



Smithsonian
Archives of American Art

A Finding Aid to the Morris Louis and Morris
Louis Estate papers, circa 1910s-2007, bulk
1965-2000, in the Archives of American Art

Anna Rimel and Barbara Aikens

Partial funding for the processing of this collection was
provided by the Marcella Brenner Revocable Trust.

2014 March 26

Archives of American Art
750 9th Street, NW
Victor Building, Suite 2200
Washington, D.C. 20001
<https://www.aaa.si.edu/services/questions>
<https://www.aaa.si.edu/>

Table of Contents

Collection Overview	1
Administrative Information	1
Arrangement.....	4
Biographical / Historical.....	2
Scope and Contents.....	3
Names and Subjects	4
Container Listing	6
Series 1: Morris Louis Papers, circa 1910s-1998 (bulk 1950-1962).....	6
Series 2: Morris Louis Estate Papers, 1947-2007 (bulk 1965-2000).....	11

Collection Overview

Repository:	Archives of American Art
Title:	Morris Louis and Morris Louis Estate papers
Identifier:	AAA.louimorr
Date:	circa 1910s-2007 (bulk 1965-2000)
Extent:	17.8 Linear feet
Creator:	Louis, Morris, 1912-1962
Language:	Most of the collection is in English; some records are in Czech, French, German, Japanese, Spanish, and other languages.
Summary:	The Morris Louis and Morris Louis Estate papers measure 17.8 linear feet and date from circa 1912-2007, with the bulk of the material dating from 1965-2000. The collection documents Morris Louis' career as a Color Field painter and founding participant in the Washington Color School, as well as the subsequent administration of his estate by his wife Marcella Brenner. Found within Morris Louis' papers are biographical materials, correspondence, photographs, scattered financial records, notes, writings, printed materials, and a canvas sample. The Morris Louis Estate papers include records of gallery exhibitions, mostly André Emmerich Gallery; artwork inventories; legal records concerning the lawsuit Bernstein v. Brenner; financial records of the sale of Louis' artwork; printed materials; writings about Louis; photographs of exhibition installations and artwork; and project files which include documentation of film projects by Robert Pierce Productions, a catalog raisonne, documentation of PBS documentaries, video recordings of the exhibition "Morris Louis Now", and numerous sound recordings of interviews with artists discussing Morris Louis conducted by Anita Faatz.

Administrative Information

Acquisition Information

The Morris Louis and Morris Louis Estate papers were donated by Marcella Brenner in several installments in 1976, 1986, and 1988. Subsequent donations in 2009 and 2012 were donated by Marcella Brenner via Ann M. Garfinkle, Executor. The Anita Faatz interviews were donated in 1976 by Marcella Brenner.

Related Materials

Also found at the Archives of American Art are the Marcella Brenner journals, 1962-2000. The Maryland Institute College of Art (MICA) also holds papers of Morris Louis and the Morris Louis Estate in their Morris Louis Study Collection.

Available Formats

Portions of the collection are available on 35 mm microfilm reels 4988-4994 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Portions of the collection were initially processed by Jean Fitzgerald and microfilmed on reels 4988-4944 with funding provided by grants from Jack Amsterdam, the Bezalel Foundation, Inc. (Henry Sonneborn III), Ms. Miriam Klein, Philip L. Milstein, Norman M. Morris, and Solomon Star, Esq.

Later additions to the collection were sorted, integrated with earlier accretions, and processed by Jennifer Snyder and Anna Rimel in 2013-2014 with support provided by the Marcella Brenner Revocable Trust. A finding aid was completed in 2014-2015 by Anna Rimel and Barbara Aikens.

Preferred Citation

Morris Louis and Morris Louis Estate Papers, circa 1910s-2007, bulk 1965-2000. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Washington, D.C. Research Center. Many of the audio recordings and transcripts of interviews with 26 artists conducted by Anita Faatz in 1970-1971 are access restricted and written permission is required from the person interviewed. Please contact reference services for more information. Any use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Terms of Use

The Archives of American Art makes its archival collections available for non-commercial, educational and personal use unless restricted by copyright and/or donor restrictions, including but not limited to access and publication restrictions. AAA makes no representations concerning such rights and restrictions and it is the user's responsibility to determine whether rights or restrictions exist and to obtain any necessary permission to access, use, reproduce and publish the collections. Please refer to the [Smithsonian's Terms of Use](#) for additional information.

Biographical / Historical

Morris Louis (1912-1962) was one of the earliest American Color Field painters, and, along with other Washington, D.C., painters, formed the movement known as the Washington Color School.

Born in Baltimore, M.D., to Russian immigrants Louis Bernstein and Cecelia Luckman, Morris Louis attended the Maryland Institute of Fine and Applied Arts from 1927-1932 and served as president of the Baltimore Artists' Association in 1935. During the Depression, he worked in New York City on the steering committee of the Easel Division of the Federal Arts Projects of the Works Project Administration (WPA). He exhibited *Broken Bridge* at the WPA Pavilion of the New York World's Fair in 1939.

In 1947, Louis married Marcella (Siegel) Brenner, and moved to Silver Spring, Maryland, a close suburb of Washington, D.C., where he taught private art classes and continued painting, using his apartment bedroom as a studio. In 1948, Louis participated in the Maryland Artists, 16th Annual Exhibition at the Baltimore Museum of Art, and began using Leonard Bocour's Magna acrylic paint, which he would use exclusively for the rest of his painting career.

In 1952, Morris Louis and Marcella Brenner moved to Washington, D.C. and set up a studio in his home where he would complete his most notable canvases. He began teaching at the Washington Workshop Center for the Arts and met artist Kenneth Noland who was also exploring Color Field painting. Through Noland, Louis met art critic Clement Greenberg in 1953, and they visited artist studios in New York City to study abstract expressionist works, including those by Helen Frankenthaler, Jackson Pollock, and Franz Kline. Louis and Noland were greatly influenced by Frankenthaler's staining technique, and Louis began experimenting with staining methods upon his return to Washington. Clement Greenberg became a life-long advocate for Louis and, in 1954, included Louis in the seminal group exhibition, "Emerging Talent," organized by Greenberg for the Kootz Gallery. In 1960, Andre Emmerich became his dealer in the United States and Lawrence Rubin represented him in Paris.

Using thinned Magna paint and unstretched, unprimed canvases, Louis created his works by rotating the canvas as the paint moved across and soaked in. Between 1958 and 1962 Louis produced three major series of paintings—the Veils, the Unfurleds, and the Stripes. Each series numbered more than one hundred canvases. Louis never documented his exact painting methods and would not allow anyone to watch him work, including his wife. His own worst critic, Louis destroyed many of his paintings that did not meet his standards, including a large number of his earliest works and many created between 1954 and 1957. He also designated numerous surviving works for destruction prior to his death.

Louis was diagnosed with lung cancer on July 1, 1962 and died a few months later. The Andre Emmerich Gallery held a previously scheduled exhibition as planned, a month following Louis' death, as a memorial exhibition.

Scope and Contents

The Morris Louis and Morris Louis Estate papers measure 17.8 linear feet and date from circa 1912-2007, with the bulk of the material dating from 1965-2000. The collection documents Morris Louis' career as a Color Field painter and founding participant in the Washington Color School, as well as the subsequent administration of his estate by his wife Marcella Brenner. Found within Morris Louis' papers are biographical materials, correspondence, photographs, scattered financial records, notes, writings, printed materials, and a canvas sample. The Morris Louis Estate papers include records of gallery exhibitions, mostly André Emmerich Gallery; artwork inventories; legal records concerning the lawsuit *Bernstein v. Brenner*; financial records of the sale of Louis' artwork; printed materials; writings about Louis; photographs of exhibition installations and artwork; and posthumous project files which include documentation of film projects by Robert Pierce Productions, a catalog *raisonne*, PBS documentaries, video recordings of the exhibition "Morris Louis Now", and numerous sound recordings of interviews with artists, many with transcripts, discussing Morris Louis and conducted by Anita Faatz.

Within the Morris Louis papers (circa 3 linear feet) are scattered biographical materials for Morris Louis and Marcella Brenner. Correspondence is with family friends, artists, and galleries, the bulk of which consists of photocopies. Of note are letters from Helen Frankenthaler, Clement Greenberg, Leonard Bocour, Kenneth Noland, and Anne Truitt. Business records include lists of artwork, receipts for art supplies, and scattered tax records. Six notebooks belonging to Morris Louis contain miscellaneous notes about students, studio rental payments, addresses, travel expenses, and a short list of paintings. There is one notebook of Marcella Brenner's containing notes about expenses and addresses. Also found are

printed materials, one canvas sample, and one embossing stamp. Photographs are of Morris Louis, Marcella Brenner, and the Bernstein family.

The majority of the collection (circa 15 linear feet) consists of records created and maintained by Marcella Brenner in the course of managing Louis' estate and posthumous exhibitions and projects. There are numerous gallery exhibition records for many posthumous and retrospective exhibitions between 1965 through 2002, including those held at the Andre Emmerich Gallery, the Hirshhorn Museum, and numerous other U.S. and international galleries and museums. Louis' artwork is documented in highly detailed inventory lists and cards. Legal records document the lawsuit brought by the Bernstein family against Marcella Brenner which began in 1964 and ended in 1970 in favor of Brenner. Financial records document sales.

Printed materials include clippings, exhibition catalogs and announcements, and other miscellaneous materials. Writings include essays about Louis and manuscript copies of the book *Trustee for the Human Race: Litigation over the Morris Louis Paintings* written by Ruth S. Blau under contract for Marcella Brenner. Photographs are primarily of artwork depicted in exhibition installations. Project files are found for several posthumous documentary film projects and a catalog raisonné, and include a series of audio recordings of interviews of 27 artists conducted by Anita Faatz in 1970-1971. Artists interviewed include Clement Greenberg, Leonard Bocour, Andre Emmerich, Helen Frankenthaler, Kenneth Noland, and many others.

Arrangement

This collection is arranged as 2 series.

- Series 1: Morris Louis Papers, circa 1910s-1998 (2.9 linear feet; Boxes 1-3)
- Series 2: Morris Louis Estate Papers, 1947-2007 (14.9 linear feet; Boxes 3-19, OV 20)

Names and Subject Terms

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

Subjects:

Abstract expressionism
Art -- Study and teaching
Art, Modern -- 20th century
Color-field painting
Law and art -- United States
Transcripts
Washington Color School (Group of artists)

Types of Materials:

Interviews
Photographs
Sound recordings
Video recordings

Names:

André Emmerich Gallery

Bocour, Leonard, 1910-1993
Brenner, Marcella, 1912-2007
Faatz, Anita J. (Anita Josephine)
Frankenthaler, Helen, 1928-2011
Greenberg, Clement, 1909-1994
Hirshhorn Museum and Sculpture Garden
Noland, Kenneth, 1924-2010
Robert Pierce/Films, Inc.
Truitt, Anne, 1921-2004

Occupations:

Painters -- United States

Container Listing

Series 1: Morris Louis Papers, circa 1910s-1998 (bulk 1950-1962)

2.9 Linear feet (Boxes 1-3)

Within the Morris Louis papers (circa 3 linear feet) are scattered biographical materials, including chronologies and resumes, for Morris Louis and Marcella Brenner. Correspondence is with family friends, artists, and galleries, the bulk of which consists of photocopies. Of note are letters from Helen Frankenthaler, Clement Greenberg, Leonard Bocour, Kenneth Noland, and Anne Truitt. Among the correspondence are condolence cards and guest book pages of a Louis exhibition at Andre Emmerich Gallery in 1961 with notable signatures. Business records include lists of artwork, receipts for art supplies, and scattered tax records.

Six notebooks belonging to Morris Louis contain notes about house measurements, student attendance and payments, studio rental payments, addresses, travel expenses, and a short list of paintings with dimensions and numbers assigned by Louis. One notebook of Marcella Brenner's contains notes about expenses, addresses, and miscellany. Printed materials include exhibition catalogs and announcements, brochures, and clippings. There is one canvas sample and one embossing stamp. Photographs are of Morris Louis, Marcella Brenner, and the Bernstein family.

This series is arranged as 7 subseries.

- 1.1 Biographical Material, 1964-1966
- 1.2 Correspondence, 1941-1998
- 1.3 Business Records, 1948-1963
- 1.4 Notebooks, circa 1947-1962
- 1.5 Printed Material, 1937-1962
- 1.6 Artifacts, circa 1950s
- 1.7 Photographs, 1910s-1962

1.1: Biographical Material, 1964-1966

Biographical materials include chronology drafts, resumes, a "'dialogue' with Dr. Ira Lewis" written by Louis, a handwritten recipe card, and a resume and biographical notes for Marcella Brenner.

Box 1, Folder 1	Morris Louis Dialogue with Dr. Ira Lewis, undated
Box 1, Folder 2	Morris Louis Recipe Card, undated
Box 1, Folder 3	Biographical Accounts About Morris Louis, 1964-1966
Box 1, Folder 4	Biographical Materials for Marcella Brenner, 1964

1.2: Correspondence, 1941-1998 (bulk 1957-1970)

Correspondence consists of letters to and from family, artists, and galleries. Many of the letters prior to 1962 are photocopies and thermofax copies of originals not included in the collection. Correspondence after 1962 is with galleries and artists (and others) primarily concerning artwork and exhibitions.

Of note are letters from art critic Clement Greenberg and artists Helen Frankenthaler, Anne Truitt, Kenneth Noland, and others. Also included in correspondence are the guest book pages from a Morris Louis show at the Andre Emmerich Gallery in October 1961, with signatures of Clement Greenberg, Leonard Bocour, David Smith, Frank Stella, Paul Jenkins, Kenneth Noland, Philip Pearlstein, Alfred Leslie, Michael Fried, and others.

- Box 1, Folder 5 Bernstein Family, 1941-1980
- Box 1, Folder 6-26 General Correspondence, 1941-1998
- Box 1, Folder 27 Condolence Cards to Marcella Brenner, 1962

1.3: Personal Business Records, 1948-1963

Personal business records consist of lists of artwork, receipts for household and art supplies, and scattered banking and tax records.

- Box 1, Folder 28 Lists of Art Works, 1960-1962
- Box 1, Folder 29-31 Receipts, Automobile, 1957-1963
- Box 1, Folder 32-37 Receipts, Bocour Paint, 1957-1962
- Box 1, Folder 38-43 Receipts, Chevy Chase Paint and Hardware Co., 1955-1962
- Box 1, Folder 44 Receipts, Dyer Brothers, Inc., 1951-1952
- Box 1, Folder 45 Receipts, Educational Institutions, 1953-1958
Folders are arranged by type of expense (ex: household) and by vendor.
Materials are arranged chronologically within the folders.
- Box 1, Folder 46 Receipts, Fezande and Sperrle, Inc., 1951-1960
- Box 1, Folder 47 Receipts, George F. Muth Co., circa 1951
- Box 1, Folder 48 Receipts, Headstone Purchase, 1963
- Box 1, Folder 49 Receipts, Health Care, 1955-1962
- Box 1, Folder 50-64 Receipts, Household Expenses, 1952-1962
- Box 1, Folder 65 Receipts, James McCutcheon & Co., circa 1952-circa 1953
- Box 1, Folder 66-72 Receipts, John Boyle & Co., Inc., 1953-1962

Box 2, Folder 1-2	Receipts, John Boyle & Co., Inc., 1953-1962
Box 2, Folder 3	Receipts, McIntire Hardware, circa 1954
Box 2, Folder 4-5	Receipts, Miscellaneous, 1951-1960
Box 2, Folder 6-14	Receipts, Rohm & Haas Company, 1955-1961
Box 2, Folder 15	Receipts, Safeway, circa 1950s
Box 2, Folder 16	Receipts, Shipment of Artwork, 1951-1960
Box 2, Folder 17	Receipts, Stockett-Fiske Co., 1951
Box 2, Folder 18	Receipts, Studio Rent, 1956-1958
Box 2, Folder 19	Receipts, Travel Expenses, 1951-1962
Box 2, Folder 20	Receipts, Wick Byron-Brown, Inc., 1951-1952
Box 2, Folder 21-51	Banking Records, 1952-1962
Box 2, Folder 52-55	Income Tax Records, 1951-1962
Box 2, Folder 56	Personal Property Tax Returns, 1952-1954
Box 2, Folder 57	Federal Tax Returns, Morris & Marcella, 1948-1961

1.4: Notebooks, circa 1947-1962

There are six notebooks by Morris Louis and one belonging to Marcella Brenner. Notebook #1 contains various room measurements within an unnamed house with references to fixture costs. Notebooks #2-4 are daybooks containing records of payments and attendance of art students, studio rental payments, and some student addresses and phone numbers. Notebook #5 contains addresses as well as a short list of paintings with dimensions and numbers assigned by Louis. Notebook #6 includes New York travel expense lists and New York important addresses. Notebook #7 contains Marcella Brenner's notes about an education conference expenses and other miscellaneous notes and addresses.

Box 3, Folder 1	Notebook 1, circa 1947-circa 1962
Box 3, Folder 2	Notebook 2, 1956
Box 3, Folder 3	Notebook 3, 1957

Box 3, Folder 4	Notebook 4, 1957-1958
Box 3, Folder 5	Notebook 5 and Address Book, 1959-1962
Box 3, Folder 6	Notebook 6, 1961
Box 3, Folder 7	Notebook 7 (Marcella Brenner), 1961-1962

1.5: Printed Material, 1937-1962

Printed material includes brochures, clippings, exhibition catalogs, and exhibition events and announcements.

Box 3, Folder 8	Brochures, 1950-1960
Box 3, Folder 9-17	Clippings, 1950-1963
Box 3, Folder 18	Exhibition Catalogs, 1948-1952
Box 3, Folder 19	Exhibition Catalogs: "Morris Louis, April 1959", 1959
Box 3, Folder 20	Exhibition Catalogs, 1960-1961
Box 3, Folder 21	Exhibition Catalogs: Galerie Lawrence, 1962
Box 3, Folder 22	Exhibition Catalogs: "Art Since 1950", 1962
Box 3, Folder 23-26	Exhibition Events & Announcements, 1937-1961

1.6: Artifacts, circa 1950s

Artifacts include a canvas sample inscribed with "No. 26 Dawn," and an embossing stamp "for drawings" of Morris Louis.

Box 3, Folder 27	Canvas Sample, circa 1950s
Box 3, Folder 28	Embossing Stamp, circa 1950s

1.7: Photographs, 1910s-1962

Photographs include those of the Bernstein family, of Morris Louis, and of Morris Louis with Marcella Brenner. There are also metal printing plates of 4 Morris Louis photographs and copy prints, reproductions, and duplicates.

Box 3, Folder 29	Bernstein Family Photographs, 1910s-1951
------------------	--

Box 3, Folder 30-32	Morris Louis Photographs, 1942-1960
Box 3, Folder 33	Morris Louis Photographs, Negatives, circa 1950s
Box 3, Folder 34-35	Metal Plates of Morris Louis Photograph, circa 1956
Box 3, Folder 36	Morris Louis & Marcella Brenner Photographs, 1947-1962
Box 3, Folder 37	Morris Louis Photographs, Reproductions, circa 1943-1960

[Return to Table of Contents](#)

Series 2: Morris Louis Estate Papers , 1947-2007 (bulk 1965-2000)

14.9 Linear feet (Boxes 3-19, OV 20)

The majority of the collection (circa 15 linear feet) consists of records created and maintained by Marcella Brenner in the course of managing Louis' estate and posthumous exhibitions and projects. Gallery exhibition records include printed materials, photographs, slides, price lists, invoices, and scattered correspondence for many posthumous and retrospective exhibitions between 1965 through 2002. Files are found for several exhibitions at the Andre Emmerich Gallery, Baltimore Museum of Art, Boston Museum of Art, Corcoran Gallery of Art, Denver Art Museum, Hayward Gallery, Hirshhorn Museum, Jewish Museum, Museum of Modern Art, and numerous other U.S. and international galleries and museums.

Louis' artwork is well-documented in highly detailed inventory lists and cards. Legal records document the lawsuit brought by the Bernstein family against Marcella Brenner which began in 1964 and ended in 1970 in favor of Brenner, as well as 25 years of correspondence between Brenner and attorney I. S. Weissbrodt. Extensive sales records are found in the financial records, as well as scattered tax records.

Printed materials include calendars, clippings, exhibition catalogs and announcements, and other miscellaneous materials. Writings include essays about Louis and manuscript copies of the book *Trustee for the Human Race: Litigation over the Morris Louis Paintings* written by Ruth S. Blau under contract for Marcella Brenner. Photographs are primarily of artwork depicted in exhibition installations.

Project files are found for several posthumous documentary film projects and a catalog raisonne. Several of the projects contain only interviews provided by Brenner in support of the project, but others contain original research documentation. One such project was a series of audio recordings of interviews commissioned by Brenner and conducted by Anita Faatz in 1970-1971 with 27 artists talking about Morris Louis, his work, their relationships with him, and his influences. Faatz conducted interviews with Clement Greenberg, Leonard Bocour, Andre Emmerich, Helen Frankenthaler, and Kenneth Noland, among many others.

This series is arranged as 8 subseries.

- 2.1 Gallery Exhibitions, 1947-2002
- 2.2 Art Records and Inventories, 1960-1992
- 2.3 Legal Records, 1962-1989
- 2.4 Financial Records, 1959-1998
- 2.5 Printed Material, 1960-2006
- 2.6 Writings, 1963-1988
- 2.7 Photographs, circa 1950s-2001
- 2.8 Project Files, 1966-2007

2.1: Gallery Records, 1947-2002

Gallery records document numerous exhibitions and openings and include exhibition announcements, clippings, photographs, slides, price lists, invoices of artwork sales, notes of receipt and transfer of Morris Louis artwork, and communications with Marcella Brenner. Also included is one sound cassette of a Dore Ashton lecture on Morris Louis' Charred Journals exhibition at the Jewish Museum in 1997.

The bulk of the gallery records document exhibitions held at the Andre Emmerich Gallery, which represented Morris Louis for over 50 years. Other galleries represented within the files include private collections, international museums, national museums, and permanent collections.

Box 3, Folder 38-43 Andre Emmerich Gallery , 1965-1968

Box 4, Folder 1-14	Andre Emmerich Gallery , 1968-1970
Box 4, Folder 15-40	Andre Emmerich Gallery, 1971-1975
Box 4, Folder 41-56	Andre Emmerich Gallery, 1976-1979
Box 4, Folder 57-61	Andre Emmerich Gallery, 1980-1984
Box 5, Folder 1-14	Andre Emmerich Gallery, circa 1985-1995 Oversized material located in box 19, folder 1.
Box 5, Folder 15-18	Andre Emmerich Gallery, Photographs, 1947-1962
Box 5, Folder 19	Ackland Art Museum , 1986-1990
Box 5, Folder 20	Auckland City Art Gallery, 1971-1972
Box 5, Folder 21	Australian National Gallery, 1982
Box 5, Folder 22-23	Baltimore Museum of Art, 1977-1985
Box 5, Folder 24-28	Bezalel Academy of Art and Design, Morris Louis Gallery, 1979-1991 Oversized material located in box 19, folder 2.
Box 5, Folder 29-35	Boston Museum of Fine Arts, 1975-1986
Box 5, Folder 36	Cleveland Museum, 1967
Box 5, Folder 37	Connor Contemporary Art, 2001
Box 5, Folder 38	Corcoran Gallery of Art, 1975-1978
Box 5, Folder 39	David Mirvish Gallery, 1973-1977
Box 5, Folder 40	Denver Art Museum, 1977
Box 5, Folder 41-43	Fort Worth Art Museum, 1973-1987
Box 5, Folder 44	Galerie Neufville, 1961
Box 5, Folder 45	Galerie Piltzer, 1996-1997
Box 5, Folder 46	Greenville County Museum of Art, 1978-1979

Box 5, Folder 47-52	Hayward Gallery, 1972-1974
Box 6, Folder 1	Hayward Gallery, 1974
Box 6, Folder 2-6	Hirshhorn Museum & Sculpture Garden, 1974-1987
Box 6, Folder 7	Hirshhorn Museum & Sculpture Garden, Photographs, 1974-1987
Box 6, Folder 8	Hirshhorn Museum & Sculpture Garden, Slides, 1974-1987
Box 6, Folder 9	Hirshhorn Museum & Sculpture Garden, "Morris Louis" Film Screening, 2002
Box 6, Folder 10-16	Israel Museum, 1979-1991 Oversized material located in OV 20.
Box 6, Folder 17-18	Jewish Museum, 1996-1997 <i>1 Sound cassette</i>
Box 6, Folder 19-20	Louisiana Museum of Modern Art, 1974-1986
Box 6, Folder 21	Madrid U.S. Embassy Contemporary Art Collection, 1995
Box 6, Folder 22	Maryland Institute College of Art, Meyerhoff Gallery, 1989
Box 6, Folder 23-27	Musee de Grenoble, 1986-1998
Box 6, Folder 28-30	Museum of Modern Art, New York, 1973-1986
Box 6, Folder 31-34	Museum of Modern Art, Shiga, Japan, 1984-1986 Oversized material located in box 19, folder 3.
Box 6, Folder 35-39	National Gallery of Art, 1975-1983
Box 6, Folder 40	Milwaukee Art Museum, National Symposium of Art Museum Docents, 1983
Box 6, Folder 41	Paul Kasmin Gallery, 2001
Box 6, Folder 42-43	Riva Yares Gallery, 2001
Box 7, Folder 1-2	Stadtische Kunsthalle, Dusseldorf, 1974 Oversized material located in OV 20.
Box 7, Folder 3	Tate Gallery, 1979-1986

Box 7, Folder 4-6	Tel Aviv Museum, 1972-1988
Box 7, Folder 7	University of Maryland Art Gallery, Baltimore, Maryland, 1971-1974
Box 7, Folder 8-9	Waddington Galleries, 1968-1980
Box 7, Folder 10-11	Walker Art Center, Minneapolis, 1976-1981
Box 7, Folder 12	Whitney Museum of American Art, 1969-circa 1978
Box 7, Folder 13	Westfälisches Landesmuseum (Westphalian State Museum of Art and Cultural History, Munster, Germany), 1996-1997
Box 19, Folder 1	Oversized Andre Emmerich Gallery, removed from Box 5, Folder 3, 1985
Box 19, Folder 2	Oversized Bezalel Academy of Art & Design, Morris Louis Gallery, removed from Box 5, Folder 28, 1987-1991
Box 19, Folder 3	Oversized Museum of Modern Art, Shiga, Japan, removed from Box 6, Folder 33, 1986
Box OV 20	Oversized Israel Museum, removed from Box 6, Folder 14, circa 1985
Box OV 20	Oversized Stadtsche Kunsthalle, Dusseldorf, removed from Box 7, Folder 2, 1974

2.2: Art Records and Inventories, 1960-1992

Art inventory files and cards contain extensive details about Louis' artwork and often include photographs and transparencies, as well as written descriptions. The files contain documentation of the movement of artwork, whether showing in an exhibition, donated to a museum or gallery, or sold through auction or to a private collector. There are also notations about artwork donations made by Marcella Brenner before her death. Additionally, several estate inventories and lists of museums where pieces were located are filed here.

Inventory cards were maintained according to their original order. The cards sometimes include several numerical references, including original Morris Louis numbers (referred to as ML #), Santini numbers (of the Santini Brothers Warehouse), and "DU" numbers. It is not clear what "DU" stands for. Some cards have a color tab attached, while others have minimal description containing perhaps only a title and date. At the time of the Louis' death, numerous unidentified paintings were stored in rolls, and, thus, a numbering system was assigned posthumously. These numbers are most likely the DU numbers.

Inventory files are arranged in numerical order according to "DU" number, though notations within files may refer to additional filing numbers. Inventory files are connected to inventory notecards, though some files exist where notecards are absent. Some files contain photocopies of relevant inventory notecard, as well.

In both inventory cards and inventory files, systems were used over the course of 30 years, which accounts for varying numbers assigned, descriptions, and notations in multiple handwritings.

One inventory file is dedicated to researching the whereabouts of a missing painting identified as 5-71 "a large veil on a triple-fold stretcher."

Box 7, Folder 14-25	Inventory Notecards, 1960-1992
Box 8, Folder 1-3	Inventory Notecards, 1987-1992
Box 8, Folder 4	Inventory Files, Nos. [1]-[18], 1960-1992
Box 8, Folder 5	Inventory Files, Nos. [19]-[35], 1960-1992
Box 8, Folder 6	Inventory Files, Nos. [36]-[50], 1960-1992
Box 8, Folder 7	Inventory Files, Nos. [51]-[65], 1960-1992
Box 8, Folder 8	Inventory Files, Nos. [66]-[77], 1960-1992
Box 8, Folder 9	Inventory Files, Nos. [78]-[92], 1960-1992
Box 8, Folder 10	Inventory Files, Nos. [93]-[1-05], 1960-1992
Box 8, Folder 11	Inventory Files, Nos. [1-06]-[1-16], 1960-1992
Box 8, Folder 12	Inventory Files, Nos. [1-17]-[1-29], 1960-1992
Box 8, Folder 13	Inventory Files, Nos. [1-30]-[1-43], 1960-1992
Box 8, Folder 14	Inventory Files, Nos. [1-45]-[1-55], 1960-1992
Box 8, Folder 15	Inventory Files, Nos. [1-56]-[1-72], 1960-1992
Box 8, Folder 16	Inventory Files, Nos. [1-73]-[1-89], 1960-1992
Box 8, Folder 17	Inventory Files, Nos. [1-90]-[2-06], 1960-1992
Box 9, Folder 1	Inventory Files, Nos. [2-07]-[2-22], 1960-1992
Box 9, Folder 2	Inventory Files, Nos. [2-23]-[2-35], 1960-1992
Box 9, Folder 3	Inventory Files, Nos. [2-36]-[2-47], 1960-1992

Box 9, Folder 4	Inventory Files, Nos. [2-48]-[2-58], 1960-1992
Box 9, Folder 5	Inventory Files, Nos. [2-59]-[2-74], 1960-1992
Box 9, Folder 6	Inventory Files, Nos. [2-76]-[2-86], 1960-1992
Box 9, Folder 7	Inventory Files, Nos. [2-87]-[2-99], 1960-1992
Box 9, Folder 8	Inventory Files, Nos. [3-00]-[3-12], 1960-1992
Box 9, Folder 9	Inventory Files, Nos. [3-13]-[3-23], 1960-1992
Box 9, Folder 10	Inventory Files, Nos. [3-24]-[3-36], 1960-1992
Box 9, Folder 11	Inventory Files, Nos. [3-37]-[3-51], 1960-1992
Box 9, Folder 12	Inventory Files, Nos. [3-52]-[3-66], 1960-1992
Box 9, Folder 13	Inventory Files, Nos. [3-67]-[3-81], 1960-1992
Box 9, Folder 14	Inventory Files, Nos. [3-82]-[3-92], 1960-1992
Box 9, Folder 15	Inventory Files, Nos. [3-93]-[4-10], 1960-1992
Box 10, Folder 1	Inventory Files, Nos. [4-11]-[4-28], 1960-1992
Box 10, Folder 2	Inventory Files, Nos. [4-29]-[4-43], 1960-1992
Box 10, Folder 3	Inventory Files, Nos. [4-44]-[4-56], 1960-1992
Box 10, Folder 4	Inventory Files, Nos. [4-57]-[4-70], 1960-1992
Box 10, Folder 5	Inventory Files, Nos. [4-71]-[4-90], 1960-1992
Box 10, Folder 6	Inventory Files, Nos. [4-92]-[5-06], 1960-1992
Box 10, Folder 7	Inventory Files, Nos. [5-07]-[5-26], 1960-1992
Box 10, Folder 8	Inventory Files, Nos. [5-27]-[5-39], 1960-1992
Box 10, Folder 9	Inventory Files, Nos. [5-40]-[5-69], 1960-1992
Box 10, Folder 10	Inventory Files, Nos. [5-71] Missing Painting, 1960-1992

Box 10, Folder 11	Inventory Files, Nos. [5-72]-[5-81], 1960-1992
Box 10, Folder 12	Inventory Files, Titles Only, A-Z, 1960-1992
Box 10, Folder 13	Estate Inventory Lists, 1985-1987
Box 10, Folder 14	International Museums, Inventory List, circa 1986
Box 10, Folder 15	National & International Museums, Visual Inventory, circa 1986
Box 10, Folder 16	Estate Inventory of Morris Louis Drawings, 1988
Box 11, Folder 1-3	Estate Inventory of Morris Louis Drawings, 1988

2.3: Legal Records, 1962-1989

Legal records contain documentation of the Bernstein v. Brenner lawsuit and trial, including trial notes and preparation notes; correspondence between I.S. Weissbrodt as the Morris Louis Estate lawyer and relevant parties; copies of the settlement contract from the trial; and a court-mandated inventory of the Louis Estate artwork holdings and subsequent records of whereabouts, sales, and transfers.

Correspondence with I.S. Weissbrodt spans 25 years and includes notes to and from Marcella Brenner regarding sale of Morris Louis artwork, issues as they arose, gallery contracts and agreements, deeds of gift records, and other legal documents.

Documentation of the Bernstein v. Brenner lawsuit is incomplete.

Box 11, Folder 4	Correspondence, Answer to 'Show Cause', 1970
Box 11, Folder 5	Correspondence, Pre-1954 Paintings, Previously Unknown Works, 1964-1986
Box 11, Folder 6-31	Correspondence, I. S. Weissbrodt, 1965-1989
Box 11, Folder 32	Court-Ruled Paintings Inventory & History of Sales, Notes & Lists Summary, 1964
Box 11, Folder 33	Court-Ruled Paintings Inventory & History of Sales, 1962-1968
Box 11, Folder 34	Louis Paintings, Locations, 1987-1989
Box 11, Folder 35	Settlement Contract, Bernstein v. Brenner, 1970
Box 11, Folder 36	Trial Notes, Bernstein v. Brenner, 1970

2.4: Financial Records, 1959-1998

Financial records consist of extensive sales records for Morris Louis artwork between 1959 and 1989. Also included are bonds, tax records and returns documenting inheritance and estate taxes, a single statement documenting the sale of a Louis painting, and documentation of the P.E.F. Israel Endowment Fund, a fund for innovative teaching set up and sponsored by Marcella Brenner, 1971-2007, via the Morris Louis Estate.

Box 11, Folder 37	Bonds, 1974-1998
Box 11, Folder 38-40	P.E.F. Israel Endowment Fund, 1986-1989
Box 11, Folder 41	Sales Records for Louis Paintings, 1959-1966
Box 12, Folder 1-3	Sales Records for Louis Paintings, 1969-1989
Box 12, Folder 4	Statement of Morris Louis Painting Sale, 1996
Box 12, Folder 5	Taxes, D.C. Estate Tax, 1962-1964
Box 12, Folder 6	Taxes, Estate Tax, 1962-1965
Box 12, Folder 7	Taxes, Federal & D.C. Estate Tax, Inheritance Tax, 1962-1963
Box 12, Folder 8-9	Taxes, 1962-1964

2.5: Printed Material, 1960-2006

Printed material includes brochures and notecards, blank wall and desk calendars containing representative images of Morris Louis paintings, extensive clippings, magazines, sales catalogs, and journals, exhibition catalogs, exhibition notecards and event announcements.

Other publications include gallery and museum reports and miscellaneous publications containing depictions of Morris Louis' paintings and references, and a medical report of the U.S. Department of Health with Louis' *Beta-Kappa* as the cover image.

Box 12, Folder 10-11	Brochures & Notecards, 1989-2002
Box 12, Folder 12	Calendars, 1995-2003 Oversize material housed in Box 19, Folder 4.
Box 12, Folder 13-30	Clippings, 1966-1991
Box 13, Folder 1-14	Clippings, 1992-2006
Box 13, Folder 15-34	Exhibition Catalogs, 1965-1988
Box 14, Folder 1-9	Exhibition Catalogs, 1989-2006

- Box 14, Folder 10 Exhibition Events & Announcements, 1965-2000
- Box 14, Folder 11 Notecards Featuring Louis Paintings, circa 1960s-circa 1980s
- Box 14, Folder 12-19 Other Publications, 1968-1997
- Box 19, Folder 4 Oversized Calendars, removed from Box 12, Folder 13, 1984-1998
- Box 19, Folder 5-10 Oversized Clippings, 1971-2007

2.6: Writings, 1963-1988

Writings include typescripts, essay drafts, and notes about Morris Louis, as well as documentation and manuscript copies of the book, *Trustee for the Human Race: Litigation over the Morris Louis Paintings* written by Ruth S. Blau, and contracted by Marcella Brenner.

- Box 14, Folder 20 Typescript, Sybil Myersburg "Morris Louis: A Memoir", 1963
- Box 14, Folder 21 Typescript, Dan Robbins "Morris Louis", 1963
- Box 14, Folder 22 Notes, 1966-1988
- Box 14, Folder 23 Essay Drafts, Helen Jacobson "As I Remember Morris Louis", 1970
- Box 14, Folder 24 Typescript, Doris Margaret Thornton "Morris Louis: A Painter, Recollected in Tranquility", circa 1972
- Box 14, Folder 25 Typescript, Article by Karin Alexis, 1977
- Box 14, Folder 26 Book Contract/Agreement, Ruth S. Blau for *Trustee for the Human Race: Litigation Over the Morris Louis Paintings*, 1988
- Box 14, Folder 27-28 Manuscript, Ruth S. Blau, *Trustee for the Human Race: Litigation Over the Morris Louis Paintings*, 1988

2.7: Photographs, circa 1950s-2001

Photographs consist primarily of gallery installation photographs of Morris Louis paintings and drawings. There are also images of Marcella Brenner and Andre Emmerich; slides of Morris Louis paintings owned by his estate; photographs of unstretched, unrolled Morris Louis paintings housed at the Santini Brothers Warehouse; a photograph of a Morris Louis-like Lichtenstein work, noted as "Roy Lichtenstein's Variation of a Louis 'Unfurled'"; photographs taken at two Morris Louis exhibition openings; and color and black and white transparencies of Morris Louis artwork.

- Box 14, Folder 29 Photographs of Marcella Brenner , circa 1950s-1995

Box 14, Folder 30	Photographs of Marcella Brenner at Lenne School Event, 2001
Box 14, Folder 31	Photographs of Andre Emmerich in Milan, 1990 March
Box 14, Folder 32-33	Artwork: Estate Paintings, Slides, circa 1980
Box 14, Folder 34	Artwork: Roy Lichtenstein's Variation of a Louis "Unfurled", 1973
Box 14, Folder 35	Artwork: Santini Brothers Warehouse Paintings, Slides, 1965
Box 14, Folder 36	Artwork: Transparencies, circa 1970s
Box 15, Folder 1	Exhibition Opening, "Morris Louis Retrospective," Boston Museum of Fine Arts, 1967 April
Box 15, Folder 2	Exhibition Opening, "Morris Louis," Westphalian State Museum of Art and Cultural History, Munster, Germany, 1986 May
Box 15, Folder 3	Exhibition, "Major Themes & Variations," National Gallery of Art (sign only), 1976 September-1977 January
Box 15, Folder 4	Gallery Installation, Andre Emmerich Gallery, "Unfurleds", 1964
Box 15, Folder 5	Gallery Installation, Andre Emmerich Gallery, "Veils", 1966
Box 15, Folder 6	Gallery Installation, Andre Emmerich Gallery, "Paintings of the Spring '62", 1968
Box 15, Folder 7	Gallery Installation, Andre Emmerich Gallery, "Veils", 1969
Box 15, Folder 8	Gallery Installation, Andre Emmerich Gallery, "Unfurleds", 1970
Box 15, Folder 9	Gallery Installation, Andre Emmerich Gallery, "Stripes", 1972
Box 15, Folder 10	Gallery Installation, Andre Emmerich Gallery, Zurich Exhibition, 1974
Box 15, Folder 11	Gallery Installation, Andre Emmerich Gallery, "Nine Major Works", 1978
Box 15, Folder 12	Gallery Installation, Andre Emmerich Gallery, "Solid Columns", 1980
Box 15, Folder 13	Gallery Installation, Andre Emmerich Gallery, "A Commemorative Exhibition", 1982

Box 15, Folder 14	Gallery Installation, Andre Emmerich Gallery, "Drawings 1948-1953", 1982
Box 15, Folder 15	Gallery Installation, Andre Emmerich Gallery, "Drawings", 1985
Box 15, Folder 16	Gallery Installation, Andre Emmerich Gallery, "Exhibition in Honor of the Catalogue Raisonne", 1985
Box 15, Folder 17	Gallery Installation, Andre Emmerich Gallery, 1989
Box 15, Folder 18	Gallery Installation, Andre Emmerich Gallery, "Veils and Variations", 1992
Box 15, Folder 19	Gallery Installation, Andre Emmerich Gallery, "Variations on a Theme", 1995
Box 15, Folder 20	Gallery Installation, Asher/Faure Gallery, Los Angeles, 1979
Box 15, Folder 21	Gallery Installation, Cleveland Museum of Modern Art, 1967
Box 15, Folder 22	Gallery Installation, Louisiana Museum, Denmark, circa 1970
Box 15, Folder 23	Gallery Installation, National Museum of Modern Art, Tokyo, circa 1960s
Box 15, Folder 24	Gallery Installation, Riva Yares Gallery, California, 1989
Box 15, Folder 25	Gallery Installation, Rome - New York Art Foundation, 1960
Box 15, Folder 26-27	Gallery Installation, Seattle Art Museum, 1967
Box 15, Folder 28	Gallery Installation, St. Louis Art Museum, "Morris Louis 1912-1962", 1967
Box 15, Folder 29	Gallery Installation, Tel Aviv Museum , 1981
Box 15, Folder 30	Gallery Installation, Whitney Museum of American Art, New York, 1995
Box 15, Folder 31	Gallery Installation, Musee D'Art Moderne, Saint Etienne, 1998

2.8: Project Files, 1966-2007

Project files are found for the Morris Louis catalogue raisonne; three film projects by Robert Pierce Productions, including "Morris Louis: Radiant Zones," "Pictures to an Exhibition," and "Morris Louis"; a NET Program, "The New Abstraction: Morris Louis & Kenneth Noland"; a WETA-TV documentary on Morris Louis; a film associated with the "Morris Louis Now" exhibition; and the Anita Faatz interviews of 27 artists talking about Morris Louis.

2.8.1: Catalogue Raisonne Project Files, 1966-1986

The catalogue raisonne project files contain twenty years of documentation and correspondence relating to the creation of *Morris Louis: The Complete Paintings (A Catalogue Raisonne)*, compiled and written by Diane Upright Headley. Files document interviews, extensive research, and a final exhibition in 1985 at the Andre Emmerich Gallery to honor the completed Morris Louis catalogue raisonne. The publication is not found in the records.

Box 15, Folder 32-38 Catalogue Raisonne Project Files, 1966-1986

2.8.2: Robert Pierce Productions Film Projects, 1975-2001

Robert Pierce Productions film projects include documentation and interview transcripts for three film projects: "Morris Louis: Radiant Zones," "Pictures to an Exhibition," and "Morris Louis." No original video or film is found here.

The "Morris Louis: Radiant Zones" was a 25 minute documentary completed in 1986. Although ultimately produced by Robert Pierce Productions, the film project originally began in 1979 in Australia and was funded by the Australian Film Commission. In 1985 it was agreed that the 16mm print would be transferred and non-theatrically exhibited at the Fort Worth Art Museum in the United States, and curated by Diane Upright Headley.

Box 15, Folder 39 "Morris Louis: Radiant Zones," Project Documentation, 1979-1985

Box 15, Folder 40 "Morris Louis: Radiant Zones" Project, Interview Transcript, Nick Wilder (Tapes 1-4), circa 1980

Box 15, Folder 41 "Morris Louis: Radiant Zones" Project, Interview Transcript, James Collins (Tapes 5-7), circa 1980

Box 15, Folder 42 "Morris Louis: Radiant Zones" Project, Interview Transcript, Andre Emmerich (Tapes 8-11), 1979

Box 15, Folder 43 "Morris Louis: Radiant Zones" Project, Interview Transcript, Michael Fried (Tapes 12-16), 1979

Box 15, Folder 44 "Morris Louis: Radiant Zones" Project, Interview Transcript, Rubin Lawrence (Tapes 17-19), circa 1980

Box 15, Folder 45 "Morris Louis: Radiant Zones" Project, Interview Transcript, Diane Upright Headley (Tape 20), 1979

Box 15, Folder 46 "Morris Louis: Radiant Zones" Project, Interview Transcript, Joe Helman (Tapes 21-23), circa 1980

Box 15, Folder 47 "Morris Louis: Radiant Zones" Project, Interview Transcript, John Elderfield (Tapes 24-29), 1979

Box 15, Folder 48 "Morris Louis: Radiant Zones" Project, Interview Transcript, Leonard Bocour (Tapes 30-33), 1979

- Box 15, Folder 49 "Morris Louis: Radiant Zones" Project, Interview Transcript, Charles Schucker (Tapes 34-36), circa 1980
- Box 15, Folder 50 "Morris Louis: Radiant Zones" Project, Interview Transcript, Andre Emmerich (Tape 39), circa 1980
- Box 15, Folder 51 "Morris Louis: Radiant Zones" Project, Interview Transcript, Andre Emmerich & James Lebron (Tapes 40-43), circa 1980
[Image\(s\)](#)
- Box 15, Folder 52 "Morris Louis: Radiant Zones" Project, Interview Transcript, Gifford & Joann Phillips (Tapes 44-47), circa 1980
- Box 16, Folder 1 "Morris Louis: Radiant Zones" Project, Interview Transcript, Helen Frankenthaler (Tape 48), circa 1980
- Box 16, Folder 2 "Morris Louis: Radiant Zones" Project, Interview Transcript, Kenworth Moffet (Tapes 49-51), circa 1980
- Box 16, Folder 3 "Morris Louis: Radiant Zones" Project, Interview Transcript, Anne Truitt (Tapes 52-56), circa 1980-1987
[Image\(s\)](#)
- Box 16, Folder 4 "Morris Louis: Radiant Zones" Project, Interview Transcript, Marcella Brenner (Tapes 57-58), circa 1980
- Box 16, Folder 5 "Pictures to an Exhibition" Project Documentation, 1988-1991
- Box 16, Folder 6 "Morris Louis" Project, Interview Transcript, Marcella Brenner, 2001
- Box 16, Folder 7 "Morris Louis" Project, Interview Transcript, Pat Lipsky, 2001
- Box 16, Folder 8 "Morris Louis" Project, Interview Transcript, Dennis Yares, 2001
- Box 16, Folder 9 "Morris Louis" Project, Interview Transcript, Liz Quisgard, 2001
- Box 16, Folder 10 "Morris Louis" Project, Interview Transcript, Sybil Meyersburg, 2001
- Box 16, Folder 11 "Morris Louis" Project, Interview Transcript, Andre Emmerich, 2001
- Box 16, Folder 12 "Morris Louis" Project, Interview Transcript, Cornelia Noland Reis, 2001

2.8.3: NET Program, "The New Abstraction: Morris Louis & Kenneth Noland" , 1966

Box 16, Folder 13 Interview Transcript, Marcella Brenner, 1966

Box 16, Folder 14 Interview/Program Transcript, Clement Greenberg, Marcella Brenner, Helen Jacobson, Helen Frankenthaler, and Kenneth Noland, 1966

Box 16, Folder 15 Interview Transcript, Helen Jacobson, 1966

2.8.4: WETA-TV Documentary on Morris Louis , 1986

Box 16, Folder 16 Interview Transcript, Marcella Brenner, 1986

2.8.5: Film project, "Morris Louis Now" , 2007

Found here are the video cassettes for the never fully realized film "Morris Louis Now." The film was produced and directed by Mark Muheim, Muheim Motion Pictures, for Marcella Brenner in 2007. Footage was captured at the High Museum of Art and the Hirshhorn Museum and Sculpture Garden.

Box 16, Folder 17 "Morris Louis Now," Hirshhorn Museum, 2007
3 Videocassettes (*BetacamSP*) (*Duplicates of HDCAM*)
3 Videocassettes (*HDCam*)

Box 16, Folder 21 "Morris Louis Now," High Museum, 2007
2 Videocassettes (*BetacamSP*) (*Duplicates of HDCAM*)
1 Videocassettes (*HDCam*)

2.8.6: Anita Faatz Interviews, 1970-1976

Between 1970-1971 Anita Faatz interviewed 27 artists for a project requested and initiated by Marcella Brenner in 1969. The purpose was to capture recollections and memories of Morris Louis by those who knew him before too much time had passed after his death. The Anita Faatz interview files include project documentation, correspondence, and interviews with 27 individuals on 23 sound cassettes. Most interviews include transcripts.

Of note are interviews with Clement Greenberg, Helen Frankenthaler, Kenneth Noland, Marcella Brenner, Andre Emmerich, Lawrence and William Rubin, and others.

Box 17, Folder 1 Project Documentation, 1971

Box 17, Folder 2 Correspondence , 1974-1976

Box 17, Folder 3 Sophia Bloom Interview, 1971
2 Sound cassettes (*No transcript included.*)

Box 17, Folder 4 Stanley A. Blumberg Interview, 1970
1 Sound cassette (*No transcript included.*)

Box 17, Folder 5-6 Leonard Bocour and Clement Greenberg Interviews, 1970

- 1 Sound cassette (Includes transcript.)*
- Box 17, Folder 7-8 Marcella and Abner Brenner Interviews, 1971
1 Sound cassette (Includes transcript.)
- Box 17, Folder 9 Betty Carter Interview (transcript), 1970
For sound recording, see Betty Schach Interview, Box 18, Folder 4
- Box 17, Folder 10-11 Andre Emmerich Interview, 1970
1 Sound cassette (Includes transcript.)
- Box 17, Folder 12-13 Freda Friedman Interview, 1971
1 Sound cassette (Includes transcript.)
- Box 17, Folder 14-15 Clement Greenberg Interview, 1970
1 Sound cassette (Includes transcript.)
- Box 17, Folder 16-17 Helen Frankenthaler Interview, 1970
1 Sound cassette (Includes transcript.)
- Box 17, Folder 18-19 Helen Jacobson Interview, 1970
1 Sound cassette (Includes transcript.)
- Box 17, Folder 20 Miriam Jaegerman Interview, 1970
1 Sound cassette (No transcript included.)
- Box 17, Folder 21-22 Jeanette Kear and Annie Siegel Interviews, 1970
2 Sound cassettes (Includes transcript (Jeanette Kear).)
For Annie Siegel interview transcript, see Box 18, Folder 11
- Box 17, Folder 23-24 Sybil Meyersburg Interview, 1970
1 Sound cassette (Includes transcript.)
- Box 17, Folder 25-26 Cornelia Noland Interview, 1971
1 Sound cassette (Includes transcript.)
- Box 17, Folder 27 Kenneth Noland Interview , 1971
Includes transcript notes only.
- Box 17, Folder 28-29 Liz Whitney Quisgard Interview, 1970-1971
2 Sound cassettes (Includes transcript.)
- Box 18, Folder 1-3 Lawrence Rubin and William Rubin Interviews, 1971
1 Sound cassette (Includes transcripts.)
- Box 18, Folder 4-5 Betty Schach and Betty Carter Interviews, 1970

1 Sound cassette (Includes transcript (Betty Schach).)
For Betty Carter Interview transcript, see Box 17, Folder 9

Box 18, Folder 6-7

Charles Schucker Interview, 1970
1 Sound cassette (Includes transcript.)

Box 18, Folder 8-10

Leon Shereshefsky and Pauline Shereshefsky Interviews, 1971
1 Sound cassette (Includes transcripts.)

Box 18, Folder 11

Annie Siegel Interview (transcript), 1970

Box 18, Folder 12

Ann Spiegel Interview, 1970
1 Sound cassette (No transcript included.)

Box 18, Folder 13

I. S. Weissbrodt Interview, 1971
1 Sound cassette (No transcript included.)

[Return to Table of Contents](#)