



Smithsonian
Archives of American Art

A Finding Aid to the Cleve Gray Papers,
1933-2005, in the Archives of American Art

Catherine S. Gaines

September 19, 2008

Archives of American Art
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Victor Building, Suite 2200
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<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

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Collection Overview

Repository:	Archives of American Art
Title:	Cleve Gray papers
Identifier:	AAA.grayclev
Date:	1933-2005
Extent:	9.2 Linear feet
Creator:	Gray, Cleve
Language:	English .
Summary:	The Cleve Gray papers, 1933-2005, measure 9.2 linear feet. Papers include biographical material, alphabetical files, writings, artwork, audio/visual records, artifacts, printed material, and photographs. Extensive alphabetical files contain personal and professional correspondence as well as subject files relating to projects and interests. Especially well-documented are: Gray's involvement with the Vietnam protest movement; and <i>Threnody</i> , his best-known work composed of fourteen large panels lamenting the dead of both sides in Vietnam, commissioned by the Neuberger Museum of Art.

Administrative Information

Provenance

The Cleve Gray papers were donated to the Archives of American Art by Mr. Gray in 1967 and 1968. The bulk of the collection was given by his widow, Francine du Plessix Gray, in 2007 and 2008.

Separated Material

Exhibition catalogs and announcements and two scrapbooks donated to the Archives in 1967 and 1968 were microfilmed on reels D314-D315. Items on reel D315, transferred to the Smithsonian American Art Museum Library in 1975, are not described in this finding aid.

Available Formats

Portions of the collection are available on 35 mm microfilm reels D314-D315 at Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

The 1967 and 1968 gifts were processed by Archives of American Art staff prior to microfilming. Final processing by Catherine S. Gaines in 2008 merged all portions of the Cleve

Gray papers; their arrangement now reflects current archival standards and may no longer correspond to the arrangement on microfilm.

Preferred Citation

Cleve Gray papers, 1933-2005. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original material requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Ownership and Literary Rights

The Cleve Gray 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

Abstract Expressionist painter, sculptor, and writer Cleve Gray (1918-2004) lived and worked in Connecticut where he was politically active in the Vietnam protest movement and other liberal causes.

Born Cleve Ginsberg in New York City (the family changed its name to Gray in 1936), he attended the Ethical Culture School and at a young age developed a fascination with color and paint. At the urging of friends, Cleve's parents allowed him to accompany a school friend for lessons with George Bellows' student Antonia Nell. She encouraged and inspired the young artist, and a still life he painted in her class was shown at the National Academy of Design's 1932 annual exhibition. Miss Nell also introduced him to Louise N. Grace, an artist who became a good friend and had a lasting influence on him. While a student at Phillips Academy, Cleve studied painting with Bartlett Hayes and aspired to paint in France. Upon his graduation in 1936, he was awarded the Samuel F. B. Morse Prize for most promising art student.

Gray's mother was always supportive of his career choice. His businessman father, who didn't understand his son's desire to be an artist, insisted on a college education. Cleve chose Princeton, where he majored in art and archaeology, and studied painting with James E. Davis. His senior thesis was on Chinese landscape painting; both Eastern philosophy and art were long-term influences on Gray's work and outlook. He graduated summa cum laude in 1940, and then spent several months painting while living at the farm of a family friend in Mendham, New Jersey.

When a doctor suggested that a dry climate might relieve sinus and asthma problems, Gray moved to Tucson, Arizona. Once settled in the desert, he contacted Louise N. Grace, whom he had met as a young teenager through his art instructor. Miss Grace, an artist and daughter of the founder of W. R. Grace and Co., was a highly cultured and independent woman older than his parents. The summer before Gray entered Phillips Academy, she had hired him to brush ground color onto canvases for murals she was painting for "Eleven Arches," her home in Tucson then under construction. Miss Grace invited Gray to visit "Eleven Arches" to see the completed murals, and despite the substantial age difference, their friendship deepened; Gray found in her intellectual and spiritual guidance that was lacking in his own family. He remained in Tucson until enlisting in the U. S. Army in 1942, and they corresponded frequently during the war. When a stroke in 1948 prevented Miss Grace from participating in the extensive tour of Europe she was arranging for a small group of friends, including Gray, she provided sufficient funds and insisted he make the trip on his own. Another stroke, suffered while Gray was traveling, left her in a coma; he was not permitted to see her again. Upon her death in 1954, Gray inherited "Eleven Arches."

Between 1943 and 1946, Gray was stationed in England, France, and Germany, serving in Army Signal Intelligence. Most of his work was performed at night, and he spent his free time drawing. While in London, Gray produced many colored pencil drawings of buildings that had been bombed. In France, a Red Cross volunteer introduced him to Jacques Villon; although unfamiliar with the artist, Gray knew of Villon's brother, Marcel Duchamp, and accepted the invitation. Jacques and Gaby Villon lived near Gray's billet and he became a frequent visitor. Their friendship was important to his development as an artist. After being discharged from the Army in 1946, Gray remained in France to work with Villon who introduced him to the study of color and the concept of intellectual quality in painting. Gray also studied informally with André Lhote, Villon's former teacher. "American Painters in Paris," an exhibition presented in 1946 at Galerie Durand-Ruel, included work by Cleve Gray.

He returned to New York City in 1946. In the tight post-war rental market Gray managed to find a small room upstairs from a grocery store on East 106th Street for use as a studio. He commenced painting the *London Ruins* series based on drawings he had made during the war, and began thinking about exhibiting in New York. Gray secured introductions to Pierre Matisse, Curt Valentin, and Dorothy Miller. They encouraged him, but no opportunities came his way until Germain Seligmann, whose gallery was expanding its scope to include contemporary art, followed the advice of Curt Valentin and looked at Gray's work. Gary's first solo exhibition, held at Jacques Seligmann and Co., included selections from the *London Ruins* series, paintings done in Maine and Arizona, and a few portraits. *The New York Times* called it "an auspicious first," and one of the *London Ruins* series was selected by Edward Alden Jewell for the "Critic's Exhibition" at Grand Central Gallery.

Gray found New York City too frenetic. In 1949 he bought a large, old house in Warren, Connecticut, and lived and worked at "Graystones" for the remainder of his life. Half of a 6-car garage was converted to a studio; many years later, his studio moved to a barn, its renovation and design planned by sculptor and architect Tony Smith.

He married Francine du Plessix in 1957. Always interested in literature and philosophy, in the 1960s Francine du Plessix Gray began contributing articles to *The New Yorker* and is still affiliated with the magazine. Her reviews and articles appeared in prominent publications, and she wrote several award-winning novels and biographies. Their sons, Thaddeus and Luke (now a painter), were born in 1959 and 1961. Francine's mother, Tatiana du Plessix (the hat designer Tatiana of Saks), and step-father, the sculptor Alexander Liberman (also former art director of *Vogue* and later editorial director of Condé Nast publications) became Cleve Gray's closest friends.

The paintings and drawings of Cleve Gray - first consisting of figures and portraits, and then abstract compositions - were often produced in series. The earliest series, *London Ruins*, grew from the colored pencil drawings made while stationed in London during World War II. Travels to France, Italy, Greece, Morocco, Hawaii, Spain, Egypt, Japan, and Czechoslovakia, inspired many series, among them: *Etruscan*, *Augury*, *Ceres*, *Demeter Landscape*, *Hera*, *Morocco*, *Hawaii*, *Ramses*, *Perne*, *Hatshepsut*, *Roman Walls*, *Zen*, and *Prague*. His hometown, the Holocaust, and musicians inspired other series: *Warren*, *Sleepers Awake!*, *Bela Bartok*, and *Four Heads of Anton Bruckner*. Some series were works on paper, others were collage canvases, and a few series later spawned prints. Gray began using acrylics in the 1940s. Although the medium offered many benefits, he did not always like its appearance and frequently returned to oils. Around 1966 Gray was painting almost exclusively with acrylic, and eventually developed a technique of thinning the paint and applying successive layers of color (sometimes by pouring or with a sponge) on cotton duck rather than traditional canvas.

Gray was attracted to sculpture, too, working in that medium at different points in his career. His first sculpture, in plaster, was completed in 1959. In the early 1960s he visited a commercial sand-casting foundry and became excited about learning to cast in bronze. He made about a dozen sculptures to cast in sand, but due to too much undercutting, their casting became too difficult a problem. Lava flows seen while in Hawaii during 1970 and 1971 inspired a return to sculpture. This time, he used wood, papier maché, and metal. Gray then decided these pieces should be cast in bronze, and he was determined

to do it himself. Friends taught him the lost wax process and he began working at the Tallix Foundry in Peekskill, New York where, over the next year, he cast about forty bronzes.

Gray's best known work is *Threnody*, a lament for the dead of both sides in Vietnam. In 1972, Gray received a commission to fill a very large gallery of the soon-to-open Neuberger Museum of Art (State University of New York, College at Purchase) designed by Philip Johnson. Friends of the Neuberger Museum paid his expenses and Gray, who was enormously excited about the project he considered a once-in-a-lifetime opportunity, donated his time. Developing plans for the execution of *Threnody* consumed most of his time during 1972 and 1973. Composed of a series of fourteen panels, each approximately twenty feet square, the piece presented a number of technical challenges. It was constructed and painted in situ during the summer and early fall of 1973. Since then, *Threnody* has been reinstalled at the Neuberger Museum of Art on several occasions.

Gray was commissioned to design liturgical vestments for two Episcopal churches in Connecticut in the 1970s. A chasuble, stoles, and a mitre were commissioned by the Episcopal Diocese of Connecticut in 1984.

He won the "Outdoor Art at the Station Competition," for Union Station, Hartford, Connecticut. His very large porcelain enamel tile mural, *Movement in Space*, was installed on the façade of the transportation center in 1988.

Gray began writing occasional articles and exhibition reviews in the late 1940s. His concern with rational structure in art led him to question Abstract Expressionism and write "Narcissus in Chaos." This article, published in 1959 by *The American Scholar*, drew considerable attention. In 1960, *Cosmopolitan* published "Women - Leaders of Modern Art" that featured Nell Blaine, Joan Brown, Elaine de Kooning, Helen Frankenthaler, Sonia Gretchoff, Grace Hartigan, Ethel Magafan, Louise Nevelson, and Georgia O'Keeffe. Between 1960 and 1970, Gray was a contributing editor of *Art In America*, producing numerous articles (a few co-authored with Francine) and reviews for the periodical. He edited three books, *David Smith by David Smith: Sculpture and Writings*, *Hans Richter*, and *John Marin*, all published by Holt, Rinehart, and Winston, and translated Marcel Duchamp's *A l'Infinif*.

During the early 1960s, Gray became intensely focused on the situation in Vietnam. His first artistic response came in 1963 with *Reverend Quan Duc*, painted to commemorate a Buddhist monk who had immolated himself. Francine, too, felt strongly about the issue and over time the couple became increasingly active in the anti-war movement. They joined a number of organizations and helped to found a local chapter of Clergy and Laymen Concerned about Vietnam. The years 1968 and 1969 were an especially intense and active period for the Grays. They protested, wrote and spoke out against the war, raised funds to support anti-war political candidates, and on a few occasions were arrested and jailed. Writing for *Art in America*, editing the book series, and anti-war activities left little time for his art. In 1970 Gray refocused his attention on painting.

Beginning in 1947, Gray was always represented by a New York Gallery: Jacques Seligmann and Co. (1947-1959), Staempfli Gallery (1960-1965), Saitenberg Gallery (1965-1968), Betty Parsons Gallery (1968-1983), Armstrong Gallery (1984-1987), and Berry-Hill Galleries (1988-2003). He was represented by galleries in other cities, as well, but not as consistently or for such long periods.

He exhibited extensively in group and solo exhibitions throughout the United States and internationally. In addition to numerous solo exhibitions presented by the dealers who represented Gray, there were retrospective exhibitions at: Albright-Knox Art Gallery, Brooklyn Museum, Columbus Museum of Art, Krannert Art Museum (University of Illinois, Champaign), Princeton University Art Museum, Rhode Island School of Design, and Wadsworth Atheneum.

Many museums' permanent collections include the work of Cleve Gray, among them: Albright-Knox Art Gallery, Butler Institute of American Art, Columbus Museum of Art, Neuberger Museum of Art (SUNY, College at Purchase), the Museum of Modern Art (New York), Newark Museum, Oklahoma City Museum

of Art, Phillips Collection, Sheldon Memorial Art Gallery (University of Nebraska, Lincoln), Smithsonian Institution, Solomon R. Guggenheim Museum, Whitney Museum of American Art, and Yale University Art Gallery.

Cleve Gray served as artist-in-residence at the Oklahoma City Museum of Art in 1963 and at the Honolulu Academy of Arts in 1970, both sponsored by Ford Foundation programs. In 1980, he was appointed an artist-in-residence at the American Academy in Rome, where Francine concurrently served as a writer-in-residence; they returned for shorter periods during each of the subsequent seven years. Cleve Gray was presented the Connecticut Arts Award in 1987, and the Neuberger Museum of Art Lifetime Achievement Award in 1999. He was awarded an honorary degree by the University of Hartford in 1992, and was elected a member of The American Academy of Arts and Letters in 1998. In addition, he was a trustee of the Neuberger Museum of Art, New York Studio School, Rhode Island School of Design, and Wadsworth Atheneum.

Cleve Gray hit his head and suffered a massive subdural hematoma after falling on ice outside of his home. He died the following day, December 8, 2004.

Scope and Content Note

The Cleve Gray papers, 1933-2005, measure 9.2 linear feet. Papers include biographical material, alphabetical files, writings, artwork, audio/visual records, artifacts, printed material, and photographs. Extensive alphabetical files contain personal and professional correspondence as well as subject files relating to projects and interests. Especially well-documented are: Gray's involvement with the Vietnam movement; and *Threnody*, his best-known work composed of fourteen large panels lamenting the dead of both sides in Vietnam, commissioned by the Neuberger Museum of Art.

Among the biographical material are award and membership certificates, biographical notes, and personal documentation.

The alphabetical files contain Cleve Gray's personal and professional correspondence, as well as subject files relating to projects and interests. Correspondence is with friends and family, colleagues, publishers, museum curators and directors, art dealers, collectors, and fans. Among the correspondents of note are: Jacques Barzun, James E. Davis, Naum Gabo, Louise N. Grace, Hans and Fridel Richter, and Jacques and Gaby Villon. Other substantial correspondence includes: Berry-Hill Galleries, Betty Parsons Gallery, Connecticut Commission on the Arts, Jacques Seligmann and Co., Neuberger Museum of Art, Pratt Institute, Princeton University, and Rhode Island School of Design. Subject files mostly consist of correspondence, but include printed material and some photographs. Among the subject files are: Art Collection of Cleve and Francine Gray, Artist-Dealer Consignments and Visual Artists' Rights Act of 1989, Artists' Tax Equity Act of 1979, Promised Gifts to Museums, *Threnody*, Vestments, and Vietnam Protest. Of particular interest are files relating to the Estate of Hans Richter (Cleve Gray, executor), and Gray's research correspondence and illustrations for his *Cosmopolitan* article "Women-Leaders of Modern Art."

Writings are manuscripts and drafts, research materials, notes, and miscellaneous writings by Cleve Gray and other authors. Those by Gray include articles and catalog introductions on a wide range of art-related topics, as well as book and exhibition reviews. Also found are a book proposal, texts and notes for lectures and talks, miscellaneous notes, poems, political statements, and student papers. Of particular interest are autobiographical notes in the form of a chronology that his biographer, Nicholas Fox Weber, cited as an "autochronology."

Among the writings by other authors are pieces about Cleve Gray including Nicholas Fox Weber's manuscript *Cleve Gray*. A significant amount of material relates to three books edited by Gray: *David Smith by David Smith: Sculpture and Writings*, *Hans Richter*, and *John Marin*. Research material survives

for an unpublished volume, *Naum Gabo*. Also included are notes relating to his translation of *A l'Infinifif* by Marcel Duchamp. Jane Daggett Dillenberger is represented by a lecture, "The Resurrection in Art." The remaining items by other authors are unsigned; of particular interest is a small notebook of reminiscences and notes about Jackson Pollock.

Artwork by Cleve Gray consists mostly drawings and sketches, and a small number of paintings, prints, and watercolors. Works by other artists consist are an unsigned mobile of paper cut-outs, possibly by Alexander Calder, and a pencil drawing signed Dick (probably Richard Avedon).

Audio recordings are a radio broadcast featuring Cleve Gray, several lectures by Gray on John Marin, and a lecture titled "Meaning in the Visual Arts." Other recordings are of Hans Richter and an interview with Jimmy Ernst conducted by Francine du Plessix Gray. Also found is a videocassette of "Glenville School Students at SUNY (Lincoln Center Activity)."

Artifacts are a Chinese scroll representative of those that hung in Cleve Gray's studio, two of his paintbrushes, Aberdeen-Angus Breeders' Association blue ribbon, and Neuberger Museum of Art Lifetime Achievement Award.

The vast majority of printed material - articles, clippings, exhibition catalogs and announcements, reproductions of art work, etc. - are about or by Cleve Gray. Miscellaneous items and publications mentioning Gray consist of annual reports, brochures, calendars, newsletters, programs, etc. Clippings about Vietnam and Vietnam protest memorabilia reflect his passionate involvement in the anti-war movement; a small number of these items mention Gray or were written by him.

Photographs are of artwork, events, people, places, and miscellaneous subjects. Most of the art work appearing in the photographs is by Cleve Gray and includes images of destroyed paintings. Also found is an original print of *Photo Abstraction* by Gray, circa 1934. Of particular note are photographs of *Threnody*, among them preparatory drawings and views of the work in progress. Photographs of artwork by other artists include Louise N. Grace, Jacques Lipchitz, John Marin, Hans Richter, and Jacques Villon.

Photographs of people are mainly portraits of Gray, and views of him with his wife and sons. Other individuals appearing in photographs are Hans Richter and some of Richter's descendants. Pictures of places consist of Gray's studio.

Events are an unidentified exhibition opening. Miscellaneous subjects are mostly exhibition installations. Illustrations consist of photographs published in *David Smith by David Smith: Sculpture and Writings*. Also found are small number of negatives and color transparencies.

Arrangement

The collection is organized into 8 series:

- Series 1: Biographical Material, 1943-circa 2001 (Box 1; 0.1 linear ft.)
- Series 2: Alphabetical Files, 1936-2005 (Boxes 1-5, 9; 4.3 linear ft.)
- Series 3: Writings, 1935-2000 (Boxes 5-6; 0.85 linear ft.)
- Series 4: Artwork, circa 1933-1987 (Boxes 6, 9, OV 12; 0.45 linear ft.)
- Series 5: Audio/Visual Records, 1971-1989 (Box 6; 0.25 linear ft.)
- Series 6: Artifacts, 1957-1999 (Box 6, RD 11; 0.45 linear ft.)
- Series 7: Printed Material, 1933-2005 (Boxes 7-8; 1.25 linear ft.)
- Series 8: Photographs, circa 1934-2002 (Boxes 8-10; 1.15 linear ft.)

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 -- United States
Designers
Sculptors
Vietnamese Conflict, 1961-1975 -- Protest Movements -- United States
Women artists
Women artists -- Photographs

Types of Materials:

Articles
Drafts (documents)
Drawings
Illustrations
Interviews
Lectures
Manuscripts
Notebooks
Notes
Paintings
Photographs
Poems
Prints
Reviews (documents)
Sketches
Sound recordings
Video recordings
Watercolors

Names:

Barzun, Jacques
Berry-Hill Galleries
Betty Parsons Gallery
Calder, Alexander, 1898-1976
Connecticut. Commission on Arts, Tourism, Culture, History and Film
Davis, Jim, 1901-1974
Dillenberger, Jane
Duchanp, Marcel, 1887-1968
Ernst, Jimmy, 1920-1984
Gabo, Naum, 1890-1977
Grace, Louise N.
Gray, Francine du Plessix
Jacques Seligmann & Co
Lipchitz, Jacques, 1891-1973
Marin, John, 1870-1953
Neuberger Museum of Art
Pollock, Jackson, 1912-1956
Pratt Institute
Princeton University

Rhode Island School of Design
Richter, Hans, 1888-1976
Smith, David, 1906-1965
Villon, Jacques, 1875-1963
Weber, Nicholas Fox, 1947-

Occupations:

Painters

Container Listing

Series 1: Biographical Material, 1943-circa 2001

(Box 1; 0.1 linear ft.)

Personal documentation consists of reproductions of Gray's Princeton University transcript and U. S. Army honorable discharge papers.

Additional awards (Neuberger Museum of Art Lifetime Achievement Award and Connecticut Aberdeen-Angus Breeders' Association blue ribbon) are housed with Artifacts (Series 7).

Box 1, Folder 1	Awards, 1987-1992 <ul style="list-style-type: none">• Connecticut Arts Award• University of Hartford (honorary degree)
Box 1, Folder 2	Biographical Notes, 1962-circa 2001, undated
Box 1, Folder 3	Calendar, 1976
Box 1, Folder 4	Certificates, 1979-1998 <ul style="list-style-type: none">• Apointment to Connecticut Council on the Arts• Fellow, Rhode Island School of Design• Membership, American Academy of Arts and Letters
Box 1, Folder 5	"Personal Documentation," 1943-1948

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Series 2: Alphabetical Files, 1936-2005

(Boxes 1-5, 9; 4.3 linear ft.)

Alphabetical files consist of Cleve Gray's personal and professional correspondence, as well as subject files relating to projects and interests.

Correspondence is with friends and family, colleagues, publishers, museum curators and directors, art dealers, collectors, and fans. Correspondents of note include: Abe Ajay, Jacques Barzun, John Cage, Alexander Calder, James E. Davis, Marcel Duchamp, Helen Frankenthaler, Naum Gabo, Albert Gleizes, Bruce Goff, Louise N. Grace, Philip Guston, Howard and Jean Lipman, Robert Motherwell, Barnett Newman, Hans and Fridel Richter, George Rickey, Bridget Riley, Barbara Rose, George Rowley, and Jacques and Gaby Villon. Other substantial correspondence is with: Berry-Hill Galleries, Betty Parsons Gallery, Century Association, Columbia University, Connecticut Commission on the Arts, Jacques Seligmann and Co., Neuberger Museum of Art, New York Studio School, Pratt Institute, Princeton University, Rhode Island School of Design, and Yale University.

Subject files mostly consist of correspondence, but include printed material and some photographs. Among them are: Art Collection of Cleve and Francine Gray, *Art in America* Ceramics Project, *Art in America* Decorative Arts Show, Artist-Art Dealer Consignments and Visual Artists' Rights Act of 1989, Artists' Tax Equity Act of 1979, "Narcissus in Chaos," Outdoor Art at the Station, Promised Gifts to Museums, Sculpture, *Threnody*, Vestments, and Vietnam Protest. Other files of particular interest relate to the Estate of Hans Richter (Cleve Gray, executor), and Gray's research materials and illustrations (photographs of artists including: Nell Blaine, Lee Bontecou, Joan Brown, Elaine de Kooning, Helen Frankenthaler, Sonia Gretchoff, Grace Hartigan, and Ethel Magafan) for his *Cosmopolitan* article "Women - Leaders of Modern Art."

Box 1, Folder	Abrams, Harry N. See
Box 1, Folder 6	Addison Gallery of American Art, 1967-1997 See also
Box 1, Folder 7	Addison Gallery of American Art Committee, 1955-1967
Box 1, Folder 8	Addison Gallery of American Art Committee, 1969-1974
Box 1, Folder 9-11	"Admired Articles," 1924-1996, undated (3 folders)
Box 1, Folder 12	Ajay, Abe, 1970-1992
Box 1, Folder 13	Albright-Knox Art Gallery, 1975-1983
Box 1, Folder 14	Albright-Knox Exhibition Catalog (thank you letters), 1977
Box 1, Folder 15	Aldrich Museum of Contemporary Art - Alva Gallery, 1985-2002 <ul style="list-style-type: none"> • Aldrich Museum of Contemporary Art • Alexander, Brooke (re: Jasper Johns lithograph)

- Alva Gallery
- Box 1, Folder 16 American Academy and Institute of Arts and Letters, 1985-1998
- Box 1, Folder 17 American Academy in Rome, 1985-1996
See also
- Box 1, Folder 18 American Council of Learned Societies - Archives of American Art, 1966-1998
- American Council of Learned Societies
 - American Federation of Arts (*See*: Correspondence, Business, Box 1, F 20)
 - *The American Scholar*
 - Apperendimento della Stampa d'Arte
 - Archives of American Art
- Box 1, Folder 19 Arlene McDaniel Galleries 1983-1992
- Box 1, Folder 20 Armstrong Gallery, 1983-1987, undated
- Box 1, Folder 21 Art Advisory Services, Inc., 1993-2001, undated
- Box 1, Folder 22 Art Collection of Cleve and Francine Gray, 1960-1997, undated
- Box 1, Folder 23 Art for Mexico, 1986
- Box 1, Folder 24 *Art in America*, 1968-1971
- Box 1, Folder 25 *Art in America* Ceramics Project, 1961-1966
- Box 1, Folder 26 *Art in America* Decorative Arts Show, 1963
- Box 1, Folder 27 Art in Embassies Program, U. S. Department of State, 1991-2002
- Box 1, Folder 28 Art Loss Register - Art Now: New York, 1970-1997
- Art Loss Register
 - Art Now: New York
- Box 1, Folder 29 Arte de America y España, Madrid, 1963
- Box 1, Folder 30 Artist-Art Dealer Consignments and Visual Artists' Rights Act of 1989, 1978-1989
- Box 1, Folder 31-32 Artists' Tax Equity Act of 1979, 1976-1979
(2 folders)
- Box 1, Folder 33 Associated American Artists, 1963-1972, undated

- Box 1, Folder 34 Atelier Murlot Ltd. - Barnet, Will, 1968-2002, undated
- Atelier Murlot Ltd.
 - Audubon Artists, Inc.
 - Avedon, Richard
 - Barnes, Susan
 - Barnet, Will
- Box 1, Folder 35 Barzun, Jacques, 1949-1995, undated
- Box 1, Folder 36 Barzun, Jacques, 1967-1995
- Box 1, Folder 37 Beier, Carol, 1970-1971
- Box 1, Folder 38 Berrigan, Carol Natalie, 1972-1973
- Box 1, Folder 39 Berrigan, Philip, 1973-1989
- Box 1, Folder 40-44 Berry-Hill Galleries, Inc., 1988-2003, undated
(5 folders)
- Box 1, Folder 45 Beth El Temple of West Hartford, Sisterhood - Betts, Edward, 1964-1982
- Beth El Temple of West Hartford, Sisterhood
 - Betsy Ross Flag and Banner Co., Inc.
 - Betts, Edward
- Box 1, Folder 46-49 Betty Parsons Gallery, 1968-1971
- Box 2, Folder 1-2 Betty Parsons Gallery, 1983, undated
(2 folders)
- Box 2, Folder 3 Birch, Stephen, Jr., Estate of, 1971
- Box 2, Folder 4 Boody Fine Arts, Inc., 1985-1996
- Box 2, Folder 5 Boston, Richard and Cindy - Breeskin, Adelyn, 1968-1994
- Boston, Richard and Cindy
 - Bottom, Elliott B.
 - Breeskin, Adelyn
- Box 2, Folder 6 Brooklyn Museum of Art, 1984-1997
- Box 2, Folder 7 Bruce Museum - Buckalew, Ralph, 1973-1989
- Bruce Museum
 - Buckalew, Ralph

- Box 2, Folder 8 Butler Institute of American Art, 1995-1998
- Box 2, Folder 9 Cage, John - Cartier-Bresson, Henri, 1970-1998, undated
- Cage, John (*See also*: Correspondence, Personal, Box 1, F 21)
 - Calder, Alexander (*See also*: Correspondence, Personal, Box 1, F 21)
 - Calder, Louisa
 - Cambridge University Press
 - Campbell, Lawrence
 - Canton Artists' Guild, Inc.
 - Carter, Elliott
 - Cartier-Bresson, Henri
- Box 2, Folder 10 Central Connecticut State University, 1989-1990
- Box 2, Folder 11 Century Association, 1968-2001, undated
- Box 2, Folder 12 Chamberlain, Richard - Clevepak Corporation, 1978-1989
- Chamberlain, Richard
 - Charles, Otis
 - Clevepak Corporation (re: appraisal of Marcel Breuer tapestries)
- Box 2, Folder 13 Collins Communications, 1997
- Box 2, Folder Columbia University
- Box 2, Folder 14 Arts Center, 1959-1962
- Box 2, Folder 15 John Jay National Scholarship Program, 1971
- Box 2, Folder 16 Review of Graduate Program in Painting and Sculpture, 1977
- Box 2, Folder 17 Columbus Museum of Art - Connecticut Civil Liberties Union, 1968-1998
- Columbus Museum of Art/Columbus Gallery of Fine Arts
 - Connecticut Academy of Fine Arts
 - Connecticut Civil Liberties Union
- Box 2, Folder 18 Connecticut Commission on the Arts, 1977-1994, undated
- Box 2, Folder 19 Copley, William - Cormus, Frances, 1968-1997, undated
- Copley, William
 - Copyright Revision Bill
 - Corcoran Gallery of Art
 - Cordier and Eckstrom
 - Cormus, Frances

- Box 2, Folder 20 Correspondence, Business, 1946-1966, undated
- Addison Gallery of American Art
 - American Academy in Rome
 - American Federation of Arts
 - *Art in America*
 - Art in Industry
 - Art Institute of Chicago (Frederick A. Sweet, Katharine Kuh)
 - Buchholz Gallery (Curt Valentin)
 - Grand Central Art Galleries
 - Honolulu Academy of Arts
 - Jacques Seligmann and Co., Inc.
 - *Life*
 - Museum of Modern Art (Alfred H. Barr, William S. Lieberman, and Dorothy C. Miller)
 - *New York Times* (Edward Alden Jewell)
 - Princeton University, The Art Museum
 - Rae, Mr.
 - Staempfli Gallery, Inc.
 - Syracuse University Library
 - Thomas Smith Kelly Lighting
 - W. R. Grace and Co. (re: Louise N. Grace)
 - Whitney Museum of American Art (Herman More)
 - Yale University, Division of the Arts
 - Unknown and Illegible (Anne? or Arne?)
- Box 2, Folder 21 Correspondence, Personal, 1944-1967, undated
- Cage, John
 - Calder, Alexander
 - Dine, Jim
 - Duchamp, Marcel
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 - Lhote, Andre
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 - Morris, George L. K.
 - Motherwell, Robert
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 - *New York Times* (editor; John Canady)
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 - Stamos, Theodoros
 - Styron, William
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- Box 2, Folder *Cosmopolitan* Article, "Women-Leaders of Modern Art" (
- Box 2, Folder 22 Correspondence, Research Material, and Manuscript), circa 1960-1961

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 - Bontecou, Lee
 - Brown, Joan
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 - Hartigan, Grace
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- Box 2, Folder 24 Crawford, Ralston - Danto, Arthur C., 1967-1989
- Crawford, Ralston
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 - Dehner, Dorothy
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- Box 3, Folder 2 *House and Garden*-Instituto Mexicano Norteamericano de Relaciones Culturales, A.C., 1968-1987, undated
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 - Hubbard, John
 - Hughes, Robert
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 - Kosturko, William T.

- Kramer, Nathaniel D.
- Box 3, Folder 13 Krannert Art Museum, University of Illinois, 1977-1978
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- Box 3, Folder 27 Martha Lincoln Gallery - Massachusetts College of Art, 1970-1996
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- Box 3, Folder 28 Mattatuck Historical Society, 1979-1997, undated
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 - Maxwell, William (*See also*: Correspondence, Personal, Box 1, F 21)
 - May, Stephanie
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 - Modena, Bruno
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- Box 3, Folder 34 "My Insomnia" (fan mail re: Gray's poem in *The New York Times*), 1976
- Box 3, Folder 35 Nabakov, Dominique and Nicolas - Nakian, Paul S., 1974-1979
- Nabakov, Dominique and Nicolas
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- Box 3, Folder 36 "Narcissus in Chaos" correspondence, 1958-1961, undated
- Box 3, Folder 37 National Collection of Fine Arts/National Museum of American Art, Smithsonian Institution, 1968-1997
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Box 4, Folder 1	"Questions You Should Ask Your Framer and Answers You Should Get" - Reynal, Jeanne, 1972, undated <ul style="list-style-type: none">• "Questions You Should Ask Your Framer and Answers You Should Get" (Tamarind Lithography Workshop, Inc.)• Reynal, Jeanne, 1972
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Box 4, Folder 24	Schrag, Karl - Scull, Robert C., 1968-2000 <ul style="list-style-type: none">• Schrag, Karl• Schrag, Felice and Louis• Scott, Martha• Scoville, Ann• Scull, Robert C.
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- Box 4, Folder 37 State University of New York at Albany, Art Gallery - Thaw, Eugene Victor, 1967-1989, undated
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 - State University of New York, College at Purchase (*See also*: Neuberger Museum of Art, Box 3, F 38-39)
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 - Steegmuller, Francis
 - Steig, William
 - Steinberg, Leo
 - Stephan, John
 - Stetson, John C.
 - Stevens, Leonard A.
 - Styron, William, (*See also*: Correspondence, Personal, Box 1, F 21)
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- Box 4, Folder 39 Thomson, Virgil - 3K s.n.c. Stamperia D'Arte, 1969-1982
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- Box 4, Folder 40 *Threnody*, 1973-2002, undated
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- Trevor-Roper, Alexandra
 - Tyler Graphics Ltd.
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- Box 4, Folder 49 Villon, Jacques and Gaby, 1946-1963
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- Box 4, Folder 51 Visual Arts and Galleries Association - Waddell, Richard W., 1967-2001
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- Box 4, Folder 55 Washington Art Association (Washington Depot, CT), 1984-1988
- Box 5, Folder 1-2 Weber, Nicholas Fox (re: *Cleve Gray*), 1996-1999, undated
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- Box 5, Folder 3 Weber, Nicholas Fox (edited galley sheets, *Cleve Gray*, 1998
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- Box 5, Folder 4 Weiss, Peter - West Cornwall Gallery, 1972-1988, undated
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 - Wenninger Graphics Studio
 - West Cornwall Gallery
- Box 5, Folder 5 Whitney Museum of American Art, 1974-1997
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- Box 5, Folder 6 William Benton Museum of Art - Worcester Art Museum, 1974-2001
- William Benton Museum of Art
 - William J. Jenack Estate Appraisers and Auctioneers
 - Wolf, Theodore F.
 - Worcester Art Museum (*See also*: Promised Gifts to Museums, Box 3, F 59)
- Box 5, Folder 7 Wykeham Rise, 1968-1973
- Box 5, Folder 8 Yager, Karen (re: conservation of Marc Chagall watercolor), 1991-1992
- Box 5, Folder 9 Yale University, 1968-2002
- Art Gallery
 - Divinity School
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- Box 5, Folder 10 Yau, John, 1983
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 - Angie
 - Anne
 - B.
 - Barbara
 - Bart
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 - Bill
 - Bob

- Bobbie
- Buel
- Carol (See: Jerry and Carol, Box 5, F 11)
- David
- Dick
- Don and Michele
- Dolly
- Ellen and Ullu (See also: Ullu, Box 5, F 11)
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- Ethel
- Florence
- Francis
- Frederic
- Herb
- Irma
- Jean M.
- Jeanne
- Jerry and Carol
- Joan
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- Martin
- Michael
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Series 3: Writings, 1936-2000

(Boxes 5-6; 0.85 linear ft.)

This series consists of manuscripts and drafts, research materials, notes, and miscellaneous writings. Writings by Cleve Gray on a wide range of art-related topics include articles, catalog introductions and reviews. Of particular interest are autobiographical notes in the form of a chronology that Nicholas Fox Weber, Gray's biographer, cited as an "autochronology."

Among the writings by other authors are pieces about Cleve Gray including the manuscript of *Cleve Gray* by Nicholas Fox Weber and records concerning three books edited by Gray, *David Smith by David Smith: Sculpture and Writings*, *Hans Richter*, and *John Marin*. Research material survives for the next volume in the series, *Naum Gabo*, which was never published. Also included are notes relating to Cleve Gray's translation of *A l'Infinifit* by Marcel Duchamp.

Also found is a small volume of notes and reminiscences about Jackson Pollock by an unidentified author.

A small number of miscellaneous writings by Gray and others are scattered throughout the alphabetical files (Series 2). Alphabetical files also contain correspondence regarding the publication *Cleve Gray* by Nicholas Fox Weber and the books on artists edited by Gray. Among the photographs (Series 8) are those used to illustrate *David Smith by David Smith: Sculpture and Writings* and a few illustrations for *John Marin*.

The Writings series is arranged into 2 subseries:

- Subseries 1: By Cleve Gray, 1936-1994
- Subseries 2: By Other Authors, 1952-2000

3.1: By Cleve Gray, 1936-1994

Gray's writings included manuscripts of published articles, catalog introductions, and reviews, along with artist's statements, his "autochronology," lecture notes and texts, poems, political statements, and student papers.

Writings by Cleve Gray are categorized by format and arranged alphabetically within each.

Box 5, Folder 13	<p>Articles, Catalog Introductions, Reviews ("Alexander Calder's Circus"- "The Holocaust Triptychs"), 1960s, undated</p> <ul style="list-style-type: none"> • "Alexander Calder's Circus Drawings" • "The Architecture of Lionel Feininger" • <i>Art in America</i> Ceramic Project • "Aspects of Anonymity" • "Continuity and Collision-The Baroque Print" (re: Michael Ponce de León) • "David Smith" (includes notes) • "Duchamp-The Great Spectator" • "First and Last Visit" (re: David Smith) (See also: "Last Visit," Box 5, F 14) • "The Gallery, The Museum and The Critic" • "The Holocaust Triptychs"
Box 5, Folder 14	<p>Articles, Catalog Introductions, Reviews ("Jacques Villon"- "Narcissus in Chaos"), circa 1953-1979, undated</p> <ul style="list-style-type: none"> • "Jacques Villon"

- "John Marin: The Etched Line" (chapter in *Artist's Proof: The Annual of Prints and Printmaking*, Volume IX, 1969)
 - "John Marin's Calligraphy"
 - "John Marin's 1951 Sketchbook"
 - "Last Visit" (re: David Smith) (See also: "First and Last Visit," Box 5, F 13)
 - "Lee Hall"
 - "Miniature Prints: A Traveling Exhibition - The results of the 'First International Print Competition'"
 - "Narcissus in Chaos (What's Wrong with the Contemporary American Art World)"
- Box 5, Folder 15 Articles, Catalog Introductions, Reviews ("Naum Gabo Talks about Constructivism"), undated
- Box 5, Folder 16 Articles, Catalog Introductions, Reviews ("Opening Exhibition at the Cosmopolitan Gallery" - "Thoughts on John Marin"), 1964, undated
- "Opening Exhibition at the Cosmopolitan Gallery"
 - "Picasso and the Past" (art benefit for the Public Education Association)
 - "Picasso at the Ramparts of Tradition"
 - "Recollections of Jean Crotti"
 - "Remburgers and Hambrandts"
 - "Robert Osborne: The Moment of Truth" and "Robert Osborne Comes Home"
 - "Thoughts on John Marin"
- Box 5, Folder 17 Articles, Catalog Introductions, Reviews (Untitled), 1970, undated
- Untitled, for *Art Now: New York* Untitled, re: Brooklyn Museum's 15th National Print Exhibition
 - Untitled, re: Brooklyn Museum's 15th National Print Exhibition
 - Untitled, re: Marcel Duchamp
 - Untitled, re: Tatyana Grosman and Universal Limited Art Editions
 - Untitled [fragment?] (Reel D314, frame 1706)
 - Untitled Fragment
- Box 5, Folder 18 Artist's Statements, 1975, undated
- Box 5, Folder 19 "Autochronology," circa 1977
- Box 5, Folder 20 Book Proposal (with Bryan Robertson), undated
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- Box 5, Folder 25 Poems, 1976-1991, undated
- Box 5, Folder 26 Political Statements, circa 1968-1970
- Box 5, Folder 27 Student Papers ("Early Writings," Princeton University), 1936-1939

3.2: By Other Authors, 1952-2000

Writings about Gray include a biography, *Cleve Gray*, by Nicholas Fox Weber, and manuscripts of a poem, student paper, and reviews.

A significant portion of this subseries is comprised of manuscripts, drafts, notes, and research materials for three books edited by Cleve Gray, *David Smith by David Smith: Sculpture and Writings*, *Hans Richter*, and *John Marin*. Published by Holt, Rinehart and Winston, Inc. between 1968 and 1973, each volume features selected writings by the artist about his work and life, along with photographs. Research material survives for the next volume in the series, *Naum Gabo*, which was never published. Gray discontinued the series when Gabo abruptly changed his mind just as the manuscript was nearly completed. This subseries also contains notes concerning Gray's translation of *A L'Infinitif* by Marcel Duchamp.

Also found is "The Resurrection in Art," a lecture by Jane Daggett Dillenberger. Among the items by unknown authors is a small volume containing notes and reminiscences of Jackson Pollock.

- Box 5, Folder 28-29 About Cleve Gray - *Cleve Gray* by Nicholas Fox Weber (manuscript), 1997
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- Box 5, Folder 30 About Cleve Gray - Miscellaneous Writings, 1952, undated
- Exhibition Reviews by Mae Anna Quan and Daniel Robbins
 - Student Paper by J. Murray
 - Poem by Edna A. W. Teall
- Box 5, Folder Edited by Cleve Gray - *David Smith by David Smith: Sculpture and Writings*
- Box 5, Folder 31 Manuscript, 1968
- Box 5, Folder 32-34 Manuscript and Drafts, circa 1967-1968
(3 folders)
- Box 5, Folder 35 Manuscript and Drafts, circa 1967-1968
- Box 5, Folder 36 Notes (Archives of American Art microfilm and other sources), circa
1967-1968
- Box 5, Folder 37 Notes (re: Draft #3), circa 1967-1968
- Box 5, Folder 38 "Notes to the Pages" (citing Smith sketchbooks and Archives of American
Art microfilm), circa 1967-1968

- Box 5, Folder 39-40 Research Materials (notes, transcripts of Smith's writings and copies of documents on Archives of American Art microfilm), circa 1967-1968
(2 folders)
- Box 5, Folder Edited by Cleve Gray - *Hans Richter*
- Box 5, Folder 41-42 Research Materials (interview transcripts), undated
(2 folders)
- Box 5, Folder 43 Research Materials (notes), 1970, undated
- Box 5, Folder 44 Edited by Cleve Gray - *John Marin*, Research Materials (letters, mostly to Stieglitz), 1915-1940, undated
(photocopies)
- Box 5, Folder Edited by Cleve Gray - *Naum Gabo*
- Box 5, Folder 45 Notes, 1965-1971
- Box 5, Folder 46 Photographs, Lists, Miscellaneous Notes, 1971, undated
- Box 6, Folder Edited by Cleve Gray - *Naum Gabo* - Research Materials
- Box 6, Folder 1 "Bijenkorf," 1946-1971
(photocopies)
- Box 6, Folder 2 "Biography," 1946-1971
(mostly photocopies)
- Box 6, Folder 3 "Chapters - Titles and Mottos," undated
(some photocopies)
- Box 6, Folder 4 "Constructivist Ideology and Constructivist Realism," 1937-1948
(photocopies)
- Box 6, Folder 5 "Constructivist Philosophy," 1928-1968
(mostly photocopies)
- Box 6, Folder 6 "Criticism," 1934-1968
(photocopies)
- Box 6, Folder 7 "Early History," 1960-1963
(photocopies)
- Box 6, Folder 8 "Friends," 1948-1970

	<i>(photocopies)</i>
Box 6, Folder 9	"Introduction," 1947-1970 <i>(mostly photocopies)</i>
Box 6, Folder 10	"Miscellaneous Notes and Documents," 1937-1971, undated <i>(some photocopies)</i>
Box 6, Folder 11	"Models," 1951-1971 <i>(some photocopies)</i>
Box 6, Folder 12	"Paintings," 1940-1963 <i>(photocopies)</i>
Box 6, Folder 13	"Personal Philosophy," 1946-1969, undated <i>(photocopies)</i>
Box 6, Folder 14	"Pevsner," 1947-1966 <i>(photocopies)</i>
Box 6, Folder 15	"Prints," 1959-1970 <i>(photocopies)</i>
Box 6, Folder 16	"Science," 1948-1956, undated <i>(photocopies)</i>
Box 6, Folder 17	"Sculpture," 1948-1966, undated <i>(photocopies)</i>
Box 6, Folder 18	"Teaching," 1948-1966, undated <i>(photocopies)</i>
Box 6, Folder 19	"Theories of Art," 1947-1969, undated <i>(photocopies)</i>
Box 6, Folder 20	"Time-Kinetic," circa 1965-1969 <i>(photocopies)</i>
Box 6, Folder 21	Translated by Cleve Gray - <i>A l'infinitif</i> by Marcel Duchamp, circa 1966
Box 6, Folder 22	Dillenberger, Jane Daggett. "The Resurrection in Art" (lecture), 2000
Box 6, Folder	Unsigned
Box 6, Folder 23	Notes and Reminiscences about Jackson Pollock, undated

(1 vol.)

Box 6, Folder 24

Untitled Article about Lassiter Spurgeon, undated

Box 6, Folder 25

Untitled Poem, undated

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Series 4: Artwork, circa 1933-1987

(Boxes 6, 9, OV12; 0.45 linear ft.)

Artwork by Cleve Gray mostly consists of drawings and sketches in pencil, ink, colored markers, pastels, and charcoal; also found are a small number of paintings, prints, and watercolors. Their subjects include figures and European landscapes (many with notes on color), as well as abstract compositions.

Two works by other artists are an unsigned mobile of paper cut-outs, possibly by Alexander Calder, and a pencil drawing signed Dick (probably Richard Avedon).

Artwork is arranged into 2 subseries:

- Subseries 1: By Cleve Gray, circa 1933-1987
- Subseries 2: By Other Artists, circa 1970s

4.1: By Cleve Gray, circa 1933-1987

Box 6, Folder	Drawings and Sketches
Box 6, Folder 26	Chalk, undated
Box 6, Folder 27	Charcoal See
Box 6, Folder 28	Colored Markers, undated
Box 6, Folder 29	Colored Markers, undated (oversized material housed in Box 9)
Box 6, Folder 30	"Illustrations by Gray for Andover and Princeton Publications," circa 1933-1940
Box 6, Folder 31	Ink, 1945-1969
Box 6, Folder 32	Ink, 1959, undated (oversized material housed in Box 9)
Box 6, Folder 33	Ink, undated
Box 6, Folder 34	Ink (Design for <i>Movement in Space</i> , West Elevation, Southern End), 1987 See
Box 6, Folder 35	Mixed Media, undated
Box 6, Folder 36	Pastels, undated
Box 6, Folder 37	Pastels, undated

	<i>(oversized material housed in Box 9)</i>
Box 6, Folder 38	Pastels (portrait of Francine), undated See
Box 6, Folder 39	Pencil, undated
Box 6, Folder 40	Pencil, undated
Box 6, Folder 41	Pencil, undated <i>(oversized material housed in Box 9)</i>
Box 6, Folder 42	Pencil (panoramic landscape near Berchtesgaden), undated <i>(rolled document, oversized material housed in Box 9)</i>
Box 6, Folder 43	Pencil, undated See
Box 6, Folder 44-46	Pencil, Colored, undated <i>(3 folders)</i>
Box 6, Folder 47	Paintings (self-portrait), undated
Box 6, Folder 48	Paintings, undated <i>(oversized material housed in Box 9)</i>
Box 6, Folder 49	Paintings, undated See
Box 6, Folder 50	Print, 1944 <i>(Reel D314, frame 1782)</i>
Box 6, Folder 51	Prints, 1945
Box 6, Folder 52	Watercolors, circa 1968-1969, undated
Box 6, Folder 53	Watercolors, undated <i>(oversized material housed in Box 9)</i>
Box 9, Folder	Oversize Artwork by Cleve Gray, Drawings and Sketches, 1959, undated See
Box 9, Folder	Oversize Artwork by Cleve Gray, Paintings; Watercolors See

Box OV 12, Folder Oversize Artwork by Cleve Gray, Drawings and Sketches; Paintings, 1987,
undated
See

4.2: By Other Artists, circa 1970s

This subseries consists of two items: an unsigned mobile of paper cut-outs (possibly by Alexander Calder), and a pencil drawing signed Dick (probably Richard Avedon).

Box 6, Folder 54 Unsigned. Mobile of Paper Cut-Outs, circa 1970s

Box 6, Folder 55 Dick. Pencil Drawing, circa 1970s

Box 9, Folder Oversize Art Work by Other Artists, undated
(See: *Box 6, folder 55*)

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Series 5: Audiovisual Records, 1971-1989

(Box 6; 0.25 linear ft.)

Audio recordings are in cassette and reel formats. They include a radio broadcast featuring Cleve Gray, several lectures by Gray on John Marin, and another titled "Meaning in the Visual Arts." Other recordings are of Hans Richter and an interview of Jimmy Ernst conducted by Francine du Plessix Gray. Also found is a videocassette, "Glenville School Students at SUNY (Lincoln Center Activity)."

Box 6, Folder 56	Audio Cassettes, 1981-1989, undated <ul style="list-style-type: none">• Cleve Gray Lecture, "Meaning in the Visual Arts"• Cleve Gray Lecture, Aldrich Museum• Cleve Gray and Faith Middleton, "Open Air New England," Connecticut Public Broadcasting, Inc.• Hans Richter [title illegible]
Box 6, Folder 57	"A New Look at John Marin," lecture by Cleve Gray at Honolulu Academy of Arts, 1971 (5 reel)
Box 6, Folder 58	Cleve Gray on John Marin, 1972, undated (2-7 reels)
Box 6, Folder 59	Jimmy Ernst interviewed by Francine Gray, undated (7 reel)
Box 6, Folder 60	Jimmy Ernst interviewed by Francine Gray (transcript), undated
Box 6, Folder 61	Videocassette, "Glenville School Students at S.U.N.Y. (Lincoln Center Activity)," undated

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Series 6: Artifacts, 1957-1999

(Box 6, RD 11; 0.45 linear ft.)

Artifacts include a Chinese scroll representative of those that hung in Cleve Gray's studio, and two of his paintbrushes. Other artifacts are awards - a blue ribbon from the Aberdeen-Angus Breeders' Association, and the Neuberger Museum of Art Lifetime Achievement Award.

Certificates relating to other awards are filed with Biographical Information (Series 1).

Box 6, Folder	Awards
Box 6, Folder	Connecticut Aberdeen-Angus Breeders' Assoc., 1957 <i>(blue ribbon)</i>
Box 6, Folder 63	Neuberger Museum of Art Lifetime Achievement Award, 1999 <i>(etched glass on wood base; wrapped package)</i>
Box 6, Folder 64	Chinese Scroll, undated See
Box 6, Folder 65-66	Paint Brushes, undated <i>(2 wrapped packages)</i>
Roll 11, Folder	Oversize Artifacts, undated See

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Series 7: Printed Material, 1933-2005

(Boxes 7-8; 1.25 linear ft.)

The vast majority of printed material - articles, clippings, exhibition catalogs and announcements, reproductions of art work, etc. - is about or by Cleve Gray. Miscellaneous printed items and publications mentioning Gray consist of annual reports, brochures, calendars, newsletters, programs, etc. Clippings about Vietnam and the Vietnam protest memorabilia reflect Gray's passionate involvement in the anti-war movement, and include a small number of items that were written by or mention him.

Additional printed material is scattered throughout the alphabetical files (Series 2).

Box 7, Folder	Articles
Box 7, Folder 1-2	About or Mentioning Cleve Gray, 1949-1999, undated (2 folders)
Box 7, Folder 3	Art Topics, undated
Box 7, Folder 4	By Cleve Gray, 1948-1989
Box 7, Folder 5	Book Chapter by Cleve Gray, "John Marin: The Etched Line" in <i>Artist's Proof: The Annual of Prints and Printmaking, Volume IX</i> , 1969
Box 7, Folder 6	Book Review by Cleve Gray, 1960-1961
Box 7, Folder	Clippings
Box 7, Folder 7-12	About or Mentioning Cleve Gray, 1947-2005, undated (6 folders)
Box 7, Folder 13	Art-related, 1971-1999
Box 7, Folder 14	Vietnam Protests, 1968-1969
Box 7, Folder	Exhibition Catalogs and Announcements
Box 7, Folder 15-21	Cleve Gray Solo Exhibitions, 1946-2004, undated (7 folders)
Box 7, Folder 22-27	Cleve Gray Group Shows, 1947-2003, undated (6 folders)
Box 7, Folder 28	Cleve Gray, Juror, 1983
Box 7, Folder 29	Other Artists' Exhibitions, 1968-1980

Box 7, Folder 30	Exhibition Reviews by Cleve Gray, 1961-1966
Box 8, Folder 1	Invitations to Events Honoring Cleve Gray, 1968-1999
Box 8, Folder 2	Lecture Announcements, Cleve Gray, Speaker, 1986, undated
Box 8, Folder 3	Letters to the Editor by Cleve Gray, 1960-1968
Box 8, Folder 4	"Miscellaneous Printed Items,", 1963-1965, undated
Box 8, Folder 5	Poem by Cleve Gray, "My Insomnia,", 1976
Box 8, Folder 6	Postcards of Prague (blank), undated
Box 8, Folder 7-8	Publications Mentioning Cleve Gray, 1963-2005 (2 folders)
Box 8, Folder	Reproductions of Art Work
Box 8, Folder 9	By Cleve Gray, circa 1933-1952, undated
Box 8, Folder 10	By Cleve Gray, 2001, undated
Box 8, Folder 11	By Other Artists, undated
Box 8, Folder 12	Vietnam Protest Ephemera, 1968-1969, undated
Box 8, Folder 13	Wine Label, West Coast Chardonnay, 2002

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Series 8: Photographs, circa 1934-2002

(Boxes 8-10; 1.15 linear ft.)

Photographs are of artwork, events, people, places, and miscellaneous subjects. Also found with this series are photographs used to illustrate *David Smith by David Smith: Sculpture and Writings*, and a small number of negatives and color transparencies.

Most of the artwork appearing in the photographs is by Cleve Gray and consists of drawings, paintings, and sculpture arranged by medium. Among them are destroyed paintings, and an original print of *Photo Abstraction* by Gray, circa 1934. Of particular note are photographs of preparatory drawings for *Threnody*, the work in progress, and completed panels. Other artists represented are: Louise N. Grace, Jacques Lipchitz, John Marin, Hans Richter, and Jacques Villon.

Photographs of people are mainly portraits of Gray, and views of him with Francine and their family. Among these are one of the family with their infant son, Thaddeus, by Irving Penn; a portrait of Gray at about age three (a modern copy print); and other portraits of him by Cornelia Lavin, Alexander Liberman, Frances McLaughlin-Gill, and Nancy Tutko. Other individuals pictured are Hans Richter and some of his descendants. Photographs of places consist of Gray's studio.

Events are an unidentified exhibition opening and miscellaneous subjects are exhibition installations.

A small number of photographs are scattered throughout the alphabetical files (Series 2).

Box 8, Folder	Artwork by Cleve Gray
Box 8, Folder 14	Paintings, undated
Box 8, Folder 15	Paintings (<i>Across - Mystery, Mystery</i>), undated
Box 8, Folder 16	Paintings (<i>Night, Ochos Rios - Tea at Puteaux</i>), undated
Box 8, Folder 17	Paintings (<i>Todtentanz #2 - Young Boy with a Cutlass</i> , and unknown titles), undated
Box 8, Folder 18	Paintings, Destroyed, undated
Box 8, Folder 19	Photograph, <i>Photo Abstraction</i> (copy print), undated
Box 8, Folder 20	Photograph, <i>Photo Abstraction</i> (original photograph), circa 1934 (oversized material housed in Box 9)
Box 8, Folder 21	Sculpture, 1962, undated
Box 8, Folder 22	<i>Threnody</i> , Preparatory Drawings, circa 1972-1973
Box 8, Folder 23-24	<i>Threnody</i> , In Progress, circa 1972-1973 (2 folders)

Box 8, Folder 25	<i>Threnody</i> , Panels, circa 1974
Box 8, Folder 26	Artwork by Other Artists, undated <ul style="list-style-type: none">• Grace, Louise N. Grace• Marin, John• Lipchitz, Jacques• Richter, Hans• Villon, Jacques
Box 8, Folder 27	Events, Exhibition Opening (unidentified), undated (oversized material housed in Box 9)
Box 8, Folder	Illustrations
Box 8, Folder 28	<i>David Smith by David Smith: Sculpture and Writings</i> , edited by Cleve Gray, undated See
Box 8, Folder 29	<i>John Marin</i> , edited by Cleve Gray, undated
Box 8, Folder	People, Cleve Gray
Box 8, Folder 30	Portraits (photographers include: Cornelia Lavin, Alexander Liberman, Frances McLaughlin-Gill, and Nancy Tutko), circa 1960s-1980 (oversized material housed in Box 9)
Box 8, Folder 31	Portraits, 1984-1989, undated <i>Threnody</i>
Box 8, Folder 32	In Studio, 1970s-1997, undated
Box 8, Folder 33	With Francine, 1957, undated (oversized material housed in Box 9)
Box 8, Folder 34	With Francine, undated
Box 8, Folder 35	With Francine and Sons, circa 1960s-1990s
Box 8, Folder 36	With Family and Friends (with baby Thaddeus, Irving Penn, photographer; with Francine and Hans Richter in Richter's studio), circa 1959, undated
Box 8, Folder 37	With Others (University of Hartford, Honorary Doctor of Fine Arts degree), 1992
Box 8, Folder 38	People, Others (Hans Richter?, Richter descendants), 1996

- Box 8, Folder 39 Places, Cleve Gray's Studio, undated
See also
- Box 8, Folder 40 Miscellaneous Subjects, Cow, undated
- Box 8, Folder Miscellaneous Subjects, Exhibition Installations
- Box 8, Folder 41 *Threnody* at Neuberger Museum of Art, State University of New York, College
at Purchase, 1974
- Box 8, Folder 42 Unidentified (Alexander Liberman, photographer) and "Century Masters:
Cleve Gray, 43 Years of Work" at The Century Association, 1989-2002
- Box 8, Folder Negatives, Art Work by Cleve Gray
- Box 8, Folder 43-44 Paintings, undated
Threnody
- Box 8, Folder 45 Paintings by Cleve Gray (destroyed), undated
- Box 8, Folder 46 Photograph by Cleve Gray, *Photo Abstraction*, undated
(*copy negative*)
- Box 8, Folder 47 *Threnody* ("contact #1" - "contact #4"), circa 1972-1974
- Box 8, Folder 48 *Threnody* ("contact #5" - "contact #8"), circa 1972-1974
- Box 8, Folder 49 *Threnody* ("contact #9" - "contact #13"), circa 1972-1974
- Box 8, Folder 50 Negatives, Illustrations for *David Smith by David Smith: Sculpture and Writings*,
circa 1968
- Box 8, Folder 51 Negatives, People - Cleve Gray, undated
- Box 8, Folder 52 Transparencies, Artwork - Paintings by Cleve Gray, undated
- Box 9, Folder Oversize Photographs, Art Work by Cleve Gray, circa 1934
See
- Box 9, Folder Oversize Photographs, Events, undated
(*See: Box 8, folder 27*)
- Box 9, Folder Oversize Photographs, People, circa, 1960s-1980s, undated
(*See: Box 8, folders 30, 33*)

Box 10, Folder

Oversize Photographs, Illustrations for *David Smith by David Smith: Sculpture and Writings*, undated
(See: *Box 8, folder 28*)

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