



Smithsonian

Archives of American Art

A Finding Aid to the Alexander Stoller Papers, 1860-1996, bulk 1920s-1996, in the Archives of American Art

Christopher DeMairo

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Collection Overview

Repository:	Archives of American Art
Title:	Alexander Stoller papers
Date:	1860-1996 (bulk 1920s-1996)
Identifier:	AAA.stolalex
Creator:	Stoller, Alexander, 1902-1994
Extent:	1.8 Linear feet
Language:	English .
Summary:	The papers of sculptor Alexander Stoller measure 1.8 linear feet and date from 1860-1996, with the bulk of the records dating from 1920s-1996. The records document Stoller's career through biographical material, professional files, printed material, photographs, artwork, and several VHS video recordings.

Administrative Information

Acquisition Information

The bulk of the collection was donated in 2003 by Linda Wesselman Jackson, manager of collections at the Chesterwood National Trust for Historic Preservation. Members of the Stoller family gave works of art along with these papers to Chesterwood with the understanding that these papers would be forwarded to the Archives of American Art. Stoller lent 29 items in 1976, which were microfilmed on reel 1182; included in the 2003 estate donation are approximately half of the documents previously lent for microfilming.

Location of Originals

Reel 1182: Originals returned to lender after microfilming, and approximately half were later returned to the Archives of American Art with papers donated in 2003.

Available Formats

Portions of the collection are available on 35mm microfilm reel 1182 at the Archives of American Art offices and through interlibrary loan. Materials found on the reel include 29 items, most of which are photographs and newspaper clippings. Researchers should note that the arrangement of material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

The collection was processed and a finding aid prepared by Christopher DeMairo in 2021.

Preferred Citation

Alexander Stoller papers, 1860-1996. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

Conditions Governing Use

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Biographical / Historical

Alexander Stoller (1902-1994) was a sculptor in Massachusetts. He began his career in New York, outlining photographs for the art department of *Dry Goods Economist* at 15 years old. By this time he had left school and never graduated. He then worked in the art departments of several other firms including Jay Francis Press, Metro Pictures, and J. Walter Thompson. During this time, 1917-1926, he began taking night classes in painting and drawing. It was not until January 1927 when Stoller was in Italy that he began sculpting for the first time. When he arrived in Italy, Stoller made his way to the commune, Anticoli Corrado, in search of American sculptor Maurice Sterne. Unable to find Sterne and looking to begin sculpting, Stoller enrolled in the British Academy of Art in Rome and learned from Antonio Sciortino for six months.

Within a year after his trip to Italy, Stoller had several patrons and his work was featured in solo and group shows at Salon Panton, Salon Versailles, Rue Seine, and Galerie Zak in Paris. Stoller had developed friendships with Charles Despiau and Joseph Maillol, and spent a majority of his time from the late-1920s to 1930s in France. At this time Stoller was primarily carving and working with clay and plaster to produce representational pieces. Stoller and his wife, Brier Stoller (Lily Paget), came back from Europe to live in New York before World War II. He produced work infrequently until the 1950s, ultimately starting his own gallery along with his wife. In the 1950s the Stollers moved to Massachusetts.

Stoller's public works may be found at the Atkins Museum of Fine Arts, Kansas, Longview Gardens, Louisiana, Saratoga Springs Race Track and Museum, New York, and the Blenreencourt National Museum, France.

Scope and Contents

The papers of sculptor Alexander Stoller (1902-1994) measure 1.8 linear feet and date from 1860-1996, with the bulk of the records dating from 1920s-1996. The records document Stoller's career through biographical material, professional files, printed material, photographs, artwork, and several VHS video recordings.

Biographical materials include biographical writings and resumes, certificates from various organizations, a guest list from his ninetieth birthday party, and three VHS tapes. The VHS tapes include footage of an interview with Stoller's wife, Brier Stoller (Lily Paget) and of Stoller's artwork. Also found in this series are papers related to Brier Stoller such as newspaper clippings, scripts, certificates, and performance ephemera. Professional files include some papers surrounding exhibitions, galleries, museums and other institutions, project files, financial material, and sales records. Printed material contains articles and newspaper clippings about Stoller, his artwork, and several of his exhibitions; materials from a commune and museum in France, Blerancourt, as well as from other museums, galleries, and organizations.

The photographs series contains snapshots and portraits of Stoller with his artwork (one taken by Man Ray) and of his wife, Brier Stoller, aka Lily Paget, during performances and dedication events; slides (many by Don Victor), snapshots, prints, negatives, and transparencies of Stollers artwork and exhibitions; and two photograph scrapbooks. Artwork consists of 10 sketchbooks and several loose sketches; as well as a newspaper from 1860 and two prints which were uncovered together during processing in a folder originally titled "prints and rubbings."

Arrangement

This collection is arranged as 5 series.

- Series 1: Biographical Materials, 1941-1990s (Box 1; 11 folders)
 - Series 2: Professional Files, 1920s-1994 (Box 1; 9 folders)
 - Series 3: Printed Material, 1937-1996 (Box 1; 7 folders)
 - Series 4: Photographs, circa 1920s-1990s (Box 1-3; 0.5 linear feet)
 - Series 5: Artwork, 1860-1980s, bulk 1930s-1980s (Box 2-3, OV 4; 0.5 linear feet)
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Names and Subject Terms

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

Types of Materials:

Drawings
Sketchbooks
Video recordings

Names:

Stoller, Brier
Victor, Donald

Occupations:

Sculptors -- Massachusetts

Container Listing

Series 1: Biographical Materials, 1941-1990s

11 Folders (Box 1)

Scope and Contents: Found here are addresses, biographical writings and resumes, a book made by Stoller's grandson as a child, certificates from various organizations, a guest list from his ninetieth birthday party, and three VHS tapes. The VHS tapes include footage of an interview with Brier (Pt. I) and footage of Stoller's works narrated by Brier (Pt. II). Also found in this series are newspaper clippings, scripts, certificates, performance ephemera, and other papers related to Brier Stoller.

Box 1, Folder 1	Addresses, circa 1950s-1990s
Box 1, Folder 2	Biographical Summaries; Resumes, 1970s
Box 1, Folder 3	Certificate, National Sculpture Society, 1958
Box 1, Folder 4	Certificate, New York Artists Equity Association, Inc., 1989
Box 1, Folder 5	Clipper Ship Recipes from Orlemonde, undated
Box 1, Folder 6	Invitations, 1985, undated
Box 1, Folder 7	"Nautilus on the Top of the World," Evan Wedell (Grandson), 1970
Box 1, Folder 8	Ninetieth Birthday Party Guest List, 1992
Box 1, Folder 9	Papers Concerning Brier Stoller (Lily Paget), 1941-1969
Box 1, Folder 10	Papers, Miscellaneous, circa 1950s-1990s
Box 1, Folder 11	Video Recordings, "Simon's Rock Intermedia Group, sculpture Alexander Stoller"; Brier Stoller, 1995 3 Videocassettes (VHS) (2 are duplicates)

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Series 2: Professional Files, 1920s-1994

9 Folders (Box 1)

Scope and Contents: Found here are exhibition files that consist of correspondence, price lists, and loan forms; correspondence with galleries and others discussing Stoller's work, sales, and the care of some of his work; and project files include printed matter, photographs, correspondence, and publicity material. Also found in this series are some receipts for materials and supplies, cleaning and restoration, shipping, and for artwork purchased by Stoller.

Box 1, Folder 12	Correspondence, 1980-1996, undated
Box 1, Folder 13	Exhibition, Lenox Library, 1978, 1989
Box 1, Folder 14	Exhibitions, Papers, 1931, 1979-1994
Box 1, Folder 15	Price Lists; Records of Sales, 1920s-1980s
Box 1, Folder 16	Projects, Alfred B. MaClay State Gardens, Tallahassee, FL., circa 1970s
Box 1, Folder 17	Project, Samothrace in Paris, 1944, 1985
Box 1, Folder 18	Project, The Williamsville Inn, 1994-1995
Box 1, Folder 19	Project, The Torso (1993) Williams College, 1991-1992
Box 1, Folder 20	Receipts and Purchases, 1920s-1980s

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Series 3: Printed Material, 1937-1996

7 Folders (Box 1)

Scope and Contents: Materials consist of advertisements and mailings from various art services including foundries; articles and newspaper clippings about Stoller, his artwork, and several of his exhibitions; brochures, mailings, pamphlets, and other materials from Blerancourt, a commune and museum in France; as well as newsletters, bulletins, and press releases from various organizations and art galleries.

Box 1, Folder 21	Art Services, circa 1960s-1970s
Box 1, Folder 22	Articles and Newspaper Clippings, 1937-1996
Box 1, Folder 23	Blerancourt Museum, 1989-1995, undated
Box 1, Folder 24	Exhibition Materials, Group Shows, 1978-1994
Box 1, Folder 25	Exhibition Materials, Solo Shows, 1974-1989
Box 1, Folder 26	Exhibition Materials, Other Artists, 1974-1994
Box 1, Folder 27	Newsletters and Bulletins, 1988-1994

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Series 4: Photographs, circa 1920s-1990s

.5 Linear feet (Box 1-2, Sol 3)

Scope and Contents: Photographs of Stoller with his artwork (including one by Man Ray) as well as portraits and snapshots from performances of his wife, Brier Stoller, aka Lily Paget. Other images include slides (many by Don Victor), snapshots, prints, negatives, and transparencies of Stollers artwork; slides from exhibitions; and two scrapbooks that mostly contain photographs of artwork, but also include scant exhibition ephemera, certificates, and other papers.

Box 1, Folder 28	Alexander Stoller; Artwork, 1930s-1980s
Box 1, Folder 29	Brier Stoller, circa 1930s-1980s
Box 1, Folder 30	Artwork, J.F.K., 1970s
Box 1, Folder 31	Artwork, Masks, undated
Box 1, Folder 32	Artwork, Saratoga Racetrack, 1976
Box 1, Folder 33	Artwork, "Wall Pieces", 1930s-1970s
Box 1, Folder 34	Artwork, Old Pieces, circa 1920s-1940s
Box 1, Folder 35-36	Artwork, 1928-1990s
Box 3, Folder 1	Artwork, Sculpture, undated
Box 1, Folder 37	Artwork, Negatives and Transparencies, circa 1930s-1980s
Box 1, Folder 38	Artwork, Slides, 1980s-1990s
Box 2, Folder 1	Artwork, Slides, 1980s-1990s
Box 2, Folder 2	Exhibition at Welles Gallery, Slides, 1989
Box 2, Folder 3	Photographic Scrapbook 1, 1931-1984
Box 2, Folder 4	Photographic Scrapbook 2, 1927-1994
Box 2, Folder 5	Photographic Scrapbook 3, 1930s-1987

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Series 5: Artwork, 1860-1980s, bulk 1930s-1980s

.5 Linear feet (Box 2, Sol 3, OV 4)

Scope and Contents: Found here are loose sketches, drawings, several paintings, and 10 sketchbooks. Also found in this series is a newspaper from 1860 and two prints; these items were uncovered during processing in a single folder entitled "prints and rubbings," most likely used by Stoller for reference material.

Box 2, Folder 6	Le Son Des Saisons, undated
Box 3, Folder 2	Loose Sketches, circa 1930s-1980s
Box 2, Folder 7	Prints and Rubbings, 1860, undated
Oversize 4	Prints and Rubbings, undated
Box 2, Folder 8-9	Sketchbooks, undated
Box 3, Folder 3	Sketchbooks, undated
Oversize 4	Sketches, Drawings, and Paintings, Oversized, circa 1930s-1980s

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