



Smithsonian
Archives of American Art

A Finding Aid to the Naomi Savage Papers on Man
Ray, 1913-2005, in the Archives of American Art

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Naomi Savage Papers on Man Ray
Identifier:	AAA.savanaom
Date:	1913-2005
Extent:	1.6 linear feet
Creator:	Savage, Naomi, 1927-2005
Language:	Multiple languages Some records are in French, German, Italian, and Japanese. English; French; German; Italian; Japanese
Summary:	The Naomi Savage papers on Man Ray measure 1.6 linear feet and date from 1913-2005. The collection provides an overview of Man Ray's career as a photographer and painter through correspondence, exhibition files, writings, notes, artwork, printed material, and photographs.

Administrative Information

Acquisition Information

The Naomi Savage papers were donated in 2007 by Lourie Savage Bates, Naomi Savage's daughter. Naomi Savage was Man Ray's niece.

Processing Information

The collection was processed and a finding aid prepared by Joy Weiner in 2009.

Preferred Citation

Naomi Savage papers on Man Ray, 1913-2005. Archives of American Art, Smithsonian Institution.

Restrictions on Access

The collection is open for research. Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Ownership and Literary Rights

The Naomi Savage papers on Man Ray 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

Photographer Naomi Siegler Savage (1927-2007) lived and worked in Princeton, New Jersey. While a teenager, Savage attended a photography class taught by Berenice Abbott and pursued this interest at Bennington College in Vermont. In California, Savage apprenticed with her uncle Man Ray, who was a close friend as well as mentor to his niece.

Influenced by Man Ray's experimental techniques with film, Naomi Savage pioneered the use of the photographic metal plate which produced a three dimensional form with a metallic surface. One of her best-known photographic engravings is a magnesium mural for the Johnson Library and Museum in Austin, Texas, depicting the national elective offices held by President Johnson and the various Presidents under which he served. In later years, Savage continued to experiment with the photographic process by using digital cameras, color photocopiers, and computer imaging.

In 1952, Savage had her first exhibition at the Museum of Modern Art in New York. In addition to the Museum of Modern Art, Savage's work is also in the collections of the Art Institute of Chicago, the Fogg Museum at Harvard University, the International Center of Photography in New York, and the Museum of Fine Arts in Boston, Massachusetts.

Naomi Savage was married to the painter, sculptor, and architect, David Savage. Naomi Savage died in Princeton, New Jersey in 2007.

Man Ray (1890-1976) lived and worked in New York and Paris, France and was best known for his painting and photography.

Man Ray was born Emmanuel Radnitsky in Philadelphia, Pennsylvania in 1890. His family later moved to Brooklyn, New York. During this period, the family changed their name to Ray and Emmanuel shortened his first name to Man, gradually using Man Ray as his combined single name. Man Ray attended Boys High School from 1904-1908 where he developed an interest in painting. After high school, he worked as a commercial artist and technical illustrator in New York City while attending classes at the Art Students League, Ferrer School, and National Academy of Design.

Influenced by European artists, whose Modernist works were being shown at the 1913 Armory Show and Alfred Stieglitz's "292" Gallery, and other such venues, Man Ray began to incorporate elements of Cubism in his paintings and drawings. In 1915, Man Ray met Marcel Duchamp (1887-1968) and they formed a lifelong friendship and professional partnership. That same year, the Dada group, founded by a Tristan Tzara and other artists in Zurich, Switzerland also took root in New York; Man Ray, Marcel Duchamp and Francis Picabia were credited for starting the New York Dada movement.

By 1921, Man Ray moved to Paris and became part of the circle that formed the Dada group. He photographed many of the Dada poets and writers, including Louis Aragon, André Breton, and Paul Eluard. Man Ray's work for André Breton established his reputation as a portrait photographer of artists, writers, and other prominent individuals, including George Antheil, Salvador Dalí, James Joyce, Sinclair Lewis, Gertrude Stein, and Virginia Woolf. In that same period, Man Ray pioneered the photographic process of rayographs (named after him) and he also participated in the first Surrealist exhibition at the Galerie Pierre.

Man Ray moved to Los Angeles, California in 1940. There he met New York City-born Juliet Browner (1910-1991), a trained dancer and professional artists' model. They married in 1946 in a double wedding ceremony with their friends Max Ernst and Dorothea Tanning. In 1951, Man Ray and Juliet Man Ray returned to live in the Montparnasse section of Paris.

In addition to an autobiography, *Self-Portrait*, published in 1963, Man Ray wrote a number of monographs and articles on photography that included *Electricité*, a portfolio of ten gravure prints of rayographs commissioned by the Paris electric company, Compagnie Parisienne de Distribution d'Electricité, 1931.

Man Ray received an honorary Master of Fine Arts degree from Freemont University, Los Angeles, 1948 and the gold medal for photography at the Venice Photo Biennale, 1962. In 1967, Man Ray received an award from the Philadelphia Arts Festival honoring its native son for his accomplishments.

Man Ray died in Paris in 1976. Juliet Man Ray survived her husband and continued to live in Paris until her death in 1991.

Scope and Content Note

The Naomi Savage papers on Man Ray measure 1.6 linear feet and date from 1913-2005. The collection provides an overview of Man Ray's career as a photographer and painter through correspondence, exhibition files, writings, notes, artwork, printed material, and photographs.

Correspondence primarily consists of incoming letters from art historians, students, publishers, museums, and galleries interested in obtaining biographical information, scheduling exhibitions, or seeking permission to reproduce artwork. Correspondents include Theodora Greenbaum, Sam Hunter, and Roberta Kimmel. Also found is a letter to Man Ray from Isamu Noguchi.

Exhibition files document some of Man Ray's solo and group exhibitions held at museums and galleries in the United States and abroad, including Galerie Anderson Mayer, the Philadelphia Museum of Art, Prakapas Gallery, Helen Serger, La Boetie, Inc., Ronny Van De Velde Gallery, Serpentine Gallery, Vered Gallery, and Zabriskie Gallery.

Writings and notes include typescripts of unpublished pieces on Man Ray and Surrealist photography and on Juliet Man Ray, miscellaneous writings, and Naomi Savage's list of Man Ray published work. Artwork consists of an artist's proof of a print by Paul Levitt.

Printed material houses news and periodical clippings on Man Ray and Juliet Man Ray, newsletters, reproductions of artwork, and miscellaneous printed material. Clippings provide documentation on Man Ray's early commercial photography for advertisements and fashion magazines as well as his experimental photographic work.

Photographs include portrait photographs of Man Ray and Juliet Man Ray. There are photographs of Man Ray and Juliet with family, friends, and colleagues, including photographs of Marcel Duchamp and Teeny Duchamp.

Arrangement

The collection is arranged as 6 series:

- Series 1: Naomi Savage Correspondence, 1939-1995 (Box 1; 0.1 linear feet)
- Series 2: Man Ray Exhibition Files, 1941-1997 (Box 1, OV 4; 0.8 linear feet)
- Series 3: Writings and Notes, 1974-1998 (Box 1, OV 4; 0.1 linear feet)
- Series 4: Artwork, circa 1963 (Box 1; 1 folder)
- Series 5: Printed Material, circa 1913-1998 (Boxes 1, 3; 0.2 linear feet)
- Series 6: Photographs, 1913-1991 (Boxes 1-3; 0.4 linear feet)

Names and Subject Terms

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

Cultures:

Painters -- France -- Paris
Painters -- New York (State) -- New York
Photographers -- France -- Paris
Photographers -- New York (State) -- New York
Photography
Surrealism

Types of Materials:

Photographs

Names:

Duchamp, Alexina, 1906-1995
Duchamp, Marcel, 1887-1968 -- Photographs
Galerie Anderson-Mayer
Greenbaum, Theodora S.
Hunter, Sam, 1923-
Kimmel, Roberta
La Boetie, Inc.
Man Ray, Juliet, d. 1991
Noguchi, Isamu, 1904-1988
Philadelphia Museum of Art
Prakapas Gallery
Ray, Man, 1890-1976
Ronny Van de Velde (Gallery : Antwerp, Belgium)
Savage, Naomi, 1927-2005
Sergey, Helen
Serpentine Gallery
Vered Gallery
Zabriskie Gallery

Container Listing

Series 1: Naomi Savage Correspondence, 1939-1995

0.1 linear feet (Box 1)

This series primarily contains letters from art historians, students, and others, requesting biographical information on Man Ray, from publishers seeking to reproduce images of artwork in catalogs and textbooks, and from museums and galleries planning exhibitions on Man Ray. Also included is correspondence relating to the PBS *American Masters* documentary, "Man Ray, Prophet of the Avant Garde."

Files contain Naomi Savage's draft versions of letters; copies of letters; scattered greeting cards and postcards; a loan request; and exhibition invitations.

This series is arranged in chronological order. Correspondence can also be found in Series 2: Exhibition Files

Box 1, Folder 1	Letter to Man Ray from Isamu Noguchi, 1942
Box 1, Folder 2	Letter from Man Ray to Florence Blumentahl, 1956
Box 1, Folder 3	Correspondence, 1971-1979
Box 1, Folder 4	Correspondence, 1988-1989
Box 1, Folder 5	Correspondence, circa 1990s
Box 1, Folder 6	Correspondence, 1990-1991
Box 1, Folder 7	Correspondence, 1992-1993
Box 1, Folder 8	Correspondence, 1995
Box 1, Folder 9	Correspondence, 1996
Box 1, Folder 10	Correspondence, 1997
Box 1, Folder 11	Correspondence, 1998
Box 1, Folder 12	Loose Envelopes, 1982-1995, 1939, undated

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Series 2: Man Ray Exhibition Files, 1941-1997

0.8 linear feet (Box 1, OV 4)

This series documents several exhibitions held at galleries and museums during Man Ray's lifetime and after his death. Files include: correspondence, checklists, loan forms, condition reports, an invoice, shipping receipt, press releases, printed material, clippings, newsletters, brochures, exhibition catalogs, and photographs.

Also found are invitations and announcements for exhibitions on Man Ray and other artists, exhibition catalogs and brochure; auction catalogs, exhibition posters, miscellaneous printed material, and loose envelopes.

Files are arranged chronologically by year of exhibition. Exhibitions are also referred to in Series 1: Naomi Savage Correspondence, Series 5: Printed Material, and Series 6: Photographs.

Box 1, Folder 13	Galerie Anderson Mayer - "L'Architecture Sculpture" (1963 September 26-October 15), 1963
Box 1, Folder 14-16	Philadelphia Arts Festival (1967 May 25), 1967 <i>3 folders</i>
Box 1, Folder 17	Helen Serger, La Boetie, Inc., "Works on Paper, 1910-1930" (1976) and "Constructivist and Other Abstractions" (1977), 1976-1979
Box 1, Folder 18	Exhibition at Zabriskie Gallery includes printed material and newsletter, 1981-1987
Box 1, Folder 19	Zabriskie Gallery - "Conspiratorial Laughter, A Friendship," 1995
Box 1, Folder 20	Zabriskie Gallery - "Man Ray at Rue Ferrou," 1996
Box 1, Folder 21	Zabriskie Gallery - "Man Ray at Rue Ferrou, 1915-1976" (1996 October 29-1997 January 4), 1996
Box 1, Folder 22-23	Museum of Contemporary Art(MOCA) - "Perpetual Motif: The Art of Man Ray" (1989 March 19-May 29), 1989 <i>2 folders</i>
Box 1, Folder 24-26	Philadelphia Museum of Art - "Perpetual Motif: The Art of Man Ray," 1989 <i>3 folders</i>
Box 1, Folder 27	Prakapas Gallery, circa 1989
Box 1, Folder 28	Vered Gallery - "Man Ray Photographs," 1993
Box 1, Folder 29-31	Ronny Van de Velde Gallery - "Man Ray, 1890-1976" (1994 September 18-December 18), 1994-1996 <i>3 folders</i>
Box 1, Folder 32-37	Serpentine Gallery - "Man Ray, 1890-1976" (1995 January 18-March), 1994-1995

	<i>6 folders</i>
Box 1, Folder 38	Other Exhibitions, circa 1970s-1995 <i>6 folders</i>
Box 1, Folder 39-46	Exhibition Invitations, 1941-1997, undated <i>8 folders</i>
Box 1, Folder 47-48	Announcements, 1965-1990, undated <i>2 folders</i>
Box 1, Folder 49-50	Exhibition Catalogs and Brochure, 1980-1994, 1948, undated <i>2 folders</i>
Box 1, Folder 51-52	Auction Catalogs of Man Ray's Artwork, 1970-1995 <i>2 folders</i>
Box 1, Folder 53	Miscellaneous Auction Catalogs, 1991, undated
Box 1, Folder 54	Exhibition Posters, 1966-1981 Oversized material housed in OV 4
Box 1, Folder 55	Miscellaneous Printed Material, 1970-1983
Box 1, Folder 56	Lecture by Man Ray at the Los Angeles Museum, 1966 <i>90 minutes (Sound cassette)</i>
Box 1, Folder 57	Loose Envelopes, 1980-1990, undated
Box OV 4	Exhibition Posters, 1966-1981 Oversized material from Box 1, Folder 54

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Series 3: Writings and Notes, 1974-1998

0.1 linear feet (Box 1, OV 4)

Writings and notes include typescripts, miscellaneous writings, a list, and scattered notes. Included is Naomi Savage's list of Man Ray's work in her personal collection that was loaned to museums and galleries for exhibition purposes.

Files are arranged in chronological order.

Box 1, Folder 58	"The Kiss of Time to Light: Man Ray, Lee Miller, and Surrealist Photography" by Andrew Dickensen, 1990
Box 1, Folder 59	"Jewel from Bronx" by Judith Young Mallin, 1991
Box 1, Folder 60	Various Writings, 1974-1993 Oversized material housed in OV 4
Box 1, Folder 61	List of Man Ray Publications Owned by Naomi Savage, circa 1998
Box 1, Folder 62-63	Notes, circa 1998
Box OV 4	Various Writings, <i>Elogio Della Disperazione/In Praise of Despair</i> , 1974 Oversized material from Box 1, Folder 60

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Series 4: Artwork, circa 1963

1 folder (Box 1)

Artwork consists of an artist's proof of a print by Paul Levitt that was produced for Man Ray's autobiography, *Self Portrait*. The print is a sketch of a beret; below the drawing is the caption "Ray 'Burray, The Hat Makes the Man."

Box 1, Folder 64

Print by Paul Levitt for *Self Portrait* by Man Ray, circa 1963
Artist's Proof

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Series 5: Printed Material, circa 1913-1998

0.2 linear feet (Boxes 1, 3)

This series houses news and magazine clippings on Man Ray, including obituaries, clippings on Juliet Man Ray, newsletters, reproductions of Man Ray's artwork, and miscellaneous printed material. Brief notes are attached to some of the clippings.

The series is arranged in chronological order. Printed Material can also be found in Series 1: Naomi Savage Correspondence and Series 2: Man Ray Exhibition Files.

Box 1, Folder 65	News Clippings, Obituary Notices on Man Ray, 1976
Box 1, Folder 66-77	Clippings on Man Ray, 1940s-1996, undated <i>12 folders</i>
Box 1, Folder 78-79	Clippings of Photographs by Man Ray, 1923-1954 <i>2 folders</i>
Box 1, Folder 80	Clippings on Juliet Man Ray, 1989-1991, undated
Box 1, Folder 81	Various Clippings, circa 1940s-1995, 1917
Box 1, Folder 82	Articles by Man Ray, 1943-1944
Box 1, Folder 83	Walter Benjamin's German translation of <i>Man Ray: Photographs from the Other Side</i> by Tristan Tzara, 1940s
Box 1, Folder 84-87	Reviews on Man Ray, 1920s-1997, undated <i>4 folders</i> Oversized material housed in Box 3
Box 1, Folder 88	Assorted Newsletters, 1956-1989
Box 1, Folder 89-90	Reproductions of Man Ray's Artwork, circa 1913-1944 <i>2 folders</i> Oversized material housed in Box 3
Box 1, Folder 91-92	Miscellaneous Printed Material, 1944-1998, undated <i>2 folders</i> Oversized material housed in Box 3
Box 3	Reviews on Man Ray, 1950-1995 Oversized material from Box 1, Folders 84-87
Box 3	Reproductions of Man Ray's Artwork, 1913-1944, undated Oversized material from Box 1, Folders 89-90
Box 3	Miscellaneous Printed Material, 1945-1998 Oversized material from Box 1, Folders 91-92

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Series 6: Photographs, 1913-1991

0.4 linear feet (Boxes 1-3)

Photographs are of Man Ray, Juliet Man Ray, family, friends, and colleagues. Many of the photographs of family and friends were taken by Naomi Savage; individuals are not identified.

Scattered photographs consist of exterior shots, including Man Ray's residence in Paris, exhibition installations, and of artwork.

Photographs within the folders are arranged in chronological order. Photographs can also be found in Series 2: Exhibition Files.

Box 1, Folder 93-94	Man Ray, circa 1920s-1970s <i>2 folders</i>
Box 1, Folder 95	Man Ray and Juliet Man Ray, circa 1920s-1970s
Box 1, Folder 96	Juliet Man Ray, circa 1930s-1990s Oversized material housed in Box 3
Box 1, Folder 97	Juliet Man Ray with Others, circa 1950s-1990s Oversized material housed in Box 3
Box 1, Folder 98	Gravesite of Man Ray and Juliet Man Ray, circa 1991
Box 1, Folder 99	Marcel Duchamp, circa 1930s
Box 1, Folder 100-101	Family, Friends, and Colleagues, circa 1920s-1980s <i>2 folders</i> Oversized material housed in Box 3
Box 2, Folder 1	Various Sites, circa 1920s
Box 2, Folder 2	Exhibition Installations, circa 1930s, 1979 Oversized material housed in Box 3
Box 2, Folder 3-13	Artwork by Man Ray (executed circa 1915-1945), undated Oversized material housed in Box 3
Box 2, Folder 14	Miscellaneous Photographs, undated
Box 2, Folder 15-18	Transparencies of Paintings by Man Ray (executed 1913-1963), undated <i>4 folders</i>
Box 3	Photograph of Juliet Man Ray, circa 1990s Oversized material from Box 1, Folder 96
Box 3	Photograph of Juliet Man Ray with Others, circa 1950s Oversized material from Box 1, Folder 97
Box 3	Photographs of Family, Friends, and Colleagues, circa 1980s

- Oversized material from Box 1, Folders 100-101
- Box 3 Photograph of Exhibition Installation, circa 1930s
Oversized material from Box 2, Folder 2
- Box 3 Photographs of Artwork by Man Ray (executed circa 1920s-1944), undated
Oversized material from Box 2, Folder 2

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