Art in America, 1972-1983
Box 1, Folder 4	Advertising, Arts and Architecture, 1981-1985
Box 1, Folder 5	Advertising, Horizon Magazine, 1980
Box 1, Folder 6	Advertising, Images and Issues, 1980-1984
Box 1, Folder 7	Advertising, Portfolio Magazine, 1981-1983
Box 1, Folder 8	Advertising, Mixed Publishers, 1969-1987
Box 1, Folder 9	Advertising Mock Ups, 1987
Box 1, Folder 10	Advertising Schedule, 1975-1976, 1975
Box 1, Folder 11	Art Dealers Association of America, 1977-1988
Box 1, Folder 12	Artist Agreement Policy, 1987, undated
Box 1, Folder 13	Artist Letters, Blank, 1977, 1980
Box 1, Folder 14	Artist's Residuals, 1974-1976
Box 1, Folder 15	ArtTable Inc., 1981-1984
Box 1, Folder 16	Assembly Bill No. 1391, 1975-1977

Box 1, Folder 17	Board of Directors, Hansen-Fuller Gallery, Meeting Minutes, 1976
Box 1, Folder 18	Business Card, Dorothy Goldeen, circa 1979-1984
Box 1, Folder 19	Catalog Production Ideas and Notes, 1983-1986, undated
Box 1, Folder 20	Certificates of Authenticity, Blank, undated
Box 1, Folder 21	"The Clay People: California Ceramic Artists," By Mady Jones, Draft, 1981
Box 1, Folder 22	Collectors, Artists and Dealers for Responsible Equity, 1977-1980
Box 1, Folder 23	Contact Lists, 1970s-1980s
Box 1, Folder 24	Foundries, 1982, undated
Box 1, Folder 25	Framing, 1960s-1980s
Box 1, Folder 26	Gallery Brochure, 1980
Box 1, Folder 27	Gallery Building, Layout, 1967, undated
Box 1, Folder 28-29	Gallery Buildings, Mixed Papers, 1967-1986
Box 1, Folder 30	Gallery Guestbook, 1983-1985
Box 1, Folder 31	Gallery Sign Design, Hansen Fuller Gallery, 1970s
Box 1, Folder 32	Gallery Staff, Job Descriptions and Policies, 1970s-1980s
Box 1, Folder 33	Gallery Staff Binder, circa 1976
Box 1, Folder 34-38	Inventories, 1978-1988
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Box 2, Folder 2	Inventories, Consignments, 1974-1978; Larry Rivers, 1978
Box 2, Folder 3-4	Inventories, Prints, circa 1973-1984
Box 2, Folder 5	Inventories, Resale and Miscellaneous Works Available, Images, 1970s-1980s
Box 2, Folder 6	Inventory, Warehouse, 1984-1985, undated
Box 2, Folder 7	Inventory, Ed Cauduro, 1973
Box 2, Folder 8	"L. A. Research," Dorothy Goldeen, 1975

Box 2, Folder 9	Library of Congress, ISBN Forms, 1975, 1978, 1983-1985
Box 2, Folder 10	Office Equipment, Omnivex Incorporated, 1985-1987
Box 2, Folder 11	Office Equipment, Miscellaneous, 1970s-1980s
Box 2, Folder 12	National Endowment for the Arts, Internship Program, 1974-1976
Box 2, Folder 13	National Society of Literature and the Arts, Gallery Certificate, 1975
Box 2, Folder 14	Printed Material, Gallery Press, 1977-1986
Box 2, Folder 15-17	Printed Material, Gallery Press Releases, 1978-1987
Box 2, Folder 18	Printed Material, Art Aktuell, 1983-1985
Box 2, Folder 19-21	Printed Material, Miscellaneous Articles and Clippings, circa 1970s-1980s
Box 2, Folder 22-23	Printing, 1970s-1980s
Box 2, Folder 24	San Francisco Tourism, 1980s
Box 2, Folder 25-27	Shipping Log, 1983-1990
Box 2, Folder 28	Shipping Papers, 1975-1985
Box 2, Folder 29	"Suggested Guidelines for Art Enrichment," L. A. Freeman, Draft, 1982
Box 3, Folder 1-3	Travel, 1969-1987
Box 3, Folder 4	Travel, Dorothy Goldeen European Trip, 1976
Box 3, Folder 5	Travel, Paris, 1985-1986
Box 3, Folder 6	Travel, Chicago; Chicago Client List, undated
Box 3, Folder 7	Video Tapes, Museums and Galleries, 1974, undated
Box 3, Folder 8	Visiting Art Professors, 1976-1977

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## Series 2: Correspondence, 1963-1993

### 5.5 Linear feet (Box 3-8)

Scope and Contents: Correspondence is with collectors, clients, fine art consultants, corporations, and city art commissions. In addition to correspondence, folders might include artist price lists, bills of sale and invoices, photographic materials, and some printed material. Some files contain project records such as site maps and blueprints, photographic materials, artist resumes, commission contracts, and statements. San Francisco Fine Arts Commission files consist of exhibition material, meeting minutes, proposals, and guidelines. Some artists' correspondence, agreements, and contracts are also present.

Box 3, Folder 9	Gallery Staff, Katherine Garson, 1987
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## Series 3: Artists' Files, 1959-1993

### 28.5 Linear feet (Box 8-37)

**Scope and Contents:** Folders are likely to contain a resume, correspondence, newspaper clippings, and exhibition ephemera. For artists with artwork represented by Fuller galleries, folders might include correspondence with collectors, curators, other galleries, and institutions; condition reports of damaged artwork; exhibition price lists, loan forms, reviews, announcements, and catalogs; project files that consist of sketches, agreements, correspondence, and invoices; photographic materials depicting the artist, their studio, exhibitions, and artwork; artist statements and other writings by or about the artist; and inventories of artwork. Artists lists as well as mixed files comprised of negatives and slides of artwork, correspondence, and miscellaneous artists' papers are found at the end of the series.

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Material from exhibitions held at Art Unlimited and Hansen Gallery include price lists, catalogs and announcements, press material, exhibition schedules, show costs, and correspondence. Other exhibition and event files include correspondence, price lists, loan and consignments, sales, shipping documents, exhibition ephemera, artwork condition reports, reviews, and some photographic materials. Records from art fairs in the U.S. and Europe include correspondence, promotional material, sales records, shipping documents, notes, and inventories. Auction files contain of printed material, bills of sale, and some correspondence.

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Scope and Contents: Records include bills of sale, invoice books, receipts, banking records, gallery checks, and accounting ledgers that list accounts payable, accounts receivable, artist payments, utility expenses, and more. Appraisals performed by Fuller galleries and others include correspondence, evaluations, and some printed material. Some notes made by employee Jim Reid on gallery finances are also present. Art Unlimited and Hansen Gallery financial records include accounting ledgers, bills of sale, financial statements, and some correspondence.

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Art Unlimited and Hansen Gallery



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## Series 7: Diana Fuller Personal and Professional Papers, 1970s-2004

### 9.2 Linear feet (Box 58-67)

**Scope and Contents:** Found here are project files, appraisal records, membership records, correspondence, and photographic materials. Records concerning the Bay Area Consortium for the Visual Arts include administrative records, project files, grant applications, 1989 earthquake disaster relief material, and organization finances. Files relating to *Parallels and Intersections* and its accompanying exhibition contain artist files, author files, correspondence, publishing agreements, drafts, and cassette tapes.

**Arrangement:** This series is arranged as 3 subseries:

- 7.1: Bay Area Consortium for the Visual Arts Records, 1980s-1994
- 7.2: *Parallels and Intersections: Art/Women/California, 1950-2000*, Book and Exhibition Files, 1981-2004
- 7.3: Other Personal and Professional Papers, 1970s-1992, 2004

### 7.1: Bay Area Consortium for the Visual Arts Records, 1980s-1994

#### 4.4 Linear feet (Box 58-63)

**Scope and Contents:** Files include financial reports and budgeting information, organization bylaws, member and affiliate records, press releases, editions of the consortium's newsletter, grant materials, and staff records. Files relating to the Bay Area Earthquake Recovery include papers on legal assistance, disaster relief applications, printed material, notes, memos, and press releases. BACVA calendar files consist of correspondence, submission forms, event announcements, and mock-ups of the calendar; records of BACVA retreats include audio recordings, schedules, announcements, sign-in sheets, and more. Meeting minutes from the Steering Committee and the Bay Area Directors of Museums and Alternative Spaces, brochures, newsletters, press packets, art directories, one bay area discount booklet, and cassette tapes are also present.

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## 7.2: *Parallels and Intersections: Art/Women/California, 1950-2000*, Book and Exhibition Files, 1981-2004

### 3.4 *Linear feet (Box 63-66)*

Scope and Contents: This series sheds light on Diana Fuller's role as editor of the book, *Art/Women/California, 1950-2000: Parallels and Intersections* (2002), and her role as co-curator for the accompanying exhibition. The book files include correspondence with artists,

publishers, and authors, drafts of writings, artist and author resumes, photos of artwork, and agreements for rights to reproduce images. Exhibition materials consist of exhibition labels and DVDs. Printed materials are mostly reviews and advertisements for the book. Transcripts from the symposium, "Articulating California," are also present.

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### 7.3: Other Personal and Professional Papers, 1970s-1992, 2004

#### 1.4 *Linear feet* (Box 66-67)

**Scope and Contents:** Records of the Squaw Valley Creative Arts Society include legal records, property records, grant applications, newsletters, attendee biographies and correspondence, and meeting minutes. Public Sculptures/Public Sites files shed light on the project through photographic materials of artwork and installation sites, artist information, financial records, and correspondence. San Francisco Arts Dealers Association records include administrative papers from Fuller's time as director as well as press releases, records relating to 80 Langton Street, financial records, meeting minutes, membership lists, and bylaws. Appraisal records, photos of Fuller and others, notes and writings, film and public art project files, and some personal papers are also present.

Box 66, Folder 15	Art Institute Seminar Panelist, "The Artist, The Critic, The Dealer and the Collector: How they Interact," Schedule, undated
	Billboard Project
Box 66, Folder 16	Advisors, 1992
Box 66, Folder 17	Artist Biographies for Larry Sultan and Mike Mandel, circa 1990
Box 66, Folder 18	Budgets, 1992
Box 66, Folder 19	Camerawork Inc., 1990-1992
Box 66, Folder 20	Education Advocates, 1992
Box 66, Folder 21	Foundations, 1991-1992
Box 66, Folder 22	Gannett, 1974, 1991-1992
Box 66, Folder 23	Kids' Statements, undated
Box 66, Folder 24	National Endowment for the Arts, 1991-1992
Box 66, Folder 25	Notes, 1992, undated
Box 66, Folder 26	Patrick Media, 1991-1992
Box 66, Folder 27	Photographic Materials, circa 1970s-1992
Box 66, Folder 28	Project Statements, 1991, undated
Box 66, Folder 29	Related Clippings, 1991-1992
Box 66, Folder 30	San Francisco Arts Commission, 1991-1992
Box 66, Folder 31	Transportation Displays Inc., 1991-1992
Box 66, Folder 32	Candlestick Point State Recreational Area Arts Project, 1980s
Box 66, Folder 33	The Center for Creative Arts and Sciences, 1973-1977
Box 66, Folder 34	Fourth Ace Productions, 1990-1992
Box 67, Folder 1	General Service Administration, Appraisals, 1974-1980
Box 67, Folder 2	Photographic Materials, Diana Fuller and Others, 1970s-1980s
Box 67, Folder 3-5	Project Sculpture/Public Sites, 1977-1985

Box 67, Folder 6	Project Sculpture/Public Sites, Financial Records, 1981-1982
Box 67, Folder 7	Project Sculpture/Public Sites, Insurance, 1981-1984
Box 67, Folder 8	Project Sculpture/Public Sites, Minutes, Letters, and Agendas, 1982-1983
Box 67, Folder 9	Project Sculpture/Public Sites, Robert Feldman, 1982
Box 67, Folder 10-11	San Francisco Art Dealer's Association, 1974-1988
Box 67, Folder 12	San Francisco Art Dealer's Association, Activities and Committees, 1974-1978
Box 67, Folder 13	San Francisco Art Dealer's Association, Minutes and Bylaws, 1974-1986
Box 67, Folder 14	San Francisco Bicentennial Inc., 1973-1974
Box 67, Folder 15-17	Squaw Valley Creative Arts Society, 1980-1988
Box 67, Folder 18-19	Squaw Valley Creative Arts Society, Screen Writers, 1980-1984
Box 67, Folder 20	Miscellaneous Personal and Professional Papers, 1973-1986, 2004

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