



Smithsonian
Archives of American Art

A Finding Aid to the Louise Nevelson Papers,
circa 1903-1979, in the Archives of American Art

Jennifer Meehan

Funding for the processing and digitization of this collection
was provided by the Terra Foundation for American Art.

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Archives of American Art
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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
Biographical Note.....	2
Scope and Content Note.....	4
Arrangement.....	4
Names and Subjects	5
Container Listing	6
Series 1: Biographical Material, 1918-1975.....	6
Series 2: Correspondence, 1931-1979.....	8
Series 3: Subject Files, 1955-1971, 1977-1978.....	14
Series 4: Business Records, 1946-1954, 1958-1962.....	18
Series 5: Writings, 1936-1970s.....	21
Series 6: Scrapbooks, 1935-1970.....	22
Series 7: Books and Printed Material, 1916, 1930s-1979.....	24
Series 8: Art Work, 1905-1929.....	33
Series 9: Photographs, circa 1903-1979.....	34

Collection Overview

Repository:	Archives of American Art
Title:	Louise Nevelson papers
Identifier:	AAA.neveloui
Date:	circa 1903-1979
Extent:	35.2 Linear feet
Creator:	Nevelson, Louise, 1899-1988
Language:	English
Summary:	The papers of Louise Nevelson measure approximately 35.2 linear feet and date from circa 1903 to 1979. The collection documents aspects of the life and work of the sculptor, focusing especially on her later career. Papers include correspondence, personal business records, writings, scrapbooks, early art work, photographs, interviews, awards and honorary degrees, books, and an extensive amount of printed material.

Administrative Information

Provenance

Louise Nevelson donated her papers in several installments from 1966 to 1979; they were microfilmed upon receipt.

Related Material

Other resources relating to Louise Nevelson in the Archives include oral history interviews with Nevelson conducted by Dorothy Seckler, June 1964-January 14, 1964, and Arnold Glimcher, January 30, 1972. Also related are a 4 part untranscribed audio recording of an interview with Nevelson by Barbaralee Diamonstein, an audio recording of an interview with Nevelson conducted by Barbara Braun in 1983, and a video recording of Nevelson's 1958 exhibition installation at Grand Central Moderns gallery. Other material relating to Louise Nevelson, which was collected by her brother Nathan Berliawsky and her son Mike Nevelson, can be found at the Farnsworth Art Museum, Rockland, Maine.

Alternative Forms Available

The papers of **Louise Nevelson** in the Archives of American Art were digitized in 2006, and total 8,866 images.

Only the covers and title pages of widely available exhibition catalogs have been scanned. Additional items typically not scanned include photographs of artwork, slides, clippings, publications, and other printed material.

Processing Information

Early donations of the Louise Nevelson papers received a preliminary level of processing and were microfilmed on reels D296, D296A-D296E, 440 and 1817. Previously microfilmed and unmicrofilmed portions were fully merged, re-processed and described by Jennifer Meehan in 2005, and the bulk of the collection was scanned, with funding provided by the Terra Foundation for American Art.

Preferred Citation

Louise Nevelson papers, circa 1903-1979. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The bulk of this collection has been digitized and is available online via AAA's website. Use of material not digitized requires an appointment. Mike Nevelson letters are sealed.

Ownership and Literary Rights

The Louise Nevelson papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical Note

Louise Nevelson was born in 1899 in Kiev, Russia. Her parents, Isaac and Minna Berliawsky, and their children emigrated to America in 1905 and settled in Rockland, Maine, where the young Louise grew up as a bit of an outsider in local society. She decided upon a career in art at an early age and took some drawing classes in high school, before graduating in 1918. Two years later, she married Charles Nevelson, a wealthy businessman, and moved to New York. She proceeded to study painting, drawing, singing, acting, and eventually dancing. In 1922, Nevelson gave birth to a son, Myron (later called Mike). She eventually separated from her husband in the winter of 1932-1933; and they divorced officially in 1941.

Beginning in 1929, Nevelson began to study art full-time at the Art Students League, where she took classes with Kenneth Hayes Miller and Kimon Nicolaidis. In 1931, she went to Europe and studied with Hans Hofmann in Munich before traveling to Italy and France. She returned to New York in 1932 and again studied for a time with Hofmann, who was by now a guest instructor at the Art Students League. In 1933, she met Diego Rivera while he was in New York working on his mural for Rockefeller Center and casually worked as his assistant for a short period. Shortly thereafter, she began to work in sculpture and joined a sculpture class taught by Chaim Gross at the Educational Alliance. She continued to draw and paint, and even took up etching, lithography, and other techniques at different points in her career, but from this time on, she concentrated on sculpture. Her early sculptures were primarily in plaster, clay, and tuff stone.

During the thirties, Nevelson exhibited in a number of group shows (both non-juried and competitive ones), garnering some recognition for her work. In 1935, she taught mural painting at the Flatbush Boys Club in Brooklyn, as part of the Works Progress Administration (WPA), then went on to work in the fine-arts division as an easel painter and sculptor until 1939. In 1941, Nevelson had her first solo exhibition at the Nierendorf Gallery, run by Karl Nierendorf who represented her until his death in 1947. Both this and a one-woman show the following year received favorable reviews. It was around this time that she discovered the decorated shoeshine box of Joe Milone, a local tradesman, and arranged to have it exhibited at the Museum of Modern Art, an occasion which received much notice in the press.

In the 1940s, Nevelson produced a great many works in stone, bronze, terra cotta, and wood, most of them being cubist studies of the figure. In 1943, she had a show titled "The Clown as the Center of his World" at the Norlyst Gallery, which featured works on a circus theme constructed from discarded pieces of wood and other material. This new work was not very well received at the time, and it wasn't until the mid-1950s that she began to work with discarded and found objects on a regular basis.

During the early-1950s, Nevelson attempted to exhibit her work as often as possible, eventually receiving various prizes and notices for her work in the press. She continued to struggle financially though and began to teach sculpture classes in the adult education program of the Great Neck, Long Island public schools in order to make ends meet. In 1955, she joined the Grand Central Moderns Gallery, which was run by Colette Roberts, and had several one-woman shows there. These included: "Ancient Games and Ancient Places" in 1955, featuring *Bride of the Black Moon*, "The Forest" in 1957, featuring *First Personage*, and "Moon Garden + One" in 1958, featuring her first wall, *Sky Cathedral*. During this period, she was painting her wood black and putting together entirely black exhibits; she went on to create works in white and gold in the early-1960s. Around this time, she also began to enclose her small sculptures within wooden boxes.

Nevelson joined the Martha Jackson Gallery in 1958, where she received a guaranteed income and finally achieved a certain degree of financial security. Her first show at the gallery, "Sky Columns Presence," took place in the fall of 1959. In 1960, she had her first one-woman exhibition in Europe at the Galerie Daniel Cordier in Paris. Later that year, her work, grouped together as "Dawn's Wedding Feast," was included in the group show, "Sixteen Americans," at the Museum of Modern Art, alongside the work of Jasper Johns, Robert Rauschenburg, and other younger artists. She made her first museum sale in 1962 when the Whitney Museum of American Art purchased the black wall, *Young Shadows*. That same year, Nevelson's work was selected for the thirty-first Biennale in Venice.

Over the years, Nevelson took on several assistants, including Teddy Haseltine, Tom Kendall, and Diana Mackown, to help in the studio and with daily affairs. She also participated in various artists' groups, and served as President of the New York Chapter of Artists' Equity from 1957 to 1958, and as President of the national organization from 1962 to 1964. She left the Martha Jackson Gallery in 1962, and after a brief, unhappy stint with the Sidney Janis Gallery, she joined the Pace Gallery, which was run by Arnold Glimcher, in the fall of 1963. She proceeded to have shows of new work there about every two years for the remainder of her career. She had her first museum retrospective at the Whitney Museum in 1967, which featured over a hundred of her works from her drawings from the 1930s to her latest constructions. And in 1968, she was elected to the National Institute of Arts and Letters. By this time, Nevelson had achieved both critical and commercial success as an artist.

Nevelson always experimented with new materials; she continued to construct her black wood walls, but also went on to make constructions from aluminium, plastic, and metal. In the fall of 1969, she was commissioned by Princeton University to do a monumental outdoor sculpture in Cor-ten steel (her first), and went on to do commissioned works for the Philadelphia Federal Courthouse, and Chase Manhattan Bank in New York, among others. In 1973, the Walker Art Center organized a major exhibition of Nevelson work which traveled around the country over the next two years. In 1975, she designed the chapel for St. Peter's Lutheran Church in midtown Manhattan.

Nevelson was widely honored for her work during her lifetime. Over the years, she received honorary degrees from Rutgers University and Harvard University, among other schools, as well as numerous awards, including the Brandeis University Creative Arts Award in Sculpture and the Skowhegan Medal for Sculpture in 1971, the gold medal for sculpture from the American Academy of Arts and Letters in 1983, and the National Medal of the Arts in 1985. By the time of her death on April 17, 1988, Nevelson was considered by and large one of the most important American sculptors of the twentieth century.

Sources consulted for this biographical note include *Louise Nevelson: A Passionate Life* by Laurie Lisle and *Louise Nevelson* by Arnold Glimcher.

Scope and Content Note

The papers of Louise Nevelson measure approximately 35.2 linear feet and date from circa 1903 to 1979. The collection documents aspects of the life and work of the sculptor, focusing especially on her later career. Papers include correspondence, personal business records, writings, scrapbooks, early art work, photographs, interviews, awards and honorary degrees, books, and an extensive amount of printed material.

Interviews, awards, and honorary degrees comprise a series of biographical material, along with scattered personal papers such as a graduation program, wedding announcement, teaching certificate, invitations, miscellaneous notes, and material relating to Nevelson's family. Correspondence consists of letters and enclosures from a wide range of professional contacts, including museums and art centers, universities, art associations, women's and charitable organizations, artists, and philanthropists, among others, concerning the exhibition, sale, and donation of Nevelson's art work, and her various arts-related activities, as well as some letters from friends and family. Correspondence can also be found amongst the subject files, which also include clippings, notes, printed and other material organized according to subject and relating to certain exhibitions, and various artistic and professional activities. Whether this organization originates with Nevelson, one of her assistants, or Archives staff is unknown.

Found amongst Nevelson's business records are consignment receipts, statements, correspondence, inventories, disposition cards, notebooks, and lists, stemming from her business dealings with the Martha Jackson Gallery and related matters, usually carried out by her assistant at the time. Business records relate in particular to the large and complex project of inventorying Nevelson's art work undertaken sometime in the early-1960s. Nevelson's writings consist mostly of poems and poem fragments, as well as a short-lived dream journal and scattered writings on art, and reflect some of her ideas about art in general and her work in particular. Also found are a large number of scrapbooks and an extensive amount of printed material, which likely stem in large part from Nevelson's concern to document and keep a record of her accomplishments. Scrapbooks contain clippings, exhibition announcements and catalogs, and other material documenting Nevelson's early career from roughly the mid-1930s to the mid-1950s. Also included are loose items comprising a scrapbook of sorts on son Mike Nevelson and various scrapbooks compiled by others as mementos of particular events. Printed material includes an extensive amount of clippings and publications, exhibition catalogs and announcements, and a variety of other printed material relating or referring to Nevelson or merely featuring her name in print. Also included are several books, some of which are about or feature segments on Nevelson. This material documents both her critical and commercial success, and her role as personality and minor celebrity in the mass media later in her career, especially during the 1960s and 1970s.

Art work consists of early drawings and watercolors made by Nevelson as a child and adolescent and while studying art in high school and New York, which document her artistic tendencies as youth and her early development as an artist and which provide an interesting contrast to her later work in sculpture. Photographs include ones of the Berliawsky family and Nevelson as a child, adolescent, and young woman in the 1920s and 1930s before she became known as an artist; ones of Nevelson from the mid-1950s to the late-1970s, once she had become known, and began to be honored, as an artist; and ones of Nevelson's art work, as well as of various exhibitions and installations of her work. Also included are a number of slides of the artist and her art work, including photographs taken by Dorothy Dehner in the mid-1950s at Louise Nevelson's house on Thirtieth Street.

Arrangement

The Louise Nevelson papers are arranged into nine series:

- Series 1: Biographical Material, 1918-1975 (Boxes 1, 17, OV 21; 0.8 linear feet)
- Series 2: Correspondence, 1931-1979 (Boxes 1-2; 1.5 linear feet)
- Series 3: Subject Files, 1955-1971, 1977-1978 (Box 3; 0.7 linear feet)
- Series 4: Business Records, 1946-1954, 1958-1962 (Boxes 3-5; 1.8 linear feet)
- Series 5: Writings, 1936-1970s (Box 5; 0.1 linear feet)
- Series 6: Scrapbooks, 1935-1970 (Boxes 5, 18-19, OV 22-27; 1.3 linear feet)
- Series 7: Printed Material, 1916, 1930s-1979 (Boxes 6-13, 19, OV 28; 8 linear feet)
- Series 8: Art Work, 1905-1929 (Boxes 13, 20; 0.3 linear feet)
- Series 9: Photographs, circa 1903-1979 (Boxes 14-15, 20, OV 29; 2.3 linear feet)

Names and Subject Terms

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

Subjects:

Sculptors -- New York (State) -- New York -- Interviews
Sculpture -- Exhibitions
Sculpture, Modern -- 20th century -- New York (State) -- New York
Women sculptors -- New York (State) -- New York
Works of art

Types of Materials:

Interviews
Photographs
Scrapbooks
Sketches

Container Listing

Series 1: Biographical Material, 1918-1975

(Boxes 1, 17, OV 21; 0.8 linear feet)

Series consists of scattered material shedding light on different aspects of Nevelson's life and work. Included are the program of her graduation from Rockland High School, the announcement of her wedding to Charles Nevelson, and a draft of last her will and testament; and some additional family papers concerning her son Mike Nevelson, such as his high school diploma and certificate of service as a seaman, an autograph book (containing signatures of artists, Louis Eilshemius, Hans Hofmann, and Kenneth Hayes Miller, among others), a short story, and various exhibition announcements and catalogs; numerous awards and honorary degrees received Nevelson; her teaching certificate, dating from the time she taught in the adult education program of the Great Neck, Long Island public schools; material from various interviews with Nevelson, including transcribed interviews with Louise Elliot Rago and Tal Streeter and an untranscribed interview with Molly Haskell; writings about Nevelson, including a typescript of an article by Robert Rosenblum and a paper by Katherine Rouse; and other miscellaneous papers.

Biographical material is arranged in rough chronological order. The bulk of this series has been scanned. Some printed materials have not been scanned. In some cases, only the cover and title pages of publications were scanned.

Box 1, Folder 1	Graduation Program and Wedding Announcement, 1918, 1920 Image(s)
Box 1	Mike Nevelson Papers
Box 1, Folder 2	Childhood Drawings [?], undated Image(s)
Box 1, Folder 3	Papers and Official Documents, 1920s, 1940-1944 Image(s)
Box 1, Folder 4	Autograph Book, 1933 Image(s)
Box 1, Folder 5	Writing, undated Image(s)
Box 1, Folder 6	Exhibition Announcements and Catalogs, undated Image(s)
Box 1, Folder 7	Miscellaneous, 1921, undated Image(s)
Box 1, Folder 8	Awards and Honorary Degrees, 1954-1973 (See also Box 17 and OV 21) Image(s)
Box 1, Folder 9-14	Material Pertaining to Awards and Honorary Degrees, 1966-1978

	<i>(6 folders)</i> Image(s) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 1, Folder 15	Teaching Certificate, 1955 Image(s)
Box 1, Folder 16	Financial Records, Check Stubs, 1957-1962 Image(s)
Box 1, Folder 17-19	Interviews with Nevelson, 1958-1975 <i>(3 folders; not scanned in entirety)</i> Image(s) Image(s) Image(s)
Box 1, Folder 20	Miscellaneous Notes, 1959 Image(s)
Box 1, Folder 21	Invitations, Programs, and Menus, 1959-1978 Image(s)
Box 1, Folder 22	Writings about Nevelson, 1960-1966 Image(s)
Box 1, Folder 23	Biography and Notes, 1960s Image(s)
Box 1, Folder 24	Draft of Last Will and Testament, 1970 Image(s)
Box 1, Folder 25	Name Tags, 1970, undated Image(s)
Box 17 (sol)	Oversize, Awards and Honorary Degrees, 1954-1973 <i>(See Box 1, F8)</i>
Box OV 21	Oversize, Awards and Honorary Degrees, 1954-1973 <i>(See Box 1, F8)</i>

[Return to Table of Contents](#)

Series 2: Correspondence, 1931-1979

(Boxes 1-2; 1.5 linear feet)

Series consists primarily of Nevelson's professional correspondence, as well as some personal and family correspondence. Files are typically made up of letters, invitations, greeting cards, and telegrams received by Nevelson, copies of letters sent on her behalf (by lawyers and assistants) or shared with her by others, and photographs, press releases, clippings, and other printed material enclosed with correspondence. Correspondents include artists, dealers, museums, universities, art critics, collectors, arts-related and social organizations, admirers, along with some friends, colleagues, and family members in addition to her son. (See appendix for a select list of notable correspondents.)

General correspondence details the exhibition of Nevelson's work in various group and one-man shows; the consignment, sale, and disposition of her work, especially her dealings with the Martha Jackson Gallery and Daniel Cordier (in Europe); her donations of art work to museums and universities, and for auction by charitable organizations; and the various honors and awards received by her later in her career (including the Creative Arts Medal in Sculpture from Brandeis University and honorary degrees from the Philadelphia College of Art and Bowdoin College, among others). General correspondence also concerns Nevelson's various art-related activities, including her participation on various panels, and in workshops, conferences, and lecture series on art; her involvement in professional organizations, such as the Sculptor's Guild; and her service on various award juries and arts committees (such as the Arts and Entertainment Committee for the Rockefeller Team).

Correspondence is arranged chronologically. This series has been scanned in its entirety, except for Louise Nevelson's correspondence with her son Mike, which is sealed.

[See Appendix for a list of selected correspondents from Series 2.](#)

Appendix: Selected Correspondents from Series 2

List represents only a selection of correspondents and does not include names of family.

- Albright-Knox Art Gallery: 1971
- American Federation of Arts: 1961, 1964
- American Women in Radio and Television: 1959
- *Art in America*: 1963, 1965
- Art Institute of Chicago: 1962
- The Artists' Gallery: 1955
- Bloch, Ernest: 1933
- Bourgeois, Louise: undated
- Bowdoin College: 1971
- Brandeis University: 1971
- Brooklyn Museum: 1956
- Brooklyn Society of Artists: 1957
- Buffalo Fine Arts Academy: 1962
- Calder, Sandy: 1955
- Chatham College: 1971
- City of Scottsdale, Arizona: 1973
- Cleveland Museum of Art: 1977
- Colby College: 1957, 1973
- Contemporary Arts Association of Houston: 1953
- Cordier, Daniel: 1961
- Dallas Museum of Fine Arts: 1974
- Dehner, Dorothy: 1960
- Detroit Institute of the Arts: 1966
- Dord Fitz School and Gallery: 1960

- Feininger, Lyonel: 1955
- Galerie Jeanne-Bucher: 1961
- Genauer, Emily: 1955
- Grand Central Art Galleries: 1959
- Guggenheim, Peggy: 1946
- Hamline University: 1970, 1971
- Harry Salpeter Gallery: 1961
- Hirschhorn, Joseph: 1968
- Hobart and William Smith Colleges: 1971
- Indiana, Robert: 1966
- Jackson, Martha (See Martha Jackson Gallery)
- Jacobi, Lotte: 1960, 1963, 1965
- Kendall, Tom: 1959, 1961, undated
- Knox, Seymour: 1968
- Kramer, Hilton: 1957
- Lipman, Howard: 1962
- Lipton, Seymour: 1955
- *Mademoiselle*: 1961, 1962
- Martha Jackson Gallery: 1956, 1959, 1960, 1961, 1962, 1967, 1968, undated
- Massachusetts Institute of Technology, Center for Advanced Visual Studies: 1971
- Miller, Kenneth Hayes: 1931, 1933
- Milone, Joe: 1941
- Minneapolis College of Art and Design: 1971
- Mount Holyoke College: 1962, 1964
- Museum of Art, Carnegie Institution: 1967, 1971, 1974
- Museum of Fine Arts of Houston: 1954
- Museum of Modern Art: 1943, 1953, 1955, 1964, 1967, 1968
- National Association of Women Artists: 1953, 1954
- National Foundation on the Arts and Humanities: 1966
- Neumann, Hans: 1962
- Neumann, J. B.: 1954
- New School for Social Research: 1961
- *The New York Times*: 1968
- New York State Council on the Arts: 1968
- *The New Yorker*: 1967
- *Newsweek*: 1967
- Nierenforf, Karl: 1941, 1943, 1946
- Nordjyllands Kunstmuseum: 1973
- Ono, Yoko: 1971
- Pace Gallery: 1976
- Pennsylvania Academy of Fine Arts: 1952, 1970
- Philadelphia College of Art: 1961, 1968
- Philadelphia Museum of Art: 1965
- Princeton University: 1962
- Queens College: 1958
- Rhode Island School of Design: 1971
- Riverside Museum: 1964
- Rockefeller, Nelson: 1960, 1962, 1966, 1968
- Roberts, Collette: 1952, 1953
- Robus, Hugo: 1958
- Rosenblum, Robert: 1958
- Sewall, Mrs. Sumner: 1943
- Silvermine Guild of Artists: 1953, 1954, 1955
- Skowhegan School of Painting and Sculpture: 1970, 1971

- Solomon R. Guggenheim Museum: 1964, 1966
- Tamarind Lithography Work Shop: 1971
- Tate Gallery: 1963, 1966, 1967, 1968
- Teachers College, Columbia University: 1964
- Trenton State College: 1961
- Tyler, Parker: 1958
- United States Committee of the International Association of Art: 1971
- University of Alabama, Department of Art: 1964
- University of Bridgeport: 1971
- University of Nebraska Art Galleries: 1951
- *Vogue*: 1964
- Wadsworth Atheneum Museum of Art: 1962
- Walker Art Center: 1971, 1973
- Weber, Max: 1947, 1948, 1950, 1951
- Western College for Women: 1964
- The White House: 1974
- Whitney Museum of American Art: 1950, 1956, 1957, 1962, 1964, 1966, 1967
- Wichita State University: 1974
- The Woman's College of The University of North Carolina: 1951
- Women's Interart Center: 1973
- Yale University, Department of Art: 1961

Box 1	General Correspondence
Box 1, Folder 26	General Correspondence, 1931-1933 Image(s)
Box 1, Folder 27	General Correspondence, 1941-1949 Image(s)
Box 1, Folder 28	General Correspondence, 1950-1953 Image(s)
Box 1, Folder 29	General Correspondence, 1954 Image(s)
Box 1, Folder 30	General Correspondence, 1955 Image(s)
Box 1, Folder 31	General Correspondence, 1956 Image(s)
Box 1, Folder 32	General Correspondence, 1957 Image(s)
Box 1, Folder 33	General Correspondence, 1958 Image(s)
Box 1, Folder 34	General Correspondence, 1959 Image(s)
Box 1, Folder 35	General Correspondence, 1960

	Image(s)
Box 1, Folder 36-37	General Correspondence, 1961 (2 folders) Image(s) Image(s)
Box 1, Folder 38-40	General Correspondence, 1962 (3 folders) Image(s) Image(s) Image(s)
Box 1, Folder 41-42	General Correspondence, 1963 (2 folders) Image(s) Image(s)
Box 1, Folder 43-44	General Correspondence, 1964 (2 folders) Image(s) Image(s)
Box 1, Folder 45-46	General Correspondence, 1965 (2 folders) Image(s) Image(s)
Box 1, Folder 47-48	General Correspondence, 1966 (2 folders) Image(s) Image(s)
Box 2, Folder 1-2	General Correspondence, 1967 (2 folders) Image(s) Image(s)
Box 2, Folder 3-4	General Correspondence, 1968 (2 folders) Image(s) Image(s)
Box 2, Folder 5	General Correspondence, 1969 Image(s)
Box 2, Folder 6	General Correspondence, 1970 Image(s)
Box 2, Folder 7-11	General Correspondence, 1971

	<i>(5 folders)</i> Image(s) Image(s) Image(s) Image(s) Image(s)
Box 2, Folder 12	General Correspondence, 1972 Image(s)
Box 2, Folder 13-14	General Correspondence, 1973 <i>(2 folders)</i> Image(s) Image(s)
Box 2, Folder 15-16	General Correspondence, 1974 <i>(2 folders)</i> Image(s) Image(s)
Box 2, Folder 17	General Correspondence, 1975 Image(s)
Box 2, Folder 18	General Correspondence, 1976 Image(s)
Box 2, Folder 19	General Correspondence, 1977 Image(s)
Box 2, Folder 20	General Correspondence, 1978 Image(s)
Box 2, Folder 21	General Correspondence, 1979 Image(s)
Box 2, Folder 22-23	General Correspondence, undated <i>(2 folders)</i> Image(s) Image(s)
Box 2	Mike Nevelson Letters <i>(ALL ARE SEALED; NOT SCANNED)</i>
Box 2, Folder 24-26	Letters, 1931-1939 <i>(3 folders; SEALED)</i>
Box 2, Folder 27	Letters, 1940 <i>(SEALED)</i>
Box 2, Folder 28	Letters, 1941

	<i>(SEALED)</i>
Box 2, Folder 29	Letters, 1942 <i>(SEALED)</i>
Box 2, Folder 30	Letters, 1943 <i>(SEALED)</i>
Box 2, Folder 31	Letters, 1944 <i>(SEALED)</i>
Box 2, Folder 32	Letters, 1947-1949 <i>(SEALED)</i>
Box 2, Folder 33	Letters, 1950-1951 <i>(SEALED)</i>
Box 2, Folder 34	Letters, 1952 <i>(SEALED)</i>
Box 2, Folder 35	Letters, 1953 <i>(SEALED)</i>
Box 2, Folder 36	Letters, 1954 <i>(SEALED)</i>
Box 2, Folder 37	Letters, 1955 <i>(SEALED)</i>
Box 2, Folder 38	Letters, 1956-1957 <i>(SEALED)</i>
Box 2, Folder 39	Letters, 1958 <i>(SEALED)</i>
Box 2, Folder 40	Letters, 1959 <i>(SEALED)</i>
Box 2, Folder 41	Letters, 1960 <i>(SEALED)</i>
Box 2, Folder 42	Letters, 1961 <i>(SEALED)</i>
Box 2, Folder 43	Letters, 1962-1965, 1972 <i>(SEALED)</i>

[Return to Table of Contents](#)

Series 3: Subject Files, 1955-1971, 1977-1978

(Box 3; 0.7 linear feet)

Series consists of files of clippings, newsletters, correspondence, notes, announcements, programs, receipts, loan agreements and receipts, and other material, organized according to subject (name of organization or person, place, activity, format). Files relate to Nevelson's activities with various professional and arts-related organizations (such as Artists Equity Association); her participation in various workshops, panels, and conferences (including Meet the Artists course at New York University and the Tamarind Lithography Workshop); the exhibition of her work in other countries, and in museums and galleries, such as The Museum of Modern Art and Wadsworth Atheneum; the handling of certain business matters (including dealings with the gallery owner, Daniel Cordier, restoration of the Nevelson sculpture owned by Nelson Rockefeller that was damaged by fire, and various photograph orders), usually conducted by Nevelson's assistant, Tom Kendall, on her behalf. Files of biographical information and notes also relate to some of Nevelson's activities in publicizing her art work.

It is not clear whether the subject organization of the files originates with Nevelson (or one her associates) or with Archives staff. The existing organization has for the most part been maintained. Files are arranged alphabetically. Related material can be found amongst the business records and printed material. While most of this material has been scanned, duplicates and some printed material has not.

- | | |
|-------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Box 3, Folder 1 | Amarillo (Texas), 1962, 1964
<i>(Not scanned in entirety)</i>
Image(s) |
| Box 3, Folder 2 | American Abstract Artists, 1959-1962
Image(s) |
| Box 3, Folder 3 | The Art Gallery (Directories), 1958-1962
<i>(Not scanned in entirety)</i>
Image(s) |
| Box 3, Folder 4 | Art Students League, 1955-1960, 1971
Image(s) |
| Box 3, Folder 5-9 | Artists Equity Association, 1957-1967
<i>(5 folders; not scanned in entirety)</i>
Image(s)
Image(s)
Image(s)
Image(s)
Image(s) |
| Box 3, Folder 10 | Arts Festival (Williamsport, Pennsylvania), 1968-1970
<i>(Not scanned in entirety)</i>
Image(s) |
| Box 3, Folder 11 | Auctions, 1958, 1961
<i>(Not scanned in entirety)</i>
Image(s) |
| Box 3, Folder 12 | Bills, Orders, and Receipts, 1962-1963 |

	Image(s)
Box 3, Folder 13	Biographical Information (Publicity), 1959-1960 <i>(Not scanned in entirety)</i> Image(s)
Box 3, Folder 14	Brooklyn Museum, undated <i>(Not scanned in entirety)</i> Image(s)
Box 3, Folder 15	The Club, 1958-1959 Image(s)
Box 3, Folder 16	Conference on World Affairs, 1964 <i>(Not scanned in entirety)</i> Image(s)
Box 3, Folder 17	Corber Designs, 1952 Image(s)
Box 3, Folder 18	Cordier, Daniel, 1960-1962 Image(s)
Box 3, Folder 19	Eilshemius, 1960-1961 Image(s)
Box 3, Folder 20	Exhibitions, Caracas (Venezuela), 1961 Image(s)
Box 3, Folder 21-22	Exhibitions, Germany, 1961-1962 <i>(2 folders)</i> Image(s) Image(s)
Box 3, Folder 23	Exhibitions, Argentina, 1962-1963 Image(s)
Box 3, Folder 24	Exhibitions, Los Angeles, 1962 Image(s)
Box 3, Folder 25	Federation of Modern Painters and Sculptors, 1961-1963 Image(s)
Box 3, Folder 26	Four O'Clock Forums, 1953-1955 Image(s)
Box 3, Folder 27	Galerie Jeanne Bucher, 1969 Image(s)
Box 3, Folder 28	Galleries, Various, 1962-1963

	Image(s)
Box 3, Folder 29	Great Neck Public Schools, 1958 Image(s)
Box 3, Folder 30-32	Miscellaneous, 1959-1964 (3 folders) Image(s) Image(s) Image(s)
Box 3, Folder 33	Museum of Modern Art, 1959, 1962-1963 Image(s)
Box 3, Folder 34	National Association of Women Artists, 1959-1965 Image(s)
Box 3, Folder 35	Nevelson, Mike, 1961 Image(s)
Box 3, Folder 36	New York Society of Women Artists, undated Image(s)
Box 3, Folder 37	New York State Art Teachers Association, 1958 (Not scanned in entirety) Image(s)
Box 3, Folder 38	New York University, 1958, 1961 (Not scanned in entirety) Image(s)
Box 3, Folder 39-40	Notes on (Nevelson) Art Work and Bibliography, 1960-1961 (2 folders) Image(s) Image(s)
Box 3, Folder 41	Notes, Memos, and Correspondence (Tom Kendall), 1960-1961 Image(s)
Box 3, Folder 42	Photograph Orders, 1959-1961 Image(s)
Box 3, Folder 43	Princeton University Conference, 1977-1978 Image(s)
Box 3, Folder 44	Queens College, 1958-1961 Image(s)
Box 3, Folder 45	Reviews, circa 1965 Image(s)
Box 3, Folder 46	Riverside Museum, 1956-1957

	Image(s)
Box 3, Folder 47	Rockefeller Sculpture, 1961 Image(s)
Box 3, Folder 48	Scotsdale (Arizona), 1972 Image(s)
Box 3, Folder 49	Sculptor's Guild, 1956-1961 Image(s)
Box 3, Folder 50	Tamarind Lithography Workshop, 1963 <i>(Not scanned in entirety)</i> Image(s)
Box 3, Folder 51	Titles, undated Image(s)
Box 3, Folder 52	Wadsworth Atheneum, 1962 Image(s)

[Return to Table of Contents](#)

Series 4: Business Records, 1946-1954, 1958-1962

(Boxes 3-5; 1.8 linear feet)

Series consists of files stemming from Nevelson's business dealings with the Martha Jackson Gallery (her primary representative from 1958 to 1962) and other business matters, usually carried out by her assistant, Tom Kendall, on her behalf. Files include consignment receipts, statements, memos, correspondence, notes, inventories, disposition cards, notebooks, lists, and dummy pages for a Nevelson book (compiled from the text of an interview by Tal Streeter and photographs of Nevelson) that was never completed. Also included are scattered note cards and drawings kept by Nevelson, documenting certain early works and their disposition.

The bulk of the files seem to relate to the large project of inventorying Nevelson's art work, including black wood constructions, white works, bronzes, etchings, and drawings, which was most likely carried out by Nevelson's assistant and gallery staff sometime in the early-1960s. Some inventories provide basic information about art works (including title, dates, dimensions, and so on). More detailed inventories, along with the lists, disposition cards, and notebooks which seem to have been used in compiling them, provide further information about the previous and/or current location, ownership, and disposition of art works. Some photographs and sketches of art work can be found on the disposition cards. Other files relate to the pricing, sale, and exhibition of Nevelson's art work.

Files are arranged by format in rough chronological order. Related material can be found amongst the subject files. This series has been scanned in its entirety.

Box 3, Folder 53	Note Cards on Disposition of Certain Works (kept by Nevelson), 1946-1950 Image(s)
Box 3, Folder 54	Drawings of Terra Cotta Sculptures, 1948-1954 Image(s)
Box 3, Folder 55-58	Martha Jackson Gallery, 1958-1962 (4 folders) Image(s) Image(s) Image(s) Image(s)
Box 3, Folder 59	Inventory of Works, 1958-1960 Image(s)
Box 3, Folder 60-62	Nevelson Inventory (Inventory of Nevelson Works in Martha Jackson Gallery), 1958-1960 (3 folders) Image(s) Image(s) Image(s)
Box 3, Folder 63-64	Detailed Inventory of Works, 1960s (2 folders) Image(s) Image(s)
Box 4, Folder 1-9	Detailed Inventory of Works, Lists and Disposition Cards, 1960s

(9 folders)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

Box 4, Folder 10-21

Disposition Cards, 1960s

(12 folders)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

Box 5, Folder 1-2

Disposition Cards, 1960s

(2 folders)

[Image\(s\)](#)

[Image\(s\)](#)

Box 5, Folder 3-9

Notebook, 1959-1960

(7 folders)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

[Image\(s\)](#)

Box 5, Folder 10-11

Notebook, Etchings and Drawings, 1959-1961

(2 folders)

[Image\(s\)](#)

	Image(s)
Box 5, Folder 12	Notebook, Location or Ownership of Nevelson Sculptures as known to Tom Kendall, 1961 Image(s)
Box 5, Folder 13-15	Work File of Tom Kendall, 1959-1961 (3 folders) Image(s) Image(s) Image(s)
Box 5, Folder 16-17	Unfinished Nevelson Book, 1960 (2 folders) Image(s) Image(s)
Box 5, Folder 18-19	Prices, 1960-1961 (2 folders) Image(s) Image(s)
Box 5, Folder 20	Miscellaneous, 1961-1962 Image(s)
Box 5, Folder 21	Itemized List for Martha Jackson Gallery Re: Extra Work on Bronze Sculptures, 1962 Image(s)
Box 5, Folder 22	Exhibition List and Notes, 1960s Image(s)
Box 5, Folder 23	Lists, undated Image(s)
Box 5, Folder 24	Blank Consignment Receipts (Martha Jackson Gallery), undated (Not scanned)

[Return to Table of Contents](#)

Series 5: Writings, 1936-1970s

(Box 5; 0.1 linear feet)

Series consists of writings by Nevelson, which shed light on different aspects of her creativity and on her ideas about art in general and her work in particular. Included are a journal of sorts in which she recorded her dreams for a two-month time period (from April 21 to June 21) in 1936; various poems and fragments of writings; various writings on art, including titled pieces, such as "The Birth of Painting (Picture Happy)" and "The Winged City," drafts of speeches on the artist Rose Newman-Wolinska and on sculpture, an article on sculpture for the *Christian Science Monitor*; statements which seem to have been written for *The Whitney Review* (1961-1962); and salutes to others, including a poem for Dorothy Dehner which appeared in an exhibition catalog for one of her shows and the draft of a short piece (possibly a speech) in honor of Merce Cunningham.

Writings are arranged in rough chronological order. This series has been scanned in its entirety.

Box 5, Folder 25	Dream Journal, 1936 Image(s)
Box 5, Folder 26-28	Poems and Fragments, 1950s-1973 (3 folders) Image(s) Image(s) Image(s)
Box 5, Folder 29	Writings on Art, 1953-1957 Image(s)
Box 5, Folder 30	Artist Statements, circa 1961 Image(s)
Box 5, Folder 31	Salutes to Others, 1970s Image(s)

[Return to Table of Contents](#)

Series 6: Scrapbooks, 1935-1970

(Boxes 5, 18-19, OV 22-27; 1.3 linear feet)

Series consists of scrapbooks kept by Nevelson (or by someone on her behalf), documenting her early career roughly spanning from the 1930s to the mid-1950s. Also included are a scrapbook of sorts on Mike Nevelson, as well as various scrapbooks compiled by others and then presented to Nevelson as a memento of a particular event involving the artist, such as being awarded the Distinguished Service Award from State University College at Buffalo and an exhibition at the Galerie Jeanne Bucher in Paris.

A lot of the material is duplicated in the different scrapbooks kept by Nevelson. Much of the same and related material can be found amongst printed material.

Scrapbooks are arranged in rough chronological order. Many were removed from their original bindings at some previous time. Loose clippings and photographs of art work that were originally in scrapbooks, and were likewise removed at some previous time, are arranged in files at the end of the series. More detailed descriptions for certain scrapbooks are provided below. The bulk of this series has been scanned, except for duplicates, photographs of works of art, and some newsclippings. In some cases, only the cover and title pages have been scanned for published items.

- | | |
|------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Box 5, Folder 32 | <p>Scrapbook, Loose Items and Pages, 1918, 1935-1955
(See Box 18)</p> <p>Image(s)</p> <p>Includes Nevelson's high school diploma, a drawing of Nevelson by William Zorach, drawings by Nevelson (reproductions of old masters, which she signed "Berliawsky"), and scrapbook pages of clippings and exhibition catalogs. Note attached reads "Scrapbook, original collation. Acquisition date April 1966."</p> |
| Box 5, Folder 33 | <p>Scrapbook, 1935-1952
(See Box 18)</p> <p>Image(s)</p> <p>Includes clippings (one is an article by Nevelson about her work at the Flatbush Boy's Club, the rest are mostly reviews and listings of exhibitions); announcements and catalogs for various exhibitions (including, notably, her first solo show at the Nierendorf Gallery); and a program and clippings on Mike Nevelson's performance in the play, <i>Our Town</i>.</p> |
| Box 5, Folder 34 | <p>Scrapbook, Loose Pages, 1936-1966 (bulk 1952-1956)
(See OV 22-26)</p> <p>Image(s)</p> <p>Includes primarily clippings, exhibition announcements and catalogs from the time period 1952-1956 (much of this material is duplicated in this and other scrapbooks), as well as an exhibition catalog for the American Artists Congress show in 1936, an educational bulletin (listing a class taught by Nevelson in 1938-1939), a book of poems (in Spanish) by Alfredo Chaco, and correspondence and clippings relating to an honorary degree received in 1966.</p> |
| Box 5, Folder 35 | <p>Scrapbook, Loose Items and Pages, 1941-1944, 1952, circa 1960s
(See OV 27)</p> <p>Image(s)</p> <p>Includes, along with the more typical clippings, exhibition announcements and catalogs, photographs (stats?) of models posing in front of Nevelson art work (presumably taken sometime during the 1960s), extensive clippings on Joe</p> |

Milone and his shoeshine box (discovered by Nevelson in 1942 and exhibited that same year at MOMA), and proofs of the artist photograph (where Nevelson is made up to look like a witch) which appeared in *Life* magazine sometime in the 1950s.

- Box 5, Folder 36 Scrapbook, Loose Clippings on Mike Nevelson, 1953-1956
(See Box 19)
[Image\(s\)](#)
- Box 5, Folder 37 Scrapbook, Distinguished Service Award from State University College at Buffalo, 1968-1969
[Image\(s\)](#)
- Box 5, Folder 38 Scrapbook, Exhibition at Galerie Jeanne Bucher, 1969
[Image\(s\)](#)
- Box 5, Folder 39 Scrapbook Pages (compiled by Zachary Gitlin), 1969-1970
(See Box 19)
[Image\(s\)](#)
- Box 5, Folder 40-44 Loose Clippings Originally in Scrapbooks, 1936-1958
(5 folders; not scanned)
- Box 5, Folder 45-52 Loose Photographs of Art Work Originally in Scrapbooks, circa 1940s-1950s
(8 folders; not scanned)
- Box 18 (sol) Oversize, Scrapbook, Loose Items and Pages, 1918, 1935-1955
(See Box 5, F32)
- Box 18 (sol) Oversize, Scrapbook, 1935-1952
(See Box 5, F33)
- Box OV 22-26 Oversize, Scrapbook, Loose Pages, 1936-1966 (bulk 1952-1956)
(See Box 5, F34)
- Box OV 27 Oversize, Scrapbook, Loose Items and Pages, 1941-1944, 1952, circa 1960s
(See Box 5, F35)
- Box 19 (sol) Oversize, Scrapbook, Loose Clippings on Mike Nevelson, 1953-1956
(See Box 5, F36)
- Box 19 (sol) Oversize, Scrapbook Pages (compiled by Zachary Gitlin), 1969-1970
(See Box 5, F39)

[Return to Table of Contents](#)

Series 7: Books and Printed Material, 1916, 1930s-1979

(Boxes 6-13, 19, OV 28; 8 linear feet)

Series consists of books and printed material collected by Nevelson and/or her assistants, documenting her various professional and artistic achievements throughout her career, her critical and commercial success, and her role as a personality and minor celebrity in the mass media late in her career. Books include ones given as gifts to Nevelson by friends or admirers and ones about or featuring segments on Nevelson. Printed material includes clippings from magazines and newspapers of reviews, articles, and routine listings of Nevelson's exhibits, as well as some publications featuring the same; exhibition catalogs, announcements, and invitations for Nevelson's group and solo shows, as well as some for the shows of others; and press releases, newsletters, bulletins, announcements, calendars of events, catalogs, programs and other printed material relating or referring to Nevelson or merely featuring her name in print. The extent of this material is suggestive of Nevelson's concern and effort to document and keep a record of her accomplishments.

Printed material is arranged in rough chronological order according to type. Some material is arranged in files according to subject at the end of the series. Books, clippings, and other voluminous amounts of printed materials were not scanned. Nevelson's exhibition catalogs were scanned.

Box 6, Folder 1	Books, 1961-1977 <i>(11 books; not scanned)</i> Titles include: <ul style="list-style-type: none"> • <i>Antologia del possibile</i>, Gastone Novelli (1962) • <i>Art and Sexual Politics: Women's Liberation, Women Artists, and Art History</i>, eds. Thomas B. Hess and Elizabeth C. Baker (1973) • <i>Icons and Images of the Sixties</i>, Nicolas Calas and Elena Calas (1971) • <i>Louise Nevelson</i>, Arnold B. Glimcher (1972) • <i>Nevelson</i>, Colette Roberts (1964) • <i>New Directions 17</i>, ed. J. Laughlin (1961) • <i>Open Secrets: Ninety-four Women in Touch with Our Time</i>, Barbaralee Diamonstein (1972) • <i>The Paper Snake</i>, Ray Johnson (1965) • <i>Provocative Parallels: Naive Early Americans/International Sophisticates</i>, Jean Lipman (1975) • <i>Ultime tendenze nell'arte d'oggi</i>, Gillo Dorfles (1961) • <i>Ventures in Research: Lectures by the Faculty of C.W. Post Center of Long Island University</i>, ed. Richard R. Griffith (1977)
Box 6	Clippings <i>(Not scanned)</i>
Box 6, Folder 2	Clippings, 1930s
Box 6, Folder 3-4	Clippings, 1940s <i>(2 folders)</i>
Box 6, Folder 5	Clippings, 1950
Box 6, Folder 6	Clippings, 1952
Box 6, Folder 7	Clippings, 1953

Box 6, Folder 8	Clippings, 1954
Box 6, Folder 9	Clippings, 1955
Box 6, Folder 10	Clippings, 1956
Box 6, Folder 11-12	Clippings, 1957 (2 folders)
Box 6, Folder 13-14	Clippings, 1958 (2 folders)
Box 6, Folder 15-17	Clippings, 1959 (3 folders)
Box 6, Folder 18-20	Clippings, 1960 (3 folders)
Box 6, Folder 21-24	Clippings, 1961 (4 folders)
Box 6, Folder 25-27	Clippings, 1962 (3 folders)
Box 6, Folder 28-30	Clippings, 1963 (3 folders)
Box 6, Folder 31-33	Clippings, 1964 (3 folders)
Box 7, Folder 1-4	Clippings, 1965 (4 folders)
Box 7, Folder 5-7	Clippings, 1966 (3 folders)
Box 7, Folder 8-11	Clippings, 1967 (4 folders)
Box 7, Folder 12-14	Clippings, 1968 (3 folders)
Box 7, Folder 15-17	Clippings, 1969 (3 folders)
Box 7, Folder 18-19	Clippings, 1970 (2 folders)
Box 7, Folder 20-22	Clippings, 1971 (3 folders)

Box 7, Folder 23-25	Clippings, 1972 (3 folders)
Box 7, Folder 26-28	Clippings, 1973 (3 folders)
Box 7, Folder 29-33	Clippings, 1974 (5 folders)
Box 7, Folder 34-36	Clippings, 1975 (3 folders)
Box 7, Folder 37-42	Clippings, 1976 (6 folders)
Box 8, Folder 1-7	Clippings, 1977 (7 folders)
Box 8, Folder 8-11	Clippings, 1978 (4 folders)
Box 8, Folder 12	Clippings, 1979
Box 8, Folder 13-18	Clippings, undated (6 folders)
Box 8	Publications (Not scanned)
Box 8, Folder 19	Publications, 1935
Box 8, Folder 20	Publications, 1957
Box 8, Folder 21	Publications, 1958
Box 8, Folder 22	Publications, 1959
Box 8, Folder 23	Publications, 1960
Box 8, Folder 24	Publications, 1961
Box 8, Folder 25	Publications, 1962
Box 8, Folder 26	Publications, 1963
Box 8, Folder 27	Publications, 1964
Box 8, Folder 28-30	Publications, 1967 (3 folders)
Box 9, Folder 1	Publications, 1969

Box 9, Folder 2	Publications, 1970
Box 9, Folder 3	Publications, 1971
Box 9, Folder 4	Publications, 1972
Box 9, Folder 5-7	Publications, 1973 (3 folders)
Box 9, Folder 8-10	Publications, 1974 (3 folders)
Box 9, Folder 11-13	Publications, 1975 (3 folders)
Box 9, Folder 14	Publications, 1976
Box 9, Folder 15	Publications, 1977
Box 9, Folder 16-17	Publications, 1978 (2 folders)
Box 9, Folder 18	Publications, undated
Box 9	Exhibition Catalogs
Box 9, Folder 19	Exhibition Catalogs, 1940s Image(s)
Box 9, Folder 20	Exhibition Catalogs, 1952 Image(s)
Box 9, Folder 21	Exhibition Catalogs, 1953 Image(s)
Box 9, Folder 22	Exhibition Catalogs, 1955 Image(s)
Box 9, Folder 23	Exhibition Catalogs, 1956 Image(s)
Box 9, Folder 24	Exhibition Catalogs, 1957 Image(s)
Box 10, Folder 1	Exhibition Catalogs, 1958 Image(s)
Box 10, Folder 2-4	Exhibition Catalogs, 1959 (3 folders) Image(s) Image(s)

	Image(s)
Box 10, Folder 5-7	Exhibition Catalogs, 1960 (3 folders) Image(s) Image(s) Image(s)
Box 10, Folder 8-9	Exhibition Catalogs, 1961 (2 folders) Image(s) Image(s)
Box 10, Folder 10	Exhibition Catalogs, 1962 Image(s)
Box 10, Folder 11	Exhibition Catalogs, 1963 Image(s)
Box 10, Folder 12	Exhibition Catalogs, 1964 (See also Box 19) Image(s)
Box 10, Folder 13	Exhibition Catalogs, 1965 Image(s)
Box 10, Folder 14	Exhibition Catalogs, 1966 Image(s)
Box 10, Folder 15-16	Exhibition Catalogs, 1967 (2 folders) Image(s) Image(s)
Box 10, Folder 17	Exhibition Catalogs, 1968 Image(s)
Box 10, Folder 18-19	Exhibition Catalogs, 1969 (2 folders) Image(s) Image(s)
Box 10, Folder 20	Exhibition Catalogs, 1970 Image(s)
Box 10, Folder 21-23	Exhibition Catalogs, 1971 (3 folders) Image(s) Image(s)

	Image(s)
Box 10, Folder 24-25	Exhibition Catalogs, 1972 (2 folders) Image(s) Image(s)
Box 11, Folder 1-2	Exhibition Catalogs, 1973 (2 folders) Image(s) Image(s)
Box 11, Folder 3-6	Exhibition Catalogs, 1974 (4 folders) Image(s) Image(s) Image(s) Image(s)
Box 11, Folder 7-10	Exhibition Catalogs, 1975 (4 folders) Image(s) Image(s) Image(s) Image(s)
Box 11, Folder 11	Exhibition Catalogs, 1976 (See also Box 19) Image(s)
Box 11, Folder 12-13	Exhibition Catalogs, 1977 (2 folders) Image(s) Image(s)
Box 11, Folder 14	Exhibition Catalogs, 1978 Image(s)
Box 11, Folder 15	Exhibition Catalogs, 1979 Image(s)
Box 11, Folder 16	Exhibition Catalogs, undated Image(s)
Box 11	Exhibition Announcements and Invitations
Box 11, Folder 17	Exhibition Announcements and Invitations, 1940s Image(s)
Box 11, Folder 18	Exhibition Announcements and Invitations, 1950s

	Image(s)
Box 11, Folder 19-23	Exhibition Announcements and Invitations, 1960s (5 folders) Image(s) Image(s) Image(s) Image(s) Image(s)
Box 12, Folder 1-3	Exhibition Announcements and Invitations, 1970s (3 folders) Image(s) Image(s) Image(s)
Box 12, Folder 4	Exhibition Announcements and Invitations, undated Image(s)
Box 12, Folder 5-6	Press Releases, 1944-1977 (2 folders; not scanned)
Box 12, Folder 7-12	Newsletters and Bulletins, 1947-1979 (6 folders; see also Box 19; not scanned)
Box 12, Folder 13-14	Exhibition Catalogs and Announcements for Others, 1951-1970 (2 folders; not scanned)
Box 12, Folder 15-18	Exhibition Announcements, Posters, 1954-1977 (4 folders; see also OV 28; not scanned)
Box 12, Folder 19-20	Course Catalogs for Adult Program, Great Neck Public Schools, 1955-1959 (2 folders; not scanned)
Box 12, Folder 21-22	Announcements and Calendars of Events, 1958-1978 (2 folders; not scanned)
Box 12, Folder 23-24	Auction Catalogs, 1961-1979 (2 folders; not scanned)
Box 12, Folder 25	Transcript of Panel Discussion Featuring Nevelson, 1961 (Not scanned)
Box 12, Folder 26	Prospectuses, 1962 (Not scanned)
Box 12, Folder 27-31	Programs, 1963-1978 (5 folders; see also Box 19; not scanned)
Box 12, Folder 32	Gallery and Exhibition Guides, 1964-1977

	<i>(Not scanned)</i>
Box 12, Folder 33	Reports, 1964-1977 <i>(Not scanned)</i>
Box 13, Folder 1-3	Invitations, 1965-1979 <i>(3 folders; not scanned)</i>
Box 13, Folder 4	Lists, 1967-1977 <i>(Not scanned)</i>
Box 13, Folder 5	Sample of Nevelson's Portfolio of Original Serigraphs, circa 1968 <i>(Not scanned)</i>
Box 13, Folder 6-7	Art Catalogs, 1969-1978 <i>(2 folders; not scanned)</i>
Box 13, Folder 8-9	Skowhegan Award Dinner Programs, 1971-1979 <i>(2 folders; not scanned)</i>
Box 13, Folder 10	Agendas, 1973, 1977 <i>(Not scanned)</i>
Box 13, Folder 11	Clippings, Personal, 1975-1977, undated <i>(Not scanned)</i>
Box 13, Folder 12	Book Catalog, 1978-1979 <i>(Not scanned)</i>
Box 13, Folder 13	Greeting Cards, Post Cards, and Drawing Pad Featuring Nevelson's Work, undated <i>(Not scanned)</i>
Box 13, Folder 14	Photocopied Reproductions of Nevelson Art Work, undated <i>(Not scanned)</i>
Box 13, Folder 15-17	Miscellaneous Printed Material Referring to Nevelson, 1959-1979, undated <i>(3 folders; not scanned)</i>
Box 13, Folder 18	Miscellaneous, 1916, 1957-circa 1973, undated <i>(Not scanned)</i>
Box 13	By Subject <i>(Not scanned)</i>
Box 13, Folder 19	New York Society of Ceramic Arts Exhibition, 1952
Box 13, Folder 20	Grand Central Moderns, 1957-1963
Box 13, Folder 21-23	Mike Nevelson, 1961-1978 <i>(3 folders)</i>

Box 13, Folder 24	Venice Biennale, 1962
Box 13, Folder 25	Artists Equity Convention, 1964
Box 13, Folder 26	New York Council on the Arts, 1969
Box 13, Folder 27	"Plu Kifekler," 1969
Box 13, Folder 28	Pace Gallery, 1970s
Box 13, Folder 29	Arnold Scaasi Collections, 1971
Box 13, Folder 30	Walker Art Center Exhibition, 1973
Box 13, Folder 31	Public Arts Council, 1974, 1978
Box 13, Folder 32	Sarah Scaife Gallery (Museum of Art, Carnegie Institute), 1974 (See also Box 19)
Box 13, Folder 33	Rockefeller Sculpture, 1976-1978
Box 13, Folder 34	Art in Architecture Program, 1977-1979
Box 13, Folder 35	Embarcadero Center, 1977
Box 13, Folder 36	Art and Community Institute Advisory Board, 1978
Box 13, Folder 37	Little Italy Restoration Association, 1978
Box 13, Folder 38	New York Feminist Art Institute, 1979
Box 19 (sol)	Oversize, Exhibition Catalogs, 1964 (See Box 10, F12)
Box 19 (sol)	Oversize, Exhibition Catalogs, 1976 (See Box 11, F11)
Box 19 (sol)	Oversize, Newsletters and Bulletins, 1947-1979 (Not scanned)
Box 19 (sol)	Oversize, Programs, 1963-1978 (Not scanned)
Box 19 (sol)	Oversize, By Subject, Sarah Scaife Gallery (Museum of Art, Carnegie Institute), 1974 (Not scanned)
Box OV 28	Oversize, Exhibition Announcements, Posters, 1954-1977 (Not scanned)

Return to Table of Contents

Series 8: Art Work, 1905-1929

(Boxes 13, 20; 0.3 linear feet)

Series consists of some of Nevelson's early art work. Included are drawings she made as a child and adolescent; watercolor copies of Old Master paintings (including a slightly changed version of the Mona Lisa), watercolor landscapes, and drawings of period furniture created while she was taking art classes in high school; and various watercolors created while she was studying art in the 1920s. Art work found here documents Nevelson's artistic tendencies as a youth and her early development as an artist, and provides an interesting contrast to the later work for which she became famous. Also included are four printing plates mounted on wood blocks, presumably used in making relief prints of certain Nevelson sculptures.

Art work is arranged in chronological order according to type. This series has been scanned in its entirety, except for printing plates.

- | | |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------|
| Box 13, Folder 39 | Childhood Drawings, 1905-1916
Image(s) |
| Box 13, Folder 40 | Watercolors and Drawings, Old Masters, 1916
(See also Box 20)
Image(s) |
| Box 13, Folder 41 | Watercolors, Landscapes, 1916-1918
Image(s) |
| Box 13, Folder 42 | Drawings, Period Furniture, 1918
Image(s)
Includes negatives and copy prints made by AAA for some. |
| Box 13, Folder 43 | Watercolors, Miscellaneous, 1922-1929
Image(s)
Includes a 1922 watercolor on board that may or may not be a self-portrait. |
| Box 13, Folder 44 | Watercolors, Still Life of Eggs in a Bowl, 1926
Image(s) |
| Box 13, Folder 45 | Watercolors, Flowers, 1929?
Image(s) |
| Box 13, Folder 46 | Drawings, [Scenes of Europe?], undated
Image(s) |
| Box 13, Folder 47 | Printing Plates, undated
(Not scanned) |
| Box 20 (sol) | Oversize, Watercolors and Drawings, Old Masters, 1916
(See Box 13, F40) |

[Return to Table of Contents](#)

Series 9: Photographs, circa 1903-1979

(Boxes 14-15, 20, OV 29; 2.3 linear feet)

Series consists of photographs of Nevelson, her family, and her art work.

The Photographs series is arranged into five subseries:

- 9.1: Family and Personal, circa 1903-1930s
- 9.2: Artist, circa 1955-1979
- 9.3: Exhibitions and Installations, 1959-1979
- 9.4: Art Work, 1940s-1970s
- 9.5: Slides, 1950s-1970s

This series has been scanned in its entirety, except for negatives, photographs of art work, and slides.

9.1: Family and Personal, circa 1903-1930s

Subseries consists of photographs of the Berliawsky family, including what seems to be a portrait of Nevelson's grandparents and their sons presumably dating from the late 1800s, a portrait of her father, Isaac Berliawsky circa 1903-1904, a portrait of the Berliawsky family after their arrival in America (including Nevelson and her siblings) circa 1907, and a portrait of Nevelson's sister, Anita Berliawsky, as a young woman; Nevelson's class and team photographs, including class photographs from 1913 and 1918 (the year in which she graduated) and a photograph of Nevelson on the basketball team; portraits of Nevelson as a young girl; photographs of the Nevelson family, including a portrait of her husband, Charles, a photograph of Nevelson with her husband and his brothers, and photographs of Nevelson with her husband and son; photographs of her son, Mike, as a baby and young man; and photographs of Nevelson in New York circa 1922, in Munich circa 1931, on board a ship to Paris in 1932, and sometime during the 1930s, before she became known as an artist.

Most files contain copy prints and negatives of the photographs made by AAA. Files are arranged in chronological order.

Box 14, Folder 1	Berliawsky Family, circa 1903-1907, and undated Image(s)
Box 14, Folder 2	Class and Team Photographs, 1913-1919 Image(s)
Box 14, Folder 3	Portraits of Louise Nevelson as a Young Girl, circa 1915-1920 Image(s)
Box 14, Folder 4	Nevelson Family, 1920s Image(s)
Box 14, Folder 5	Mike Nevelson, 1920s-1930s Image(s)
Box 14, Folder 6	Louise Nevelson, circa 1922-1930s (See also Box 20) Image(s)
Box 20 (sol)	Oversize, Louise Nevelson, circa 1922-1930s

(See Box 14, F6)

9.2: Artist, circa 1955-1979, undated

Subseries consists of photographs of Nevelson once she had become known, and began to be honored, as an artist. The majority are either portraits of the artist or photographs of the artist at work, at home, and in different settings taken by various individuals. Most notable among these are the portraits of Nevelson and photographs of her house and studio on Thirtieth Street taken by Jeremiah Russell and the photographs of Nevelson at home and in her studio, at work with her assistant Diana Mackown, and with her art work taken by Ugo Mulas, the Italian photographer known for documenting the life and work of artists. Others, including the portraits taken by Renate Ponsold and Jack Mitchell, may have been used in various art works and/or exhibitions; still others, such as the photographs taken by Basil Langton, may have been intended for publication. Also found are photographs of Nevelson at various exhibitions and openings (including the opening of her show at Studio Marconi in Milan, Italy), at various social gatherings (including a reception at her brother's hotel, the Thorndike Hotel, where she was photographed with Andrew Wyeth), and receiving various awards and honors (including honorary degrees from Columbia University and Smith College, and the first Women's Caucus for Art Award). Also included are photographs from the artist, Robert Indiana, featuring himself in front of his and Nevelson's sculptures, and at gatherings with Nevelson, and some photographs that were featured in *Look* magazine.

Photographs are arranged into files according to photographer, type, or subject. Files are arranged in rough chronological order.

- | | |
|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Box 14, Folder 7 | Portrait by Jeremiah Russell, circa 1955
(See also Box 20 and OV 29)
Image(s) |
| Box 14, Folder 8 | Photographs of Louise Nevelson's House and Studio on Thirtieth Street by Jeremiah Russell, circa 1955
Image(s) |
| Box 14, Folder 9 | Photographs of Louise Nevelson (negatives without prints), 1950s
(Not scanned) |
| Box 14, Folder 10-12 | Photographs of Louise Nevelson, 1964-1975, undated
(3 folders; see also Box 20 and OV 29)
Image(s)
Image(s)
Image(s) |
| Box 14, Folder 13-15 | Photographs of Louise Nevelson by Ugo Mulas, circa 1965
(3 folders; see also Box 20)
Image(s)
Image(s)
Image(s) |
| Box 14, Folder 16-19 | Photographs of Louise Nevelson at Various Exhibitions and Openings, 1960s-1970s
(4 folders)
Image(s) |

- [Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 14, Folder 20 Portraits, 1960s-1970s
(See also Box 20)
[Image\(s\)](#)
Includes ones by Marie Cosindas, Jack Mitchell, and others.
- Box 14, Folder 21-22 Photographs of Louise Nevelson at Various Gatherings, 1969-1970s
(2 folders)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 14, Folder 23-25 Photographs from Robert Indiana, 1971, 1973
(3 folders)
[Image\(s\)](#)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 14, Folder 26-27 Photographs of Louise Nevelson Receiving Various Awards and Honors,
1970s
(2 folders)
[Image\(s\)](#)
[Image\(s\)](#)
- Box 14, Folder 28 Portraits, Self-Portrait, and Art Work Photograph by Arnie Zane, 1974
[Image\(s\)](#)
- Box 14, Folder 29 Portraits by Renate Ponsold, 1979
[Image\(s\)](#)
- Box 14, Folder 30 Photographs of Louise Nevelson by Basil Langton, undated
[Image\(s\)](#)
- Box 14, Folder 31 Photographs of Louise Nevelson for *Look* Magazine, undated
[Image\(s\)](#)
- Box 14, Folder 32 Miscellaneous Photographs (relating to but not featuring Nevelson), undated
[Image\(s\)](#)
- Box 20 (sol) Oversize, Photographs of Louise Nevelson, 1964-1975, undated
(See Box 14, F10-12)
- Box 20 (sol) Oversize, Photographs of Louise Nevelson by Ugo Mulas, circa 1965
(See Box 14, F13-15)
- Box 20 (sol) Oversize, Portraits, 1960s-1970s
(See Box 14, F20)
- Box OV 29 Oversize, Portrait by Jeremiah Russell, circa 1955

(See Box 14, F7)

Box OV 29 Oversize, Photographs of Louise Nevelson, 1964-1975, undated
(See Box 14, F10-12)

9.3: Exhibitions and Installations, 1959-1979

Subseries consists of photographs of Nevelson's art work in various exhibitions and on display in various locations. Included are photographs of an exhibition at the Martha Jackson Gallery (October-November, 1959) and of a retrospective at the Whitney Museum in 1979, as well as of a Nevelson work on display at the Tate Gallery; and a photograph album of her one-man show at the Minami Gallery, Tokyo, Japan in 1975. Other photographs include ones of Nevelson's work displayed in the Thorndike Hotel (owned by her brother) and the Queens College library; and ones of Nevelson's outdoor (metal) sculptures installed at Wichita State University, Yale University, and in Italy, as well as ones of a Nevelson wood sculpture in an outdoor setting (not necessarily an outdoor sculpture).

Files are arranged in chronological order.

Box 14, Folder 33	Exhibition at Martha Jackson Gallery, 1959 Image(s)
Box 14, Folder 34	Nevelson Work in the Tate Gallery, 1965 Image(s)
Box 14, Folder 35	Various and Unidentified Exhibitions, 1960s Image(s)
Box 14, Folder 36	Indoor Installations and Displays, circa 1960s-1970s Image(s)
Box 14, Folder 37	Outdoor Installation and Displays, 1970s (See <i>also</i> Box 20) Image(s)
Box 14, Folder 38	Photograph Album, Exhibition at Minami Gallery (Tokyo, Japan), 1975 (See Box 20) Image(s)
Box 14, Folder 39	Retrospective at the Whitney Museum, 1979 Image(s)
Box 20 (sol)	Oversize, Outdoor Installations and Displays, circa 1970s (See Box 14, F37)
Box 20 (sol)	Oversize, Photograph Album, Exhibition at Minami Gallery (Tokyo, Japan), 1975 (See Box 14, F38)

9.4: Art Work, 1940s-1970s

Subseries consists of photographs of Nevelson's art work (primarily works in terra cotta, tuff, stone, and wood, as well as some drawings and paintings). Also included are scattered photographs of paintings by Louis Eilshemius (amongst the ones taken by John Schiff and Jeremiah Russell) and Ralph Rosenberg

that Nevelson owned. At least some of the photographs by Schiff seem to have been created for the Nierendorf Gallery; photographs by Russell were likely created for Nevelson; photographs by Buckley Semley, Oliver Baker, and Rudy Burckhardt seem to have been created for the Martha Jackson Gallery (some of these, especially the ones by Semley, may have been used in the inventory of Nevelson's art work carried out by her assistants and gallery staff). Photographs of Nevelson's art work are typically undated, most lack any identifying information, and many are duplicates. Numbers on the verso of some seem to correspond to the art work pictured, however there is no further information about what exactly the number is meant to reference or signify.

Photographs are arranged in files according to photographer. Photographs of various works, art work by Ralph Rosenborg, and unidentified art work are arranged in separate files at the end of the series. Even though most photographs are undated, dates provided represent the decade in which the photographs were most likely created. Files are arranged in rough chronological order.

Box 14, Folder 40-42	Photographs by John Schiff, 1940s (3 folders; not scanned)
Box 14, Folder 43-50	Photographs by Jeremiah Russell, 1950s (8 folders; not scanned)
Box 14, Folder 51-53	Photographs by Jeremiah Russell, Negatives, 1950s (3 folders; not scanned)
Box 15, Folder 1-4	Photographs by Jeremiah Russell, Negatives, 1950s (4 folders; not scanned)
Box 15, Folder 5-11	Photographs by Buckley Semley, 1950s (7 folders; not scanned)
Box 15, Folder 12-13	Photographs by Oliver Baker, late 1950s (2 folders; not scanned)
Box 15, Folder 14-17	Photographs by Rudy Burckhardt, late 1950s (4 folders; not scanned)
Box 15, Folder 18	Photographs by Tom Kendall, late 1950s (Not scanned)
Box 15, Folder 19-20	Various Nevelson Works of Art, 1950s-1970s (2 folders; not scanned)
Box 15, Folder 21	Various Nevelson Works of Art (negatives), undated (Not scanned)
Box 15, Folder 22	Works of Art by Ralph Rosenborg, undated (Not scanned)
Box 15, Folder 23	Unidentified Art Work, undated (Not scanned)

9.5: Slides, 1950s-1970s

Subseries consists of glass slides and transparencies of Nevelson and her art work. The photographs on these slides typically do not duplicate those found amongst the artist and art work photographs above. Included are glass slides of photographs taken by Dorothy Dehner, primarily documenting the works of art in the rooms, studio, and garden of Nevelson's house on Thirtieth Street. Dehner's photographs also feature Nevelson at work and posed in front of certain works, outside views of the house, and the Eilshemius paintings and pre-Columbian sculptures owned by Nevelson. Dehner took the photographs on successive trips to Nevelson's house. The slides appear to be numbered in various sequences, perhaps corresponding to each trip. However, at this point, all the slides have been mixed together and it is difficult to reconstruct any meaningful order from the numbers.

Also included are various slides of Nevelson and her art work dating from the 1950s; slides of art work dating from circa 1961, three of which seem to have been used by Tom Kendall in a lecture; slides of Nevelson and her assistant in front of her house, and ones of Nevelson alone in her house and studio dating from the mid-1960s; slides featuring Nevelson posing in front of her art work, at home and in her studio, in her neighborhood, and at a foundry, and slides featuring different views of various outdoor installations of her metal sculptures, all of which date from the 1970s; and glass slides of Nevelson art work, along with some negatives.

Slides are undated; however the dates provided represent the decade in which they were most likely created. Slides are arranged according to type and photographer or subject of photograph.

Box 15, Folder 24	Glass Slides of Photographs by Dorothy Dehner, circa 1956 (See also Box 16; not scanned)
Box 15, Folder 25	Slides of Artist and Art Work Photographs, 1950s (Not scanned)
Box 15, Folder 26	Slides of Art Work Photographs, circa 1961 (Not scanned)
Box 15, Folder 27	Slides of Artist Photographs, 1964 (Not scanned)
Box 15, Folder 28	Slides of Artist and Installation Photographs, 1970s (Not scanned)
Box 15, Folder 29-30	Miscellaneous Glass Slides of Art Work Photographs, undated (2 folders; see also Box 16; not scanned)
Box 15, Folder 31-32	Copy Prints and Negatives Made by AAA, undated (2 folders; not scanned)
Box 16 (hol)	Glass Slides of Photographs by Dorothy Dehner, circa 1956 (See Box 15, F24; not scanned)
Box 16 (hol)	Miscellaneous Glass Slides of Art Work Photographs, undated (Not scanned)

[Return to Table of Contents](#)