



Smithsonian

Archives of American Art

A Finding Aid to the Hans Hofmann Papers, circa 1904-2011, bulk 1945-2000, in the Archives of American Art

Catherine S. Gaines and Megan McShea

Funding for the digitization of this collection was provided by the Terra
Foundation for American Art. Glass plate negatives in this collection were
digitized in 2019 with funding provided by the Smithsonian Women's Committee.

2001

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Collection Overview

Repository:	Archives of American Art
Title:	Hans Hofmann papers
Date:	circa 1904-2011
Identifier:	AAA.hofmhans
Creator:	Hofmann, Hans, 1880-1966
Extent:	29.92 Linear feet 5 Gigabytes
Language:	The collection is in English and German.
Summary:	<p>The papers of painter, teacher, and writer Hans Hofmann measure 29.92 linear feet and 5.00 GB and date from circa 1904 to 2011, with the bulk of the materials dating from 1945 to 2000. The majority of the papers were created after 1932 and document Hofmann's life and professional career after settling in the United States. Among his papers are personal and professional correspondence; records of his schools in Munich, New York City, and Provincetown, Mass.; writings and notes; financial records; photographs; printed matter; estate records; and a small number of personal papers of his second wife, Renate Schmitz Hofmann. Hofmann's personal papers are augmented by a large selection of printed matter, including exhibition catalogs, articles, news clippings, and monographs about Hofmann and modern art, as well as documentary projects including Tina Dickey's compilation of oral histories and records of Hofmann's students, and research materials, sound and video recordings, digital material, and motion picture film created and gathered by Madeline Amgott during the production of two video documentaries about Hans Hofmann released in 1999 and 2002. Hofmann's Library was acquired with his papers; inscribed/annotated volumes have been retained with the collection.</p>

Administrative Information

Provenance

Renate Schmitz Hofmann, widow of the artist, donated to the Archives of American Art 313 35-mm color slides of work by Hans Hofmann in 1974. The remainder of the collection was a gift of the Estate of Hans Hofmann in 1997. Tina Dickey donated her research material in 2000 and 2001 under the auspices of the Renate, Hans, and Maria Hofmann Trust. In 2006, additional manuscripts, notes, and illustrations for Hofmann's *Das Malerbuch: Form und Farbe in der Gestaltung* were received from the Trust. In 2015, the Trust donated additional correspondence, research and video production materials related to two documentaries on Hans Hofmann by Madeline Amgott. 13.0 linear ft. books, exhibition catalogs, and periodicals (376 items) from Hofmann's library, received with the collection, were transferred to the Smithsonian's American Art Museum-National Portrait Gallery Library.

Separated Materials

Monographs and periodicals (376 items) from Hofmann's Library not directly related to the artist were transferred to the Library of the Smithsonian's American Art Museum in 2001. The Library retained relevant volumes, dispersed others to appropriate libraries within the Smithsonian Institution, and made final decisions regarding disposition of any remaining items.

Related Material

The holdings of the Archives of American Art include papers and oral history interviews of many former students and friends of Hofmann; among these collections are correspondence, photographs, reminiscences, writings, and printed items relating to Hofmann and his school. The Lillian Kiesler Papers, 1920s-1990s include records of the Hans Hofmann School of Fine Arts.

Other Hans Hofmann Papers, 1929-1976 (1.65 linear ft.) are owned by The Bancroft Library, University of California, Berkeley (Collection number: BANC MSS 80/27 c). An inventory is available on The Bancroft Library's website at <http://www.lib.berkeley.edu/BANC/>

Alternative Forms Available

The bulk of the collection was digitized in 2016 and is available on the Archives of American Art's website. Materials which have not been scanned include slides and negatives of works of art; duplicates; medical, banking, tax, and estate records; blank pages in bound volumes; blank versos of photographs; exhibition catalogs of other artists; inscribed published books, and sound and moving image materials. In some cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Processing Information

The collection was processed by Catherine S. Gaines in 2001 and microfilmed onto reels 5801-5811 in 2003. Additional accessions were processed and merged into the collection in 2006 and 2015. The glass plate negative was re-housed in 2015 with a grant provided by the Smithsonian Collections Care and Preservation Fund. In 2015, the collection was prepared for digitization by Megan McShea and Judy Ng and scanned with funding provided by the Terra Foundation for American Art. Motion picture film reels were inspected and re-housed in 2016 with funding provided by the Smithsonian Collections Care and Preservation Fund. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Collection Care and Preservation Fund.

Preferred Citation

Hans Hofmann papers, circa 1904-2011, bulk 1945-2000. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Use of archival audiovisual recordings with no duplicate access copy requires advance notice. Contact Reference Services for more information.

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Biographical Note

German-born Hans Hofmann (1880-1966), a leading figure of the 20th century art world, was the first painter to be called an Abstract Expressionist. An esteemed and influential teacher, Hofmann operated his own school in Munich and later in New York City and Provincetown, Mass. He wrote extensively on theoretical aspects of modern art, and about himself as an artist and teacher, and was in demand as a speaker. Hofmann alternated among a variety of styles and techniques throughout his career. Many paintings combine Fauve-inspired color and Cubist structure; influenced by the Surrealist's *automatism*, much of Hofmann's abstract work often uses poured and spattered paint.

Johann (Hans) Georg Albert Hofmann showed musical and artistic talent as a boy and excelled in the study of science and mathematics. Technical knowledge acquired through working as assistant to the Director of Public Works of the State of Bavaria enabled him, while still a teenager, to invent several mechanical devices. Hofmann attended Moritz Heymann's Munich art school in 1898. Willi Schwarz, one of his teachers during this period, introduced him to Impressionism, and by visiting galleries Hofmann's awareness of contemporary art movements expanded. Schwarz also introduced him to art collector Phillip Freudenberg whose patronage made a move to Paris possible.

Hofmann arrived in Paris in 1904 and began attending evening sketch classes at the Académie Colarossi and the Académie de la Chaumière where Matisse was among his fellow students. During his 10 years in Paris, Hofmann established a close friendship with Robert Delaunay and met Braque, Arthur B. Carles, Léger, Picasso, and Leo Stein. He painted Cubist landscapes, still lifes, and figure studies, and participated in group shows with Neue Sezessions, Berlin, 1908 and 1909. In 1910, the Paul Cassierer Gallery, Berlin, presented Hofmann's first solo exhibition.

When World War I broke out, Hofmann was visiting Germany. War conditions prevented his return to Paris and terminated Freudenberg's financial assistance. Disqualified for military service due to a lung condition, Hofmann decided to earn his living by teaching. The Hans Hofmann Schule für Bildende Kunst in Munich opened in 1915 and was a success from its earliest days. Beginning in 1917, summer courses were offered in locations such as Italy, France, Bavaria, and Dalmatia. After the war, Hofmann's school began to attract American students including Carl Holty, Alfred Jensen, Louise Nevelson, Worth Ryder, Vaclav Vytlacil, and Glenn Wessels.

Hofmann first came to the United States in 1930, when former student Worth Ryder, art department chairman at the University of California, Berkeley, invited him to teach the summer session at Berkeley. He returned to California the following year, teaching a semester at the Chouinard School of Art, Los Angeles, followed by another summer session at Berkeley. Hofmann moved to New York in 1932 because of the political situation at home and at the urging of his wife, who was to remain in Germany until 1939.

While Hofmann served as guest instructor at the Thurn School of Art, Gloucester, Mass., during the summers of 1932 and 1933, his Munich school offered summer sessions taught by Edmund Daniel Kinzinger. Its 1933 prospectus noted, "Mr. Hofmann will probably conduct the summer school personally..." But he did not return, and the school closed in the fall of 1933.

Hofmann taught at Art Students League in the fall of 1932. The Hans Hofmann School of Fine Arts opened in New York City in the autumn of 1933, operating in several locations before moving to permanent quarters at 52 West 8th Street in 1938. He established the summer school at Provincetown, Mass. in 1934. Firsthand knowledge of Picasso, Matisse, and European modern art trends, along with his theories and the freedom he offered students, made Hofmann a widely admired, influential, and important teacher. Among his students were: Burgoyne Diller, Ray Eames, Helen Frankenthaler, Red Grooms, Harry Holtzman, Allen Kaprow, Lillian Kiesler, Lee Krasner, George McNeil, Irene Rice Pereira, and Richard Stankiewicz. In addition, art critic Clement Greenberg was significantly influenced by Hofmann's lectures on artistic theory. Both schools flourished until Hofmann decided to close them in 1958; after teaching for 43 consecutive years, he wanted to paint full-time.

In his writings, Hofmann expanded on theories regarding form, color, and space developed during his years in Paris. His most important text, *Das Malerbuch: Form und Farbe in Gestaltung*, based on notes begun in Paris circa 1904, was written during his second summer at Berkeley, 1931. That same year, Glenn Wessels translated it into English as *Creation in Form and Color*. Although Hofmann produced additional notes and revisions over the next two decades, the manuscript remains unpublished. Hofmann wrote essays and articles, many of which were published. A collection of Hofmann's writings, *Search for the Real and Other Essays*, was published in conjunction with his 1948 retrospective exhibition at the Addison Gallery of American Art, Andover, Mass., the first solo show of an Abstract Expressionist to be organized by a museum. Other published and unpublished articles, essays, and shorter writings that elucidate his theoretical concerns include: "The Mystification of the Two- and Three-Dimensional in the Visual Arts," 1946; "Pictorial Function of Colours," 1950; "Space Pictorially Realized Through the Intrinsic Faculty of the Colours to Express Volume," 1951; "The Color Problem in Pure painting-Its Creative Origin," 1955; "The Creative Process-Its Physical and Metaphysical Performing," 1956; "Nature as Experience and Its Pictorial Realization," undated; and "Pure Colour Space," undated.

Hofmann's lectures to his own students, and talks presented to art groups and the general public addressed many of the same themes. He gave his first American lecture in 1930 at the University of Minnesota, and presented talks to a variety of groups while in California. Hofmann was a frequent speaker at the Provincetown Art Association, and participated in the "Forum 49" series he helped to organize at Gallery 200 in Provincetown, 1949.

In the last decade of his life, Hofmann produced a large number of paintings. He was represented in the XXX Venice Biennale, 1960, and major retrospective exhibitions were organized by the Whitney Museum of American Art, 1957, and the Museum of Modern Art, 1963. In 1963, he made a gift of 45 paintings to the University of California, Berkeley, and funded construction of a wing to house them in the soon-to-be-built University Art Museum. Hans Hofmann died in New York City on Feb. 17, 1966.

Missing Title

1880	Hans Hofmann is born in Weissenburg, Bavaria, on 21 March, the son of Theodor and Franziska Hofmann.
1886	The family moves to Munich, where Theodor becomes a government official. Hans studies mathematics, science, and music at the gymnasium. He plays the violin, piano and organ and begins to draw.
1896	With his father's help, finds a position as assistant to the director of public works of the State of Bavaria. Develops his technical knowledge of mathematics, resulting in several scientific inventions, including an electromagnetic comptometer.
1898	Studies with Willi Schwarz at Moritz Heymann's art school in Munich, where he is introduced to Impressionism.
1900	Meets Maria (Miz) Wolfegg, his future wife.
1903	Through Willi Schwarz, he meets the nephew of a Berlin collector, Philipp Freudenberg, who becomes his patron from 1904-1914 and enables him to live in Paris.
1904	Frequents the Café du Dome, a haunt of artists and writers, with Jules Pascin, a friend from Moritz Heymann's school. Miz joins him in Paris. Attends evening sketch class at the Académie de la Grand Chaumière and the Académie Colarossi. Meets Pablo Picasso, Georges Braque, and Henri Matisse.
1908	Exhibits with the Neue Sezession in Berlin and again in 1909. Miz designs scarves with Sonia Delaunay (then Sonia Uhde).
1910	First one-person exhibition held at Paul Cassirer Gallery, Berlin. Meets Robert Delaunay, with whom he designs patterns for Sonia Delaunay's

- Cubist fashions. During their close friendship, both men develop as colorists.
- 1914 Hans and Miz leave Paris for Corsica so that Hans can regain his health during a bout of what turned out to be tuberculosis. Called to Germany by the illness of his sister Rosa, they are caught on the Tegernsee by the outbreak of World War I.
- 1915 Disqualified for the army due to the after effects of his lung condition, and with the assistance of Freudenberg terminated by the war, Hofmann decides to earn a living teaching. In the spring, he opens the Hans Hofmann School of Fine Arts at 40 Georgenstrasse, Munich.
- 1918-29 After the war his school becomes known abroad and attracts foreign students such as Worth Ryder, Glenn Wessels, Louise Nevelson, Vaclav Vytlacil, Carl Holty, Alfred Jensen, and Ludwig Sander. Holds summer session at Tegernsee, Bavaria (1922), Ragusa (1924), Capri (1925-1927), St. Tropez (1928-1929). Makes frequent trips to Paris. Has little time to paint but draws continually.
- 1924 Marries Miz Wolfegg on 5 June.
- 1929 A series of his drawings is reproduced by a photographic process known as *Lichtdrucke*.
- 1930 At the invitation of Worth Ryder, teaches in a summer session at the University of California, Berkeley, where Ryder is chairman of the Department of Art. Returns to Munich for the winter.
- 1931 In the spring, teaches at the Chouinard School of Art, Los Angeles, and again at Berkeley in the summer. Wessels helps him with the first translation of his book *Form und Farbe in der Gestaltung*, begun in 1904. Exhibits a series of drawings at the California Palace of the Legion of Honor, San Francisco, his first show in the United States.
- 1932 Returns to the Chouinard School of Art in the summer. Advised by Miz not to return to Munich because of a growing political hostility to intellectuals, settles in New York. Vaclav Vytlacil helps arrange a teaching position for him at the Art Students League.
- 1932-33 Summer sessions at the Hans Hofmann School of Fine Arts continue in St. Tropez (1932) and Murnau (1933), taught by Edmund Daniel Kinzinger. The school closes in the fall of 1933, and Miz gives up the lease in 1936.
- 1933 Spends the summer as guest instructor at the Thurn School of Art in Gloucester, Mass. In the fall, opens the Hans Hofmann School of Fine Arts at 444 Madison Avenue in New York. After a prolonged period of drawing, begins to paint again.
- 1934 Upon the expiration of his visa, travels to Bermuda to return with a permanent visa. Opens a summer school in Provincetown, Mass. The Hans Hofmann School of Fine Arts opens at 137 East 57th Street in New York. In 1936, the Hofmann School moves to 52 West 9th Street.
- 1938 The Hofmann School moves to 52 West 8th Street. A planned European summer session (traveling to Paris, the Cote d'Azur, Italy, and Capri) is called off after Hitler moves into Austria in the Spring. Delivers a lecture series once a month at the school in the winter of 1938-39, which is

- attend by the vanguard of the New York art world, including Arshile Gorky and Clement Greenberg.
- 1939 Miz Hofmann arrives in America. After a stay in New Orleans, joins her husband in Provincetown. They spend five months each summer in Provincetown and the rest of the year in New York.
- 1941 Becomes an American citizen. Delivers an address at the annual meeting of the American Abstract Artists at the Riverside Museum. One-person exhibition at the Isaac Delgado Museum of Art, New Orleans.
- 1942 Hofmann's former student Lee Krasner introduces him to Jackson Pollock.
- 1944 First exhibition in New York at Art of This Century Gallery, arranged by Peggy Guggenheim. "Hans Hofmann, Paintings, 1941-1944" opens at the Arts Club in Chicago and travels on to the Milwaukee Art Institute in January 1945. Howard Putzel includes Hofmann in "Forty American Moderns" at 67 Gallery, New York. He is also included in "Abstract and Surrealist Art in America" at the Mortimer Brandt Gallery, New York (arranged by Sidney Janis in conjunction with publication of Janis's book of the same title).
- 1947 Exhibitions at Betty Parsons Gallery in New York, in Pittsburgh, and at the Dallas Museum of Fine Arts. The Texas show travels to Denton, Tex.; Norman, Okla.; and Memphis, Tenn. Begins to exhibit with the Kootz Gallery in New York. Kootz holds a one-person show of Hofmann's work each year until his death (with the exception of 1948 and 1956).
- 1948 Retrospective exhibition at the Addison Gallery of American Art in Andover, Mass., in conjunction with publication of his book, *Search For the Real and Other Essays*.
- 1949 Travels to Paris to attend the opening of his exhibition at the Galerie Maeght and visits the studios of Picasso, Braque, Constantin Brancusi, and Joan Miro. Helps Fritz Bultman and Weldon Kees organize Forum 49, a summer series of lectures, panels, and exhibitions at Gallery 200 in Provincetown.
- 1950 Participates in a three-day symposium at Studio 35 in New York with William Bazotes, James Brooks, Willem de Kooning, Herbert Ferber, Theodoros Stamos, David Smith, and Bradley Walker Tomlin. Joins the "Irascibles"-a group of Abstract Expressionists-in an open letter protesting the exclusion of the avant-garde from an upcoming exhibition of American art at the Metropolitan Museum of Art in New York.
- 1951 Juries the 60th Annual Exhibition at the Art Institute of Chicago with Aline Louchheim and Peter Blume.
- 1954 One-person exhibition held at the Baltimore Museum of Art.
- 1955 Designs mosaic murals for the lobby of the new William Kaufmann Building, architect William Lescaze, at 711 Third Avenue, New York. Retrospective held at the Art Alliance in Philadelphia.
- 1957 Retrospective exhibitions held at the Whitney Museum of American Art, New York, which then travel to Des Moines, San Francisco, Los Angeles, Seattle, Minneapolis, Utica, and Baltimore.

1958	Hofmann ceases teaching to devote himself full time to painting. He moves his studio into the New York and Provincetown schools. Completes a mosaic mural for the exterior of the New York School of Printing (Kelley and Gruzen, architects) at 439 West 49th Street.
1960	Represents the United States with Philip Guston, Franz Kline, and Theodore Roszak at the XXX Venice Biennale.
1962	Retrospective exhibition opens in Germany at the Frankische Galerie am Marienort, Nuremberg, and travels to the Kolnischer Kunstverein, Cologne, and the Kongreihalle, Berlin. In Munich, Neue Galerie im Kunstlerhaus presents "Oils on Paper, 1961-1962." Awarded an honorary membership in the Akademie der Bildenden Künste in Nuremberg and an honorary Doctor of Fine Arts degree by Dartmouth College in Hanover, N. H.
1963	Miz Hofmann dies. Retrospective exhibition at the Museum of Modern Art organized by William Seitz travels throughout the United States and internationally to locations in South America and Europe, including Stuttgart, Hamburg, and Bielefeld. Signs a historic agreement to donate 45 paintings to the University of California at Berkeley and to fund the construction of a gallery in his honor at the new university museum, then in the planning stage. The exhibition "Hans Hofmann and His Students," organized by the Museum of Modern Art, circulates in the United States and Canada.
1964	Awarded an honorary Doctor of Fine Arts degree from the University of California at Berkeley. Serves on the jury for the 1964 Solomon Guggenheim International Award. Becomes a member of the National Institute of Arts and Letters, New York. Renate Schmitz inspires the <i>Renate</i> series.
1965	Awarded an honorary Doctor of Fine Arts degree by Pratt Institute, New York. Marries Renate Schmitz on 14 October.
1966	Hans Hofmann dies on 17 February in New York.

Scope and Content Note

The papers of painter, teacher, and writer Hans Hofmann measure 29.92 linear feet and 5.00 GB and date from circa 1904 to 2011, with the bulk of the materials dating from 1945 to 2000. The majority of the papers were created after 1932 and document Hofmann's life and professional career after settling in the United States. Among his papers are personal and professional correspondence; records of his schools in Munich, New York City, and Provincetown, Mass.; writings and notes; photographs; address and appointment books; artifacts; artwork; biographical information; interview transcripts; sales and estate records; and a small number of personal papers of his second wife, Renate Schmitz Hofmann. Hofmann's personal papers are augmented by a large selection of printed matter, including exhibition catalogs, articles, news clippings, and monographs about Hofmann and modern art, as well as documentary projects including Tina Dickey's compilation of oral histories and records of Hofmann's students, and research materials, sound and video recordings, digital materials, and motion picture film created and gathered by Madeline Amgott during the production of two video documentaries about Hans Hofmann released in 1999 and 2002. Hofmann's Library was acquired with his papers; inscribed/annotated volumes have been retained with the collection.

Correspondence, 1914-1966 (Series 1), consists mainly of incoming letters about professional matters and personal business. A large portion of the letters are from museum directors and curators regarding the exhibition, loan, sale or donation of Hofmann's work; publishers, editors, and others preparing catalogs or biographical works; and galleries that showed Hofmann's paintings or represented him. Also among the correspondents are students and former students, art historians, art critics, fans, and friends. Family correspondents are a sister-in-law, nieces, and a nephew in Germany. Additional correspondence concerning administrative matters, and requests for catalogs, transcripts and recommendations are among the Records of the School of Fine Arts (Series 2). Financial Records (Series 4) contain a small amount of correspondence regarding banking, taxes, and Social Security. Estate Records (Series 9) include correspondence relating to taxes, the sale of Hofmann's Provincetown house, and various legal documents. Correspondence among the Papers of Renate Schmitz Hofmann (Series 10) include condolence letters, and a small number of personal letters and business correspondence regarding Hofmann's estate.

School of Fine Arts Records, 1915-1965 (Series 2), include a very small number of items relating to the Hans Hofmann Schule für Bildende Kunst that operated in Munich from 1915 until 1933. These are printed prospectuses, a financial record, 1925; and "Italian Schools of Painting: The Renaissance in Italy," a printed chart, probably used as a teaching aid. Other items relating to the Munich school are photographs (Series 6) of Hans Hofmann with students in the 1920s, including some taken during the summer course in Capri, circa 1925. Travel photographs, 1920s, may have been taken while teaching summer courses in Europe, and an unidentified photograph, undated, of an exhibition installation in Germany may be school-related.

The Hans Hofmann School of Fine Arts was established in New York in 1933, and his summer school in Provincetown, Mass., opened in 1934; both operated continually until Hofmann closed them in 1958 in order to paint full-time. Records of these schools are more substantial, but still quite incomplete. They consist of administrative files containing accreditation records, correspondence, model bookings, inquiries from prospective students, and printed matter about the schools. Financial records are comprised of expense statements and an analysis of income from the 1956 summer session. Student records consist of student ledgers, registration and payment records, and requests for transcripts and recommendations. Miscellaneous items are student artwork and notes. Records postdating the schools' closing are inquiries from prospective students and requests from former students for transcripts or recommendations. Additional letters from former students about matters other than transcripts and recommendations are filed with Correspondence (Series 1).

Writings, circa 1904-1965 (Series 3), are published and unpublished manuscripts by Hans Hofmann and other authors. Hofmann wrote extensively about his philosophy of painting, about himself as a teacher and an artist, and about modern art. Included are manuscripts, drafts, and revisions of Hofmann's book, *Das Malerbuch: Form und Farbe in Gestaltung*, circa 1904-[1952?], *Search for the Real in the Visual Arts and Other Essays*, published in 1948, and *The Painter and His Problems-A Manual Dedicated to Painting*, 1963. Articles and Essays include the constituent essays of *Search for the Real in the Visual Arts and Other Essays* and others on theoretical aspects of painting, Alfred Maurer, and Charles W. Hawthorne. Talks and Lectures consist of notes, outlines, and some complete texts of Hofmann's speeches. Miscellaneous Writings are shorter, informative pieces, mostly unpublished. Representative titles include: "I Am Often Asked to Explain My Work," 1946, and "About the Relation of Students and Teachers," undated. Poems by Hofmann include some written to Miz Hofmann. Notes and Lists include notes on specific works of art and lists of paintings for exhibitions, framing, and shipping.

Financial Records, 1927-1966 (Series 4), consist mainly of banking records and tax returns with supporting documentation. There are also statements of assets and liabilities, and a few subject files concerning financial matters such as "House Expenses," "Social Security," and "University of California-Financial Standing With." Additional tax records are among the documents of the Estate of Hans Hofmann (Series 9), and expenses are recorded in his 1932 appointment book (Series 5).

Miscellaneous Records, 1906-1966 (Series 5) include Addresses and Appointment Books. Artifacts are a leather wallet and 6 photogravure blocks. Artwork consists of 4 sketches and block prints of 3 red shapes, one the numeral 5. Included with Biographical Information are birth and marriage certificates, immigration and naturalization papers, wills, Hofmann and Wolfegg family documents, biographical notes and chronologies, and a bibliography of writings on and by Hofmann. Interview Transcripts are of 3 interviews with Hofmann conducted for various purposes. Sales Records include lists of paintings sold through galleries and privately, and a list of prices computed by canvas size.

Photographs, circa 1925-1966 (Series 6) are of People, Events, Places, Works of Art, and Miscellaneous Subjects; also, Oversize Photographs. People include views of Hofmann alone and with Miz, students, and others; Miz Hofmann; Renate Schmitz Hofmann; and the Hofmann family. Also, there are pictures of identified and unidentified individuals and groups. Events recorded are "Forum 49" at Gallery 200, exhibition installations, openings, and ceremonies for honorary degrees awarded Hofmann. Photographs of places include Miz Hofmann's Munich apartment; interior and exterior views of Hofmann's Provincetown house; exterior views of the Provincetown school; Hofmann's New York studio; and unidentified houses and landscapes. Travel pictures are of Italy, Mexico, California [?], and unidentified locations. Photographs of works of art by Hofmann are mainly 35-mm color slides of works completed from 1935 to 1965. There are also photographs of works by other artists and Hofmann students. Teaching materials are photographs of Old Masters paintings, drawings, and Classical sculpture, some marked to indicate line, form, or proportion. Miscellaneous subjects are a dog, cat, and doll; also, a cover design for *Search for the Real in the Visual Arts*. The oversize photographs include portraits of Hans Hofmann and Miz, and works of art by Hofmann students.

Printed Matter, 1930-1978 (Series 7), contains articles, essays and a letter to the editor by Hans Hofmann; the remaining material by other authors is categorized by type. Exhibition Catalogs and Related Items (mainly announcements and invitations), 1931-1978, undated, are from group and solo shows that featured the work of Hans Hofmann; also, catalogs and announcements of other artists' exhibitions collected by Hofmann. Newspaper clippings and articles from periodicals include reviews, feature articles, articles with brief references to Hofmann or reproductions of his work, and obituaries. Others are on art-related topics and miscellaneous subjects. Miscellaneous printed matter includes a variety of items such as brochures about art courses (not the Hofmann school), reproductions of works by Hofmann and other artists, book prospectuses, and statements. *Art Museum: A Center for Cultural Study*, a prospectus showing models and drawings of the proposed University Art Museum, Berkeley, notes the location of its Maria and Hans Hofmann Wing. A Scrapbook, 1944-1962, contains clippings, exhibition reviews, and some catalogs, checklists, and invitations. Nineteen books that mention or are about Hofmann are a part of this series.

Hans Hofmann's Library (Series 8) of art books and general literature was acquired with his papers. Inscribed and annotated volumes have been retained. Books about or mentioning Hofmann are among Printed Matter (Series 7). All other books and periodicals (376 items) were transferred to the Library of the Smithsonian's American Art Museum.

Estate of Hans Hofmann, 1945-1974 (Series 9), consists of records of Hofmann's attorney and co-executor, Robert Warshaw, and includes correspondence and legal documents concerning taxes, the Provincetown house, and miscellaneous business matters.

Papers of Renate Schmitz Hofmann, 1962-1967 (Series 10), include notes, correspondence, condolence letters and records regarding Hans Hofmann's funeral, and information about the theft of Hofmann paintings from his Provincetown house in 1966.

Hans Hofmann Documentary Projects, 1944-2011 (Series 11) includes research materials compiled by Tina Dickey concerning Hofmann's students, correspondence as well as primary source and supplementary research materials produced and gathered by Madeline Amgott for two video documentaries on Hofmann released in 1999 and 2002. Original and edited audiovisual recordings are included in the series, as well as primary source material gathered from a variety of sources. Some material is in digital format.

Arrangement

The Hans Hofmann papers are arranged into 11 series. Correspondence (Series 1), Financial Records (Series 4), and Papers of Renate Schmitz Hofmann (Series 10) are arranged alphabetically by folder title. Unless noted otherwise, material within each folder is arranged chronologically.

Missing Title:

- Series 1: Correspondence, 1914-1966 (3 linear feet; Box 1-3)

- Series 2: School of Fine Arts records, 1915-1965 (2 linear feet; Box 4-5)
 - Series 3: Writings, circa 1904-1965 (2.5 linear feet; Box 6-8)
 - Series 4: Financial records, 1927-1966 (0.5 linear feet; Box 8)
 - Series 5: Miscellaneous records, 1906-1966 (0.8 linear feet; Box 9)
 - Series 6: Photographic materials, circa 1925-1965 (1.5 linear feet; Box 9-10, Box 19, MGP 1)
 - Series 7: Printed material, 1928-1978 (5.2 linear feet; Box 11-15, Box 20)
 - Series 8: Hans Hofmann Library (2.5 linear feet; Box 16-18, Box 20)
 - Series 9: Estate of Hans Hofmann, 1945-1974 (0.5 linear feet; Box 18)
 - Series 10: Papers of Renate Schmitz Hofmann, 1962-1967 (0.1 linear feet; Box 18)
 - Series 11: Hans Hofmann Documentary Projects, 1944-2011 (12.3 linear feet; Box 19, 21-31, FC 32-44, 5.00 GB; ER01-ER04)
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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:

Abstract expressionism
Art -- Philosophy
Art -- Study and teaching
Art students -- New York (State) -- New York
Authors -- Massachusetts
Motion pictures (visual works)
Painting, Modern -- 20th century -- Study and teaching

Types of Materials:

Interviews
Photographs
Scrapbooks
Sound recordings
Transcripts
Video recordings

Names:

Amgott, Madeline
Dickey, Tina, 1954-
Hans Hofmann School of Fine Arts
Hans Hofmann School of Fine Arts (Provincetown, Mass.)
Hawthorne, Charles Webster, 1872-1930
Hofmann, Maria, 1885-1963
Hofmann, Renate Schmitz, 1930-1992
Mauer, Alfred

Occupations:

Art teachers
Painters

Functions:

Art Schools -- New York (State)

Art schools -- Massachusetts

Container Listing

Series 1: Correspondence, 1914-1966

3 Linear feet (Box 1-3)

Scope and Contents: The correspondence of Hans Hofmann consists mainly of incoming letters about personal and professional matters. Correspondents include museums, galleries, art dealers, collectors, former students, art historians, critics, fans, friends, and relatives. Although the date of Hofmann's reply is often noted on letters received, outgoing letters are limited to a small number of drafts and carbon copies. Because Hofmann's wife, Miz, often handled his business affairs and was friendly with his former students, many letters are addressed to her. Letters in foreign languages—mostly German, but some in Italian and French—are noted.

Correspondents include Art of This Century Gallery (Peggy Guggenheim), Baltimore Museum of Art, Hofmann's dealer Samuel M. Kootz, the Museum of Modern Art, Mortimer Brandt Gallery (Betty Parsons), Betty Parsons Gallery, Howard Putzel of 67 Gallery, and the Whitney Museum of American Art. Their letters document arrangements for Hofmann's major exhibitions and also concern the loan, sale, and donation of paintings.

With the exception of a file titled "War Compensation," correspondence is limited to the years of Hofmann's residence in the United States. "War Compensation" correspondence and related records, 1912-1923, concern Hofmann's claim against the German government for personal property—including works of art—removed from his Paris apartment in 1914 while he was in Corsica. Correspondence documents attempts to learn the fate of his paintings and the claims process. The correspondents are painter Rudolph Levy, who may have sold Hofmann's paintings and possessions during the time he sublet the apartment; sculptor Eugen Steinhof, Monsieur Haven and Hermann Hailer, who would assist with the claim; and the Bund des Auslandsdeutschen, Bavarian Section. Supporting documentation consists of leases for his Paris apartment and a floorplan, drawn by Hofmann, that indicates placement of furniture and includes an inventory of possessions, including works of art, with values for each item.

Small quantities of additional correspondence are filed with other series. School of Fine Arts Records (Series 2) include inquiries from prospective students; requests for transcripts and recommendations; Immigration and Naturalization Service approval of the school; correspondence about foreign students; and correspondence with the Veterans Administration. Financial Records (Series 4) contain correspondence with the American Express Company, the Social Security Administration, and several banks. Estate Records (Series 9) include correspondence regarding taxes, Hofmann's Provincetown house, and legal matters concerning settlement of his estate. Papers of Renate Schmitz Hofmann (Series 10) include personal and estate correspondence, as well as condolence letters.

Arrangement: Correspondence is arranged alphabetically by correspondent and also includes a few subject files (e.g. "Autograph Requests," "Car Accident," and "War Compensation"). Unknown, unsigned, or illegible letters are filed at the end of the series.

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Box 3, Folder 193	Unknown (A-Z, unsigned and illegible), circa 1934-1965 Notes: Letters signed with no surname from: Bill; Dorothy; Dorothy and Roddy; Elyn; Frank; Fred; Hans; Janet; Jenny and Clem; John, Ella, Jeff, and Rodney; Joy; Joy and Marc; Katherine; Maria; Mary; Mary and Eddie; Meta; Patricia and Stephen; Paul; Peter, Vita, and Andrea; Ronald; and Trude.

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Series 2: School of Fine Arts Records, 1915-1965

2 Linear feet (Box 4-5)

Scope and Contents: The Hans Hofmann Schule für Bildende Kunst operated in Munich from 1915-1933. The very sparse extant records consist of a small amount of printed matter and a financial document. The Hans Hofmann School of Fine Arts was established in New York in 1933, and his summer school in Provincetown, Massachusetts, opened in 1934. Both closed in 1958, because after 43 consecutive years of teaching, Hofmann wanted to be able to paint full-time. Records of the New York and Provincetown schools are more extensive, but far from complete.

A small cache of records concerning Hofmann's school in Munich is supplemented by photographs (Series 6) containing views of Hans Hofmann with students during the 1920s, including some taken during a summer session in Capri, circa 1925. Travel photographs from the same period may have been taken while teaching summer courses in Europe. An unidentified photograph of an exhibition installation in Germany may be school-related.

Records concerning Hofmann's schools in New York City and Provincetown, Mass., consist of administrative, financial, student, and miscellaneous records. Material postdating the schools' 1958 closings consist of letters of inquiry from prospective students and requests from former students for transcripts or recommendations. Additional letters from former students are with Correspondence (Series 1).

For the large part, student records were created and maintained by registrar James Gahagan and his staff. Student ledgers note date of first entry into day, evening courses, and tuition paid. A variety of other information is also included in the student ledgers: number of class hours and fees for supplies are entered in vol. 1; vols. 2 and 3 record advance payments for summer school; lists of monitors and scholarships are included in vols. 3 and 4; and a partial roster of summer school students appears in vol. 4. Requests for transcripts and recommendations are addressed to Hofmann who appears to have handled these matters directly.

Among the miscellaneous items are a gouache painting by student Trude Baumann, and class notes of Dorothy G. Hales/Dorothy H. Gary.

Arrangement: Records are arranged by country of the school and then by document type. The series is arranged as 2 subseries:

Missing Title:

- 2.1: Munich, 1915-1933
- 2.2: New York City and Provincetown, Mass., circa 1936-1965

Available Formats: This series has been scanned in its entirety.

Subseries 2.1: Munich, 1915-1933

Box 4, Folder 1 [Prospectuses, 1915-1916, 1933](#)

Box 4, Folder 2 [Financial Record, 1925](#)

Box 4, Folder 3 ["Italian Schools of Painting: The Renaissance in Italy," 1923](#)

Subseries 2.2: New York City and Provincetown, Mass., circa 1936-1965

Arrangement: The subseries is arranged as 4 subseries:

Missing Title:

- 2.2.1: Administrative Records
- 2.2.2: Financial Records
- 2.2.3: Student Records
- 2.2.4: Miscellaneous

Subseries 2.2.1: Administrative Records, circa 1936-1965

Box 4, Folder 4	Accreditation, 1952-1953
Box 4, Folder 5	Correspondence, Miscellaneous, 1945, 1952
Box 4, Folder 6	Immigration and Naturalization Service-Approval of School and General Correspondence, 1953- 1964
Box 4, Folder 7-8	Immigration and Naturalization Service-re: Foreign Students (A-Z, by year), 1953-1957 Image(s) Image(s)
Box 4, Folder 9-11	Inquiries from Prospective Students, 1956-1965 Image(s) Image(s) Image(s)
Box 4, Folder 12	Model Bookings and Payments, 1955-1957
Box 4, Folder 13	Office Procedure and Responsibilities, circa 1936-1957
Box 4, Folder 14	Prospectuses, circa 1936, 1955-1956
Box 4, Folder 15	Veterans Administration, 1947-1953

Subseries 2.2.2: Financial Records, circa 1936-1965

Box 4, Folder 16	Expense Statements, 1948-1952
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Subseries 2.2.3: Student Records, circa 1936-1965

Box 4, Folder 18-19	Student Ledger, vol. 1: A-Z (disbound), 1946-1952 Image(s) Image(s)
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Box 4, Folder 21	Student Ledger, vol. 3:, 1954-1955
Box 4, Folder 22	Student Ledger, vol. 4:, 1955-1956
Box 4, Folder 23-25	Registration and Payment Records (card files), 1952-1955 Image(s) Image(s) Image(s)
Box 4, Folder 26-27	Registration and Payment Records (card files), 1954-1956 Image(s) Image(s)
Box 4, Folder 28	Registration and Payment Lists, 1955-1956
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Box 5, Folder 3-4	Summer School Registration and Payment Records, 1955-1956 Image(s) Image(s)
Box 5, Folder 5-7	Summer School Registration and Payment Records, 1957-1958 Image(s) Image(s) Image(s)
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Box 5, Folder 12-13	Summer School Registration and Payment Records (card files), 1956-1957 Image(s) Image(s)
Box 5, Folder 14-15	Requests for Transcripts and Recommendations (A-E), circa 1947-1965 Image(s) Image(s)
Box 5, Folder 16-17	Requests for Transcripts and Recommendations (F-J), circa 1947-1965 Image(s) Image(s)
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	Image(s) Image(s)
Box 5, Folder 20-21	Requests for Transcripts and Recommendations (M-O), circa 1947-1965 Image(s) Image(s)
Box 5, Folder 22-23	Requests for Transcripts and Recommendations (P-R), circa 1947-1965 Image(s) Image(s)
Box 5, Folder 24-25	Requests for Transcripts and Recommendations (S-Z), circa 1947-1965 Image(s) Image(s)

Subseries 2.2.4: Miscellaneous, circa 1936-1965

Box 5, Folder 26	Student Artwork, circa 1950-1960
Box 5, Folder 27	Student Notes, 1955-1956

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Series 3: Writings, circa 1904-1965

2.5 Linear feet (Box 6-8)

Scope and Contents: This series includes published and unpublished manuscripts, drafts, revisions, and notes by Hofmann and other authors, organized by type-books, articles and essays, etc. Hans Hofmann wrote extensively about his philosophy of painting, about himself as a teacher and an artist, and about modern art. Writings by other authors are mainly about Hofmann and modern art.

Books, arranged alphabetically by title, include manuscripts, drafts, and revisions. Considered Hofmann's most important text, *Das Malerbuch: Form und Farbe in Gestaltung*, circa 1904-1952[?], is an instructional primer begun in Paris circa 1904 and added to over many years. It remains unpublished. An English translation, *Creation in Form and Color*, was made by Glenn Wessels in 1931. Peggy Huck's translation, *The Supersensory Origin of Painting*, was completed in 1931. After microfilming was completed, several versions of *Das Malerbuch* and the two English translations were received from the Renate, Hans and Maria Hofmann Trust in 2006. *Search for the Real and Other Essays*, was issued in 1948 to accompany Hofmann's retrospective exhibition at the Addison Gallery of American Art, Andover, Mass., the first one-man show of an Abstract Expressionist organized by a museum.

Articles and essays consist of published and unpublished manuscripts arranged alphabetically by title, with untitled items alphabetized by first line. Among them are the constituent essays of *Search for the Real and Other Essays*: "The Search for the Real in the Visual Arts," "Sculpture," "On the Aims of Art," and "Plastic Creation."

Notes, outlines, and some complete texts of speeches are arranged chronologically. Miscellaneous writings are shorter, informative, mostly unpublished pieces written between 1944 and 1960. Untitled items are alphabetized by first line. Representative titles include: "I am Often Asked to Explain My Work," "A Reply to the Demand to Name some of My Students that have come Into Prominence," and "About the relation of students and teachers." Hofmann revised 5 manuscripts ("Untitled, in German") by literally cutting and pasting portions onto very long sheets which were then rolled tightly for storage. Over the years, the glue dried out and the scrolls came apart; fortunately, most sections were numbered sequentially, so their order could be reconstructed fairly well prior to scanning.

Among the notes and lists are notes on works of art concerning "Construction," "Magenta and Blue," the Chiamabote mural, and the New York School of Printing mosaic. Lists of paintings include works to be exhibited at Galerie Maeght (Paris), Mirski Gallery (Boston), and the Whitney Museum; works to be framed; and works to be shipped.

Writings by other authors are mostly unpublished articles, essays, and reviews arranged alphabetically by author. An untitled piece by C. Z., most likely Carl Zigrosser, was written in response to an article about the psychology of Picaasso's art by Carl Jung. Unsigned items include a review of *Camille Pissarro: Letters to his Son Lucien*, ed. John Rewald; and reviews of Hofmann exhibitions at the 67 Gallery (1945) and at Galerie Maeght (1949).

Arrangement: Writings are arranged by author and then by document type. The series is arranged as 2 subseries:

Missing Title:

- 3.1: By Hofmann, 1928-1965
- 3.2: By Other Authors, circa 1910-1964

Available Formats: This series has been scanned in its entirety.

Subseries 3.1: By Hofmann, 1928-1965

Arrangement: The subseries is arranged as 6 subseries:

Missing Title:

- 3.1.1: Books, A-Z
- 3.1.2: Articles and Essays
- 3.1.3: Talks and Lectures
- 3.1.4: Miscellaneous Writings
- 3.1.5: Poems
- 3.1.6: Notes and Lists

Subseries 3.1.1: Books, A-Z, circa 1928-1965

Box 6, Folder 1	Collected Writing on Art, 1958
Box 6	Das Malerbuch: Form und Farbe in der Gestaltung
Box 6, Folder 2	Memorandum, 1949
Box 6, Folder 3	Early Drafts, circa 1931
Box 6, Folder 4	Drafts and Notes, circa 1933-1950
Box 6, Folder 5-6	Manuscript (based on the first book written in California), 1934 Image(s) Image(s)
Box 6, Folder 7-8	Manuscript (copy of the German original), 1948 Image(s) Image(s)
Box 6, Folder 9-10	Manuscript (autumn), 1948 Image(s) Image(s)
Box 6, Folder 11-12	Manuscript (edited), circa 1933-1950 Image(s) Image(s)
Box 6, Folder 13-14	Manuscript (English original translated by Peggy Huck as The Supersensory Origin of Painting), 1953 Image(s) Image(s)
Box 6, Folder 15-16	Manuscript ("The Painter's Book, First English translation by Glenn Wessels" Creation in Form and Color), 1931 Image(s) Image(s)
Box 6	Das Malerbuch[?]
Box 6, Folder 17	Draft, Part I - "Definition of form", circa 1952

Box 6, Folder 18	Draft, Part II - a) "Nature in 'objective' experience" b) "Nature in 'plastic' experience" and c) "Nature in 'visual' experience", circa 1952
Box 6, Folder 19	Draft, Part III - a) "Light" and b) "Relationship of form, light and color", circa 1952
Box 6, Folder 20	Draft, Part IV - "Picture plane", circa 1952
Box 6, Folder 21	Draft, Part V - "Colour as a plastic means", circa 1952
Box 6, Folder 22	Draft, Part VI - "Mind", circa 1952
Box 6, Folder 23	Draft, Part VII - "Composition", circa 1952
Box 6, Folder 24	Chapter, "Bild formende gesetze", circa 1935-1950
Box 6, Folder 25	Chapter, "Entwicklungs-Plan I", 1929
Box 6, Folder 26	Chapter, "Entwicklungs-Plan II", circa 1935-1950
Box 6, Folder 27	Intended Addition, "The object in the visual arts-its function in three-dimensional reality and its two-dimensional pictorial realization", 1951
Box 6, Folder 28	Picture Material for Book, circa 1935-1950
Box 7, Folder 1-2	Painter and His Problems-A Manual Dedicated to Painting, 1963 Image(s) Image(s)
Box 7, Folder 3	Painter and His Problems-A Manual Dedicated to Painting, Illustrations, circa 1933-1950 Notes: Original drawings, photostats and negatives of diagrams, photographs; captions and notations in both English and German.
Box 7, Folder 4-6	Search for the Real and Other Essays, 1947-1948 Image(s) Image(s) Image(s)

Subseries 3.1.2: Articles and Essays, circa 1928-1965

Box 7, Folder 7	"Color Problem in Pure painting-Its Creative Origin", 1955
Box 7, Folder 8	"Creative Act-Gesture and meaning", circa 1930-1955
Box 7, Folder 9	"Hawthorne-The Painter: An Appreciation", 1952

Box 7, Folder 10	"Homage to Alfred Maurer", 1950
Box 7, Folder 11	"Mystification of the Two- and Three-Dimensional in the Visual Arts", 1946
Box 7, Folder 12	"On the Aims of Art", 1931-1932
Box 7, Folder 13	"Painting and Culture", 1931
Box 7, Folder 14	"Plastic Creation", 1932
Box 7, Folder 15	"Quality??? What is It-What does it mean in the visual arts?", circa 1951
Box 7, Folder 16	"Resurrection of the Plastic Arts" (I.); "Mystery of Creative Relations" (II.)", 1953
Box 7, Folder 17	"Sculpture", 1933
Box 7, Folder 18	"Search for the 'Real' in the Visual Arts", 1947-1948
Box 7, Folder 19	"Welt und die Kunst", 1965
Box 7, Folder 20	Untitled, 1928-1950

Subseries 3.1.3: Talks and Lectures, circa 1928-1965

Box 7, Folder 21	1930: University of Minnesota Art Department
Box 7, Folder 22	1931: Berkeley Women's City Club; University of California, Berkeley, "Lectures on Plastic Painting," and untitled lectures
Box 7, Folder 23	1938: Lecture notes including: "Kosmos and cosmic creation on a picture plane," "Life," "Natur" (sic), "Movement of space," "Movement of Volumes"
Box 7, Folder 24	1938-1939: Provincetown lectures, "Laws of the Picture Plane" and "Tensions"
Box 7, Folder 25	1938-1939: Provincetown lecture, "Spiritualization"
Box 7, Folder 26	1939-1940: Notes and texts including: "Realm of the unconscious," Picasso," and Lectures III-IX
Box 7, Folder 27	1940: Provincetown, July 27
Box 7, Folder 28	1941: Riverside Museum symposium, address on Abstract Art held during the 1941 Annual American Abstract Artists' Exhibition, Feb. 16

Box 7, Folder 29	1949: "What Is an Artist?" delivered July 3; "American Art Today;" "American Art versus French Art;" and "Protest Against Ostrich Attitude in the Arts" (with Fritz Bultman)
Box 7, Folder 30	1950: Studio 35 Round Table; texts and notes for Provincetown Art Association talks
Box 7, Folder 31	1951: Provincetown Art Association, "About Education in General and Art Education in Particular," August 13
Box 7, Folder 32	1952: Provincetown Art Association, "Photography as a Creative means," August 12; remarks recorded for Sam Feinstein's film
Box 7, Folder 33	1962: Hopkins Center, Dartmouth College, inauguration speech, Nov. 17
Box 7, Folder 34	"Point and Line," "Artistic Childrenswork," "Hofmann Lectures No. Three to Eleven [10 and 11 lacking]," texts of several untitled talks, and notes for introducing Hofmann

Subseries 3.1.4: Miscellaneous Writings, circa 1928-1965

Box 7, Folder 35	"About Art education and my approach toward it", circa 1930-1955
Box 7, Folder 36	"About critics", 1956
Box 7, Folder 37	"About Jackson Pollack and myself", 1956
Box 7, Folder 38	"About myself, my work, my school", circa 1930-1955
Box 7, Folder 39	"About the relation of students and teachers", circa 1930-1955
Box 7, Folder 40	"About the subject mater (in pictorial creation)", circa 1930-1955
Box 7, Folder 41	"Advanced Education in Art", circa 1930-1955
Box 7, Folder 42	"Answer to a Question", 1951
Box 7, Folder 43	"Answer to My Critics", 1944
Box 7, Folder 44	"Architecture and pictorial art", circa 1930-1955
Box 7, Folder 45	"Art and Art appreciation", 1953
Box 7, Folder 46	"Art and Life", circa 1930-1955
Box 7, Folder 47	"Colour", circa 1930-1955

Box 7, Folder 48	"Creative process-its physical and metaphysical performing", 1956
Box 7, Folder 49	"Falsification of History", circa 1959
Box 7, Folder 50	"Following is a condensed reformulation of a statement made by me to my students dating back to 1938", 1960
Box 7, Folder 51	"For Clarification of history I speak (reluctantly) of myself", circa 1930-1955
Box 7, Folder 52	"Form im sinne der Gertabung", circa 1930-1955
Box 7, Folder 53	"In Answer to a Question", circa 1930-1955
Box 7, Folder 54	"Life", circa 1930-1955
Box 7, Folder 55	"Magic of painting", circa 1930-1955
Box 7, Folder 56	"My aim-in answer to repeated questioning", circa 1930-1955
Box 7, Folder 57	"My Artistic Creed-A Statement", 1952
Box 7, Folder 58	"Nature and Art-Controversy and Misconcept", 1957
Box 7, Folder 59	"Nature as Experience and Its Pictorial Realization", circa 1930-1955
Box 7, Folder 60	"New Concept for Mosaics of Our Time", 1956
Box 7, Folder 61	"Notes on Art", 1950
Box 7, Folder 62	"Offense in Pictorial Art", circa 1930-1955
Box 7, Folder 63	"Pictorial Function of Colours", 1950
Box 7, Folder 64	"Preface for catalogue for Hofmann exhibit, Berkeley, California", 1931
Box 7, Folder 65	"Pure Colour Space", circa 1930-1955
Box 7, Folder 66	"Reply to the Demand to Name Some of My Students Who Have Come into Prominence", 1956
Box 7, Folder 67	"Space and pictorial life", circa 1930-1955
Box 7, Folder 68	"Space pictorially realized through the intrinsic faculty of the colours to express volume", 1951
Box 7, Folder 69	"Spannungs Beziehungen", circa 1930-1955

Box 7, Folder 70	Statement for Abstract and Surrealist Art in America by Sidney Janis, 1944
Box 7, Folder 71	Statements for Contemporary American Painting, University of Illinois, 1951-1952
Box 7, Folder 72	"Teaching of Hans Hofmann", circa 1930-1955
Box 7, Folder 73	"This is the answer to a repeated refusal of acceptance of my work to the permanent collection of the museum of modern art", circa 1930-1955
Box 7, Folder 74	"What is Life", circa 1930-1955
Box 8, Folder 1	Untitled, A-Z (by first line), 1946-1961
Box 8, Folder 2-4	Untitled (in German), circa 1930-1955 Image(s) Image(s) Image(s)
Box 8, Folder 5-6	Untitled (in German), circa 1930-1955 Image(s) Image(s)
Box 8, Folder 7	Fragments, circa 1930-1955

Subseries 3.1.5: Poems, circa 1928-1965

Box 8, Folder 8	Poems, 1944-1959
Box 8, Folder 9	Poems to Maria Hofmann, 1960-1964

Subseries 3.1.6: Notes and Lists, circa 1928-1965

Box 8, Folder 10	Notebooks, "Farbe" and untitled, (2 vols.), circa 1930-1955
Box 8, Folder 11	Notes on Works of Art, 1949-1956
Box 8, Folder 12	Miscellaneous Notes, circa 1930-1955
Box 8, Folder 13	List, Paintings Exhibited at Galerie Maeght, Paris, 1949-1962
Box 8, Folder 14	List, Paintings Exhibited at Mirski Gallery, Boston, 1953
Box 8, Folder 15	List, Paintings Exhibited in Germany, 1962
Box 8, Folder 16	List, Paintings for Retrospective Exhibition, Whitney Museum of Art, 1956-1957

Box 8, Folder 17	Lists, Paintings, 1957-1963
Box 8, Folder 18	Lists, Paintings to be Framed, 1958-1965
Box 8, Folder 19	Lists, Paintings Shipped from Provincetown, 1958-1965
Box 8, Folder 20	List, Photographs given to William Seitz, circa 1950
Box 8, Folder 21	Miscellaneous Lists, circa 1930-1955

Subseries 3.2: By Other Authors, circa 1910-1964

Arrangement: The subseries is arranged as 2 subseries:

- 3.2.1: About Hofmann and Modern Art
- 3.2.2: Poems

Subseries 3.2.1: About Hofmann and Modern Art, circa 1910-1964

Box 8, Folder 22	Gasquet, Joachim. "What He Said to Me. The Motive," translation from an article in L'amour de l'Art, 1921
Box 8, Folder 23	Graham. "Case of Mr. Picasso", circa 1930-1955
Box 8, Folder 24	Greenberg, Clement. Lecture on Hofmann and exhibition reviews, 1945-1947
Box 8, Folder 25	Gris, Juan. "Concerning the Possibilities of Painting," lecture at the Sorbonne, circa 1910
Box 8, Folder 26	Haecker, Theodore. "Was ist Kultur?", circa 1930-1955
Box 8, Folder 27	Holzmann. American Abstract Artists, circa 1930-1955
Box 8, Folder 28	Hunter, Sam. "Hans Hofmann", 1963
Box 8, Folder 29	Kaldis, Aristodimos Melandinos. "Le Maire par Excellence: Hans Hofmann", 1962
Box 8, Folder 30	Kaprow, Allan. "Hans Hofmann", circa 1930-1955
Box 8, Folder 31	Larguier, Leo. "Diamanche avec Cézanne," [extract], circa 1930-1955
Box 8, Folder 32	Matisse, Henri. "Henri Matisse Speaks About Painting", circa 1930-1955
Box 8, Folder 33	Mondrian, Piet. "Toward the True Vision of Reality", circa 1930-1955
Box 8, Folder 34	Stout, Myron J. "Statement", circa 1930-1955

Box 8, Folder 35 [Thurston, Carl H. P. "How Movement is Painted," from How We Look at Pictures, circa 1930-1955](#)

Box 8, Folder 36 [Wessels, Glenn. "On the Aesthetic Content of Pictures, a lecture given before the Pacific Arts Association and the State Conference on Art Called by the State Board of Education in California...", 1931](#)

Box 8, Folder 37 [Williams, Tennessee. "An Appreciation," from Women: A Collaboration of Artists and Writers, circa 1930-1955](#)

Box 8, Folder 38 [C. Z. \[Carl Zigrosser?\], Untitled, circa 1930-1955](#)

Box 8, Folder 39 [Unsigned, 1945-1960](#)

Subseries 3.2.2: Poems, circa 1910-1964

Box 8, Folder 40 [Poems, 1941-1964](#)

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Series 4: Financial Records, 1927-1966

0.5 Linear feet (Box 8)

Scope and Contents: Financial records consist mainly of banking records, and tax returns and their supporting documentation. Additional tax records are among the records regarding Hans Hofmann's Estate (Series 9). In addition, there are statements of assets and liabilities and a few subject files concerning financial matters.

Arrangement: Records are arranged by alphabetically by folder title.

Available: This series has not been scanned.

Formats:

Box 8, Folder 41	American Express Company, 1961-1967
Box 8, Folder 42	Assets and Liabilities, 1946-1966
Box 8	Banks
Box 8, Folder 43	Bayerische Vereinsbank, 1962-1965
Box 8, Folder 44	Bowery Savings Bank, 1963
Box 8, Folder 45	Chase Manhattan Bank (checking account), 1965
Box 8, Folder 46	Chase Manhattan Bank (custody account), 1965-1966
Box 8, Folder 47	Chase Manhattan Bank (stocks and savings), 1965-1966
Box 8, Folder 48	Ehlinger & Cie, 1963-1965
Box 8, Folder 49	First National Bank of Cape Cod, 1964-1966
Box 8, Folder 50	Gothaer Lebensversicherungs-bank, 1927-1937
Box 8, Folder 51	Manufacturers Hanover Trust, 1964-1966
Box 8, Folder 52	New York Savings Bank, 1961-1963
Box 8, Folder 53	Various Savings Accounts, 1961-1962
Box 8, Folder 54	Hayes Storage Invoices and Contracts, 1942-1947
Box 8, Folder 55	House Expenses, circa 1949
Box 8, Folder 56	Receipts and Miscellaneous Records (in German), 1914-1948
Box 8, Folder 57	Social Security, 1955-1963

Box 8, Folder 58 Taxes, 1930-1966

Box 8, Folder 59-64 Taxes, Supporting Documentation, 1964-1966

Box 8, Folder 65 University of California, Financial Standing with, 1963-1965

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Series 5: Miscellaneous Records, 1906-1966

0.8 Linear feet (Box 9)

Scope and Contents: The early portion of the 1932 appointment book records Hofmann's business and personal expenses. Artwork by Hofmann consists of 4 sketches in ink and pencil and 3 oversize block prints of flat, red shapes (one is the numeral 5).

Among the miscellaneous items included with biographical information are Hofmann's permit to paint in the Luxembourg Gardens issued in 1911, power of attorney, a building permit, automobile registration, galley proof of entry for *Who's Who in the East* (10th edition), and Hofmann's calling card. Additional wills are with the miscellaneous Estate Records (Series 9).

Arrangement: Records are organized into a number of categories, most of which include just a few items. The series is arranged as 7 subseries:

Missing Title:

- 5.1: Addresses, circa 1930-1966
- 5.2: Appointment Books, 1932, 1960, 1966
- 5.3: Artifacts, circa 1935-1960
- 5.4: Artwork by Hofmann, circa 1930-1960
- 5.5: Biographical Information, 1906-1966
- 5.6: Interview Transcripts, 1952-1966
- 5.7: Sales Records, 1946-1965

Available Formats: The bulk of this series has been scanned. Medical records have not been scanned.

Subseries 5.1: Addresses, circa 1930-1966

Box 9, Folder 1	Address Books, vols. 1-4, circa 1930-1966
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Box 9, Folder 2	Address Books, vols. 5-7, circa 1958-1966
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Box 9, Folder 3	Names and Addresses, circa 1930-1966
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Subseries 5.2: Appointment Books, 1932, 1960, 1966

Box 9, Folder 4	Appointment Books (3 vols.), 1932, 1960, 1966
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Subseries 5.3: Artifacts, circa 1935-1960

Box 9, Folder 5	Leather Wallet, circa 1930-1960
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Box 9, Folder 6-8	Photogravure Blocks containing images of works of art and classes in session undated, circa 1935-1960 Image(s) Image(s)
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[Image\(s\)](#)

Subseries 5.4: Artwork by Hofmann, circa 1930-1960

Box 9, Folder 9	Sketches, circa 1930-1960
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Box 9, Folder 10	Block Prints, circa 1930-1960
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Subseries 5.5: Biographical Information, 1906-1966

Box 9, Folder 11	Bibliography of Writings on and by Hofmann, circa 1930-1960
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Box 9, Folder 12	Biographical Notes and Chronologies, circa 1930-1960
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Box 9, Folder 13	Birth Certificates, 1914-1941
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Box 9, Folder 14	Hofmann Family (prayer card for Ines Hofmann, 1883-1937), 1937
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Box 9, Folder 15	Immigration and Naturalization Papers of Hans Hofmann, 1933-1943
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Box 9, Folder 16	Immigration and Naturalization Papers of Maria Hofmann, 1937-1943
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Box 9, Folder 17	Marriage Certificates, 1924, 1965
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Box 9, Folder 18	Medical Notes, 1966
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Box 9, Folder 19	Miscellaneous Items, 1911-1964
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Box 9, Folder 20	Wills, 1951, 1963
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Box 9, Folder 21	Wolfegg Family Documents (in German), 1906, 1933
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Subseries 5.6: Interview Transcripts, 1952-1966

Box 9, Folder 22	Transcript of Interview with Hans Sahl, 1952
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Box 9, Folder 23	Transcript of Interview with Paul Segnitz, 1957
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Box 9, Folder 24	Transcript of Interview with Irma Jaffe for the Archives of American Art, 1966
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Subseries 5.7: Sales Records, 1946-1965

Box 9, Folder 25	Prices, 1961-1965
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Box 9, Folder 26 [Private Sales, 1946-1957](#)

Box 9, Folder 27 [Sales, 1949-1957](#)

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Series 6: Photographic Materials, circa 1925-1966

1.5 Linear feet (Box 9-10, Box 19)

Scope and Contents: Photographs are of people, events, places, works of art, and miscellaneous subjects.

Photographs of people include Hofmann alone, with Miz, and with students and others. They are mostly undated and are arranged in rough chronological order. Among the pictures of Hans and Miz Hofmann are several of them wearing oriental costumes, circa 1920s. Those of Hofmann with students and others are mostly unidentified (the one exception is a view labeled "Fred Hauck, Janet Chase, Herr Hofmann, Warren Cheney, Molly Bennett at Upper Angora Lake above Lake Tahoe, California, August, 1930" in the folder titled "Hans Hofmann with Others"). Several photographs in this category are over or under exposed, obscuring faces. A small leather album stamped with the title "Snap Shots Hancock, N.Y." contains 15 photographs of Hans, Miz, students, and friends. Photographs of identified individuals are Georg Hampton, Effie Bell Rogers, and Cornelia Ryder; only first names are provided for the few group shots that are identified.

Photographs of events record some of the "Forum 49" events held at Gallery 200 and include Fritz Bultman, Adolph Gottlieb, Hemley, Hans Hofmann, Weldon Kees, Karl Knaths, Blanche Lazell, and Judith Rothschild. Exhibition installation views and photographs of openings are of the Venice Biennale, 1960; Galerie im Künstlerhaus, Munich, 1962; Museum of Modern Art, "Recent Acquisitions: Painting and Sculpture," 1966; and an unidentified exhibition in Germany. Also documented are ceremonies at which Hofmann was awarded honorary degrees: University of California, Berkeley, 1964, includes many views with Glenn and Kay Wessels, and Monica and John Haley at the San Francisco airport; and Pratt Institute Founder's Day, 1965.

Many of Hofmann's paintings are visible in the photographs of places. Views of Hofmann's New York studio, 1966, include paintings and images of Renate Schmitz Hofmann. Travel pictures are of Italy, Mexico, California[?], and unidentified locations.

Photographs of works by Hans Hofmann include the New York School of Printing mural, and "Summer" and "Rhapsody" from his *Renate* series. Also part of this subseries are Renate Schmitz Hofmann's 1974 gift of 313 35-mm color slides of paintings executed between 1935 and 1965. Other artists are Detre, Georg Hampton, M. Wolfegg Hofmann, Sterling Poindexter, Myron S. Stout, L. Vivin (represented in Hofmann's personal art collection), Glenn Wessels, and Fritz Winter. Teaching materials are photographs of Old Masters paintings, drawings, and Classical sculpture, some marked to indicate line, form, or proportion; many are stamped "staatlich genehigt, Schule für bildende Kunst, Hans Hofmann, München."

Oversize photographs include portraits of Hofmann by Sid Grossman, Arnold Newman, Irving Penn, and Leon Schnall; Miz was photographed by Ruth Jacobi-Roth and Marvin Lazarus. With the exception of a nude study by Lee Krasner, student works are unidentified.

Arrangement: Photographic materials are organized by subject. Glass plate negative housed separately and closed to researchers. The series is arranged as 5 subseries:

Missing Title:

- 6.1: People, 1920s-1965
- 6.2: Events, 1949-1966
- 6.3: Places, 1920s-1967
- 6.4: Works of Art, 1930-1965
- 6.5: Miscellaneous Subjects, 1941-1948

Available Formats: The bulk of this series has been scanned.

Subseries 6.1: People, circa 1920-1965

Box 9, Folder 28	Hans Hofmann, circa 1920-1965 Notes: Oversized material housed in Box 19, Folder 1-2.
Box 9, Folder 29	Hans and Maria ("Miz") Hofmann, circa 1920-1963
Box 9, Folder 30	Hans Hofmann with Students/Students, circa 1920-1950
Box 9, Folder 31	Hans Hofmann with Others, circa 1920-1964 Notes: Oversized photographs housed in Box 19, Folder 3.
Box 9, Folder 32	Maria ("Miz") Wolfegg Hofmann, circa 1920-1963 Notes: Oversized photographs housed in Box 19, Folder 4.
Box 9, Folder 33	Maria ("Miz") Wolfegg Hofmann with Others, circa 1930-1960
Box 9, Folder 34	Renate Schmitz Hofmann, 1965
Box 9, Folder 35	Theo Hofmann (nephew) and Family, 1947-1965
Box 10, Folder 1	Photograph Album, circa 1930-1960
Box 10, Folder 2	Individuals, A-Z, 1929-1951
Box 10, Folder 3	Unidentified Individuals, Adults, 1941, 1957 Notes: Oversized photographs housed in Box 19, Folder 5.
Box 10, Folder 4	Unidentified Individuals, Children, 1935-1936
Box 10, Folder 5	Groups, 1951
Box 10	Unidentified Groups
Box 10, Folder 6	Adults, circa 1920-1960
Box 10, Folder 7	Families[?]/Adults with Children, circa 1920-1960
Box 10, Folder 8	Children, 1926-1927, 1950
Box 10, Folder 9	Artist's Model, circa 1920-1960

Subseries 6.2: Events, 1949-1966

Box 10, Folder 10	"Forum 49" at Gallery 200, Provincetown, MA, 1949
Box 10, Folder 11	Exhibitions, 1960-1966

Box 10, Folder 12	Honorary Degrees, 1964-1965
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Subseries 6.3: Places, circa 1920-1967

Box 10, Folder 13	Miz's Munich Apartment, circa 1935
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Box 10, Folder 14	Provincetown House, Interior and Exterior, 1958
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Box 10, Folder 15	Provincetown School, Exterior, 1941
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Box 10, Folder 16	Studio, 1966
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Box 10, Folder 17	Travel Pictures, 1920s, 1960s
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Box 10, Folder 18	Munich, circa 1935
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Box 10, Folder 19	Unidentified, 1965
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Box 10, Folder 20	Unidentified Houses, circa 1920-1967
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Box 10, Folder 21	University Art Museum, Berkeley, Calif., Architect's Model, 1967
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Box 10, Folder 22	New York School of Printing Notes: Oversized photograph housed in Box 19, Folder 6.
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Subseries 6.4: Works of Art, 1930-1965

Box 10, Folder 23	By Hans Hofmann, 1935-1965
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Box 10, Folder 24-25	By Hans Hofmann (slides), 1935-1965
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Box 10, Folder 26-28	By Other Artists, D-W and unidentified, 1934-1937 Image(s) Image(s) Image(s)
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Box 10, Folder 29-31	By Other Artists, D-W and unidentified, 1934-1937 Image(s) Image(s) Image(s)
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Box 10, Folder 32-33	By Unidentified Hofmann Students, 1930-1965 Image(s) Image(s) Notes: Oversized photographs housed in Box 19, Folder 7.
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Box 10, Folder 34	By Unidentified Hofmann Students (slides), 1930-1965
Box 10, Folder 35-36	Teaching Materials, circa 1930-1965 Image(s) Image(s)
Box 10, Folder 37	Teaching Materials (negatives), circa 1930-1965

Subseries 6.5: Miscellaneous Subjects, 1941-1948

Box 10, Folder 38	Dog, Cat, Dolls, 1941
Box 10, Folder 39	Cover Design for Search for the Real in the Visual Arts (Glass Plate Negative), circa 1948 Notes: Oversized photographs housed in Box 19, Folder 1-2; 1 glass plate negative housed in MGP 1)
Box 19, Folder 1-2	Oversized Photographs of Hans Hofmann scanned with Box 9, Folder 28, circa 1950-1965
Box 19, Folder 3	Oversized Photographs of Hans Hofmann with Others scanned with Box 9, Folder 31, circa 1960
Box 19, Folder 4	Oversized Photographs of Maria ("Miz") Wolfegg Hofmann scanned with Box 9, Folder 32, circa 1957-1962
Box 19, Folder 5	Oversized Photographs of Unidentified Individuals scanned with Box 10, Folder 3, 1940
Box 19, Folder 6	Oversized Photographs of New York School of Printing scanned with Box 10, Folder 22, 1956
Box 19, Folder 7	Oversized Photographs of Works of Art by Hofmann Students scanned with Box 10, Folder 32, circa 1930-1965
Box MGP 1	Glass Plate Negative, circa 1948 1 Glass negative

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Series 7: Printed Material, 1930-1978

5.2 Linear feet (Box 11-15, Box 20)

Scope and Contents: Printed Matter By Hans Hofmann contains "Plastic Creation," 1932; *Search for the Real and Other Essays*, 1948; "The Color Problem in Pure Painting-Its Creative Origin," 1956; "Hawthorne-The Painter: An Appreciation," 1960 (in *Hawthorne on Painting; From Students' Notes Collected by Mrs. Charles Hawthorne*) and 1962 (in *Charles W. Hawthorne, 1872-1930*, Shore Galleries, Boston); "A Tribute to Adelyn D. Breeskin," 1962 (in the *Baltimore Museum of Art News*, summer 1962); statement on the work of Edith Sachs, undated (printed in an announcement for her show, Feb. 23-March 8, Zodiac Gallery, New York); and an undated letter to the editor of *Look*.

Miscellaneous printed matter includes a wide variety of items. An auction catalog for a fundraising event includes a Hofmann painting donated by the artist. *University Art Museum: A Center for Cultural Study* [UC, Berkeley], undated is a prospectus that shows models and drawings of the building and the location of its Maria and Hans Hofmann Wing. The scrapbook contains clippings, mainly exhibition reviews, and a small number of catalogs, checklists and invitations. Also included are two undated statements: "A Statement to the Public: Who Broke the Birds Nest?" by The Independent Advancing Artists, and "Aesthetic Realism: A General Statement."

Arrangement: Printed matter by Hans Hofmann is segregated; items by other authors are categorized by document type. The series is arranged as 6 subseries:

Missing Title:

- 7.1: By Hans Hofmann, 1932-1962
- 7.2: Exhibition Catalogs and Related Items, 1931-1978
- 7.3: Newspaper Clippings, 1930-1974
- 7.4: Articles from Periodicals, 1928-1971
- 7.5: Miscellaneous Printed Matter, 1936-1965
- 7.6: Books Mentioning/About Hofmann, 1934-1963

Available Formats: The bulk of this series has been scanned. In some cases exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned. Catalogs of other artists; clippings and articles on general art-related topics and miscellaneous subjects; some miscellaneous printed material; and published books have not been scanned.

Subseries 7.1: By Hans Hofmann, 1932-1962

Box 11, Folder 1 [Articles, Essays, Letter to the Editor, 1932-1962](#)

Subseries 7.2: Exhibition Catalogs and Related Items, 1931-1978

Arrangement: Missing Title:

- 7.2.1: Hofmann
- 7.2.2: Other Artists, Solo Exhibitions
- 7.2.3: Other Artists, Group Exhibitions

The subseries is arranged as 3 subseries:

Subseries 7.2.1: Hofmann, circa 1935-1965

Box 11, Folder 2-3 Solo and Group Exhibitions, 1931-1949
[Image\(s\)](#)

	Image(s)
Box 11, Folder 4-6	Solo and Group Exhibitions, 1950-1951 Image(s): Solo and Group Exhibitions: 1950-1952 Image(s): Solo and Group Exhibitions: 1950-1952 Image(s): Solo and Group Exhibitions: 1950-1952
Box 11, Folder 7-8	Solo and Group Exhibitions, 1952 Image(s) Image(s)
Box 11, Folder 9-11	Solo and Group Exhibitions, 1953-1955 Image(s): Solo and Group Exhibitions: 1953-1959 Image(s): Solo and Group Exhibitions: 1953-1959 Image(s): Solo and Group Exhibitions: 1953-1959
Box 11, Folder 12-14	Solo and Group Exhibitions, 1956-1959 Image(s) Image(s) Image(s)
Box 11, Folder 15-16	Solo and Group Exhibitions, 1960 Image(s): Solo and Group Exhibitions: 1960-1961 Image(s): Solo and Group Exhibitions: 1960-1961
Box 11, Folder 17-18	Solo and Group Exhibitions, 1961 Image(s) Image(s)
Box 12, Folder 1-2	Solo and Group Exhibitions, 1962 Image(s): Solo and Group Exhibitions: 1962-1963 Image(s): Solo and Group Exhibitions: 1962-1963
Box 12, Folder 3-5	Solo and Group Exhibitions, 1963 Image(s) Image(s) Image(s)
Box 12, Folder 6	Solo and Group Exhibitions, 1964
Box 12, Folder 7-9	Solo and Group Exhibitions, 1965 Image(s): Solo and Group Exhibitions: 1964-1965 Image(s): Solo and Group Exhibitions: 1964-1965 Image(s): Solo and Group Exhibitions: 1964-1965
Box 12, Folder 10	Solo and Group Exhibitions, 1966
Box 12, Folder 11-12	Solo and Group Exhibitions, 1967 Image(s): Solo and Group Exhibitions: 1966-1969

[Image\(s\): Solo and Group Exhibitions: 1966-1969](#)

Box 12, Folder 13-14 Solo and Group Exhibitions, 1968-1978

[Image\(s\)](#)[Image\(s\)](#)Box 12, Folder 15 [Solo and Group Exhibitions, circa 1935-1975](#)

Subseries 7.2.2: Other Artists, Solo Exhibitions, circa 1935-1965

Box 13, Folder 1-8 A-L by Artist, circa 1935-1965

Box 13, Folder 9-16 M-Z by Artist, circa 1935-1965

Subseries 7.2.3: Other Artists, Group Exhibitions, circa 1935-1965

Box 13, Folder 17-21 A-Z by exhibition title, circa 1935-1965

Subseries 7.3: Newspaper Clippings, 1930-1974

Box 14, Folder 1-2 About or Mentioning Hofmann, 1930-1959

[Image\(s\)](#)[Image\(s\)](#)

Box 14, Folder 3-5 About or Mentioning Hofmann, 1960-1974

[Image\(s\)](#)[Image\(s\)](#)[Image\(s\)](#)Box 14, Folder 6 [Art-related Topics, 1930-1969](#)

Box 14, Folder 7-9 Art-related Topics, circa 1930-1970

Box 14, Folder 10 Miscellaneous Subjects, circa 1935-1965

Subseries 7.4: Articles from Periodicals, 1928-1971

Box 14, Folder 11-12 About or Mentioning Hofmann, 1928-1954

[Image\(s\)](#)[Image\(s\)](#)

Box 14, Folder 13-14 About or Mentioning Hofmann, 1955-1959

[Image\(s\)](#)

	Image(s)
Box 14, Folder 15-16	About or Mentioning Hofmann, 1960-1961 Image(s) Image(s)
Box 14, Folder 17-19	About or Mentioning Hofmann, 1962-1971 Image(s) Image(s) Image(s)
Box 14, Folder 20	Art-related Topics, 1928-1949
Box 14, Folder 21-26	Art-related Topics, 1950-1966
Box 14, Folder 27	Miscellaneous Subjects, 1960, 1963

Subseries 7.5: Miscellaneous Printed Matter, 1936-1965

Box 14, Folder 28	Art Courses (not Hans Hofmann School), 1936, 1963
Box 14, Folder 29	Auction Catalog, 12th Annual Art Auction of the United Jewish Appeal of Greater New York, Parke-Bernet Galleries, Inc., 1965
Box 14, Folder 30	Book Catalog and Prospectuses, 1951, 1961
Box 14, Folder 31	Catalogs of Lamps, Paints, Art Supplies, circa 1960-1965
Box 14, Folder 32	Picture Post Cards, circa 1940-1960
Box 14, Folder 33	Provincetown Zoning By-Laws; Provincetown-Boston Airline Schedule, 1957, 1964
Box 14, Folder 34	Reproductions of Works of Art by Hofmann, circa 1940-1960 Notes: Oversized artwork housed in Box 20, Folder 1.
Box 14, Folder 35	Reproductions of Works of Art by Others, circa 1950-1955
Box 14, Folder 36	Scrapbook, 1944-1962 Notes: Oversized scrapbook housed in Box 20.
Box 14, Folder 37	Statements, circa 1940-1960
Box 14, Folder 38	University Art Museum: A Center for Cultural Study, circa 1960-1965

Subseries 7.6: Books Mentioning or About Hofmann, 1934-1963

Box 15, Folder 1	Crotty, Frank. Provincetown Profiles and Others on Cape Cod. Barre, MA: Barre Gazette, 1958.
Box 15, Folder 2	Claus, Jürgen. Theorien zeitgenössischer Malerei. Hamburg: Rowohlt Taschenbuch Verlag GmbH, 1963.
Box 15, Folder 3	Cheney, Sheldon. Expressionism in Art. New York: Liveright Publishing Corp., 1934.
Box 15, Folder 4	Eliot, Alexander. Three Hundred Years of American Painting. New York: Time Inc., 1957.
Box 15, Folder 5	Geldzahler, Henry. American Painting in the 20th Century. New York: Metropolitan Museum of Art, 1965.
Box 15, Folder 6	Greenberg, Clement. Hofmann. Paris: The Pocket Museum, Editions Georges Fall, 1961.
Box 15, Folder 7	Guest, Barbara and B. H. Friedman. Goodnough. Paris: The Pocket Museum, Editions Georges Fall, 1962.
Box 15, Folder 8	Hess, Thomas B. Abstract Painting. Background and American Phase. New York: Viking Press, 1951.
Box 15, Folder 9	Janis, Sidney. Abstract and Surrealist Art in America. New York: Reynal and Hitchcock, 1944.
Box 15, Folder 10	McDarragh, Fred W. The Artist's World in Pictures. New York: E. P. Dutton & Co., Inc., 1961.
Box 15, Folder 11	MoMA. Abstract Painting and Sculpture.
Box 15, Folder 12	Motherwell, Robert and Ad Reinhardt, eds. Modern Artists in America. First Series. New York: Wittenborn Schultz, Inc., [1951].
Box 15, Folder 13	Pousette-Dart, Nathaniel, ed. American Painting Today. A Cross-Section of Our Contemporary Art. New York: Hastings House, 1956.
Box 15, Folder 14	Rathbun, Mary C. and Bartlett H. Hayes, Jr. Layman's Guide to Modern Art, Painting for a Scientific Age. New York: Oxford University Press, 1949.
Box 15, Folder 15	Rosenberg, Harold. The Anxious Object. Art Today and its Audience. New York: Horizon Press, 1954.
Box 15, Folder 16	Seitz, William C. Hans Hofmann; With Selected Writings by the Artist. New York: Museum of Modern Art, 1963.

Box 15, Folder 17	Szittyta, Emile. L'Art Allemand en France. Paris: Edition "La Zone," undated
Box 15, Folder 18	Weller, Allen S. Art USA Now. Lucerne: C. J. Bucher, 1962.
Box 15, Folder 19	Women. A Collaboration of Artists and Writers. New York: Samuel M. Kootz Editions, 1948.
Box 20, Folder 1	Oversized Artwork by Hofmann from Box 14, Folder 34, circa 1950-1955
Box 20	Oversized Scrapbook from Box 14, Folder 36, 1944-1962

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Series 8: Hans Hofmann Library, circa 1904-1960

2.5 Linear feet (Box 16-18, Box 20)

Scope and Contents:	Books from Hans Hofmann's personal library were included among the papers donated to the Archives of American Art. Inscribed and annotated volumes have been retained with the collection. A small selection of books by, about, or mentioning Hofmann are among the printed matter described in Series 8.
Arrangement:	Art books have been separated from general literature and both groups are arranged alphabetically by author. The series is arranged as 2 subseries: Missing Title: <ul style="list-style-type: none"> • 8.1: Inscribed/Annotated Volumes - Art, circa 1904-1960 • 8.2: Inscribed/Annotated Volumes - General Literature, circa 1904-1960
Available Formats:	This series has not been scanned.

Subseries 8.1: Inscribed/Annotated Volumes-Art, circa 1904-1960

Box 16, Folder 1	Art News Annual XXV, 1956. [annotated]
Box 16, Folder 2	L'Art Abstrait; ses origines; ses premiers maîtres. Paris: Maeght, 1949. [annotated]
Box 16, Folder 3	Barr, Alfred H., Jr. Picasso; Fifty Years of his Art. New York: The Museum of Modern Art, 1946. [inscribed]
Box 16, Folder 4	Bayl, Friedrich. Bilder unserer Tage. Köln: Verlag M. DuMont Schauberg, 1960. [inscribed]
Box 16, Folder 5	Bazaine. Notes sur la peinture d'aujourd'hui. Paris: Floury, 1948. [inscribed]
Box 16, Folder 6	Buttafava, G. and E. Garbagnati. Architetture nel segno dei Maestri. Bergamo, Italy: Istituto Italiano d'Arti Grafiche, 1962. [inscribed]
Box 16, Folder 7	Carnet de desseins de Picasso reproduits au format de l'original. Paris: "Cahiers d' Art," 1948. [inscribed] Notes: Oversized volume housed in Box 20.
Box 16, Folder 8	Clark, Kenneth. Landscape Painting. New York: Charles Scribner's Sons, 1950. [inscribed]
Box 16, Folder 9	Construction and Geometry in Painting; From Malevitch to "Tomorrow." New York: Galerie Chalette, 1960. [inscribed]
Box 16, Folder 10	The Edward Joseph Gallagher III Memorial Collection at the University of Arizona, Tucson. [1958]. [inscribed]
Box 16, Folder 11	Gallatin, A. E., ed. Of Art; Plato to Picasso. New York: Wittenborn and Company, 1944. [inscribed]

Box 16, Folder 12	Gary, Dorothy Hales and Robert Payne. The Splendors of Asia. New York: Viking Press, 1965. [inscribed]
Box 16, Folder 13	Grabar, André. Byzantine Painting. New York: Skira Inc., 1953. [inscribed]
Box 16, Folder 14	Graham, John D. System and Dialectics of Art. New York: Delphic Studios, [1937]. [annotated]
Box 16, Folder 15	Hildenbrand, Adolf. Das Problem der Form in der Bildenden Kunst. Strassburg: J. H. Ed Heitz, 1901. [annotated]
Box 16, Folder 16	Hunter, Sam. "Jackson Pollock: the Maze and the Minotaur." New World Writing. New York: New American Library, 1956. [annotated]
Box 16, Folder 17	Jenkins. New York: Martha Jackson Gallery, 1965. [inscribed]
Box 16, Folder 18	Kepes, Gyorgy. Language of Vision. Chicago: Paul Theobald, 1944. [annotated]
Box 16, Folder 19	Malraux, André. The Voices of Silence. Garden City, NY: Doubleday & Company, Inc., 1953. [inscribed]
Box 16, Folder 20	Modern Artists in America; First Series. Robert Motherwell and Ad Reinhardt, eds. New York: Wittenborn Schultz, Inc., [1951?]. [annotated]
Box 16, Folder 21	Mondrian, Piet. Plastic Art and Pure Plastic Art, and Other Essays. New York: Wittenborn, Schultz, Inc., 1951. [inscribed]
Box 16, Folder 22	Müller, Carl Theodor. Meister gotischer Plastik. München: J. S. Lehmanns Verlag, 1932. [inscribed]
Box 17, Folder 1	Nierendorf, Karl, ed. Paul Klee; Paintings, Watercolors, 1913-1939. New York: Oxford University Press, 1941. [inscribed]
Box 17, Folder 2	Pallottino, Massimo. Etruscan Painting. New York: Skira, 1952. [inscribed]
Box 17, Folder 3	The Phillips Collection; a Museum of Modern art and its Sources; A Catalogue. New York and London: Thames and Hudson, 1952. [inscribed]
Box 17, Folder 4	Picasso; 32 peintures récentes. Paris: Cahiers d'Art, 1949. [inscribed]
Box 17, Folder 5	Regler, Gustav. Wolfgang Paalen. New York: Nierendorf Editions, 1946. [inscribed]
Box 17, Folder 6	Rembrandt Handzeichnungen. Leipzig: Im Insel Verlag, undated [inscribed]
Box 17, Folder 7	Rosenberg, Harold. Arshile Gorky; The Man, the Time, the Idea. New York: Horizon Press, Inc., 1962. [inscribed]

Box 17, Folder 8	Rosenberg, Harold. The Tradition of the New. New York: Horizon Press, Inc., 1959. [inscribed and annotated]
Box 17, Folder 9	Schön, Erhard. Unterweisung der Proportion und Stellung der Possen. [no place: undated] [inscribed]
Box 17, Folder 10	Seuphor, Michel. Écritures; Dessins/Drawings/Zeichnungen Alcopley. Paris: Les Nourritures Terrestres, 1954. [inscribed]
Box 17, Folder 11	Steinberg, Saul. The Catalogue. Cleveland and New York: World Publishing Co., 1962. [inscribed]
Box 17, Folder 12	Steinberg, Saul. The New World. New York: Harper & Row, 1965. [inscribed]
Box 17, Folder 13	Sweeney, James J. Joan Miró. New York: The Museum of Modern Art, 1941. [annotated]
Box 17, Folder 14	Uhde, W. Picasso et la Tradition Française; Notes dur la Peinture Actuelle. Paris: ? ditions des Quatre-Chemins, undated [inscribed]
Box 17, Folder 15	Valentiner, W. R. Origins of Modern Sculpture. New York: Wittenborn and Company, 1946. [inscribed]
Box 17, Folder 16	Walkowitz, Abraham. A Demonstration of Objective, Abstract, and Non-Objective Art. Girard, KS: Haldeman-Julius Publications, 1945. [inscribed]
Box 17, Folder 17	Walkowitz, Abraham. Isadora Duncan in Her Dances. Girard, KS: Haldeman-Julius Publications, 1945. [inscribed]
Box 17, Folder 18	Walkowitz, Abraham. 100 Paintings and Drawings from the Objective to Abstract. New York: B. W. Huebsch, Inc., 1925. [inscribed]
Box 17, Folder 19	Westheim, Paul. Indische Baukunst. Berlin: Verlag Ernst Wasmuth A. G., undated [inscribed]
Box 17, Folder 20	Woodward, William. French Quarter Etchings. New Orleans: Magnolia Press, undated [inscribed]
Box 17, Folder 21	Wright, Frank Lloyd. The Future of Architecture. New York: Horizon Press, 1953. [inscribed]

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Subseries 8.2: Inscribed/Annotated Volumes-General Literature, circa 1904-1960

Box 18, Folder 1	Copley, Alfred Lewin and Helen Boswell. Aconite the Love Poison. Reprinted from Bulletin of the History of Medicine, Vol. XV, No. 4, April 1944. [inscribed]
Box 18, Folder 1	Einsichten. Freiburg, GER: Eberhard Albert Verlag, 1959. [inscribed]

Box 18, Folder 1	Graf, Oskar Maria. Unruhe um Einen Friedfertigen. New York: Aurora Verlag, 1947. [inscribed]
Box 18, Folder 1	Humphreys, Christmas. Buddhism. Hammondsworth, Middlesex, ENG: Penguin Books, 1952. [inscribed and annotated]
Box 18, Folder 2	Kant, Immanuel. Kritik der reinen Vernunft. Halle an der Saale, GER: Verlag von Otto Hendel, undated [annotated]
Box 18, Folder 2	Kuttner, Erich. Hans Von Marées; Die Tragödie des deutschen Idealismus. Zurich: Verlag Oprecht, 1937. [inscribed]
Box 18, Folder 3	Mann, Thomas. Doctor Faustus; The Life of the German Composer Adrian Leverkühn as Told by a Friend. New York: Alfred A. Knopf, 1948. [annotated]
Box 18, Folder 3	Neagoe, Peter. No Time for Tears. New York: Kamin Publishers, 1958. [inscribed]
Box 18, Folder 3	Ver Duft, Lee. Ho! Watchman of the Night, Ho! New York: Gemor Press, 1944. [inscribed]
Box 18, Folder 4	A World Treasury of Proverbs from Twenty-five Languages. Collected by Henry Davidoff. New York: Random House, 1946. [inscribed]
Box 20	Oversized Volume Carnet de desseins de Picasso from Box 16, Folder 7

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Series 9: Estate of Hans Hofmann, 1945-1974

0.5 Linear feet (Box 18)

Scope and Contents: Estate records are those of Robert Warshaw of Trubin, Sillcocks, Edelman and Knapp, Hofmann's attorney and co-executor. Material predating Hofmann's death are items collected to document the purchase of his Provincetown house, copies of records relating to the Estate of Maria Hofmann appended to legal documents filed on behalf of the Hans Hofmann Estate, and earlier tax records requested by the Internal Revenue Service for an audit of the 1965 tax return filed by the estate.

Other tax records are filed with Financial Records (Series 4). Massachusetts estate tax records include some documents regarding the Estate of Maria Hofmann. Additional wills are among the biographical information with Miscellaneous Records (Series 5). Further information concerning the 1966 art theft is with the Papers of Renate Schmitz Hofmann (Series 10).

Arrangement: Documents are arranged by subject type. The series is arranged as 3 subseries:

Missing Title:

- 9.1: Taxes, 1962-1973
- 9.2: Provincetown House, 1945-1973
- 9.3: Miscellaneous, 1965-1974

Available Formats: Portions of this series have been scanned. Personal financial information, routine financial materials, and personal legal and estate documents have not been scanned.

Subseries 9.1: Taxes, 1962-1973

Box 18, Folder 5	Correspondence, 1966-1970
Box 18, Folder 6	Tax Returns, 1962-1969
Box 18, Folder 7-12	Supporting Documentation, 1962-1969
Box 18, Folder 13	Massachusetts Estate Tax, 1966, 1973
Box 18, Folder 14	New York Estate Tax, 1970-1971
Box 18, Folder 15	Miscellaneous, 1965, 1972

Subseries 9.2: Provincetown House, 1945-1973

Box 18, Folder 16	Correspondence, 1966-1973
Box 18, Folder 17	Inventories, 1972
Box 18, Folder 18	Purchase and Ownership Records, 1945-1948
Box 18, Folder 19	Sale, 1973

Subseries 9.3: Miscellaneous, 1965-1974

Box 18, Folder 20	Agreement between the University of California and Executors of the Estate of Hans Hofmann, 1971
Box 18, Folder 21	Appraisal, 1967
Box 18, Folder 22	Bank Statements, Accounting Records, 1965-1970
Box 18, Folder 23	Estate of Hans Hofmann v. Alarms & Communications Corporation, 1972-1974
Box 18, Folder 24	Gift of Household Items and Art Supplies to Fine Arts Work Center in Provincetown, Inc., 1973
Box 18, Folder 25	Probate Decree and Related Correspondence, 1966, 1973
Box 18, Folder 26	Purchase of Jacques Camins Film of Hofmann with Class in Provincetown, 1973
Box 18, Folder 27	Purchase of Warren, Conn., Property, 1972-1973
Box 18, Folder 28	Theft of Paintings, 1966
Box 18, Folder 29	Wills and Related Correspondence, 1966

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Series 10: Papers of Renate Schmitz Hofmann, 1962-1967

0.1 Linear feet (Box 18)

Scope and Contents: German-born Renate Schmitz Hofmann (1930-1992) inspired Hofmann's *Renate* series painted in 1965, the year they were married. Her papers include condolence letters and records regarding Hans Hofmann's funeral. Among her other correspondence are a letter addressed to Dave about her relationship with Hofmann, a copy of a letter from John Querido to Samuel Kootz concerning the accusation that Renate had allowed other dealers to sell paintings from the Hofmann Estate, and correspondence with Henry Ford II and the Ford Motor company regarding complaints about their vehicle. A file titled Art Theft contains clippings about the theft of paintings from Hofmann's Provincetown home and their subsequent recovery. Notes consist of a spiral notebook, mostly in shorthand, containing what are probably notes from Nina Morgan's courses "Art of Conversation" and "Creative Living" held at Central YWCA; also, loose notes, "History of Western Philosophy."

Postcards from Renate Schmitz to Hofmann are filed with Correspondence (Series 1), and Photographs (Series 6) include pictures of her. Additional records regarding the art theft from the Provincetown house are included with the Hans Hofmann Estate Records (Series 9).

Arrangement: Documents are arranged by subject type.

Available: This series has been scanned in its entirety.

Formats:

Box 18, Folder 30	Notes, 1962
Box 18, Folder 31	Correspondence, 1965-1967
Box 18, Folder 32	Condolence Letters, A-Z, 1966
Box 18, Folder 33	Funeral of Hans Hofmann, 1966
Box 18, Folder 34	Art Theft, 1966-1967
Box 18, Folder 35	Business Cards, Address Notes, circa 1950-1965

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Series 11: Hans Hofmann Documentary Projects, 1944-2011

12.3 Linear feet (Boxes 19, 21-31, FC 32-44)

5 Gigabytes (ER01-ER04)

Scope and Contents: The series consists of interviews, correspondence, video production and research material related to projects sponsored by the Renate, Hans, and Maria Hofmann Trust to document Hofmann's career and influence.

Research material compiled by Tina Dickey includes 30 interviews conducted by Dickey with former students of Hofmann, a recording of a panel discussion on Hofmann held in Provincetown, Mass. in 2000, information on students registered at Hofmann's schools between 1918 and 1958, and a sketch of the New York school's classroom by Paul Resika. Sound recordings of ten of the interviews and the one panel discussion are also present.

Correspondence, Production Material, and Research Material document the production of two video documentaries created by Madeline Amgott, *Hans Hofmann: Reflections by Former Students* (1999) and *Hans Hofmann: Artist-Teacher, Teacher-Artist* (2002). Correspondence relates to the funding, research, and distribution of the film. Production materials include video recordings, sound recordings, transcripts, notes, documentary scripts, various video and sound edits, and other production elements from Madeline Amgott's production of the two documentaries. Some material is in digital format. Research material consists of primary source and supplementary research materials gathered by Amgott, including supplementary interview transcripts, photocopies of archival correspondence, printed material from Hans Hofmann's papers, and original exhibition catalogs and newspaper clippings of Hofmann and his former students. Also found are historical sound recordings and moving images of Hans, Maria, and Renate Hofmann gathered from a variety of sources. Note that Tina Dickey worked with Amgott on research for both productions, and there is significant crossover in subject matter between Dickey's research and Amgott's production records.

See individual series descriptions for more detail.

Available Formats: The bulk of this series has been scanned. In some cases exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Arrangement: The series is arranged as 4 subseries:

Missing Title:

- 11.1: Research Material Compiled by Tina Dickey, 1991-2000
- 11.2: Correspondence, 1997-2003
- 11.3: Production Materials, 1997-2011
- 11.4: Research Materials, 1944-2003

Subseries 11.1: Research Material Compiled by Tina Dickey, 1991-2000

Scope and Contents: Series contains interviews with former students of Hans Hofmann conducted by Tina Dickey between 1991 and 2000. All interviews are documented in transcripts, and sound recordings are also present for ten of the interviews and the panel discussion on 17 sound cassettes. Subjects include Virginia Admiral, Nieves Billmyer, Jeanne Bultman, Nicholas Carone, Robert De Niro, Sr., James Gahagan, Peggy Huck, Ken Jacobs, Wolf Kahn, Lillian Kiesler, Allen Leepa, Mercedes Matter, Barbara L. Michaels, Maud Morgan, Lillian Orlowsky, Haynes Ownby, Philip Pavia, Vita Peterson, Earl Pierce, Joseph F. Plaskett, Marion Ranyak, Paul Resika, Robert Richenburg, Peter Ruthenberg, Leatrice Rose, Douglas Sheer, Max Spoerri, Yvonne Thomas, Selina Trieff, and Robert Henry. The interviewees discuss the composition of the student body over the years, the evolution of Hofmann's ideas, the artists he studied, why he was an outstanding pedagogue, Hofmann's studio in Provincetown and the atmosphere of his classes on West 8th St. The

interviewees recall, among many others, Lee Krasner, Josef Albers, Jan Matulka, George McNeil, Alice Hodges, Fritz Bultman, Tony Smith, Barnett Newman, Weldon Kees, Stuart Davis, Larry Rivers, Clyfford Still, and Thomas B. Hess.

The panel discussion, "Forum 2000: Hans Hofmann, the Painter," held at the Provincetown Art Association and Museum 2000 August 15, was moderated by Dickey and included artists and former students of Hofmann. Dickey's research on students registered at the Hofmann schools is in the form of computerized printouts of data Dickey compiled on 1,930 Hofmann students, 1918-1958, sorted alphabetically by name, and chronologically by course term. Dickey stresses in a note on the student registries that this data came from a variety of sources and may not be reliable or comprehensive.

Box 21, Folder 1	Admiral, Virginia, 1991 April 14
Box 21, Folder 2	Billmyer, Nieves, 1991 December 28
Box 21, Folder 3	Bultman, Jeanne, 1998 October 18 1 Sound cassette (original) 1 Sound cassette (duplicate)
Box 21, Folder 4	Carone, Nicolas, 1998 May 1
Box 21, Folder 5	de Niro, Robert, Sr., 1991-1992 Image(s): de Niro, Robert, Sr.: 1992 April 14
Box 21, Folder 6	Feinstein, Sam, 1998 October 15 2 Sound cassettes
Box 21, Folder 7	Gahagan, James, 1991
Box 21, Folder 8	Huck, Peggy (Georgina Margaret), 1991 March 23
Box 21, Folder 9	Jacobs, Ken, 1998 June 3 2 Sound cassettes (duplicates) 2 Sound cassettes (originals)
Box 21, Folder 10	Kahn, Wolf, 1998 October 26 1 Sound cassette (duplicate) 1 Sound cassette (original)
Box 21, Folder 11	Kiesler, Lillian, 1991 February 18
Box 21, Folder 12	Leepa, Allen, 1991 August 18
Box 21, Folder 13	Matter, Mercedes, 1998 June 7
Box 21, Folder 14	Michaels, Barbara L., 1998 May 22 1 Sound cassette
Box 21, Folder 15	Morgan, Maud, 1991 March 9

Box 21, Folder 16	Orlowsky, Lillian, 1991 February 16, 1991 June 29, 1991 April 12
Box 21, Folder 17	Ownby, Haynes, 1992 November 30
Box 21, Folder 18	Pavia, Philip, 1998 April 30
Box 21, Folder 19	Peterson, Vita, 1998 October 27 1 Sound cassette
Box 21, Folder 20	Pierce, Earl, 1992 July 20, 1991 July
Box 21, Folder 21	Plaskett, Joseph Francis, 1999 July 15 1 Sound cassette
Box 21, Folder 22	Ranyak, Marion, 1998 May 7
Box 21, Folder 23	Resika, Paul, 1998 May 6 Notes: Includes a sketch of the floor plan of Hofmann's New York school
Box 21, Folder 24	Richenburg, Robert, 1998 May 17 1 Sound cassette
Box 21, Folder 25	Ruthenberg, Peter, 1999 April 7 1 Sound cassette
Box 21, Folder 26	Rose, Leatrice, 1998 May 27
Box 21, Folder 27	Sheer, Douglas, 2000 May 20 1 Sound cassette
Box 21, Folder 28	Spoerri, Max, 1998 May 27
Box 21, Folder 29	Thomas, Yvonne, 1998 May 26
Box 21, Folder 30	Trieff, Selina and Robert Henry, 1991 April 15
Box 21, Folder 31	Panel Discussion at the Provincetown Art Association and Museum, 2000 August 15 1 Sound cassette Notes: Panel moderated by Tina Dickey and includes Lillian Orlowsky, Max Spoerri, Ken Jacobs, Robert Henry, and Selina Trieff
Box 21, Folder 32-33	Student Records Research, A (Aaron) - Z (Zolotow), circa 1991 Image(s) Image(s) Notes: Note made by Dickey reads "Date collected from variety of sources, from precise records to vague hearsay."

Box 22, Folder 1-2	Student Records Research, Students Per Term (1918-1958), circa 1991 Image(s) Image(s)
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Subseries 11.2: Correspondence, 1997-2004

Scope and Contents: Correspondence relates to Madeline Amgott's video productions and includes permissions agreements, contracts for production, and research correspondence.

Arrangement: More research correspondence related to the video productions is found with materials obtained from various sources in 11.4, Research Materials.

Box 22, Folder 3	Berezov, Maurice/Aaron Galleries, 2003
Box 22, Folder 4	Burkhardt, Rudolph/Tibor DeNagy Gallery, 2002
Box 22, Folder 5	De Niro, Robert, 2001-2003
Box 22, Folder 6	Denver Art Museum, 2000
Box 22, Folder 7	Dickey, Tina, 1998-1999
Box 22, Folder 8	Eames Office, 2003
Box 22, Folder 9	Grooms, Red/Artist Rights Society, 2001-2003
Box 22, Folder 10	Lillian, Christina/Bancroft Library, 2003
Box 22, Folder 11	Marisol/Vaga, 2003
Box 22, Folder 12	Matter, Herbert/Staley and Wise Gallery, 2002
Box 22, Folder 13	Muse Film and Television, 1997-2000
Box 22, Folder 14	Neugass, Fritz/University at Albany, 2002-2003
Box 22, Folder 15	Newman, Arnold/Getty Images, 2003
Box 22, Folder 16	Reynal, Kay Bell/Archives of American Art, 2003
Box 22, Folder 17	Vaccaro, Tony, 2002
Box 22, Folder 18	Warshaw, Robert S., circa 1997
Box 22, Folder 19	Witt, Bill/Stephen Cohen Gallery, 2002
Box 22, Folder 20	Former Students, circa 2000-2004

Box 22, Folder 21

Miscellaneous Photo Clearances, 2002-2003

Subseries 11.3: Production Materials, 1997-2011

Scope and Contents: Production materials include video recordings, sound recordings, transcripts, notes, documentary scripts, various video and sound edits, and other production elements created in the course of the production of Madeline Amgott's two documentaries, *Hans Hofmann: Reflections of former Students* (1999), and *Hans Hofmann: Artist-Teacher, Teacher-Artist* (2002). Video interviews and location footage form the bulk of the series and include unedited video recordings shot for the two productions. Some of the interviews were initially shot for the first video documentary and re-used in the later, longer documentary. Content includes interviews, mainly with artists who were students of Hofmann, but also his nephew, Theo Hofmann, and curators and art historians, including Lowery Sims, Richard Wollheim, and Xavier Javier Costa. Location footage includes Barcelona, Spain; Berkeley, California; Cape Cod and Provincetown, Massachusetts; New York City; and Munich, Germany. New York locations include the New York Studio School, the Metropolitan Museum, and the locations of Hofmann's two mosaic murals. Subjects interviewed on location are not always listed on the videocassette label, but names of subjects are listed in a note in the folder list when known.

Most camera original material appears to be in BetacamSP (31 videocassettes) or Digital Betacam (2 videocassettes) format, with VHS (71 videocassettes) and in some cases sound cassette copies (34 sound cassettes) created for transcription and editing. Some of the video footage is only found in VHS format, presumed to be duplicates of camera original not found in the collection. Also found are production tapes and edits on 14 videocassettes (8 VHS, 5 BetacamSP, 1 DVCPRO), in digital format, and 3 sound cassettes (2 standard cassettes and one DAT), including various photographs, artwork stills, stock footage, voiceover recordings, sound edits, rough video edits, master edits, and the Spanish version of *Hans Hofmann: Artist-Teacher, Teacher-Artist*.

Most interviews have full or partial transcripts, which are arranged with the recorded video. Additional paper records in the series include transcripts compiled into log books, documentary scripts in English and Spanish, and sound recordings and transcripts of a lecture and panel discussion at the Metropolitan Museum of Art in 1999.

Arrangement: Material is arranged by type, and interviews and location footage are arranged by subject. Several groups of tapes consisting of location footage in addition to interviews are arranged by location. Such groups generally contain multiple interviews as well as location footage shot within a short time span and are grouped by location, with individual names listed in a note.

Additional sound and video recordings collected from other sources are found in series 11.4, Research Materials. Additional interviews regarding Hans Hofmann, with some of the same subjects listed here, are found in series 11.1, Research Material Compiled by Tina Dickey.

Box 22, Folder 22

Interview Notes and Photographs, 1997-1998

Box 22, Folder 23

Interview Scheduling (first interviews), 1997

Box 22

Interviews and Location Footage

Box 22, Folder 24

Barcelona, Spain, 2001
1 Videocassettes (VHS)

Notes: Includes interview with Xavier Javier Costa, at Museu d'Art Contemporani de Barcelona

Box 22, Folder 25-29	Berkeley, California, 2000 4 Sound cassettes (duplicates) 7 Videocassettes (VHS) (Includes partial transcript) Notes: Includes interviews with Betty Bishop, Richard Wollheim, Karl Kasten, and Mary O'Neal
Box 22, Folder 30-31	Cape Cod, Massachusetts, 1997 September 20 2 Videocassettes (VHS) (Includes shotlists)
Box 22, Folder 32-33	Nicolas Carone, 2001 May 1 2 Videocassettes (BetacamSP) (original) 1 Sound cassette (duplicate) 2 Videocassettes (VHS) (duplicate)
Box 22	Ciro Cozzi Notes: For Ciro Cozzi interview, see Lillian Orlowsky, tape 5 of 5
Box 23	Interviews and Location Footage
Box 23, Folder 1-4	James Gahagan, 1997 September 18 3 Sound cassettes (duplicates) 5 Videocassettes (VHS) (includes transcript)
Box 23, Folder 5	Red Grooms, 2000 October 24 1 Videocassettes (BetacamSP) (original) 1 Videocassettes (VHS) (duplicate) 1 Sound cassette (duplicate)
Box 23, Folder 6-7	Myrna Harrison, 2001 May 25 4 Videocassettes (VHS) 1 Sound cassette (duplicate)
Box 23, Folder 8	Hans Theo Hofmann, 1999 March 27 1 Sound cassette
Box 23, Folder 9-12	Hans Theo Hofmann and Munich, Germany, 1999 June 4 Videocassettes (VHS) (duplicate) 1 Sound cassette (duplicate) 3 Videocassettes (BetacamSP) (includes partial transcript; original)
Box 23, Folder 13-15	Wolf Kahn, 2000 November 29 2 Videocassettes (VHS) (duplicate) 1 Sound cassette (duplicate) 2 Videocassettes (BetacamSP) (includes transcript; original)
Box 24	Interviews and Location Footage
Box 24, Folder 1-2	Irvin Kershner, 2000 April-May

	1 Sound cassette (duplicate) 2 Videocassettes (VHS) (Includes transcript)
Box 24, Folder 3-4	Lillian Kiesler, 1997 May 24 2 Videocassettes (BetacamSP) (includes partial transcript; original) 1 Videocassettes (VHS) (duplicate of tape 2 of 2) Notes: No VHS duplicate of tape 1 of 2 in collection
Box 24, Folder 5-7	Erik Koch, 2000 December 4 2 Videocassettes (BetacamSP) (includes partial transcript; original) 1 Sound cassette (duplicate) 2 Videocassettes (VHS) (duplicate)
Box 24, Folder 8-9	Stanley Kunitz, 2000 December 19 1 Videocassettes (BetacamSP) (includes transcript; original) 1 Sound cassette (duplicate) 1 Videocassettes (VHS) (duplicate)
Box 24	Marisol Notes: For interview with Marisol, see New York City Mosaics, Outdoor and Indoor, 8/29/00, tape 1 of 3
Box 24, Folder 10-12	Mercedes Matter and Robert Richenberg, 1998 June 7 3 Sound cassettes (duplicate) 5 Videocassettes (VHS) (duplicate) 3 Videocassettes (BetacamSP) (original) Notes: Subjects interviewed separately on the same day; Richenberg interview on video tapes 1-2, Matter interview on video tapes 3-5. Original BetacamSP tapes 3 and 5 not in collection, only duplicate VHS.
Box 24, Folder 13	New York City Mosaics by Hofmann, Outdoor Mosaic, 1997 May 23 1 Videocassettes (BetacamSP) (original) 1 Videocassettes (VHS) (duplicate) Notes: Mosaic located at High School of Printing at 438 West 49th Street.
Box 25	Interviews and Location Footgae
Box 25, Folder 1-2	New York City Mosaics by Hofmann, Outdoor and Indoor Mosaics, 2000 August 29 2 Sound cassettes (duplicates) 3 Videocassettes (BetacamSP) (original) 2 Videocassettes (VHS) (duplicates) Notes: Tape 1 of 3 begins with Marisol interview at Marlborough Gallery; indoor mosaic footage includes Max Spoerri and Bob Fisher on location; tape 1 found on Betacam SP only, no duplicate.
Box 25, Folder 3	New York Studio School, 2001 November 20

2 Videocassettes (Digital Betacam)

Box 25, Folder 4-6	Lillian Orlowsky and Ciro Cozzi, 1997 September 21 5 Videocassettes (VHS) (Includes transcripts) Notes: Subjects interviewed separately on the same day; Cozzi interview on tape 5 of 5.
Box 25, Folder 7-9	Lillian Orlowsky, 2000 March 21 2 Sound cassettes (duplicates) 4 Videocassettes (VHS) (Includes transcript)
Box 25, Folder 10-11	Haynes Ownby, 1997 September 20 4 Videocassettes (BetacamSP) (originals) 2 Videocassettes (VHS) (2 of 4 duplicate videocassettes)
Box 26	Interviews and Location Footage
Box 26, Folder 1-2	Haynes Ownby, 1997 September 20 2 Sound cassettes (duplicates) 2 Videocassettes (VHS) (2 of 4 duplicate videocassettes) Notes: Transcript in box 26, folder 2
Box 26, Folder 3-6	Joseph Plaskett, 1999 June 11 3 Videocassettes (BetacamSP) (Includes transcript; originals) 3 Videocassettes (VHS) (duplicates) 2 Sound cassettes (duplicates)
Box 26, Folder 7-11	Provincetown, Mass., 2000 August 15 4 Sound cassettes (Duplicates) 1 Videocassettes (Betacam) 6 Videocassettes (VHS) (Includes partial transcripts) Tape 2 of 6 available on original Betacam SP and duplicate VHS videocassettes. Tapes 1 and 3-6 available on VHS copy only. Notes: Includes interviews with Tony Vever, Jeanne Bultman, Shari De Miskey, and Bob Fisher, and a panel discussion at the Provincetown Art Association and Museum with moderator Tina Dickey and speakers Selina Trieff, Lillian Orlowsky, Ken Jacobs, Max Spoerri, and Robert Henry. See also Series 11.1, Research materials compiled by Tiny Dickey, for transcript and sound recording of panel discussion.
Box 26, Folder 12-13	Paul Resika, 2000 November 21 1 Sound cassette (Duplicate) 2 Videocassettes (VHS) (Includes transcript)
Box 26, Folder 14-15	Peter Rutherberg, 1999 June 16 3 Videocassettes (VHS) (Duplicates) 3 Videocassettes (BetacamSP) (Originals)
Box 27	Interviews and Location Footage

Box 27, Folder 1-2	Peter Rutherberg, 1999 June 16 1 Sound cassette (Duplicate) Notes: Transcript in Box 27, folder 2.
Box 27, Folder 3	Lowery Sims, 1999 April 26 2 Videocassettes (VHS) Notes: Also contains footage of the Metropolitan Museum during the 1999 Hans Hofmann retrospective.
Box 27, Folder 4-5	Frank Stella, 1999-2000 2 Videocassettes (VHS) (Includes transcript) 1 Sound cassette (Duplicate)
Box 27	Production Tapes and Edits
Box 27, Folder 6	Hans Hofmann: Reflections by Former Students, 1999 1 Videocassettes (VHS)
Box 27, Folder 7	Hans Hofmann: Artist-Teacher, Teacher-Artist, Master Edits, 2002 3 Videocassettes (VHS) (Tapes labeled "5/28/02 dub from master," "9/26/02 version," and "10/22")
Box 27, Folder 8-9	Hans Hofmann: Artist-Teacher, Teacher-Artist, Rough Edits, 2001-2002 2 Videocassettes (VHS) (Tapes labeled "Rough Cut 10/26/01," and "Avid output 3/22/02, not final video.") 1 Data cartridge (label reads "Avid Backup 3/6/02") 1 Sound cassettes (DAT) (mixed soundtrack)
Folder ER01	Hans Hofmann: Artist-Teacher, Teacher-Artist, Paintings, Digital Photographs, 2001-2003 0.498 Gigabytes (60 computer files)
Folder ER02	Hans Hofmann: Artist-Teacher, Teacher-Artist, Digital Photographs, 2001-2003 0.661 Gigabytes (63 computer files)
Box 27, Folder 11	Hans Hofmann: Artist-Teacher, Teacher-Artist, Stock Footage, 2002 3 Videocassettes (BetacamSP)
Folder ER03	Hans Hofmann: Artist-Teacher, Teacher-Artist, Spoken Portion of Soundtrack, Digital Audio Recording, 2004 0.3 Gigabytes (One computer file)
Box 27, Folder 13	Hans Hofmann: Artist-Teacher, Teacher-Artist, Voiceover Recordings, 2001 2 Videocassettes (BetacamSP)
Box 27, Folder 14	Hans Hofmann: Artist-Teacher, Teacher-Artist, Spanish Version, 2004

	2 Videocassettes (VHS) Includes born-digital records, see ER04
Folder ER04	Hans Hofmann: Artist-Teacher, Teacher-Artist, Public Broadcasting Company (2004), Digital Video Recording, 2004 3.54 Gigabytes (One computer file)
Box 27, Folder 15	Tape and Transcript Lists, 2000, 2011
Box 27, Folder 16	Transcript Excerpts and Notes, circa 2000
Box 28, Folder 1-3	Transcript Log Book #1, 1997-2000 Image(s) Image(s) Image(s) Notes: Transcripts for Lillian Orlowsky Freed, Haynes Ownby, Frank Stella, Ciro, and Metropolitan Museum speakers panel.
Box 28, Folder 4	Transcript Log Book #2, 1997-2001 Notes: Transcripts for Mercedes Matter, Red Grooms, Tony Vevers, Nick Carone, Myrna Harrison, and Lillian Kiesler.
Box 28, Folder 5	Transcript for Narration, circa 2000
Box 28, Folder 6	Lecture by Helmut Friedel, "Hans Hofmann and Abstract Movements in Paris and Munich", 1999 June 20 1 Sound cassette (Includes transcript) Image(s): Lecture by Helmut Friedel, "Hans Hofmann and Abstract Movements in Paris and Munich": 2000 Notes: Introduction by Lowery Sims.
Box 28, Folder 7	Panel Discussion, "Hans Hofmann as Artist", 1999 September 26 1 Sound cassette (Includes transcript) Image(s): Panel Discussion, "Hans Hofmann as Artist": 2000 Notes: Moderated by Lowery Sims. Panel speakers include Andre Emmerich, Walter Darby Bannard, Robert Henry, Judith Godwin and Judith Cotton.
Box 28, Folder 8	Unidentified Video Recording, circa 1995 1 Videocassettes (DVCPPro)
Box 28, Folder 9	Video Script, English, 2000
Box 28, Folder 10	Video Script, Spanish, 2000

Subseries 11.4: Research Materials, 1944-2003

Scope and Contents: Series contains materials collected during the production of the two Hofmann documentaries from a variety of sources. Photocopies of archival materials from various archival collections are

found, along with recorded interviews, writings, printed material, photographs, video and sound recordings (on 5 sound tape reels, 9 sound cassettes, 11 VHS videocassettes, and 5 BetacamSP videocassettes), and 13 motion picture film reels (three 16mm and ten 8mm). A large amount of material documenting Hans Hofmann is found, with smaller files related to family members and associates. Much of the material in the series is copied from their original sources, which are not in the collection and not always identified, but some original material is also found throughout the series.

Among the video, sound and film footage in the series are home movies of Hofmann shot in New York City, Provincetown, Berkeley, and on vacation with Renate Hofmann. Other film found in the collection includes footage of the Hofmann school from 1950 and around 1960, a short documentary about Hofmann in Provincetown which is uncredited, and a documentary by Walter Forma entitled "The Americans: Three East Coast Artists at Work" (1963), which contains a segment on Hofmann. Sound recordings include interviews copied from other collections of Hofmann and associates, an interview with Maria Hofmann by Dorothy Seckler, and a personal sound recording made by Renate Hofmann. Other interviews and lectures in the series, copied from the Archives of American Art and other sources, include Ray Eames, John Haley, Harold Rosenberg, Ludwig Sander, Myron Stout, and Glenn Wessels.

Arrangement: Series is arranged by subject, mostly names of persons documented in the research materials. A large group of files documenting Hans Hofmann is arranged under his name by type of material.

Box 28, Folder 11-13 Copies of Transcripts from Tina Dickey Interviews, 1998-2000

Box 28, Folder 14 [General, Film Research, 1997-2000](#)

Box 28, Folder 15-16 General, Printed Material, 1999-2000
[Image\(s\): General, Printed Material: 1999](#)
[Image\(s\): General, Printed Material: 1999](#)

Box 28, Folder 17-19 General, Video Documentaries, 1993-2001
 9 Videocassettes (VHS)

Box 28, Folder 20 [Bultman, Fritz, 1968-1980](#)

Box 28, Folder 21 [Bultman, Jeanne, 1997-1998](#)

Box 28, Folder 22 [De Niro, Robert, Sr., 1995-1999](#)

Box 29, Folder 1-2 Eames, Ray, 1999-2001
 2 Sound cassettes
[Image\(s\)](#)
[Image\(s\)](#)
 Notes: Includes transcript of 1980 oral history with Eames conducted for the Archives of American Art.

Box 29, Folder 3 [Former Students, circa 1990-2000](#)

Box 29, Folder 4 Grooms, Red, 1981-2001
[Image\(s\): Grooms, Red: 1981-2000](#)

Box 29, Folder 5 Grooms, Red, 1966

	1 Videocassettes (BetacamSP) (duplicate) Notes: Animated film <i>Fat Feet</i> .
Box 29, Folder 6	Haley, John, circa 1999 1 Sound cassette Notes: Interview concerning Hans Hofmann conducted by Lawrence Dinnean, 1973 July 30. From the University Art Museum collection of Hans Hofmann papers, University of California, Berkeley.
Box 29, Folder 7	Harrison, Myrna, 2001
Box 29, Folder 8	Hofmann, Hans, Archival Material, 2000 Notes: From the Archives of American Art.
Box 29, Folder 9	Hofmann, Hans, Archival Material (correspondence), 2000
Box 29, Folder 10	Hofmann, Hans, Archival Material (on schools), circa 1945, 2000
Box 29, Folder 11	Hofmann, Hans, Archival Material (miscellaneous), circa 2000
Box 29, Folder 12	Hofmann, Hans, Archival Material (photographs, family), circa 2000
Box 29, Folder 13	Hofmann, Hans, Archival Material (photographs, schools), circa 2000
Box 29, Folder 14	Hofmann, Hans, Archival Material (photographs, students), circa 2000
Box 29, Folder 15	Hofmann, Hans, Archival Material (photographs, exhibitions), circa 2000
Box 29, Folder 16-17	Hofmann, Hans, Archival Material (photographs, miscellaneous), circa 2000 Image(s) Image(s)
Box 29, Folder 18	Hofmann, Hans, FOIA Research, 2000-2001
Box 29, Folder 19	Hofmann, Hans, Interview Conducted by Irma Jaffe (1966), 1998 2 Sound cassettes (Includes transcript) Image(s): Hofmann, Hans, Interview Conducted by Irma Jaffe (1966): 1966
Box 29, Folder 20	Hofmann, Hans, Printed Material (book), 1963 Notes: <i>Hans Hofmann</i> by William Seitz.
Box 29, Folder 21	Hofmann, Hans, Printed Material (clippings), 1947-2000
Box 29, Folder 22-24	Hofmann, Hans, Printed Material (exhibition announcements and catalogs), 1944-1966, 2002 Image(s) Image(s)

Image(s)

Box 29, Folder 25	Hofmann, Hans, Printed Material (monographs), 1957-2002
Box 29, Folder 26-28	<p>Hofmann, Hans, Printed Material (periodicals), 1944-1966</p> <p>Image(s): Hofmann, Hans, Printed Material (periodicals): 1944-1961</p> <p>Image(s): Hofmann, Hans, Printed Material (periodicals): 1944-1961</p> <p>Image(s): Hofmann, Hans, Printed Material (periodicals): 1944-1961</p> <p>Notes: Oversized periodicals in Box 19</p>
Box 30, Folder 1	Hofmann, Hans, Printed Material (periodicals), 1951-1961
Box 30, Folder 2	Hofmann, Hans, Printed Material (press releases), circa 2000-2002
Box 30, Folder 3	Hofmann, Hans, Printed Material (miscellaneous), circa 1950-1970
Box 30, Folder 4	Hofmann, Hans, Photographic Material, circa 1950-2000
Box 30	Hofmann, Hans, Video and Film, 1950 August 2-5
Box 30, Folder 5	<p>Hofmann School Film Footage by Sam Feinstein, 1950 August 2-5</p> <p>1 Videocassettes (BetacamSP) (Duplicate)</p> <p>Notes: Videocassette also contains duplicates of reels from Box 30, folders 6 and 7.</p>
Item FC 32	<p>Hofmann School Film Footage by Sam Feinstein, 1950, August 2-5</p> <p>1 Film reel (16mm; Black and white, silent, original)</p>
Box 30, Folder 5	<p>Hofmann School Film Footage, circa 1960</p> <p>1 Videocassettes (VHS)</p> <p>Notes: See videocassette access copy.</p>
Item FC 33	<p>Hofmann School Film Footage, circa 1960</p> <p>1 Film reel (16mm; Color, silent; original)</p>
Box 30, Folder 5	<p>"Hans Hofmann," Short Documentary Made in Provincetown, circa 1960</p> <p>1 Videocassettes (VHS) (Color, sound; Original)</p> <p>Notes: Uncredited. VHS access copy</p>
Item FC 34	<p>"Hans Hofmann," Short Documentary Made in Provincetown, circa 1960</p> <p>1 Film reel (16mm; Color, sound; Original)</p>
Box 30, Folder 8	<p>Home Movies of Hofmann in Provincetown by Jacques Joseph Camins (circa 1960), circa 1999</p> <p>1 Videocassettes (BetacamSP) (Copy of motion picture film original not in collection; Running time 1 minute)</p>
Box 30, Folder 9-13	Home movies of Hans and Renate Hofmann, circa 1964-1966

Item FC 35	Home Movies of Hans and Renate Hofmann reel 1, 1964 1 Film reel (8mm)
Item FC 36	Home Movies of Hans and Renate Hofmann reel 2, 1964 1 Film reel (8mm)
Item FC 37	Home Movies of Hans and Renate Hofmann reel 3, 1964 1 Film reel (8mm)
Item FC 38	Home Movies of Hans and Renate Hofmann reel 4, 1964 1 Film reel (8mm)
Item FC 39	Home Movies of Hans and Renate Hofmann reel 5, 1964 1 Film reel (8mm)
Item FC 40	Home Movies of Hans and Renate Hofmann reel 6, 1965 1 Film reel (8mm)
Item FC 41	Home Movies of Hans and Renate Hofmann reel 7, circa 1965 1 Film reel (8mm)
Item FC 42	Home Movies of Hans and Renate Hofmann reel 8, 1966 1 Film reel (8mm)
Item FC 43	Home Movies of Hans and Renate Hofmann reel 9, 1966 1 Film reel (8mm)
Item FC 44	Home Movies of Hans and Renate Hofmann, reel 10 1 Film reel (8mm)
Box 30, Folder 14	Home Movies of New York City and Provincetown (1960 September), circa 1999 1 Videocassettes (BetacamSP) (Copy of motion picture film originals not in collection) Notes: Includes photocopy of labels from 2 VHS duplicates of footage that were damaged and removed from collection
Box 30, Folder 15	Home Movies of Hofmann Receiving Honorary Degree at University of California, Berkeley, taken by Karl Kasten (1964), circa 1999 1 Videocassettes (VHS) (Duplicate) 1 Videocassettes (BetacamSP) (Copy of motion picture film originals not in collection)
Box 30, Folder 16	"The Americans: Three East Coast Artists at Work" (1963) by Walter Forma, circa 1999

1 Videocassettes (VHS)
1 Videocassettes (BetacamSP) (Copy of motion picture film original not in collection)

Box 31, Folder 1-2	Hofmann, Hans, Writings By Others, circa 2000 Image(s): Hofmann, Hans, Writings By Others: 1966-2001 Image(s): Hofmann, Hans, Writings By Others: 1966-2001 Notes: Includes drafts of "Schule fur Bildende Kunst" and <i>Talks on Art</i> by Tina Dickey.
Box 31, Folder 3-4	Hofmann, Hans, Writings By Others, 1966-2001 Image(s) Image(s) Notes: Includes drafts of "Hans Hofmann" by Sam Hunter and an untitled manuscript by Glenn Wessels.
Box 31, Folder 5	Hofmann, Maria, 1962 1 Sound tape reel (Duplicate) 1 Sound tape reel (Original) Notes: Interview with Maria Hofmann conducted by Dorothy Seckler
Box 31, Folder 6-7	Hofmann, Renate, 2001, circa 1964 1 Sound tape reel (Original) 2 Sound tape reels (Duplicates) Notes: Personal sound recording made by Renate Hofmann of herself speaking mostly in German. Duplicates are incorrectly labeled "Interview with Maria Hofmann in German." 2001 News clippings also found.
Box 31, Folder 8	Hofmann, Theodor and Franziska, circa 1997-1999 Notes: Transcript of a conversation among the Hofmanns, Andre Emmerich, Bob Warschaw, and Suzanne Boller; correspondence; and an interview with Franziska, all translated from German.
Box 31, Folder 9	Kahn, Wolf, 1998-2003
Box 31, Folder 10	Kershner, Irvin, 1999-2001
Box 31, Folder 11	Koch, Eric, 1978-2001
Box 31, Folder 12	Kunitz, Stanley, 2000-2001
Box 31, Folder 13	Matter, Mercedes, 1963-2001
Box 31, Folder 14	Ownby, Haynes, 1993-1997
Box 31, Folder 15	Pace, Stephen, 1994-2000
Box 31, Folder 16	Orlowsky, Lillian, 1998-2000

Box 31, Folder 17	Resika, Paul, 1994-2002
Box 31, Folder 18	Rosenberg, Harold, circa 1999 1 Sound cassette Notes: Hans Hofmann Lecture, 1970, from Pacifica Radio Archives
Box 31, Folder 19	Sander, Ludwig, 2000 1 Sound cassette (Includes transcript and correspondence) Notes: 1969 interview with Ludwig Sander from the Archives of American Art oral history program
Box 31, Folder 20	Silverman, Elijah, 2000
Box 31, Folder 21	Stella, Frank, 1999-2001
Box 31, Folder 22	Stout, Myron, 1998 2 Sound cassettes Notes: Includes transcript of 1984 oral history interview.
Box 31, Folder 23	Symposium, Artists Talk on Art, 1978 2 Sound cassettes (Includes transcript)
Box 31, Folder 24	Vevers, Tony, 1981-2000
Box 31, Folder 25	Wessels, Glenn, circa 1999 1 Sound cassette (Copy from original recording not in collection) 1 Sound cassette (Duplicate) Notes: Wessels interviewed by Karl Kasten, 1970, from Bancroft library, University of California, Berkeley.
Box 19	Oversized Research Material from Box 29, folders 26 and 28, Hans Hofmann Periodicals

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