



Smithsonian
Archives of American Art

A Finding Aid to the Terrain Gallery
Records, circa 1950s-2005, bulk
1955-1985, in the Archives of American Art

Joy Weiner

August 17, 2012

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
Historical Note.....	2
Scope and Content Note.....	3
Arrangement.....	4
Names and Subjects	4
Container Listing	6
Series 1: Founding Documents, 1953-1966.....	6
Series 2: Correspondence, circa 1950s-1981.....	7
Series 3: Artists' Files, circa 1950s-2001.....	8
Series 4: Exhibition Files, circa 1950s-2005.....	11
Series 5: Writings and Interview, 1955-1974.....	20
Series 6: Financial and Legal Records, 1955-1984.....	21
Series 7: Scrapbooks, 1955-2000.....	22
Series 8: Photographs, 1957-circa 1980s.....	23

Collection Overview

Repository:	Archives of American Art
Title:	Terrain Gallery records
Identifier:	AAA.terrgall
Date:	circa 1950s-2005 (bulk 1955-1985)
Extent:	5.3 Linear feet
Creator:	Terrain Gallery
Language:	Multiple languages Most of the collection is in English; some records are in Italian and Spanish. English; Italian; Spanish
Summary:	The records of the Terrain Gallery measure 5.3 linear feet and date from circa 1950s-2005, bulk 1955-1985. The bulk of the records consists of exhibition files that document over one hundred and forty exhibitions as well as the gallery's relationship with artists. The collection includes founding documents, correspondence, artists' files, writings and an interview, financial records, scrapbooks, and photographs.

Administrative Information

Acquisition Information

The Terrain Gallery records were donated by Chaim and Dorothy Koppelman in 2006.

Related Materials

Also found in the Archives of American Art is the Chaim and Dorothy Koppelman papers, circa 1930s-2006, bulk 1942-2005.

Processing Information

The collection was processed to a minimal level and a finding aid prepared by Joy Weiner in June 2012. The Archives of American Art has implemented minimal processing tactics when possible in order to increase information about and access to more of our collections.

Minimal processing included arrangement to the series, subseries, and folder levels. Generally, items within folders were simply verified with folder titles, but not arranged further. Folders within boxes were not numbered. The collection was rehoused in archival containers and folders, but not all staples and clips were removed.

Preferred Citation

The Terrain Gallery records, circa 1950s-2005, bulk 1955-1985. Archives of American Art, Smithsonian Institution.

Restrictions on Access

Use of original papers requires an appointment.

Ownership and Literary Rights

The Terrain Gallery records 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.

Historical Note

The Terrain Gallery is an art gallery in New York, N.Y., established in 1955 by Dorothy Koppelman (1920-) and informed by the guiding philosophy of Eli Siegel's Aesthetic Realism. The Terrain has as its motto as stated by Siegel, "In reality opposites are one; art shows this" and also gave rise to the Aesthetic Realism Foundation, a not-for-profit educational foundation."

In 1954, Dorothy Koppelman (1920-) and her husband artist Chaim Koppelman (1920-2009) formed a partnership with colleagues—artists, writers, photographers—to establish the Terrain Gallery. The gallery's first home was at 20 West 16th Street in New York City, and then moved to 39 Grove Street, New York, N.Y. from 1963- 1973; in 1973, the gallery moved to its present address at 141 Greene Street. Simultaneously, the Terrain Gallery gave rise to the Aesthetic Realism Foundation, a not-for-profit educational foundation. Terrain Gallery continues to give exhibitions and presentations based on Eli Siegel's statement: "All beauty is a making one of opposites, and the making one of opposites is what we are going after in ourselves."

The Terrain has featured paintings, sculptures, watercolors, and graphics, as well as photographic exhibitions, which have shown the work of both younger and established artists. Representative art photographers have included Ralph Hattersley, David Bernstein, Louis Dienes, Nat Herz, Lou Bernstein, Andre Kertesz, Steve Poleskie, Len Bernstein, and Harvey Spears. Every exhibition has included comment by artists and critics about how opposites are one in the technique and form of the works of art on view. Chaim Koppelman, for many years, headed the gallery's Print Division; printmakers such as Will Barnet, Leonard Baskin, Robert Conover, Edmond Casarella, Vincent Longo, and Nicholas Krushenick were frequent exhibitors. Though the Terrain does not maintain a stable of artists, the gallery has represented many well-known artists, including Richard Anuszkiewicz, Robert Blackburn, Lois Dodd, William King, Chaim and Dorothy Koppelman, Roy Lichtenstein, Harold Krisel, Larry Rivers, Clare Romano, and Arnold Schmidt.

Beginning in 1955 with a series of talks by the Seurat Art Club, the gallery has held lectures, seminars, and dramatic presentations that are open to artists, scholars, and the general public. As part of its educational outreach, the Terrain Gallery publishes catalogs, broadsides, announcements, and monographs. Eli Siegel's seminal fifteen questions, "Is Beauty the Making One of Opposites?" was published in Terrain Gallery's opening announcement, February 26, 1955, and subsequently reprinted in *The Journal of Aesthetics and Art Criticism*, and elsewhere.

Bennett Schiff, art critic for a major New York newspaper, wrote in June, 1957, "There probably hasn't been a gallery before this like the Terrain, which devotes itself to the integration of art with all of living according to an esthetic principle which is part of an entire, encompassing philosophic theory...Aesthetic

Realism: 'The art of liking oneself through seeing the world, art, and oneself as the aesthetic oneness of opposites'...the theory developed by Eli Siegel....It is a building, positive vision."

In 1972, the Terrain Gallery appointed Carrie Wilson to serve as co-director with Dorothy Koppelman. The following year, the Terrain became part of the Aesthetic Realism Foundation which includes in its curriculum courses in the visual arts. The Terrain Gallery continues to hold exhibitions and presentations based on the principles of Aesthetic Realism. Chaim Koppelman died in 2009 in New York City. Dorothy Koppelman (1920-) is a consultant on the faculty of the Aesthetic Realism Foundation, and serves as one of the gallery's coordinators with Carrie Wilson, Marcia Rackow, Nancy Hunting, Dale Laurin, Donita Ellison, and Dan McClung.

Scope and Content Note

The records of the Terrain Gallery measure 5.3 linear feet and date from circa 1950s-2005, bulk 1955-1985. The bulk of the records consists of exhibition files that document over one hundred and forty exhibitions as well as the gallery's relationship with artists. The collection includes founding documents, correspondence, artists' files, writings and an interview, financial records, scrapbooks, and photographs.

Founding documents include statements of purpose, notes outlining plans for establishing a gallery, letters, and lists of expenses. Included are several versions of the gallery's manifesto "For the Union of Aesthetics and Ethics," drafted by founding members Martha Baird, Louis Dienes, Nat Herz, Chaim and Dorothy Koppelman, Sheldon Kranz, Barbara Lekberg, Nancy Starrels, and others.

Correspondence consists of letters between Dorothy Koppelman and artists, museums, and arts organizations. Subjects discussed are the scheduling of exhibitions and the gallery's lending of artwork to cultural institutions. Included are Dorothy's letters to art critics, including Dore Ashton, Thomas Hess, and Hilton Kramer seeking press coverage for the gallery's exhibitions. Among the additional frequent correspondents are Sigmund Abeles, American Federation of Arts, Philip Bragar, Lawrence Campbell, Museum of Modern Art (New York), Peter Milton, Lee Nordness, Andrew Rush, and Lynd Ward. Also found are scattered letters from Chaim Koppelman, Eli Siegel, and Theodoros Stamos.

Artists' files document approximately seventy artists and include curriculum vitae, letters, and scattered materials, e.g., exhibition brochures and invitations. Exhibition files provide an overview of the gallery's dealings with artists, museums, and the press, with the bulk of the material dating from 1955-1985. Materials include biographical information, correspondence, sales of artwork, printed material, photographs of exhibition installations and artwork.

Writings and an interview contain annotated typescripts and handwritten drafts on Aesthetic Realism by Chaim and Dorothy Koppelman and others. Included are several draft versions of David Bourdon's interview with Chaim and Dorothy Koppelman. The Koppelmans discuss the influence of Aesthetic Realism in their personal and professional lives as well as the critical response by the press and others to Aesthetic Realism's place in art history.

Financial and legal records consist of ledgers, financial reports, sales and loans, and consignment receipts, with the majority of the records dating from 1955-1983; scattered legal materials document the incorporation of the Terrain Gallery with the Aesthetic Realism Foundation.

Five scrapbooks contain a variety of exhibition materials: letters, statements about the gallery, lists, announcements, and printed material. Two of the five scrapbooks chronicle the gallery's early exhibitions from 1955 through 1960. The other scrapbooks document three exhibitions held at the Terrain Gallery.

Photographs are of Chaim and Dorothy Koppelman, Harold Jacobs, Gerson Leiber, Vincent Longo, Ad Reinhardt, and others. There are a few photographs of artwork by Michael Ponce de Leon and Edith Schloss.

Arrangement

The collection is arranged as 8 series:

- Series 1: Founding Documents, 1953-1966 (Box 1; 0.1 linear feet)
- Series 2: Correspondence, circa 1950s-1981 (Box 1; 0.2 linear feet)
- Series 3: Artists' Files, circa 1950s-2001 (Box 1; 0.2 linear feet)
- Series 4: Exhibition Files, circa 1950s-2005 (Boxes 1-4, 6; 3.2 linear feet)
- Series 5: Writings and Interview, 1955-1974 (Boxes 4-5; 0.2 linear feet)
- Series 6: Financial and Legal Records, 1955-1984 (Box 5; 0.8 linear feet)
- Series 7: Scrapbooks, 1955-2000 (Boxes 5, 6; 0.5 linear feet)
- Series 8: Photographs, 1957-circa 1980s (Box 5; 0.1 linear feet)

Names and Subject Terms

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

Subjects:

Aesthetic Realism
Art -- Philosophy
Art galleries, Commercial -- New York (State) -- New York

Types of Materials:

Interviews
Photographs
Scrapbooks
Transcripts

Names:

Abeles, Sigmund, 1934-
American Federation of Arts
Ashton, Dore
Bourdon, David
Bragar, Philip F., 1925-
Campbell, Lawrence
Hess, Thomas B.
Jacobs, Harold, 1932-
Koppelman, Chaim, 1920-2009
Koppelman, Chaim, 1920-2009 -- Photographs
Koppelman, Dorothy
Koppelman, Dorothy -- Photographs
Kramer, Hilton
Leiber, Gerson August, 1921-
Longo, Vincent, 1923-
Milton, Peter, 1930-

Museum of Modern Art (New York, N.Y.)
Nordness, Lee
Reinhardt, Ad, 1913-1967 -- Photographs
Rush, Andrew
Siegel, Eli, 1902-
Stamos, Theodoros, 1922-1997
Ward, Lynd, 1905-1985
Wilson, Carrie

Container Listing

Series 1: Founding Documents, 1953-1966

0.1 Linear feet (Box 1)

Founding documents include letters, typescripts and handwritten plans for the gallery, progress reports, mailing lists, projected expenses and notes. Included is Dorothy Koppelman's annotated typescript "Some Notions with a Hope of Motion on a Gallery," which served as a basis for the Terrain's mission statement.

Founding documents are also located in Series 5: Financial Records.

Box 1, Folder 1	Plans for Establishment of the Terrain Gallery, 1953-1956, 1964
Box 1, Folder 2	Letters to Investors in the Terrain Gallery, 1964-1966
Box 1, Folder 3	Report on the Terrain Gallery's Tenth Anniversary, 1965

[Return to Table of Contents](#)

Series 2: Correspondence, circa 1950s-1981

0.2 Linear feet (Box 1)

This series consists of typescripts, handwritten letters, notes, telegrams, and postcards. Many of the letters have attachments, e.g., biographical information, receipts, invoices, checklists, consignment agreements, loan forms, printed material, exhibition announcements, and brochures. A file concerning the gallery's lending of work to museum and other art organizations includes correspondence, notes, delivery receipts, invoices, price lists, and other business-related information.

Additional correspondence can be found in Series 3: Exhibition Files and Series 6: Scrapbooks.

Files are arranged in chronological order.

Box 1, Folder 4-13 Correspondence, circa 1950s-1981, undated

[Return to Table of Contents](#)

Series 3: Artists' Files, circa 1950s-2001

0.2 Linear feet (Box 1)

Artists' files mostly contain curriculum vitae and biographical accounts of artists, some who were not represented by the gallery. Also found are exhibition brochures, invitations, letters; miscellaneous artists' files include a letter to Dorothy Koppelman, typescripts of comments by artists on their work, writings, and a list.

Box 1, Folder 14

A-B, circa 1960-1975

- Abeles, Sigmund
- Allman, Margot
- Almarez, Carlos D.
- Altman, Harold
- Baranoff, Mort
- Bayrak, Tosun
- Blaustein, Al
- Boyer, Francis
- Bragar, Philip F.
- Brown Hilton

Box 1, Folder 15

C-D, circa 1950s-1970

- Cady, Dennis
- Cassara, Frank
- Chusit, Sonia
- Citron, Minna
- Clutz, William
- Collins, Lloyd D.
- Condeso, Orlando
- Conover, Robert
- Cooper, Michael
- Cullum, Adrienne
- Day, Worden
- DeMauro, Don
- Dicosola, Lois

Box 1, Folder 16

E-F, 1957, undated

- Erlanger, Elisabeth
- Farrar, Joan

Box 1, Folder 17

G-H, 1954-circa 1975

- Garchik, Morton
- Gelb, Jan
- Gerardia, Helen
- Gillies, Jim
- Gonzalez-Tornero, Sergio
- Goudie, Harland
- Gray, Don
- Grotz, Dorothy
- Hahn, Gerald
- Haley, Priscilla J.

- Hamill, Timothy J.
- Hildenbrand, June

Box 1, Folder 18

J-L, circa 1955-2001

- Janko, May
- Kaplan, Jerome
- Kepets, Hugh
- Koppelman, Chaim
- Leaf, Ruth
- Leff, Juliette
- Leiber, Gerson
- Levine, Morris
- Longo, Vincent
- Lozowick, Louis

Box 1, Folder 19

M-N, circa 1955-1970

- Marano, Alberto
- Margo, Boris
- Margules, DeHirsh
- Marmelstein, Michael
- Milton, Peter
- Mommer, Paul
- Moy, Seong
- Nama, George
- Neustadt, Barbara

Box 1, Folder 20

O-P, circa 1960-1966

- Otreba, Ryszard K.
- Parker, Robert Andrew
- Peterdi, Gabor
- Pinkwater, Manus
- Pittinger, Robert
- Plotkin, Robert
- Presser, Josef

Box 1, Folder 21

R, 1958-circa 1965

- Romano, Clare
- Rosenhouse, Irwin
- Ross, John
- Rush, Andrew

Box 1, Folder 22

S-T, circa 1964-1966

- Seidler, Doris
- Smith, Moise
- Stasik, Andrew
- Tremain, Joyce

Box 1, Folder 23

U-W, circa 1954-1965

- Uchima, Toshiko
- Von Wicht, John

- Ward, Lyn

Box 1, Folder 24

Miscellaneous Artists' Files, 1957-1958, undated

[Return to Table of Contents](#)

Series 4: Exhibition Files, circa 1950s-2005

3.2 Linear feet (Boxes 1-4, 6)

This series documents the exhibition history of the Terrain Gallery beginning with its first exhibit in 1955 through 2005, with the majority of the files dating from 1955-1985. Exhibition files include curriculum vitae, artists' statements, correspondence, drafts, receipts for artwork on consignment, checklists, price lists, exhibition agreements, business-related information, and photographs of exhibition installations and images of a few artists. Among the printed materials are press releases, posters, brochures, announcements, and clippings of reviews. There are typescripts of interviews with Dorothy and Chaim Koppelman.

Files are arranged in the order they were received. There were two filing systems for exhibition materials: general exhibitions consisting of printed material and files on individual exhibits, both arranged in chronological order.

The remaining files are arranged by subject and thereafter in chronological order.

Box 1	Exhibitions
Box 1, Folder 25-54	Exhibitions, General, 1955-2003
Box 1, Folder 55	"Logic and Emotion" (1955), 1955
Box 1, Folder 56	"Intersection" (1955 April-May), 1955-1956
Box 1, Folder 57	"Chaim Koppelman Retrospective, 1940-1955," (1956 January 23-February 29), 1956
Box 1, Folder 58	"Abstract and Concrete" (1956 March 3-March 30), 1956 Image(s)
Box 1, Folder 59	"Depth and Surface" (1956 April 9-May 15), 1956
Box 1, Folder 60	"Tension and Symmetry" (1956 May 21-June), 1956
Box 1, Folder 61	"Aesthetic Realists and Friends" (1956), 1956-1957
Box 1, Folder 62	"Three Painters: William Christopher, Regina Dienes, and Gerson Leiber" (1956 December 17-1957 January), 1956-1957
Box 1, Folder 63	"Are Black and White One? - Paintings, Drawings, Prints, and Photographs" (1957), 1957
Box 1, Folder 64	"Black and White - Festival of Opposites" (1957), 1957
Box 1, Folder 65	"Summer Festival of Opposites: Rest and Motion" (1957 May 20-June), 1957-1958

[Image\(s\)](#)

Box 1, Folder 66	"Opposites in Contemporary Art - Aesthetic Realists and Friends" (1957), 1957
Box 1, Folder 67	"Personal and Impersonal" (1957), 1957-1958
Box 1, Folder 68	"Design into Emotion" (1958), 1957-1960
Box 1, Folder 69	"Person:Thing:Form" (1958), 1958
Box 1, Folder 70	"Three Persons: Three Elements: Schilli Maier, Regina Dienes, and William Christopher" (1958), 1957-1958
Box 1, Folder 71	"Meaning in Immediacy" (1958), 1958
Box 1, Folder 72	"In the First Place" (1958 October 18-October 19), 1958
Box 1, Folder 73	"Abstraction in Self" (1959), 1959
Box 1, Folder 74	"Regina Dienes" (1959), 1959
Box 1, Folder 75	"Personal and Impersonal, Six Aesthetic Realists" (1959), 1959
Box 1, Folder 76	"Sculpture, The Shaping Mind" (1959), 1959
Box 1, Folder 77	"Odd and Even" (1959), 1959
Box 2, Folder 1	"Radiant Hidden" (1960), 1960
Box 2, Folder 2	"The Slim Weltanschauung; or the Spirit of Spring" (1960), 1960-1961
Box 2, Folder 3	"The Real-Show, an Exhibition of Paintings" (1960), 1960
Box 2, Folder 4	"Regina Dienes" (1960), 1960-1961
Box 2, Folder 5	"Definition is Wonder" (1961), 1965, 1961
Box 2, Folder 6	"Definition is Wonder - Travelling Shows" (1961), 1961-1962
Box 2, Folder 7	"An Exhibition of Color Photographs by Nat Herz" (1961), 1961
Box 2, Folder 8	"Dorothy Koppelman, One-Man Exhibition" (1961), 1961

Box 2, Folder 9	"Art As Gaiety" (1961), 1961
Box 2, Folder 10	"Vision and Division, A Show-Down Exhibition" (1962), 1962
Box 2, Folder 11	"Louis Dienes, Photographs" (1962), 1962
Box 2, Folder 12	"The Visual Argument, Paintings of William Sebring and James Mellon" (1962 April 23-May 25), 1962
Box 2, Folder 13	"Chaim and Dorothy Koppelman, An Exhibition of Paintings and Drawings" (1962), 1961-1962
Box 2, Folder 14	"Us Revisited, Dorothy Koppelman and Chaim Koppelman" (1963), 1963-1964
Box 2, Folder 15	"The Quarreling Arts: A Classy Retrospective and Anticipatory Show" (1964), 1964
Box 2, Folder 16	"The New York Show - 1964 (The Opposites Are Always New)", 1964
Box 2, Folder 17	"Arnold Schmidt: Optical Painting" (1964 October 5-November 6), 1964
Box 2, Folder 18	"Articulate Surface: Drawings" (1964), 1964-1965
Box 2, Folder 19	"Arnold Schmidt: The Responsive Eye" (1964), 1964-1966
Box 2, Folder 20	"The Visual Self" (1965 January 24-February), 1965
Box 2, Folder 21	"Above/Below, An Exhibition of Contemporary American Graphics" (1965), 1965
Box 2, Folder 22	"Richard Bernstein" (1965), 1965-1966
Box 2, Folder 23	"James Mellon" (1965 June 6-July 3), 1965-1966
Box 2, Folder 24	"Direction '65" (1965 August-September 7), 1965
Box 2, Folder 25	"Arnold Schmidt, New Optical Paintings" (1965 October 3- October 30), 1965-1966
Box 2, Folder 26	"Harold Krisel Prints" (1965 November 1-November 30), 1965
Box 2, Folder 27	"Lui Shou Kwan" (1965), 1965

[Image\(s\)](#)

Box 2, Folder 28	"Surface to Begin With" (1965), 1965-1966
Box 2, Folder 29	"Seena Donneson" (1966 January 17-February 18), 1957-1971
Box 2, Folder 30	"Arnold Schmidt, Shaped Optical Paintings" (1966 October 2-October 30), 1966-1967
Box 2, Folder 31	"Group Show" (1966 November 15-December), 1966
Box 2, Folder 32	"All Artists for Life and Against the War in Vietnam" (1967 February-March), 1966-1967
Box 2, Folder 33	"Lou Bernstein's Photographs, A 25 Year Retrospective" (1967 November 12-December), 1967, 1965
Box 2, Folder 34	Arnold Schmidt Exhibitions at the Terrain Gallery and Other Venues, 1965-1972
Box 2, Folder 35	"New Paintings by Arnold Schmidt" (1968 October 6-October 31), 1993, 1968
Box 2, Folder 36	"Dorothy and Chaim Koppelman" (1969), 1969
Box 2, Folder 37	"James Mellon" (1970), 1969-1970
Box 2, Folder 38	"You and I See, An Aesthetic Realism Photographers Exhibition" (1970 April 26-June), 1968-1971
Box 2, Folder 39	"Is Beauty the Making One of Opposites? - Photographers" (1970), 1970
Box 2, Folder 40	"The Intimate and the Distant" (1972), 1972
Box 2, Folder 41	"Terrain Graphics" (1972), 1972-1975
Box 2, Folder 42	"Big and Small, A Miniature Print Exhibition" (1972), 1972-1973
Box 2, Folder 43	"Linda Plotkin, Landscape and Thought" (1973 January 20-February 10), 1966-1973
Box 2, Folder 44	"Andrew B. Gardner, Silkscreen Prints" (1973 February 10-March 3), 1973
Box 2, Folder 45	"Chuck Magistro" (1973 March 10-March 30), 1973

Box 2, Folder 46 "Philip Field, Etchings" (1973 March 31-April 20), 1973-1974

Box 2, Folder 47 "Susan Gardner, Visions" (1973 April 28-May 19), 1973

Box 2, Folder 48 "The Articulate Surface: Drawings" (1973), 1973

Box 2, Folder 49 "Is Beauty the Making One of Opposites?", Part I (1973 September), 1973

Box 2, Folder 50 "Is Beauty the Making One of Opposites?", Part II (1973 October 13-November 9), 1973

Box 2, Folder 51 "Astrid Fitzgerald and Carol Rosen, Above, Below and On the Level" (1973 November 10-December 7), 1973

Box 2, Folder 52 "Big and Small, An Exhibition of Miniature Graphics, 1973/1974" (1973 December 8-1974 January 4), 1973-1974

Box 2, Folder 53 "Conflict/Contrast/Composition" (1974 January 4- January 31), 1974

Box 2, Folder 54 "The Opposites on Greene Street" (1974 February 2-March 1), 1973-1974

Box 2, Folder 55 "Chuck Magistro" (1974 March 9-April 5), 1974

Box 2, Folder 56 "Good and Evil: Aesthetic Opposites" (1974 April 6-May 3), 1973-1974

Box 2, Folder 57 "The Opposites This Summer: Part I" (1975 June 21-July 31), 1975

Box 2, Folder 58 "The Opposites This Summer: Part II" (1975 August 2-September 11, 1975), 1974-1975

Box 2, Folder 59 "Surface to Begin With, '75" (1975 September 20-October 16), 1975

Box 2, Folder 60 "Lee Adler, Paintings and Silkscreens" (1975 October 18-November 13), 1975

Box 2, Folder 61 "Understanding Shoes, An Exhibition of Works by Richard Karwoski" (1975 November 15-December 11), 1975-1977

Box 2, Folder 62 "Big and Small, 1975/1976" (1975 December 16-1976 January 15), 1975-1976

Box 2, Folder 63 "Intellect into Emotion" (1976 October 30-December 9), 1976-1977

Box 3, Folder 1 "Thomas O'Donohue Etchings" (1976 February 3-February 28), 1976

Box 3, Folder 2	"Art As Criticism" (1976 September 18-October 28), 1976-1977
Box 3, Folder 3	"Chaim Koppelman Drawings" (1974 May 4-May 31), 1973-1974
Box 3, Folder 4	"The Opposites This Summer" (1974 June 12-August 30), 1974
Box 3, Folder 5	"Irwin Fleminger, Watercolors and Drawings" (1974 September 14-October 11), 1973-1974
Box 3, Folder 6	"The Gaiety of Art: Michael Cooper, Dennis Corrigan, and Richard Karwoski" (1974 October 19-November 22), 1974-1975
Box 3, Folder 7	"Universe and Object" (1974 November 23-December 27), 1974
Box 3, Folder 8	"20th Anniversary of the Terrain Gallery" (1975 February 8-March 20), 1975
Box 3, Folder 9	"Intersection '75" (1975 March 29-April 24), 1975
Box 3, Folder 10	"Andres Rodriguez Santos and Harry M. Zinzella" (1975 May 24-June 19), 1975
Box 3, Folder 11	"Freedom and Order" (1976 March 2-April 13), 1976
Box 3, Folder 12	"Art All Along: A 22nd Anniversary Exhibition" (1977), 1977
Box 3, Folder 13	"Big and Small: Miniature Paintings, Prints, Drawings, and Photographs by 30 Contemporary Artists" (1976 December 14-1977 January 15), 1976-1977
Box 3, Folder 14	"The Philosophy of Watercolor" (1976 April 27-May 29), 1976
Box 3, Folder 15	"The Arts, They're Here!" (1977 July 23-September 16), 1976-1977
Box 3, Folder 16	"Black and White" (1977), 1972-1977
Box 3, Folder 17	"Big and Small: Miniature Drawings, Paintings, Prints, and Photographs by 30 Contemporary Artists" (1977 December 16-1978 January 31), 1977-1978
Box 3, Folder 18	"Self and Object" (1978 March 4-May 27), 1978
Box 3, Folder 19	"Color Surface Depth" (1978 November 11-December 13), 1978
Box 3, Folder 20	"Big and Small: Miniature Drawings, Paintings, Prints, and Photographs by 30 Artists, 1978/1979" (16 December 1978-1979 January 31), 1978

Box 3, Folder 21 "Art As Kindness" (1979), 1979

Box 3, Folder 22 "The Honoring Eye, The Art of Drawing" (1979 June 2-August 31), 1979

Box 3, Folder 23 "The Opposites Make New York Beautiful" (1979 October 6-November 30), 1979

Box 3, Folder 24 "Big and Small: Miniature Drawings, Paintings, Prints, and Photographs by 50 Contemporary Artists" (1979 December 8-1980 January 31), 1979-1983

Box 3, Folder 25 "The Opposites This Summer" (1980), 1980

Box 3, Folder 26 "25th Anniversary Exhibition: Is Beauty the Making One of Opposites?, 1955-1980" (1980), 1980

Box 3, Folder 27 "Is Beauty the Making One of Opposites?, Photography" (1980), 1980

Box 3, Folder 28 "The Print: A Oneness of Opposites" (1980 October 25-December 6), 1980

Box 3, Folder 29 "Big and Small: Miniature Drawings, Paintings, Prints, and Photographs, 1980/1981" (1980 December 13-January 31 1981), 1980-1981

Box 3, Folder 30 "Big and Small: Miniature Drawings, Paintings, Prints, and Photographs by 50 Contemporary Artists, 1980/1981" (1980 December 5-1981), 1981-1982

Box 3, Folder 31 "Aesthetic Realists and Friends" (1981 February 28-April 11), 1981

Box 3, Folder 32 "Sameness and Difference: A Study" (1981), 1980-1982

Box 3, Folder 33 "Imagination, Reality, and Aesthetics" (1981 September 26-October 31), 1980-1981

Box 3, Folder 34 Patricia Fennell, 1982-1984

Box 3, Folder 35 "Women Self Artist" (1982 January 30-March 9), 1981-1982

Box 3, Folder 36 "Object/Universe" (1982 March 27-May 4), 1982

Box 3, Folder 37 "Drawing: Line, Shape, Meaning" (1982 May 15-June 19), 1982

Box 3, Folder 38 "The Opposites This Summer" (1982 July 10-September), 1979-1982

Box 3, Folder 39 "Is Beauty the Making One of Opposites?" (1982), 1982

Box 3, Folder 40	"Big and Small: Miniature Drawings, Paintings, Prints, and Photographs, 1982/1983" (1982 December 12-January 1983), 1982-1983
Box 3, Folder 41	"Earth, What It Has In It!" (1983 February 12-March 19), 1982-1983
Box 3, Folder 42	"Couples: Closeness and Clash in Art and Life" (1983 April 9-May 17), 1979-1983
Box 3, Folder 43	"The Opposites This Summer" (1983 June 11-August), 1983
Box 3, Folder 44	"All Art Is for Life and Against U.S. Injustice to Central America" (1983 September 24-October 25), 1983-1984
Box 3, Folder 45	"Chaim Koppelman, Pastels: Ideas/Objects/People" (1983 October 29-December 6), 1983-1984
Box 3, Folder 46	"Big and Small: Small Paintings, Prints, Photographs, and Constructions by 40 Contemporary Artists" (1983 December 17-1984 January), 1983-1984
Box 3, Folder 47	"Architecture: Matter and Space: An Aesthetic Realism Exhibition" (1984), 1984
Box 4, Folder 1	"Is Beauty the Making One of Opposites?" (1984 February 4-March 17), 1984
Box 4, Folder 2	"Continuity and Discontinuity" (1984 March 31-May 5), 1984
Box 4, Folder 3	"Animate and Inanimate" (1984 March 31-May 5), 1984
Box 4, Folder 4	"Is Beauty the Making One of Opposites?, Intersection '85" (1985), 1984
Box 4, Folder 5	"Nancy Starrels, A Retrospective Black and White Photographs" (1985 October-December), 1968, 1983-1985
Box 4, Folder 6	"Terrain Gallery, 45th Anniversary Exhibitions" (2000 April 29-August), 2000
Box 4	Lists
Box 4, Folder 7	Terrain Gallery Exhibitions, 1955, 2005
Box 4, Folder 8	Printmakers Represented by Terrain Gallery, 1958
Box 4, Folder 9-11	Mailing Lists, undated 1964-1965

Box 4, Folder 12-19	Guestbooks, 1955-1983
Box 4	Printed Material
Box 4, Folder 20	Press Clippings, 1967-2000
Box 4, Folder 21	Exhibition Announcements, circa 1955-1983 Oversized material housed in Box 6
Box 4, Folder 22	Exhibition Catalog, 1977
Box 4, Folder 23	Miscellaneous Printed Material, circa 1964-1970s
Box 6	Oversized Printed Material - Exhibition Announcements, 1959-1983 Oversized material from Box 5, Folder 21

[Return to Table of Contents](#)

Series 5: Writings and Interview, 1955-1974

0.2 Linear feet (Boxes 4-5)

This series contains annotated writings and an interview. Included are typescripts and handwritten drafts of writings by Chaim and Dorothy Koppelman, Regina Dienes, and others that were prepared for lectures held at the Terrain. Interspersed among the materials are exhibition announcements and clippings. Included are Chaim Koppelman's typescripts on printmaking and Dorothy Koppelman's essay-length pieces on the place of Aesthetic Realism in art history.

There are annotated versions of an interview with Chaim and Dorothy Koppelman for the *Village Voice* conducted by David Bourdon to commemorate the Terrain Gallery's Eleventh Anniversary. The Koppelmans' discuss Aesthetic Realism and the influence of Eli Siegel's Theory of Opposites in their selection of artwork for the gallery's exhibitions. They also comment on several artists who had exhibited at the Terrain.

Box 4, Folder 24-25	Writings by Chaim and Dorothy Koppelman and Others, 1955
Box 5, Folder 1	Writings by Chaim and Dorothy Koppelman and Others - "Twelve Talks," 1955-1956
Box 5, Folder 2	Comments on Eli Siegel's "Fifteen Questions" by Chaim and Dorothy Koppelman, 1971
Box 5, Folder 3-4	Writings by Chaim Koppelman, 1968, 1964
Box 5, Folder 5-7	Writings by Dorothy Koppelman, 1956, 1974
Box 5, Folder 8	Interview with Chaim and Dorothy Koppelman, 1966

[Return to Table of Contents](#)

Series 6: Financial and Legal Records, 1955-1984

0.8 Linear feet (Box 5)

This series contains ledgers, a financial report, memoranda, letters, invoices, lists of sales and loans of artwork to galleries and museums, and annotated receipts for works sold. Ledgers record the gallery's income, expenditures, cash disbursements, and sales of artwork; interspersed among the pages are notes, receipts, and miscellaneous tax information.

Scattered legal documents include a certificate of incorporation for the Terrain Gallery with the Aesthetic Realism Foundation, a lease, and rider to the lease at the gallery's space at 39 Grove Street in New York. The files include correspondence, receipts, and a typescript of the gallery's statement of purpose, that was incorporated in the lease.

The series is arranged as 2 subseries:

- 6.1: Financial Records, 1955-1984
- 6.2: Legal Records, 1964-1973

6.1: Financial Records, 1955-1983

Box 5, Folder 9-15	Ledgers, 1955-1984
Box 5, Folder 16-18	Loose Ledger Pages - Expenses and Disbursements, 1964-1971
Box 5, Folder 19	Financial Report on the Terrain Gallery, 1955-1983
Box 5, Folder 20	Sales and Loans to Galleries and Museums, 1973-1975, undated
Box 5, Folder 21-22	Consignment Receipts, 1964-1980, undated
Box 5, Folder 23	Works on Consignment - Returned to Artist, 1960s-1975
Box 5, Folder 24-27	Receipts for Works Sold, 1955-1982
Box 5, Folder 28	Miscellaneous Letters, 1972-1973

6.2: Legal Records, 1964-1973

Box 5, Folder 29	Certificate of Incorporation, Aesthetic Realism Foundation, 1964
Box 5, Folder 30	Lease and Related Documentation - The Terrain Gallery, 39 Grove Street, New York, 1964-1969

Return to Table of Contents

Series 7: Scrapbooks, 1955-2000

0.5 Linear feet (Boxes 5, 6)

This series houses 5 scrapbooks of exhibition materials. Two scrapbooks document the gallery's exhibitions from 1955-1960; three scrapbooks are devoted to individual exhibitions. Scrapbooks include scattered letters, statements to the press, gallery resolutions, schedule of events, lists of artists, price lists, mailing lists, consignment and invitational receipts. Among the printed material are annotated press releases, a catalog and clippings of exhibition reviews. Also found is a typescript of Eli Siegel's draft on Jackson Pollock.

Four scrapbooks were dismantled but retain their original order.

Box 5, Folder 31	Scrapbook 1: Terrain Gallery, 1955-1959 Oversized material housed in Box 6
Box 5, Folder 32	Scrapbook 2: Terrain Gallery (Dismantled), 1955-1973
Box 5, Folder 33	Scrapbook 3: "Show-Down" (Dismantled), 1962
Box 5, Folder 34	Scrapbook 4: "Is Beauty the Making One of Opposites - Photography" (Dismantled), 1980
Box 5, Folder 35	Scrapbook 5: "3 Photographers at the Terrain Gallery" (Dismantled), 1999-2000
Box 6	Oversized Scrapbook 1 -Terrain Gallery, 1955-1973 Oversized material from Box 5, Folder 31.

[Return to Table of Contents](#)

Series 8: Photographs, 1957-circa 1980s

0.1 Linear feet (Box 5)

This series contains black and white photographs of Chaim and Dorothy Koppelman and Harold Jacobs preparing for an exhibition; included is a snapshot of Chaim Koppelman with Vincent Longo and Gerson Leiber. There are some photographs of artwork.

Two photograph albums contain black and white snapshots of Chaim and Dorothy Koppelman, Louis Dienes, Ad Reinhardt, Nancy Starrels and colleagues at exhibition openings.

Box 5, Folder 36	Photographs of Chaim and Dorothy Koppelman and Others, 1957-1958
Box 5, Folder 37	Photographs of Artwork, circa 1980s
Box 5, Folder 38	Album, "Personal and Impersonal" - Exhibition Opening, 1958
Box 5, Folder 39	Album, Terrain Gallery at the Audubon Opening and at Madison Square Garden, 1958

[Return to Table of Contents](#)