



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

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Collection Overview

Repository:	Archives of American Art
Title:	Diana Fuller papers and gallery records
Date:	1958-2004
Identifier:	AAA.fulldian
Creator:	Fuller, Diana Burgess
Extent:	65.2 Linear feet
Language:	The majority of the collection is in English. Printed materials written in Spanish, Japanese, Italian, and French are also present.
Summary:	The Diana Fuller papers and gallery records measure 65.2 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.

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.

Scope and Contents

The Diana Fuller papers and gallery records measure 65.2 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.

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 51-53, 56-58, 68-70; 5.2 linear feet)
- Series 7: Diana Fuller Personal and Professional Papers, 1970s-2004 (Box 58-67; 9.2 linear feet)

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

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.

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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
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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
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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
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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.

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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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Series 6: Financial Records, 1958-1990

5.2 Linear feet (Box 51-53, 56-58, 68-70)

Scope and Contents: Records include bills of sale, invoice books, receipts, banking records, 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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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

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

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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.

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