



Smithsonian

Archives of American Art

A Finding Aid to the Alan R. Solomon Papers, 1907-1970, bulk 1944-1970, in the Archives of American Art

Stephanie Ashley

Funding for the processing and digitization of the Alan R.
Solomon papers is provided by the Lichtenstein Foundation.

2016

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
Biographical / Historical.....	2
Scope and Contents.....	3
Arrangement.....	4
Names and Subjects	5
Container Listing	8
Series 1: Biographical Material, 1938-1968.....	8
Series 2: Correspondence, 1930-1970.....	9
Series 3: Interviews, 1965-1969.....	13
Series 4: Writings and Notes, 1945-1969.....	15
Series 5: Teaching and Study Files, 1944-1958.....	20
Series 6: Subject Files, 1907-1969.....	21
Series 7: First New York Theater Rally, 1963-1965.....	28
Series 8: Exhibition Files, 1954-1969.....	30
Series 9: Business Records, 1945-1970.....	35
Series 10: Printed Material, 1914-1970.....	37
Series 11: Photographs, circa 1951-circa 1970.....	40

Collection Overview

Repository:	Archives of American Art
Title:	Alan R. Solomon papers
Date:	1907-1970 (bulk 1944-1970)
Identifier:	AAA.soloalan
Creator:	Solomon, Alan R., 1920-1970
Extent:	9.9 Linear feet
Language:	The bulk of the collection is in English; some material is in Italian.
Summary:	The papers of New York art historian, museum director, curator, writer, and educator, Alan R. Solomon, measure 9.9 linear feet and date from 1907-1970, with the bulk of the material dating from 1944-1970. Through biographical material, correspondence, interview transcripts, writings and notes, teaching and study files, subject files, exhibition files, business records, printed material, and photographs, the collection documents Solomon's education, his early teaching appointments at Cornell University, and his subsequent direction of many diverse curatorial and research projects relating to contemporary American art, particularly the transition from Abstract Expressionism to later modern movements, and the thriving New York City art scene.

Administrative Information

Acquisition Information

The Leo Castelli Gallery served as executor of Solomon's estate, and donated his papers to the Archives of American Art in 1974 and 2007.

Other Finding Aids

Finding aid for material on microfilm reels 3921-3928 is available in all AAA offices.

Available Formats

The bulk of this collection was digitized in 2017 and is available via the Archives of American Art's website.

Materials which have not been scanned include duplicates; routine tax and financial records; blank pages in bound volumes; blank versos of photographs; and the full text of published material such as exhibition catalogs. In most cases, exhibition catalogs and other publications have had their covers, title pages, and relevant pages scanned.

Processing Information

The 1974 donation of papers was minimally processed before microfilming on reels 3921-3928. This portion, and the 2007 addition, were merged and fully processed, arranged, and described in 2016 by Stephanie Ashley. The collection was digitized in 2016-2017 with funding provided by the Lichtenstein Foundation.

Preferred Citation

Alan R. Solomon papers, 1907-1970, bulk 1944-1970. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

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

New York art historian, museum director, art consultant, educator, writer, and curator, Alan R. Solomon (1920-1970), organized over two hundred exhibitions in the course of his career. He was known for his skill in exhibition design, and for bringing the perception and understanding of an art historian to the field of contemporary art.

Solomon was born in Quincy, Massachusetts, and educated at Harvard College and Harvard Graduate School. In 1953, during his 1952-1962 tenure with the Cornell University department of art history, he established the Andrew Dickson White Museum of art. Solomon served as the museum's first director until 1961, whilst simultaneously pursuing his doctorate, which he received from Harvard University in 1962.

In 1962 Solomon was hired by the Jewish Museum in New York, New York, and immediately began to take the institution in a more contemporary direction, mounting Robert Rauschenberg's first retrospective in 1963, and a major Jasper Johns retrospective in 1964. Also, in 1963, Solomon was appointed the United States Commissioner for the 1964 Venice Biennale. He was determined to show "the major new indigenous tendencies, the peculiarly America spirit of the art" in works by two consecutive generations of artists, including Jasper Johns, Morris Louis, Kenneth Noland, and Robert Rauschenberg. With this in mind, and given the inadequacy of the existing space to house the installation he envisaged, Solomon secured a verbal agreement from Biennale officials to approve additional space for the American exhibition in an annex at the former American Consulate. The agreement was never formalized, however, and a series of administrative problems and controversies over the eligibility of the American submissions threatened to undermine Solomon's efforts. Nevertheless, Robert Rauschenberg became the first American to take the Grand Prize for foreign artist, and the attention garnered by the American exhibition monopolized press coverage of the Biennale. In response, Solomon stated publicly that "it is acknowledged on every hand that New York has replaced Paris as the world art capital."

Solomon subsequently left the Jewish Museum, having engendered resistance to leading the museum in a more experimental direction, away from the traditional Jewish educational aspects of its mission. In the mid-sixties he worked as a consultant and writer for a National Educational Television series entitled "U. S. A. Artists," which drew on artist interviews, many conducted by Solomon. He also wrote the text for Ugo Mulas's classic photographic study, *New York: The New Art Scene* (1967: Holt Rinehart and Winston).

In 1966 Solomon was hired by the United States Information Agency to organize the United States contribution to the Canadian World Exhibition in Montreal, known as Expo '67. His stunning *American Painting Now* installation placed large scale paintings by twenty-three artists, including Jim Dine, Ellsworth Kelly, Roy Lichtenstein, Barnett Newman, Claes Oldenburg, Robert Rauschenberg, and James Rosenquist, inside Buckminster Fuller's twenty-story Biosphere of Montreal.

Other important exhibitions organized by Solomon included *Andy Warhol* (1966) at the Institute of Contemporary Art, Boston, which was only the second of two exhibitions dedicated to the artist; *Dine-Oldenburg-Segal* (1967) at the Art Gallery of Ontario and the Albright-Knox Art Gallery; and *Young Italians* (1968) at the Institute of Contemporary Art.

Solomon was also interested in contemporary theater and organized the First New York Theater Rally with Steve Paxton in 1965, a series of performances which combined new dance and a revival of the Happenings of the early 1960s, in which Claes Oldenburg, Jim Dine and others were involved.

Following a six-week appointment as a senior lecturer at the University of California, Irvine, in spring 1968, Solomon became chairman of the University's art department and director of the art gallery. His last exhibition, *Painting in New York, 1944-1969* (1969-1970), was held at the Pasadena Art Museum and closed in January 1970, just a few weeks before Solomon's sudden death at the age of forty-nine.

Scope and Contents

The papers of New York art historian, museum director, curator, writer, and educator, Alan R. Solomon, measure 9.9 linear feet and date from 1907-1970, with the bulk of the material dating from 1944-1970. Through biographical material, correspondence, interview transcripts, writings and notes, teaching and study files, subject files, exhibition files, business records, printed material, and photographs, the collection documents Solomon's education, his early teaching appointments at Cornell University, and his subsequent direction of many diverse curatorial and research projects relating to contemporary American art, particularly the transition from Abstract Expressionism to later modern movements, and the thriving New York City art scene.

Biographical material includes résumés, an engagement book, and a monthly planning book from 1965, identification cards, and educational transcripts.

Correspondence documents Solomon's education at Harvard College and Harvard University, and his teaching appointments at Cornell University. Correspondence also provides some documentation of his involvement with museums and arts organizations, including the Jewish Museum, Stedelijk Museum, the San Francisco Art Institute, the University of California, and Centro de Artes Visuales; his submission of writings for publications including *Artforum*, *Art International*, and *Konstrevy*; and his relationships with artists and colleagues including Jim Dine, Joan Kron, Audrey Sabol, and Ileana Sonnabend. Also found is correspondence related to Solomon's work for Mary Sisler, who employed Solomon to sell her collection of artwork by Marcel Duchamp in the late 1960s.

One series comprises transcripts of interviews with many of the artists who were central to the transition from Abstract Expressionism to later modern movements that occurred in the 1950s and 1960s, such as Neo-Dada and Pop art. Artists represented in the interviews include Jim Dine, Helen Frankenthaler, Jasper Johns, Barnett Newman, Kenneth Noland, Claes Oldenburg, Robert Rauschenberg, Frank Stella, and Andy Warhol.

Solomon's writings include many of his essays for exhibition catalogs, magazines, and journals, and are in a combination of annotated manuscript and published formats. There are writings on Jim Dine, Barnett Newman, Robert Rauschenberg, and Jasper Johns, and on the new movements in theater and performance art of the 1960s. His writings also document the art history education which informed all of his later work, with the inclusion of papers written as a student and teacher, his honors thesis on Odilon Redon, and his dissertation on Pablo Picasso. This material is supplemented by notes, and teaching and study files, documenting courses taken and taught at Harvard and Cornell universities. Also found is the manuscript of the text for *New York: The New Art Scene*, accompanied by a partial published copy of the book and photographs by Ugo Mulas.

Solomon's subject files augment several of the other series, comprising material on various art related subjects and individual painters and sculptors, arranged alphabetically. Material found here includes printed matter documenting exhibitions and other events, scattered letters from artists, related writings, and photographs.

One series documents Solomon's involvement with the First New York Theater Rally, which he co-produced with Steve Paxton in 1965. This material includes a drawing each by Jim Dine and Alex Hay, pieces of a combine by Robert Rauschenberg, and photographs of the group including Dine, Hay, and Rauschenberg, as well as Lucinda Childs, Judith Dunn, Deborah Hay, Robert Morris, Claes Oldenburg, the Once Group, Steve Paxton, Yvonne Rainier, Alan Solomon, and Robert Whitman. The series includes multiple contact sheets of photos of First New York Theater Rally events, by Peter Moore, Elizabeth Novick, and Terry Schute.

Exhibition files document Solomon's role as an organizer and curator for some of his most well-known exhibitions, including *American Painting Now* (1967) for Expo '67 in Montreal; *Andy Warhol* (1966) at the Institute of Contemporary Art in Boston; *Dine-Oldenburg-Segal* (1967) at the Art Gallery of Ontario and Albright-Knox Gallery; the American exhibition at the 1964 *Venice Biennale*; *Young Italians* (1968) at the Institute of Contemporary Art; and *Painting in New York 1944-1969*, a major retrospective installed for the opening of the new Pasadena Art Museum in fall, 1969. Records include correspondence, lists and notes, financial records, printed material, and photographs of artists and installations, including a series by Ugo Mulas taken at the *Venice Biennale*.

Solomon's business records include lists, notes, contracts, expense forms, vouchers, purchase orders, and receipts. They provide scattered documentation of exhibition-related expenses and purchases of artwork, as well as Solomon's income from teaching appointments, lectures, honorariums, and writings. Amongst Solomon's general business records is an American Federation of Musicians agreement between the Institute of Contemporary Art and "Louis Reed," with booking agent Andy Warhol, for a performance by the Velvet Underground and Nico, performing as The Exploding Plastic Inevitable on October 29, 1966. This seemingly mundane item documents an event that accompanied Solomon's landmark Warhol exhibition of nearly forty iconic works, and the accompanying show by The Exploding Plastic Inevitable was hailed by the *Boston Phoenix* newspaper as one of the greatest concerts in Boston history.

Printed material includes announcements, catalogs, and posters for exhibitions and art related events, including two Jasper Johns lithographs for a 1960 exhibition at Galerie Rive Droite, and a 1963 exhibition at Leo Castelli Gallery. Also found are news clippings, press releases, and other publications.

Photographs are of Solomon, artists, friends and colleagues, exhibitions and other events, and artwork. They include snapshots of Solomon, and a series of photographs of him at various events and parties, many taken by Ugo Mulas, as well as a photo taken by Robert Rauschenberg of Ugo Mulas, Michele Provinciali, and Solomon. Additional photos by Ugo Mulas include some which were probably taken for *New York: The New Art Scene*, and a series of photos of Robert Rauschenberg and others at the Venice Biennale. Photos of artists include Lee Bontecou, John Chamberlain, Jim Dine, Marcel Duchamp, Öyvind Fahlström, Laura Grisi, Jasper Johns, Roy Lichtenstein, Morris Louis, Barnett Newman, Kenneth Noland, Claes and Patty Oldenburg, Larry Poons, James Rosenquist, George Segal, Frank Stella, and Andy Warhol and The Factory. Photos of others include Leo Castelli, Clement and Jeanine Greenberg, and Ethel and Robert Scull. Also found are photos of the exhibition *Toward a New Abstraction* (1963), at The Jewish Museum, photos of Venice, and photos of artwork by many of the above named, and other, artists. In addition to Ugo Mulas, photographers represented in this series include Nat Finkelstein, Robert R. McElroy, and Hans Namuth.

Arrangement

The collection is arranged as eleven series.

Missing Title:

- Series 1: Biographical Material, 1938-1968 (5 folders; Box 1)
- Series 2: Correspondence, 1930-1970 (0.66 linear feet; Box 1)
- Series 3: Interviews, 1965-1969 (0.25 linear feet; Box 1)
- Series 4: Writings and Notes, 1945-1969 (1.35 linear feet; Boxes 1-3, 11)
- Series 5: Teaching and Study Files, 1944-1958 (0.25 linear feet; Box 3)
- Series 6: Subject Files, 1907-1969 (2.92 linear feet; Boxes 3-6, 1, OV 12)
- Series 7: First New York Theater Rally, 1963-1965 (0.15 linear feet; Boxes 6, 11)

- Series 8: Exhibition Files, 1954-1969 (1.42 linear feet; Boxes 6-7, 11, OV 12)
- Series 9: Business Records, 1945-1970 (0.3 linear feet; Boxes 7-8)
- Series 10: Printed Material, 1914-1970 (0.8 linear feet; Boxes 8-9, OV 12)
- Series 11: Photographs, circa 1951-circa 1970 (1.7 linear feet; Boxes 9-11, OV 13)

Names and Subject Terms

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

Subjects:

Abstract expressionism
Art -- Economic aspects
Art -- Exhibitions
Art -- History -- Study and teaching
Art -- New York (State) -- New York
Art -- Study and teaching
Art, Abstract -- United States
Art, Modern -- 20th century -- United States
Curators -- New York (State) -- New York
Educators -- New York (State) -- New York
Museum directors -- New York (State) -- New York
Performance art
Pop art
Sculptors
Theater

Types of Materials:

Drawings
Interviews
Lithographs
Photographs
Transcripts

Names:

Albright-Knox Art Gallery
Amsterdam (Netherlands). Stedelijk Museum
Art Gallery of Ontario
Artforum
Biennale di Venezia
Bontecou, Lee, 1931-
Castelli, Leo
Centro de Artes Visuales (Asunción, Paraguay)
Chamberlain, John, 1927-2011
Childs, Lucinda
Cornell University -- Faculty
Dine, Jim, 1935-
Duchamp, Marcel, 1887-1968
Dunn, Judith
Expo 67 (Montréal, Québec)
Fahlström, Öyvind, 1928-1976
Finkelstein, Nat
Frankenthaler, Helen, 1928-2011

Greenberg, Clement, 1909-1994
Greenberg, Jeanine
Grisi, Laura
Harvard University -- Students
Hay, Alex
Hay, Deborah
Institute of Contemporary Art (Boston, Mass.)
Jewish Museum (New York, N.Y.)
Johns, Jasper, 1930-
Kron, Joan
Leo Castelli Gallery
Lichtenstein, Roy, 1923-1997
Los Once (Artists' group)
Louis, Morris, 1912-1962
MacElroy, Robert R.
Moore, Peter
Morris, Robert
Mulas, Ugo
Namuth, Hans
Newman, Barnett, 1905-1970
Noland, Kenneth, 1924-2010
Novick, Elizabeth
Oldenburg, Claes, 1929-
Oldenburg, Patty
Pasadena Art Museum
Paxton, Steve
Picasso, Pablo, 1881-1973
Poons, Larry
Provinciali, Michele
Rainier, Yvonne
Rauschenberg, Robert, 1925-2008
Redon, Odilon, 1840-1916
Reed, Lou
Rosenquist, James, 1933-
Sabol, Audrey, 1922-
San Francisco Art Institute
Schute, Terry
Scull, Ethel
Scull, Robert C.
Segal, George, 1924-2000
Sisler, Mary
Sonnabend, Ileana
Stella, Frank
University of California (System)
Velvet Underground (Musical group)
Warhol, Andy, 1928-
Whitman, Robert

Occupations:

Art historians -- New York (State) -- New York
Painters

Places:

Italy -- Venice

Container Listing

Series 1: Biographical Material, 1938-1968

5 Folders (Box 1)

Available Series is scanned in entirety.

Formats:

Scope and Contents: Series comprises résumés; an engagement book and a monthly planning book from 1965, annotated with appointments and other information; and miscellaneous material including Solomon's high school diploma and report cards, his 1944 army honorable discharge papers, his 1947 Harvard College transcripts, two identity cards from Expo '67, and an astrological chart created for Solomon in 1967.

Box 1, Folder 1	Engagement Book, 1965
Box 1, Folder 2	Miscellaneous, 1938-1955
Box 1, Folder 3	Miscellaneous, 1967
Box 1, Folder 4	Monthly Planning Book, 1965
Box 1, Folder 5	Résumés, 1952-1968

[Return to Table of Contents](#)

Series 2: Correspondence, 1930-1970

0.66 Linear feet (Box 1)

Scope and Contents: Correspondence documents Solomon's education, teaching appointments, and his relationships with various artists, publishers, museums and other art institutions, and colleagues.

Correspondence with Centro de Artes Visuales, including with Jorge Romero Brest and Alfredo Rodriguez Arias, relates to proposals for New York performances by the organization, and the possibility of circulating Solomon's *Young Italians* exhibition in South America.

Correspondence with Cornell University relates primarily to Solomon's appointments to various teaching positions at Cornell in the 1950s, and his promotion to Associate Professor of Fine Arts in 1962. Documentation relating to the Andrew Dickson White Museum of Art, which Solomon established in 1953, is limited to correspondence regarding a dispute over who should replace Solomon as director of the museum in 1961.

Correspondence with Harvard relates to Solomon's studies at Harvard College and later Harvard University, including the completion of his doctorate and his thesis on Picasso, and his teaching appointments at Harvard. It also documents Solomon's gifts to the Harvard College Fund. Records relating to specific courses taken and taught by Solomon can be found in Series 5: Teaching and Study Files.

Correspondence with the Jewish Museum relates primarily to the details of negotiations and terms under which Solomon was hired as the museum's director in 1962, but provides only cursory documentation of Solomon's Rauschenberg and Johns exhibitions in 1963 and 1964 respectively. Additional documentation on Solomon's work at the museum can be found in the Jewish Museum subject file in Series 6.

Publishers and publications represented here include James Fitzsimmons, of the publication *Art International*, and the Swedish art review, *Konstrevy*, for whom Solomon wrote articles on Jim Dine. Correspondence with National Educational Television provides contractual details of Solomon's appointment as a writer and consultant for the "Art U. S. A." series on contemporary American painters, and documents expenses related to that role.

Correspondence with Frank Lloyd of Marlborough-Gerson Gallery, Inc., includes details of a proposed project to establish an International Art Center in Rome.

Three folders of correspondence with Eugene Schwartz document Solomon's interest in the market for non-original works of art, or works about American art. Solomon worked with Schwartz's Mass Originals, Inc. corporation, on an enterprise to create fifty-minute taped lectures, with slides, for sales to universities, museums, and libraries. The correspondence includes letters from Schwartz outlining his proposals to create a market for the lectures, letters to artists asking for their participation in the project, and the responses of some of the artists.

Correspondence with the University of California relates to arrangements for speaking engagements, and also references Solomon's appointment to the University of California, Irvine, in 1968, and arrangements for the exhibition, *Tony DeLap: The Last Five Years, 1963-1968* (1969), at the Art Gallery, University of California, Irvine.

There is one folder of correspondence with Connie Trimble, who provided secretarial services for Solomon in the 1960s. This correspondence provides details of arrangements for various projects in which Solomon was involved, including Expo '67.

Individual items of note include a postcard and Christmas card from Christo and Jeanne-Claude; a letter from Ray Johnson; two postcards from Claes Oldenburg; a postcard from

Robert Rauschenberg with a photo of Rauschenberg and others, including Christo and Jean-Claude; and a 1966 greeting card from Galeria Bonino, New York, which includes a limited edition signed and numbered print by Luis Felipe Noé.

The bulk of the correspondence documenting Solomon's work as an exhibition organizer and curator can generally be found in Series 8: Exhibition Files. Additional records documenting his relationships with artists and art organizations can be found in Series 6: Subject Files.

Available Series is scanned in entirety.

Formats:

Arrangement: Records are arranged alphabetically by correspondent or subject, and chronologically thereafter.

Box 1, Folder 6 [Alfieri, Bruno, 1964-1966](#)

Box 1, Folder 7 [Amherst College, 1964-1968](#)

Box 1, Folder 8 [Artforum, 1966-1967](#)

Box 1, Folder 9 [A, General, 1961-1968](#)

Box 1, Folder 10 [B, General, 1964-1969](#)

Box 1, Folder 11 [Centro de Artes Visuales, 1967-1968](#)

Box 1, Folder 12 [Cornell University, 1952-1964](#)

Box 1, Folder 13 [Cornell University, 1964-1967](#)

Box 1, Folder 14 [C, General, 1964-1968](#)

Box 1, Folder 15 [Dine, Jim, 1960s](#)

Box 1, Folder 16 [D, General, 1964-1968](#)

Box 1, Folder 17 [E. P. Dutton & Co, Inc., 1965-1966](#)

Box 1, Folder 18 [E, General, 1965-1967](#)

Box 1, Folder 19 [Fitzsimmons, James \(Art International\), 1963-circa 1964](#)

Box 1, Folder 20 [F, General, 1968](#)

Box 1, Folder 21 [G, General, 1960-1969](#)

Box 1, Folder 22 [Harvard College/Harvard University, 1930-1967](#)

Box 1, Folder 23 [H-I, General, 1954-1969](#)

Box 1, Folder 24 [Jewish Museum, 1962-1967](#)

Box 1, Folder 25	J, General, circa 1962-1970
Box 1, Folder 26	Konstrevy, 1966
Box 1, Folder 27	Kron, Joan, 1965-1968
Box 1, Folder 28	K, General, 1967-1969
Box 1, Folder 29	Los Angeles County Museum of Art, and Contemporary Arts Council, 1964-1968
Box 1, Folder 30	L, General, 1966-1968
Box 1, Folder 31	Marlborough-Gerson Gallery, Inc. (Frank Lloyd), 1967
Box 1, Folder 32	M, General, 1960-1970
Box 1, Folder 33	National Educational Television, 1965-1968
Box 1, Folder 34	New York Times, 1965-1967
Box 1, Folder 35	New York University, 1965-1967
Box 1, Folder 36	N-O, General, 1964-1969
Box 1, Folder 37	Pasadena Art Museum, 1967
Box 1, Folder 38	Pritchard, Aline, 1966-1968
Box 1, Folder 39	P-Q, General, 1962-1970
Box 1, Folder 40	R, General, 1964-1969
Box 1, Folder 41	Sabol, Audrey, circa 1966
Box 1, Folder 42	San Francisco Art Institute, 1965
Box 1, Folder 43	Schools, Robert Solomon, 1966-1970
Box 1, Folder 44	Schwartz, Eugene, 1966-1967 May
Box 1, Folder 45	Schwartz, Eugene, 1967 June
Box 1, Folder 46	Schwartz, Eugene, 1967 July-October
Box 1, Folder 47	Sisler Duchamp Collection, 1966-1970
Box 1, Folder 48	Sisler Duchamp Collection, Condition Reports, 1966

Box 1, Folder 49	Society for Contemporary American Art, Art Institute of Chicago, 1965-1966
Box 1, Folder 50	Society for the Encouragement of Contemporary Art, 1965-1967
Box 1, Folder 51	Sonnabend, Ileana, 1963-1964
Box 1, Folder 52	Stedelijk Museum, 1964-1966
Box 1, Folder 53	Studio Museum in Harlem, 1967-1968
Box 1, Folder 54	S, General, 1960-1969
Box 1, Folder 55	Temple University, Tyler School of Contemporary Art, 1962, 1966
Box 1, Folder 56	Trimble, Connie, circa 1967-1970
Box 1, Folder 57	T, General, 1960-1967
Box 1, Folder 58	University of California, 1966-1969
Box 1, Folder 59	U, General, 1962-1967
Box 1, Folder 60	Veterans Administration, 1944-1959
Box 1, Folder 61	V, General, 1965-1969
Box 1, Folder 62	Washington Gallery of Modern Art, 1967
Box 1, Folder 63	W, General, 1964-1969
Box 1, Folder 64	Y-Z, General, circa 1964
Box 1, Folder 65	First Names Only, 1964-1970
Box 1, Folder 66	Illegible/Unidentified, 1965-1968

[Return to Table of Contents](#)

Series 3: Interviews, 1965-1969

0.25 Linear feet (Box 1)

Available Series is scanned in entirety, with the exception of duplicates with no annotations.

Formats:

Scope and Contents: Series comprises the transcripts of twenty interviews, many of which were conducted by Solomon in or around 1966, in his capacity as writer and consultant for the National Educational Television series "U. S. A. Artists." Some of the transcripts may also be from interviews conducted by Solomon for his project with Mass Originals, Inc., to offer taped lectures of artists, with slides, to universities, museums, and libraries.

Interviews are with artists, with the exception of interviews with Leo Castelli and Clement Greenberg. Transcripts are generally typescript drafts with annotations.

Box 1, Folder 67	Bell, Larry, after 1966
Box 1, Folder 68	Brenner, Marsala, 1966 January 11
Box 1, Folder 69	Castelli, Leo, circa 1966
Box 1, Folder 70	Dine, Jim, circa 1966
Box 1, Folder 71	Fahlström, Öyvind, after 1967
Box 1, Folder 72	Frankenthaler, Helen, circa 1966
Box 1, Folder 73	Greenberg, Clement, circa 1966
Box 1, Folder 74	Irwin, Robert, after 1967
Box 1, Folder 75	Johns, Jasper, circa 1966
Box 1, Folder 76	Kauffman, Craig, 1969 April
Box 1, Folder 77	Lichtenstein, Roy, 1966
Box 1, Folder 78	Newman, Barnett, 1966 March 20
Box 1, Folder 79	Noland, Kenneth, 1965 December
Box 1, Folder 80	Oldenburg, Claes, 1966
Box 1, Folder 81	Poons, Larry, circa 1966
Box 1, Folder 82	Rauschenberg, Robert, 1966 February
Box 1, Folder 83	Samaras, Lucas, 1966 July
Box 1, Folder 84	Stella, Frank, circa 1966

Box 1, Folder 85

[Turrell, James, after 1968](#)

Box 1, Folder 86

[Warhol, Andy and Edie Sedgwick, circa 1966](#)

[Return to Table of Contents](#)

Series 4: Writings and Notes, 1945-1969

1.35 Linear feet (Boxes 1-3, 11)

Arrangement: Series is organized by type of writing in the following order: articles and essays, including those ultimately published, books, lectures, university writings, and notes. Folders are arranged alphabetically by title within those groupings.

Scope and Contents: Series includes many of Solomon's writings on art and artists, such as essays ultimately published in exhibition catalogs, and/or magazines and journals, as well as notes used in the course of his writing, which date back to his time as a student and teaching assistant.

At the beginning of the series is a bibliography of Solomon's writings with a set of related notes on index cards, compiled circa 1969. Articles and essays include writings on individual artists such as Jim Dine, Jasper Johns, Robert Rauschenberg, and Andy Warhol, and on the changing American art scene, including "New York: The Second Breakthrough," and "The New American Art," many of which were ultimately published in exhibition catalogs. Published catalogs are housed with the corresponding manuscript drafts where such records exist.

The series also includes drafts of Solomon's text for the book *New York: The New Art Scene*, in addition to the book's dust jacket, a section of the published book (pages 225-256), and prints of photographs, and photocopies of photographs, taken by Ugo Mulas for the book. Subjects include Lee Bontecou, John Chamberlain, Marcel Duchamp, Jasper Johns and Tatyana Grosman, Frederick Kiesler with Baby Jane Holzer and Andy Warhol, Debby Hay, the New York Police stopping a dance party at Andy Warhol's Factory, Claes and Patty Oldenburg, Robert Rauschenberg, and Andy Warhol in his studio with Philip Fagan and Gerard Malanga.

Also found are three bound volumes containing what appear to be related typescripts and notes, possibly representing a book Solomon was working on, with the title "Romanzo."

Typescripts of five lectures from the 1950s are followed by university writings, including Solomon's honors thesis on Odilon Redon, and his dissertation on Pablo Picasso. Published catalogs and other writings include published articles or catalogs with introductions written by Solomon, such as those for two exhibitions at the Andrew Dickson White Museum of Art, *Picasso: The Graphic Work* (1959) and *Fantasy in the Prints of Goya* (1960); a catalog for a 1965 Mary Baumeister exhibition; an article by Solomon entitled "Bennington Artists: The Green Mountain Boys," published in the August 1966 issue of *Vogue*; and the catalog for *Tony Delap: The Last Five Years, 1963-1968* (1969) at Felix Landau Gallery.

Notes include what appear to be seven sets of index cards, four on various artists and other subjects, arranged alphabetically, and three on the individual subjects of Picasso, Van Gogh, and Vuillard. Also found are notes on American architecture, Chinese art, and other miscellaneous subjects, and a notebook which includes drafts of letters concerning day-to-day business and work on exhibitions, including *American Painting Now*.

Available Formats: The bulk of this series has been scanned with the exception of: duplicates; the full text of some catalogs and other printed material for which only the covers and/or pages relevant to Solomon's writing, have been scanned; and portions of the "Romanzo" typescripts a non-art-related manuscript of which only a sample has been scanned.

Box 1, Folder 87 [Bibliography, Solomon's Writings, circa 1969](#)

Box 1 Articles and Essays

Box 1, Folder 88 ["A Note on Abstraction in the Paintings of Ingres", circa 1962](#)

Box 2, Folder 1	"Again: Is There a Jewish Art?", circa 1960
Box 2, Folder 2	"American Art Between Two Biennales", 1966 April
Box 2, Folder 3	"Andy Warhol", circa 1966
Box 2, Folder 4	"Artists and Dancers: Is There a New Theater", circa 1960s
Box 2, Folder 5	"California: Will They Bury Us?", circa 1960s
Box 2, Folder 6	"Fashion Notes from the Art World", circa 1960s
Box 2, Folder 7	"Arte Italiana Oggi" ("Italian Art Today"), circa 1960s
Box 2, Folder 8	"Jasper Johns", 1963-1964
Box 2, Folder 9	"Jim Dine and the Psychology of the New Art", 1964
Box 2, Folder 10	"Jim Dine: Hot Artist in a Cool Time", 1967
Box 2, Folder 11	"Mecenate non Varca L'Oceano" for L'Espresso, 1966 August
Box 2, Folder 12	"New Man", after 1965
Box 2, Folder 13	"New York: The Second Breakthrough, 1959-1964", 1969
Box 2, Folder 14	"Proposal for Six Programs on the New York Art Scene"
Box 2, Folder 15	"Robert Rauschenberg", 1963
Box 2, Folder 16	"Robert Rauschenberg: Oracle", 1965
Box 2, Folder 17	"Romanticism and Fantastic Art", circa 1960
Box 2, Folder 18	"Some Observations About New York Painting", circa 1969
Box 2, Folder 19	"That Devil Castelli", 1967
Box 2, Folder 20	"The New Art", 1963
Box 2, Folder 21	"The New American Art", circa 1960s
Box 2	Books
Box 2, Folder 22	New York: The New Art Scene, 1967
Box 2, Folder 23	New York: The New Art Scene, Partial Published Copy, 1967 Notes: Oversized material housed in Box 11, Folder 1

Box 2, Folder 24	New York: The New Art Scene, Photographs by Ugo Mulas, 1960s Notes: Oversized material housed in Box 11, Folder 1
Box 2	"Romanzo"
Box 2, Folder 25	"Romanzo: First Sequential Integrated", circa 1960s
Box 2, Folder 26	"Romanzo: First Charlie/Nancy Complete", circa 1960s
Box 2, Folder 27	"Notes: Rome and All That", circa 1960s
Box 2	Lectures
Box 2, Folder 28	"ABC of Collecting", circa 1950s
Box 2, Folder 29	"Modern Art for AAUW, Athens", circa 1950s
Box 2, Folder 30	"Origins of Modern Tendencies for Ithaca Art Association", 1954 February
Box 2, Folder 31	"Problems in Oriental Art: Ma Yuan", circa 1950s
Box 2, Folder 32	"The Revolution in XXC Aesthetics", circa 1950
Box 2, Folder 33	Published Catalogs and Other Published Writings, 1959-1969
Box 2	University Writings
Box 2, Folder 34	"Agrarian Reforms in Soviet Russia", 1945
Box 2, Folder 35	Bibliographies on Various Subjects, 1948
Box 2, Folder 36	Dissertation, "Pablo Picasso: Symbolism in the Synthetic Cubist Still Life, A Study of His Iconography, 1911-1927", 1961 October
Box 2, Folder 37	Dissertation, "Pablo Picasso: Symbolism in the Synthetic Cubist Still Life, A Study of His Iconography, 1911-1927", 1961 October
Box 2, Folder 38	Dissertation on Picasso, Previous Version?, circa 1961
Box 2, Folder 39	Dissertation on Picasso, Previous Version?, circa 1961
Box 2, Folder 40	Dissertation on Picasso, Previous Version?, circa 1961
Box 2, Folder 41	Dissertation on Picasso, Previous Version?, circa 1961
Box 2, Folder 42	"Great Monuments of Oriental Art", 1947 January

Box 2, Folder 43	Honors Thesis, "Odilon Redon: Pegasus or Chimera? His Personality and His Lithographs", 1947 September
Box 2, Folder 44	"Influence of the Sixteenth and Seventeenth Centuries of the Formal Design of Eugene Delacroix: The Large Compositions", 1948
Box 2, Folder 45	"Joan Miro", 1947 May
Box 2, Folder 46	"P. S. F. S." (Philadelphia Savings Fund Society), 1946 August
Box 2, Folder 47	"The Development of Chinese Landscape Painting", 1948 May
Box 2, Folder 48	"The Landscape Drawings of Claude Lorrain", 1949 January
Box 2, Folder 49	"Which Florentine Sculptor of the XVth Century Best Solves the Problem of the Tomb", 1946 December
Box 2, Folder 50	Miscellaneous Manuscripts, circa 1950s-circa 1960s
Box 2, Folder 51	Note Cards, Alphabetical, circa 1940s-circa 1950s
Box 2, Folder 52	Note Cards, Alphabetical, circa 1940s-circa 1950s
Box 2, Folder 53	Note Cards, Alphabetical, circa 1940s-circa 1960s
Box 3, Folder 1	Note Cards, Alphabetical, circa 1940s-circa 1960s
Box 3, Folder 2	Note Cards, Alphabetical, circa 1940s-circa 1960s
Box 3, Folder 3	Note Cards, Alphabetical, circa 1940s-circa 1960s
Box 3, Folder 4	Note Cards, Alphabetical (not complete), circa 1940s-circa 1960s
Box 3, Folder 5	Note Cards, Picasso and Psychoanalysis in Art, circa 1940s-circa 1960s
Box 3, Folder 6	Note Cards, Picasso and Psychoanalysis in Art, circa 1940s-circa 1960s
Box 3, Folder 7	Note Cards, Van Gogh, circa 1940s-circa 1960s
Box 3, Folder 8	Note Cards, Van Gogh, circa 1940s-circa 1960s
Box 3, Folder 9	Note Cards, Vuillard Bibliography, circa 1940s-circa 1960s
Box 3, Folder 10	Notebook, Draft of Letters, 1967
Box 3, Folder 11	Notebook Pages, circa 1950s-circa 1960s
Box 3, Folder 12	Notes, circa 1960s

Box 3, Folder 13	Notes, circa 1960s
Box 3, Folder 14	Notes, circa 1960s
Box 3, Folder 15	Notes on American Architecture, circa 1946
Box 3, Folder 16	Notes on Chinese/Oriental Art, circa 1949
Box 11, Folder 1	Oversized Books, New York: The New Art Scene, Partial Published Copy scanned with Box 2, Folder 23
Box 11, Folder 1	Oversized Books, New York: The New Art Scene, Photographs by Ugo Mulas scanned with Box 2, Folder 24

[Return to Table of Contents](#)

Series 5: Teaching and Study Files, 1944-1958

0.25 Linear feet (Box 3)

Available Series has been scanned in entirety with the exception of duplicates.

Formats:

Scope and Contents: Series documents courses taken, or taught, by Solomon at Harvard University, where he was a student, a teaching fellow, a course assistant, and a tutor, and at Cornell University where he was an instructor, and an assistant professor, before serving as Director of Cornell's Andrew Dickson White Museum of Art from 1953-1961.

Material includes course outlines, information on instructors, descriptions of slide shows, lecture and seminar notes, and other notes.

Essays written by Solomon as a student can be found in Series 3: Writings and Notes.

Box 3, Folder 17	American Art Course, circa 1947
Box 3, Folder 18	European History Course, 1944-1945
Box 3, Folder 19	Fine Arts Course 554, 1950-1958
Box 3, Folder 20	Fine Arts Course 554, 1950-1958
Box 3, Folder 21	Fine Arts Course: Anti-Rational Tendencies in XX Century Art, 1954-1955
Box 3, Folder 22	Fine Arts Seminar in Art History, 1952
Box 3, Folder 23	Fine Arts Seminar in Art History, 1952
Box 3, Folder 24	Fine Arts Theory Course, circa 1944
Box 3, Folder 25	Humanities Course, 1949-1952
Box 3, Folder 26	Humanities Course, 1949-1952
Box 3, Folder 27	Master Drawings Course, 1944
Box 3, Folder 28	Northern Renaissance Masters, circa 1950
Box 3, Folder 29	Picasso Seminar, 1953-1958
Box 3, Folder 30	Survey Course Outlines, circa 1940s

[Return to Table of Contents](#)

Series 6: Subject Files, 1907-1969

2.92 Linear feet (Boxes 3-6, 11, OV 12)

Arrangement: Records are arranged alphabetically by folder title. Folder titles for the group of files relating to painters and sculptors indicate a range of artists, not all of whom will be mentioned in the folder title.

Available Formats: This series has been partially scanned. For most of the catalogs and other publications, scanning may be restricted to covers, title pages, and other selected pages.

Scope and Contents: Subject files consist primarily of printed material, such as announcements and catalogs, news clippings, and posters, collected by Solomon on a variety of art related subjects. Subject file headings are taken directly from the original files where possible. The largest subset of files documents painters and sculptors, arranged alphabetically by name. These files occasionally include artist biographies and résumés, scattered correspondence, and scattered photographs of artists and artwork. They include letters from Jim and Nancy Dine, Öyvind Fahlström, Robert Indiana, Barnett Newman, Claes Oldenburg, Charles Oster, and Ray Parker.

Subjects that reflect Solomon's wide-ranging interests in new and experimental art forms, include dance companies and programs, such as the Merce Cunningham Dance Company, and Happenings, which documents events held by a group of artists, including Jim Dine, Alan Kaprow, and Claes Oldenburg, who presented their work in "evening exhibitions of art in a new dimension," particularly at the Reuben Gallery in New York City in the early 1960s. The Happenings were a forerunner to projects such as the First New York Theater Rally of the mid-1960s. Happenings material includes announcements for events, and a piece of paper with the word "Help" repeatedly painted on it used in Jim Dine's "Car Crash," circa 1960.

Material on the Jewish Museum includes press releases relating to the museum's mission from 1963, in regard to undertaking a general art program "emphasizing the work of younger or otherwise unrecognized artists who contribute to what is vital and influential in the contemporary art world," and the dedication of the Albert A. List building. Also found are reviews of 1963-1964 exhibitions at the museum, and an invitation to the preview of *Jasper Johns* (1964), at the Jewish Museum.

Box 3, Folder 31	Armory Show, 1913, 1958 Notes: Includes catalog and supplement to the catalog of the International Exhibition of Modern Art, or the Armory Show, 1913
Box 3, Folder 32	Art and Technology, circa 1966-1967
Box 3, Folder 33	Auction Magazine, 1967
Box 3, Folder 34	Avant-Garde, circa 1955-1964 Notes: Oversized material housed in Box 11, Folder 2
Box 3, Folder 35	Bauhaus, 1925, 1938
Box 3, Folder 36	College Art Association, circa 1948-1950
Box 3, Folder 37	Cubism, circa 1949

Box 3, Folder 38	Dada, circa 1953 Notes: Oversized material housed in OV 12
Box 3, Folder 39	Dance Companies/Programs, circa 1962-circa 1967 Notes: Oversized material housed in Box 11, Folder 2
Box 3, Folder 40	Dance Companies/Programs, circa 1962-circa 1967 Notes: Oversized material housed in Box 11, Folder 2
Box 3, Folder 41	Dance Companies/Programs, Photographs, 1960s
Box 3, Folder 42	Design, Automobiles, circa 1953-1958
Box 3, Folder 43	Design, Books/Paul Rand, circa 1950s
Box 3, Folder 44	Downtown Gallery, "Young Painters Group", 1949, 1954
Box 3, Folder 45	Etruscan Art, circa 1950s
Box 3, Folder 46	Expressionism, 1955
Box 3, Folder 47	Fauvism, 1951-1960
Box 3, Folder 48	Festival of Contemporary Art, 1953-1954
Box 3, Folder 49	Film, Charlie Chaplin, circa 1950s
Box 3, Folder 50	Film, Jean Cocteau, 1940s-1950s
Box 3, Folder 51	Film, Miscellaneous
Box 3, Folder 52	Furniture, circa 1950s
Box 3, Folder 53	Furniture, 1952-1955
Box 3, Folder 54	Genital Art, circa 1960s
Box 3, Folder 55	Happenings, circa 1958-1965 Notes: Oversized material housed in Box 11, Folder 2
Box 3, Folder 56	Impressionism and Post-Impressionism, circa 1946-circa 1949
Box 3, Folder 57	Institute of Contemporary Arts Catalog, 1963
Box 4, Folder 1	Japanese Architecture, 1954-1958
Box 4, Folder 2	Jewish Museum, 1962-1964

Box 4, Folder 3	Jewish Museum, 1962-1964
Box 4, Folder 4	Lever House, circa 1950s
Box 4, Folder 5	Modern Architects, 1950s-1966
Box 4, Folder 6	Modern Sculpture, 1942-1957
Box 4, Folder 7	Museum History and Administration, circa 1949-1954
Box 4, Folder 8	Museum History and Administration, 1955-1956
Box 4, Folder 9	Museum History and Administration, 1957
Box 4, Folder 10	Museum History and Administration, 1958-1962
Box 4, Folder 11	New York Biennial at the Coliseum, 1965 Notes: Oversized material housed in Box 11, Folder 2
Box 4, Folder 12	Now Festival, Washington D.C., 1966 Notes: Oversized material housed in OV 12
Box 4	Painters and Sculptors
Box 4, Folder 13	Adami, Valerio, 1966-1968
Box 4, Folder 14	Afro--Antonakos, 1954-1968
Box 4, Folder 15	Anwzkiewicz--Avedisian, 1955-1968
Box 4, Folder 16	Balthus--Baziotes, 1954-1967
Box 4, Folder 17	Beckman--Blake, 1947-1967
Box 4, Folder 18	Bonnard--Braque, 1948-1966
Box 4, Folder 19	Breer--Butler, 1931-1967
Box 4, Folder 20	Cage--Cezanne, 1947-1956
Box 4, Folder 21	Chamberlain--Courtin, circa 1950s-circa 1960s
Box 4, Folder 22	D'Arcangelo--Degas, 1947-1967
Box 4, Folder 23	Di Giovanni, Benvenuto, 1907-1952
Box 4, Folder 24	Di Giovanni, Benvenuto, 1907-1952

Box 4, Folder 25	Di Spirito, Henry, 1957
Box 4, Folder 26	Dine, Jim, circa 1960-circa 1968 Notes: Oversized material housed in OV 12
Box 4, Folder 27	Dine, Jim, circa 1960-circa 1968 Notes: Oversized material housed in OV 12
Box 4, Folder 28	Duchamp--Dzubas, 1965-1967
Box 4, Folder 29	Ensor--Ernst, 1944-1956
Box 4, Folder 30	Fahlström--Frankenthaler, 1942-1968
Box 4, Folder 31	Gauguin--Gonzalez, 1947-1956
Box 4, Folder 32	Goodnough--Gros, 1951-1964
Box 4, Folder 33	Hare--Hultberg, 1950-1967
Box 4, Folder 34	Indiana--Ingres, circa 1961-circa 1968
Box 4, Folder 35	Jacoby--Johns, 1956-1967
Box 4, Folder 36	Kandinsky--Kirchner, 1956-1966
Box 4, Folder 37	Klee, Paul, circa 1940-circa 1951
Box 5, Folder 1	Kline--Kupka, 1945-1966
Box 5, Folder 2	Lanskoy--Louis, 1946-1966
Box 5, Folder 3	Manet--Marini, 1947-1957
Box 5, Folder 4	Marisol--Matta, 1942-1966
Box 5, Folder 5	Minujin--Morandi, 1948-1967
Box 5, Folder 6	Moreau--Music, 1946-1965
Box 5, Folder 7	Nakian--Noland, 1958-1967
Box 5, Folder 8	Oldenburg--Ostlihn, 1962-1968
Box 5, Folder 9	Parker--Picabia, 1956-1967
Box 5, Folder 10	Picasso, Pablo, circa 1940s-circa 1960s

Box 5, Folder 11	Picasso, Pablo, circa 1940s-circa 1960s
Box 5, Folder 12	Picasso, Pablo, circa 1940s-circa 1960s
Box 5, Folder 13	Picasso, Pablo, circa 1940s-circa 1960s
Box 5, Folder 14	Picasso, Pablo, 1945-1949
Box 5, Folder 15	Picasso, Pablo, 1950-1953
Box 5, Folder 16	Picasso, Pablo, 1955
Box 5, Folder 17	Picasso, Pablo, 1956-1959
Box 5, Folder 18	Pollock--Pozzatti, 1955-1968
Box 5, Folder 19	Rauschenberg, Robert, circa 1958-circa 1968 Notes: Oversized material housed in OV 12
Box 5, Folder 20	Rauschenberg, Robert, 1951-1963 Notes: Oversized material housed in OV 12
Box 5, Folder 21	Rauschenberg, Robert, 1964-1968 Notes: Oversized material housed in Box 11, Folder 2
Box 5, Folder 22	Reder--Redon, 1929-1958
Box 5, Folder 23	Reinhardt--Richier, 1950-1966
Box 5, Folder 24	Riley--Rothko, 1956-1968 Notes: Oversized material housed in OV 12
Box 5, Folder 25	Roualt--Rubens, circa 1946-circa 1954
Box 5, Folder 26	Santomaso--Segal, 1956-1967
Box 5, Folder 27	Seligmann--Seurat, 1947-1958
Box 5, Folder 28	Shahn, Ben, 1947-1959
Box 5, Folder 29	Smith--Soulages, 1954-1967
Box 5, Folder 30	Stankiewicz--Stella, 1953-1968
Box 5, Folder 31	Tamayo--Tobey, 1947-1957 Notes: Oversized material housed in OV 12
Box 5, Folder 32	Toulouse-Lautrec--Trova, 1951-1966

Box 5, Folder 33	Turner--Twombly, 1955-1968
Box 5, Folder 34	Van Gogh, Vincent, 1948-1955
Box 5, Folder 35	Villon--Vuillard, circa 1950s
Box 5, Folder 36	Warhol, Andy, 1962-1968
Box 5, Folder 37	Warhol, Andy, 1962-1968
Box 6, Folder 1	Wesselmann, Tom, 1966-1968
Box 6, Folder 2	"Young Italians", 1962-1968
Box 6, Folder 3	"Young Italians", 1962-1968
Box 6, Folder 4	"Young Italians", 1962-1968
Box 6, Folder 5	"Young Italians", 1962-1968
Box 6, Folder 6	Yunkers--Zox, 1950-1968
Box 6, Folder 7	Pop, 1960s
Box 6, Folder 8	Pre-Raphaelites, circa 1940s
Box 6, Folder 9	Primitive Art, 1930s-1956
Box 6, Folder 10	Primitive Art, 1958-1959
Box 6, Folder 11	Printing on Announcements and Invitation, circa 1940s-circa 1950s
Box 6, Folder 12	Printing on Announcements and Invitation, 1945-1954
Box 6, Folder 13	Russian Art, 1954
Box 6, Folder 14	Surrealism, circa 1940-1952
Box 6, Folder 15	Synagogues, circa 1953
Box 6, Folder 16	The International Times, 1967 Notes: Oversized material housed in Box 11, Folder 2
Box 6, Folder 17	The New Art, 1960s
Box 6, Folder 18	Theater, circa 1962-circa 1966
Box 6, Folder 19	"Twist, Morality, Art, Eisenhower, Jones", 1962

Box 6, Folder 20	Whitney Museum of American Art, 1965
Box 11, Folder 2	Oversized Avant-Garde scanned with Box 3, Folder 34
Box 11, Folder 2	Oversized Dance Companies/Programs scanned with Box 3, Folders 39-40
Box 11, Folder 2	Oversized Happenings scanned with Box 3, Folder 55
Box 11, Folder 2	Oversized New York Biennial at the Coliseum scanned with Box 4, Folder 11
Box 11, Folder 2	Oversized Painters and Sculptors, Rauschenberg, Robert scanned with Box 5, Folder 21
Box 11, Folder 2	Oversized The International Times scanned with Box 6, Folder 16
Box OV 12	Oversized Dada scanned with Box 3, Folder 38
Box OV 12	Oversized Now Festival, Washington D.C., scanned with Box 4, Folder 12
Box OV 12	Oversized Painters and Sculptors
Box OV 12	Dine, Jim scanned with Box 4, Folders 26-27
Box OV 12	Rauschenberg, Robert scanned with Box 5, Folders 19-20
Box OV 12	Riley--Rothko scanned with Box 5, Folder 24
Box OV 12	Tamayo-Tobey scanned with Box 5, Folder 31

[Return to Table of Contents](#)

Series 7: First New York Theater Rally, 1963-1965

0.15 Linear feet (Boxes 6, 11)

Available Series is scanned in entirety.

Formats:

Scope and Contents: Series documents Solomon's involvement in the First New York Theater Rally, which he co-produced with Steve Paxton. The event was a month-long festival of dance Happenings, and other performance events that took place at three venues in New York City: the Judson Church, a television studio at 81st Street and Broadway, and Al Roon's Health Club.

Records include artist statements by Lucinda Childs, Jim Dine, Judith Dunn, Alex Hay, Deborah Hay, Robert Morris, Claes Oldenburg, the Once Group, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, and Robert Whitman. Statements by Jim Dine and Alex Hay include one drawing by each artist. Also found are what appear to be pieces of a combine by Robert Rauschenberg, which probably represented part of his artist statement.

Photographs include five group polaroid photos of artists involved in the project, two of which include Solomon; two group photographs of the participants; three photos of performances; and contact sheets of numerous photos taken by Peter Moore, Elizabeth Novick, and Terry Schute, of performances, preparations for performances, individuals involved in the project, and related events.

Printed material consists of descriptions of the program, a newspaper announcement, and a group of tickets.

Box 6, Folder 21	Artist Statements, 1963-1965
Box 6, Folder 22	Artist Statements, 1963-1965
Box 6, Folder 23	Artwork, 1965 Notes: Oversized material housed in Box 11, Folder 3
Box 6, Folder 24	Essay Draft by Solomon "First New York Theater Rally", circa 1965
Box 6, Folder 25	Photographs of Artists, 1965 Notes: Oversized material housed in Box 11, Folder 3
Box 6, Folder 26	Photographs of Performances, 1965
Box 6, Folder 27	Photographs, Contact Sheets of Photos by Peter Moore, 1965
Box 6, Folder 28	Photographs, Contact Sheets of Photos by Peter Moore, 1965
Box 6, Folder 29	Photographs, Contact Sheets of Photos by Peter Moore, 1965
Box 6, Folder 30	Photographs, Contact Sheets of Photos by Peter Moore, Duplicates, 1965
Box 6, Folder 31	Photographs, Contact Sheets of Photos by Elizabeth Novick, 1965
Box 6, Folder 32	Photographs, Contact Sheets, Photos by Terry Schute, 1965

Box 6, Folder 33 [Printed Material, 1965](#)

Box 11, Folder 3 Oversized Artwork scanned with Box 6, Folders 23

Box 11, Folder 3 Oversized Photographs of Artists scanned with Box 6, Folder 25

[Return to Table of Contents](#)

Series 8: Exhibition Files, 1954-1969

1.42 Linear feet (Boxes 6-7, 11, OV 12)

Arrangement: Records are arranged alphabetically by exhibition title, and by record type thereafter.

Scope and Contents: Series documents Solomon's role as an exhibition director, primarily for six of his most well-known exhibitions, including the American exhibition at the 1964 Venice Biennale and *American Painting Now* for Expo '67 in Montreal.

Records for each exhibition typically include correspondence, including scattered letters from artists, loan and shipping arrangements and agreements, budget related material, lists and notes, printed material including catalogs and press coverage, and photographs of installations, exhibition related events, and artwork.

Also found are damage reports for damage to artwork incurred during exhibitions and subsequent insurance claims, particularly during *American Painting Now*, which traveled from Montreal to the Institute of Contemporary Art from December 1967-January 1968. The November 1967 correspondence for this exhibition includes a sketch and instructions by Claes Oldenburg for the installation of his sculpture, *Giant Soft Fan*. Additional records documenting *American Painting Now* include photographs of the installation, and correspondence detailing much of the planning and logistics for the exhibition.

Records relating to the 1964 Venice Biennale provide extensive documentation of Solomon's role as United States Commissioner, his vision for the exhibition, the problems that arose in regard to housing it in the confines of the space officially allowed, and the plan for an annex location. Records include plans of the American Pavilion, purchased by the Museum of Modern Art in 1954; correspondence with Marietta Stern, assistant to the United States pavilion, and Ileana Sonnabend, European representative for many of the artists in the exhibition; documentation of arrangements with the United States Information Agency and the Department of State; budgetary records; extensive press coverage; Solomon's final report on the Biennale; and records related to problems that arose due to damage to artwork, and subsequent insurance settlements, including letters from Leo Castelli, Andre Emmerich, Giordano Falzoni, Kenneth Noland and Giuseppe Panza. Also of note are photographs of Biennale events, artists, and other individuals, taken by Ugo Mulas and others. Subjects include artwork arriving by plane and canal in Venice; artists, including Claes Oldenburg, and Robert Rauschenberg accepting the Grand Prize; various Biennale officials; Leo Castelli and Alan Solomon; the installation process; and people attending the exhibition and related events.

Other exhibitions documented here include *Andy Warhol* (1966) at the Institute of Contemporary Art, *Dine-Oldenburg-Segal* (1967) at the Art Gallery of Ontario and Albright-Knox Gallery; *Young Italians* (1968) at the Institute of Contemporary Art; and *Painting in New York 1944-1969*, a major retrospective installed for the opening of the new Pasadena Art Museum in fall, 1969.

Available Formats: Series is scanned in entirety with the exception of duplicates, the full text of some exhibition catalogs, and photographic negatives for which copy prints exist.

Box 6	American Painting Now (1967-1968), Expo '67/Institute of Contemporary Art, 1967
Box 6, Folder 34	Condition Reports, 1967
Box 6, Folder 35	Correspondence, 1965-1966 October

Box 6, Folder 36	Correspondence, 1966 November-December
Box 6, Folder 37	Correspondence, 1967 January-March
Box 6, Folder 38	Correspondence, 1967 April-May
Box 6, Folder 39	Correspondence, 1967 June
Box 6, Folder 40	Correspondence, 1967 July-October
Box 6, Folder 41	Correspondence, 1967 November-December
Box 6, Folder 42	Correspondence, 1968
Box 6, Folder 43	Correspondence, 1969
Box 6, Folder 44	Essay Draft by Solomon, "The Americans at Expo '67", 1967
Box 6, Folder 45	Financial Records, 1967
Box 6, Folder 46	Lists, 1967
Box 6, Folder 47	Loan Agreements, 1967
Box 6, Folder 48	Loan Agreements, 1967
Box 6, Folder 49	Photographs, 1967
Box 6, Folder 50	Photographs, 1967
Box 6, Folder 51	Photographs, Color, 1967
Box 6, Folder 52	Photographs, Contact Sheets and Negatives, 1967
Box 6, Folder 53	Printed Material, Catalog and Press Releases, 1967
Box 6, Folder 54	Printed Material, Clippings, 1967-1968
Box 6	Andy Warhol (1966), Institute of Contemporary Art, 1966
Box 6, Folder 55	Correspondence, 1966-1967
Box 6, Folder 56	Expenses, circa 1966
Box 6, Folder 57	Lists and Notes, 1966 Notes: Oversized material housed in OV 12
Box 6, Folder 58	Lists and Notes, 1966

	Notes: Oversized material housed in OV 12
Box 6, Folder 59	Lists and Notes, 1966 Notes: Oversized material housed in OV 12
Box 6, Folder 60	Loan Forms, 1966
Box 6, Folder 61	Printed Material and Photograph, circa 1966
Box 7, Folder 1	Dine-Oldenburg-Segal (1967), Art Gallery of Ontario/Albright-Knox Art Gallery, 1966
Box 7, Folder 2	Dine-Oldenburg-Segal (1967), Art Gallery of Ontario/Albright-Knox Art Gallery, 1967
Box 7, Folder 3	Painting in New York, 1944-1969 (1969-1970), Pasadena Art Museum, 1969 May-June
Box 7, Folder 4	Painting in New York, 1944-1969 (1969-1970), Pasadena Art Museum, 1969 July-August
Box 7	Venice Biennale (1964)
Box 7, Folder 5	Budget and Expenses, circa 1963-1964
Box 7, Folder 6	Budget and Expenses, 1964 January-June
Box 7, Folder 7	Budget and Expenses, 1964 July-December
Box 7, Folder 8	Budget and Expenses, 1965
Box 7, Folder 9	Correspondence, 1963
Box 7, Folder 10	Correspondence, 1964 January-March
Box 7, Folder 11	Correspondence, 1964 April-June
Box 7, Folder 12	Correspondence, 1964 July
Box 7, Folder 13	Correspondence, 1964 August
Box 7, Folder 14	Correspondence, 1964 September
Box 7, Folder 15	Correspondence, 1964 October-November
Box 7, Folder 16	Correspondence, 1965
Box 7, Folder 17	Correspondence, 1966-1968

Box 7, Folder 18	Floor Plans of U. S. Pavilion, 1954 Notes: Oversized material housed in OV 12
Box 7, Folder 19	Guest Book from U. S. Pavilion, 1964
Box 7, Folder 20	Photographs of Artwork, circa 1960-1964
Box 7, Folder 21	Photographs of Artwork, circa 1960-1964
Box 7, Folder 22	Photographs of Artwork Arriving, 1964
Box 7, Folder 23	Photographs of Biennale Events, 1964 Notes: Oversized material housed in Box 11, Folder 4
Box 7, Folder 24	Photographs of Biennale Events, Contact Sheets and Negatives, 1964
Box 7, Folder 25	Photographs of Installation, 1964
Box 7, Folder 26	Photographs of Solomon, 1964
Box 7, Folder 27	Printed Material, circa 1964
Box 7, Folder 28	Printed Material, 1964 February-May
Box 7, Folder 29	Printed Material, 1964 June 3-22 Notes: Oversized material housed in Box 11, Folder 4
Box 7, Folder 30	Printed Material, 1964 June 23-30
Box 7, Folder 31	Printed Material, 1964 July
Box 7, Folder 32	Printed Material, 1964 August-1965
Box 7, Folder 33	Printed Material, Announcements and Catalogs, 1964-1965
Box 7, Folder 34	Printed Material, Press Release and Translated Press Articles, 1964
Box 7, Folder 35	Solomon's "Report on the American Participation in the XXXVII Venice Biennale", 1964
Box 7	Young Italians (1968), Institute of Contemporary Art
Box 7, Folder 36	Artist Statements and Biographies, circa 1966-1968
Box 7, Folder 37	Artist Statements and Biographies, circa 1966-1968
Box 7, Folder 38	Correspondence, circa 1967

Box 7, Folder 39	Correspondence, 1967 June-October
Box 7, Folder 40	Correspondence, 1967 November-December
Box 7, Folder 41	Correspondence, 1968-1970
Box 7, Folder 42	Essay Drafts by Solomon (?), circa 1968
Box 7, Folder 43	Loan Agreements, 1967-1968
Box 7, Folder 44	Photographs of Artists, circa 1966-1968
Box 7, Folder 45	Photographs of Artwork and Installation, circa 1966-1968
Box 7, Folder 46	Photographs of Artwork and Installation, circa 1966-1968
Box 7, Folder 47	Photographs of Artwork and Installation, circa 1966-1968
Box 7, Folder 48	Printed Material, 1967-1968
Box 7, Folder 49	General Exhibition Material, Lists and Notes, circa 1964-circa 1968
Box 7, Folder 50	General Exhibition Material, Lists and Notes, circa 1964-circa 1968
Box 7, Folder 51	General Exhibition Material, Lists and Notes, 1964-1969
Box 7, Folder 52	General Exhibition Material, Miscellaneous, circa 1960s
Box 11, Folder 4	Oversized Venice Biennale (1964), Photographs of Biennial Events scanned with Box 7, Folder 23, 1964
Box 11, Folder 4	Oversized Venice Biennale (1964), Printed Material scanned with Box 7, Folder 29
Box OV 12	Oversized Andy Warhol (1966), Lists and Notes scanned with Box 6, Folder 57-59
Box OV 12	Oversized Venice Biennale (1964), Floor Plans of U. S. Pavilion scanned with Box 7, Folder 18

[Return to Table of Contents](#)

Series 9: Business Records, 1945-1970

0.3 Linear feet (Boxes 7-8)

Scope and Contents: Solomon's business records offer scattered insight into his financial situation. His general business records include lists, notes, contracts, expense forms and vouchers, and purchase orders for Solomon's work in various capacities. Of note is an American Federation of Musicians agreement between the Institute of Contemporary Art and "Louis Reed," with booking agent Andy Warhol, for the Velvet Underground and Nico to perform as the Exploding Plastic Inevitable on October 29, 1966 for a fee of \$2500. This show accompanied Solomon's *Andy Warhol* exhibition.

One folder of notebook pages lists payments for artwork purchased and paid for by someone identified as "R.JF." Also found are index cards indicating prices of some works of art.

Receipts and expenses include paid invoices, records of payment for teaching appointments, lectures, honorariums, and articles written, and scattered receipts for purchases of artwork and exhibition expenses.

Available Formats: The bulk of this series has been scanned. Material documenting routine financial transactions has not been scanned.

Box 7, Folder 53	General, circa 1959-circa 1970
Box 7, Folder 54	General, 1959-1966
Box 7, Folder 55	General, 1967-1970
Box 7, Folder 56	List of Payments for Artwork, circa 1960s
Box 7, Folder 57	Receipts and Expenses, circa 1940s-circa 1960s
Box 8, Folder 1	Receipts and Expenses, 1945-1964
Box 8, Folder 2	Receipts and Expenses, 1965 January-April
Box 8, Folder 3	Receipts and Expenses, 1965 May-July
Box 8, Folder 4	Receipts and Expenses, 1965 August-December
Box 8, Folder 5	Receipts and Expenses, 1966
Box 8, Folder 6	Receipts and Expenses, 1967
Box 8, Folder 7	Receipts and Expenses, 1968
Box 8, Folder 8	Tax Records, 1964-1965
Box 8, Folder 9	Tax Records, 1966

Box 8, Folder 10

[Tax Records, 1967-1969](#)

[Return to Table of Contents](#)

Series 10: Printed Material, 1914-1970

0.8 Linear feet (Boxes 8-9, 11, OV 12)

Available Formats: This series is partially scanned. For many exhibition catalogs and other publications, only the covers, title pages or other relevant pages have been scanned.

Scope and Contents: Series includes announcements and catalogs, including posters, news clippings, and other publications relating to events of interest to Solomon. Catalogs for which Solomon wrote introductions or other essays can be found in Series 3: Writings and Notes.

Included in the posters found here are two Jasper Johns lithographs for *Peintures & Sculptures & Dessins & Lithos, Jasper Johns* (1960), Galerie Rive Droite, and *Jasper Johns* (1963) at Leo Castelli Gallery.

Box 8, Folder 11	Announcements and Catalogs, circa 1960-circa 1970 Notes: Oversized material housed in Box 11, Folder 5
Box 8, Folder 12	Announcements and Catalogs, 1962-1963 Notes: Oversized material housed in OV 12
Box 8, Folder 13	Announcements and Catalogs, 1964
Box 8, Folder 14	Announcements and Catalogs, 1965 January-March
Box 8, Folder 15	Announcements and Catalogs, 1965 April-December
Box 8, Folder 16	Announcements and Catalogs, circa 1966-circa 1968 Notes: Oversized material housed in Box 11, Folder 5
Box 8, Folder 17	Announcements and Catalogs, 1966 January-September
Box 8, Folder 18	Announcements and Catalogs, 1966 October-November
Box 8, Folder 19	Announcements and Catalogs, 1966 November-December
Box 8, Folder 20	Announcements and Catalogs, 1967 Notes: Oversized material housed in OV 12
Box 8, Folder 21	Announcements and Catalogs, 1967 Notes: Oversized material housed in OV 12
Box 8, Folder 22	Announcements and Catalogs, 1967 Notes: Oversized material housed in OV 12
Box 8, Folder 23	Announcements and Catalogs, 1968
Box 8, Folder 24	Announcements and Catalogs, 1969 Notes: Oversized material housed in Box 11, Folder 5
Box 8, Folder 25	Announcements and Catalogs, 1970 Notes: Oversized material housed in OV 12

Box 8, Folder 26	Exhibition Posters, Jasper Johns, 1960, 1963 Notes: Oversized material housed in OV 12
Box 8, Folder 27	Miscellaneous, circa 1960s
Box 8, Folder 28	News Clippings, circa 1950s-circa 1970 Notes: Oversized material housed in Box 11, Folder 6
Box 8, Folder 29	News Clippings, circa 1950s-circa 1970 Notes: Oversized material housed in Box 11, Folder 6
Box 8, Folder 30	News Clippings, 1954-1963 Notes: Oversized material housed in Box 11, Folder 6
Box 8, Folder 31	News Clippings, 1964-1965
Box 8, Folder 32	News Clippings, 1966
Box 8, Folder 33	News Clippings, 1966
Box 8, Folder 34	News Clippings, 1967 August-September
Box 8, Folder 35	News Clippings, 1968-1969 Notes: Oversized material housed in Box 11, Folder 6
Box 8, Folder 36	Other Publications, 1914
Box 8, Folder 37	Other Publications, 1936-1959
Box 8, Folder 38	Other Publications, 1962-1963
Box 9, Folder 1	Other Publications, 1965-1970
Box 9, Folder 2	Press Releases, 1967-1968
Box 9, Folder 3	State Department Foreign Language Material, circa 1950s
Box 9, Folder 4-5	State Department Foreign Language Material, circa 1950s
Box 11, Folder 5	Oversized Announcements and Catalogs scanned with Box 8, Folders 11, 16, and 24
Box 11, Folder 6	Oversized News Clippings scanned with Box 8, Folders 28-30, and 35
Box OV 12	Oversized Announcements and Catalogs scanned with Box 8, Folder 12, 20-22, 25

Box OV 12

Oversized Exhibition Posters, Jasper Johns scanned with Box 8, Folder 26

[Return to Table of Contents](#)

Series 11: Photographs, circa 1951-circa 1970

1.7 Linear feet (Boxes 9-11, OV 13)

Available Formats: Series is scanned in entirety, with the exception of duplicates, blank versos of photographs, and negatives for which copy prints exist.

Arrangement: Photographs are arranged by subject. Dates assigned to photos of artwork are for the years in which the pictured artwork was produced, where known.

Scope and Contents: Photographs are of Solomon, artists and others, exhibitions and events, and artwork, by photographers including Robert R. McElroy, Ugo Mulas, and Hans Namuth.

Photos of Solomon include snapshots, photo booth snapshots, portraits, photos taken at various events and with others, and a series of photos taken at a party by Ugo Mulas. Also found is one photograph taken by Robert Rauschenberg of Mulas, Solomon, and designer and illustrator, Michele Provinciali.

There are photographs of circa eighteen artists, including many studio shots, some of which were probably taken by Ugo Mulas for the book *New York: The New Art Scene*, but are not specifically identified as such.

Photos of Jim Dine include a series taken of a Happenings performance entitled "Car Crash" at Reuben gallery, circa 1960. Also found is a series of mounted photographs of Dine's artwork, some of which are signed by the artist.

Photos of Laura Grisi picture the artist with others, including Barnett Newman, Larry Poons, and Frank Stella.

Photographs of Robert Rauschenberg include many taken at the Venice Biennale by Ugo Mulas, and picture Rauschenberg at the ceremony, seated next to Alan Solomon, during which he received the Grand Prize. Also found are photographs of Rauschenberg beside his artwork, and at Biennale parties. Some photos show Rauschenberg's artwork arriving by canal in Venice and being transported to the Biennale exhibition space.

Two photos of Andy Warhol were taken by Nat Finkelstein at The Factory, circa 1964.

Photographs of others include Leo Castelli, and Robert and Ethel Scull in their home, surrounded by their art collection.

Also found here are photographs of the exhibition *Toward a New Abstraction* (1963) held at the Jewish Museum during Solomon's tenure as director; photographs of an unidentified performance; photos by Hans Namuth at an unidentified exhibition; and a series of black and white snapshots of building interiors in Venice, with other Venice buildings and canal scenes.

A group of negatives, originally housed in a cigar box with no identifying information, can be found at the end of the series. Subjects appear to be a combination of family and friends, travel, buildings, artwork, and exhibitions.

Box 9, Folder 6	Of Solomon, Alan, circa 1950s-circa 1970 Notes: Oversized material housed in Box 11, Folder 7
Box 9, Folder 7	Of Solomon, Alan, 1963-1967
Box 9	Of Artists
Box 9, Folder 8	Bontecou, Lee, circa 1960s
Box 9, Folder 9	Chamberlain, John, circa 1960s

	Notes: Oversized material housed in Box 11, Folder 8
Box 9, Folder 10	Dine, Jim, circa 1960s Notes: Oversized material housed in Box 11, Folder 8
Box 9, Folder 11	Duchamp, Marcel, circa 1960s Notes: Oversized material housed in Box 11, Folder 8
Box 9, Folder 12	Fahlström, Öyvind, circa 1960s
Box 9, Folder 13	Grisi, Laura, circa 1960s Notes: Oversized material housed in Box 11, Folder 8
Box 9, Folder 14	Johns, Jasper, circa 1960s Notes: Oversized material housed in Box 11, Folder 9
Box 9, Folder 15	Lichtenstein, Roy, circa 1960s
Box 9, Folder 16	Louis, Morris, circa 1950s
Box 9, Folder 17	Newman, Barnett, circa 1960s Notes: Oversized material housed in Box 11, Folder 10
Box 9, Folder 18	Noland, Kenneth, circa 1950s-circa 1960s Notes: Oversized material housed in Box 11, Folder 10
Box 9, Folder 19	Oldenburg, Claes and Patty, circa 1960s Notes: Oversized material housed in Box 11, Folder 10
Box 9, Folder 20	Poons, Larry, circa 1960s
Box 9, Folder 21	Rauschenberg, Robert, circa 1959-1964 Notes: Oversized material housed in Box 11, Folder 11-12
Box 9, Folder 22	Rosenquist, James, circa 1967 Notes: Oversized material housed in OV 13
Box 9, Folder 23	Segal, George and Dick Bellamy, circa 1960s Notes: Oversized material housed in OV 13
Box 9, Folder 24	Stella, Frank, circa 1964 Notes: Oversized material housed in OV 13
Box 9, Folder 25	Warhol, Andy and The Factory, circa 1964
Box 9, Folder 26	Of Others, Castelli, Leo, 1964 Notes: Oversized material housed in OV 13
Box 9, Folder 27	Of Others, Greenberg, Clement and Jeanine, circa 1960s

Box 9, Folder 28	Of Others, Scull, Ethel and Robert, circa 1960s Notes: Oversized material housed in OV 13
Box 9, Folder 29	Of Others, Miscellaneous/Unidentified, 1950s-1960s
Box 9	Of Artwork
Box 9, Folder 30	Bell, Larry--Bengston, Billy Al, 1963-1964
Box 9, Folder 31	Brach, Paul, circa 1960s
Box 9, Folder 32	Chamberlain, John, circa 1960-circa 1962
Box 9, Folder 33	Dine, Jim, circa 1959-circa 1963
Box 9, Folder 34	Dine, Jim, circa 1959-circa 1963
Box 9, Folder 35	Dine, Jim, circa 1959-circa 1963
Box 9, Folder 36	Dine, Jim, 1959-1963
Box 9, Folder 37	Dine, Jim, Mounted Photos, circa 1960s
Box 9, Folder 38	Dine, Jim, Mounted Photos, circa 1960s
Box 9, Folder 39	Dine, Jim, Mounted Photos, circa 1960s
Box 9, Folder 40	Fahlström, Öyvind, circa 1962-circa 1967
Box 9, Folder 41	Grisi, Laura, circa 1965-circa 1967
Box 9, Folder 42	Hafif, Marcia, 1967-1968
Box 9, Folder 43	Johns, Jasper, circa 1950s-circa 1960s
Box 9, Folder 44	Johns, Jasper, 1954-1956
Box 9, Folder 45	Johns, Jasper, 1957
Box 9, Folder 46	Johns, Jasper, 1958
Box 9, Folder 47	Johns, Jasper, 1959
Box 9, Folder 48	Johns, Jasper, 1960
Box 9, Folder 49	Johns, Jasper, 1960
Box 9, Folder 50	Johns, Jasper, 1961

Box 9, Folder 51	Johns, Jasper, 1962
Box 9, Folder 52	Johns, Jasper, 1963-1969
Box 9, Folder 53	Johns, Jasper (Duplicates), 1950s-1960s
Box 9, Folder 54	Kelly, Ellsworth, circa 1962
Box 9, Folder 55	Lichtenstein, Roy, circa 1961-1964
Box 9, Folder 56	Louis, Morris, circa 1959-circa 1964
Box 9, Folder 57	Louis, Morris, circa 1959-circa 1964
Box 9, Folder 58	Noland, Kenneth, circa 1959-1964
Box 9, Folder 59	Noland, Kenneth, 1959-1964
Box 9, Folder 60	Oldenburg, Claes, circa 1961-1964
Box 9, Folder 61	Ortman, George, 1961-1962
Box 9, Folder 62	Pepper, Beverly, circa 1967
Box 9, Folder 63	Pousette-Dart, Richard, 1940
Box 9, Folder 64	Rauschenberg, Robert, 1951-1956
Box 9, Folder 65	Rauschenberg, Robert, 1957-1958
Box 9, Folder 66	Rauschenberg, Robert, 1959
Box 9, Folder 67	Rauschenberg, Robert, 1960-1961
Box 10, Folder 1	Rauschenberg, Robert, 1962
Box 10, Folder 2	Rauschenberg, Robert, 1963
Box 10, Folder 3	Rauschenberg, Robert, 1964-1965
Box 10, Folder 4-5	Rauschenberg, Robert, Duplicates, 1960s
Box 10, Folder 6	Rosenquist, James, 1962-1964
Box 10, Folder 7	Samaras, Lucas, circa 1960s
Box 10, Folder 8	Schapiro, Miriam, circa 1962

Box 10, Folder 9	Smith, David, circa 1962
Box 10, Folder 10	Stella, Frank, circa 1959-1964
Box 10, Folder 11	Warhol, Andy, circa 1962-1964
Box 10, Folder 12	Wesselmann, Tom, circa 1960s
Box 10, Folder 13	Miscellaneous/Unidentified, 1950s-1960s Notes: Oversized material housed in OV 13
Box 10, Folder 14	Negatives, 1950s-1960s
Box 10, Folder 15	Of Events, circa 1950s-circa 1960s
Box 10, Folder 16	Of Events, by Hans Namuth, circa 1950s-circa 1960s
Box 10, Folder 17	Of Exhibition, Toward A New Abstraction (1963), The Jewish Museum, 1963
Box 10, Folder 18	Of Performance, Unidentified, circa 1960s
Box 10, Folder 19	Of Venice, Snapshots, 1933, circa 1964
Box 10, Folder 20	Negatives, Unidentified, circa 1940s-circa 1960s
Box 10, Folder 21	Negatives, Unidentified, circa 1940s-circa 1960s
Box 11, Folder 7	Oversized of Solomon, Alan scanned with Box 9, Folder 6
Box 11	Oversized of Artists
Box 11, Folder 8	Chamberlain, John scanned with Box 9, Folder 9
Box 11, Folder 8	Dine, Jim scanned with Box 9, Folder 10
Box 11, Folder 8	Duchamp, Marcel scanned with Box 9, Folder 11
Box 11, Folder 8	Grisi, Laura scanned with Box 9, Folder 13
Box 11, Folder 9	Johns, Jasper scanned with Box 9, Folder 14
Box 11, Folder 10	Newman, Barnett scanned with Box 9, Folder 17
Box 11, Folder 10	Noland, Kenneth scanned with Box 9, Folder 18
Box 11, Folder 10	Oldenburg, Claes scanned with Box 9, Folder 19

Box 11, Folder 11-12	Rauschenberg, Robert scanned with Box 9, Folder 21
Box OV 13	Rosenquist, James scanned with Box 9, Folder 22
Box OV 13	Segal, George scanned with Box 9, Folder 23
Box OV 13	Stella, Frank scanned with Box 9, Folder 24
Box OV 13	Oversized of Others, Castelli, Leo scanned with Box 9, Folder 26
Box OV 13	Oversized of Others, Scull, Ethel and Robert scanned with Box 9, Folder 28
Box OV 13	Oversized of Artwork, Miscellaneous/Unidentified scanned with Box 10, Folder 13

[Return to Table of Contents](#)