

**Collection Overview**

**Repository:** Decker Library Special Collections, Maryland Institute College of Art, Baltimore, MD  
**Creator:** Marcella Brenner Irrevocable Trust, and the Maryland Institute College of Art  
**Title:** Morris Louis Study Collection  
**Dates:** 1958 – 2011 and n.d.  
**Quantity:** 10 linear feet  
**Abstract:** The Morris Louis Study Collection comprises materials that document and discuss the work of Morris Louis. Included are: audio materials which are interviews with Louis associates and supporters; publicity files with published articles and ephemera concerning Louis exhibitions and publications (some with attached notes between Louis's widow Marcella Brenner and Louis's primary art dealer Andre Emmerich and the Andre Emmerich Gallery); artwork documentation in 35mm slide format; book-length and shorter publications about Louis and related topics; and documentary video materials. Some of the books and videos are available for circulation through the Decker Library and Media Resources Collection.

**Series 1:** Interviews, 1979 and n.d.  
**Series 2:** Publicity Files, 1958 – 2011 and n.d.  
**Series 3:** Artwork Documentation, n.d.  
**Series 4:** Publications, 1962 – 2011  
**Series 5:** Documentary video, 1986 – 2002 and n.d.

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**Series 1      Interviews, 1979 and n.d.**

Interviews concerning Morris Louis with people who knew him, conducted by Jeff Doring in preparation for a documentary film. Includes: Audio Tapes, Digital Media, and Reference Material (Transcripts). The interviewees include: Marcella Brenner, Louis's widow; Charles Schucker, a classmate of Louis at the Maryland Institute and other artists who knew Louis; art dealers, gallerists, or collectors who handled Louis's work before and after his death; art historians who studied Louis; and people with knowledge of Louis's materials and techniques.

Note: The interview dates noted on the boxes that housed the tape reels seemed to use an inverted month/day format from that used in the U.S.A., as is common in Europe and Australia. The dates for the reels noted here have reversed the month/day order from the boxes. For example, if the date notation on the box was "22/9/1979" it has been changed to "9/22/1979," if the date notation was "1/10/1979" it has been changed to "10/1/1979."

**Box 1****Audio Tapes:**

58, 1/4 " x 600 ft. reel to reel audio tapes. 1979 and n.d.

**Digital Media:**

17 CD-ROMs and 3 DVDs containing cda and mp3 files that are digitized versions of the audio tapes. Each track on the disks corresponds to one of the audio tape reels. The digitization was done by the Decker Library in 2011, at Prinergy in Baltimore, MD, with funding from the Marcella Brenner Irrevocable Trust. Total size of mp3 files for all material = 1.86 GB. Arranged by reel numbers corresponding to the Audio Tapes, with 2 back-up DVDs at the end.

*Description below combines and correlates contents of Audio Tapes and Digital Media.*

**Reels 1-4 – Nick Wilder, 9/12/1979**

1 CD-ROM with mp3 files (material also present on 2 back-up DVDs):

- **Reel 1** = Track 1 – 16:07 (37,782 kb – 326 kb SFK file)
- **Reel 2** = Track 2 – 16:10 (37,927 kb – 327 kb)
- **Reel 3** = Track 3 – 16:00 (37,513 kb – 324 kb)  
Includes typed sheet of notes
- **Reel 4** = Track 4 – 6:10 (14,461 kb – 125 kb)  
Includes typed sheet of notes

**Reels 5-7 – James Collins, 9/12/1979**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 5** = Track 1 – 15:54 (37,264 kb – 322 kb SFK file)  
Includes typed sheet of notes
- **Reel 6** = Track 2 – 13:39 (32,770 kb – 283 kb)  
Includes typed sheet of notes
- **Reel 7** = Track 3 – 4:38 (10,859 kb – 94 SFK)  
Includes typed sheet of notes

**Reels 8-11 – Andre Emmerich, 9/12/1979**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 8** = Track 1 – 15:39 (36,665 kb – 316 SFK file)  
Includes typed sheet of notes
- **Reel 9** = Track 2 – 15:56 (37,330 kb – 322 kb)
- **Reel 10** = Track 3 – 15:38 (36,633 kb – 316 kb)
- **Reel 11** = Track 4 – 14:16 (33,440 kb – 289 kb)

**Reels 12-16 – Michael Fried, 9/22/1979**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 12** = Track 1 – 16:05 (37,68 kb mp3 file – 325 kb sfk file)  
Includes typed sheet of notes
- **Reel 13** = Track 2 – 15:31 (36,384 kb – 314 kb)  
Includes typed sheet of notes

- **Reel 14** = Track 3 – 16:11 (37,939 kb – 327 kb)
- **Reel 15** = Track 4 – 12:56 (30,306 kb – 262 kb)
- **Reel 16** = Track 5 – 5:55 (13,877 kb – 120 kb)

**Reels 17-19 – Lawrence Rubin, 9/25/1979**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 17** = Track 1 – 13:56 (32,656 kb mp3 file – 282 sfk file)
- **Reel 18** = Track 2 – 15:43 (36,819 kb – 318 kb)
- **Reel 19** = Track 3 – 8:30 (19,915 kb – 172 kb)

**Reel 20 – Diane Headley, 9/26/1979**

1 CD-ROM with cda file (material also in mp3 format on 2 back-up DVDs):

- **Reel 20** = Track 1 – 14:11 (33,251 kb mp3 file – 1,146 kb sfk file)

**Reels 21-23 – Joe Helman, 9/27/1979**

1 CD-ROM with mp3 files (material also present on 2 back-up DVDs):

- **Reel 21** = Track 1 – 13:01 (30,546 kb mp3 file – 264 kb sfk file)
- **Reel 22** = Track 2 – 13:45 (32,271 kb – 279 kb)
- **Reel 23** = Track 3 – 11:49 (27,732 kb – 239 kb)

**Reels 24-29 – John Elderfield, 10/1/1979**

2 CD-ROMs with cda files (material also in mp3 format on 2 back-up DVDs):

Disk 1/2, Reels 24-26

- **Reel 24** = Track 1 – 24:47 (58,102 kb mp3 file – 501 kb sfk file)  
(transcript begins at about 8:00)
- **Reel 25** = Track 2 – 15:44 (36,858 kb – 318 kb)
- **Reel 26** = Track 3 – 15:57 (37,381 kb – 323 kb)

Disk 2/2, Reels 27-29

- **Reel 27** = Track 1 – 11:48 (27,677 kb – 954 kb)
- **Reel 28** = Track 2 – 15:32 (36,416 kb – 314 kb)
- **Reel 29** = Track 3 – 11:22 (26,649 kb – 230 kb)

**Reels 30-33 – Leonard Bocour, 10/2/1979**

1 CD-ROM with mp3 files (material also in mp3 format on 2 back-up DVDs):

- **Reel 30** = Track 1 – 12:19 (28,876 kb mp3 file – 249 kb sfk file)
- **Reel 31** = Track 2 – 14:31 (34,022 kb – 294 kb)
- **Reel 32** = Track 3 – 12:34 (29,463 kb – 254 kb)
- **Reel 33** = Track 4 – 15:35 (36,540 kb – 315 kb)

**Reels 34-39 – Charles Shucker, 10/7/1979; Andre Emmerich, n.d.**

2 CD-ROMs with cda files (material also in mp3 format on 2 back-up DVDs):

Disk 1/2, Reels 34-36

- **Reel 34** = Track 1 – 14:44 (34,544 mp3 file – 298 kb sfk file)
- **Reel 35** = Track 2 – 13:39 (32,006 kb – 276 kb)
- **Reel 36** = Track 3 – 15:51 (59,099 kb – 510 kb)

Disk 2/2, Reels 37-39

- **Reel 37** = Track 1 – 14:42 (Shucker) (34,456 kb – 297 kb)
- **Reel 38** = Track 2 – 14:06 (Shucker) (33,040 kb – 285 kb)
- **Reel 39** = Track 3 – 11:30 (Reel 39, begins with Shucker's voice, then contains Emmerich) (26,938 kb – 233 kb)

**Reels 40-44 – Andre Emmerich, James Lebron, Joann and Gifford Phillips, n.d.**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 40** = Track 1 – 16:19 (38,234 kb mp3 file – 330 kb sfk file)  
Andre Emmerich
- **Reel 41** = Track 2 – 15:09 (35,504 kb mp3 file – 306 kb sfk file)

James Lebron (Preparator of Morris Louis paintings, worked at Santini Bros. Warehouse)

“When I first got involved with Morris Louis – working at a warehouse in New York City, 7 Santini Brothers... through William Rubin ... ML would bring his paintings into Manhattan – would assist with preparing for show... I was just a worker at that time, for the warehouse... Started to develop a special type of stretcher , got involved with ML and Kenneth Noland. (first ones he saw were Veils and Unfurleds... was just a layman, just modern art.) “

- **Reel 42** = Track 3 – 15:59 (37,446 kb – 323 kb)  
James Lebron

“Cathedral effect... that angle would allow the painting to get enough height... but then over the years I've been lucky enough to collect from a couple of other artists... Four or five years ago, the MOMA was preparing an exhibit for the embassy in China... “

- **Reel 43** = Track 4 – 16:08 (37,822 kb – 326 kb)  
James Lebron

“...there's a little mystery to the way he did it... (who ever saw Louis painting?) Noland? Doesn't want to talk to the interviewers.”

- **Reel 44** = Track 5 – 14:59 (35,121 kb – 303 kb)  
Joann and Gifford Phillips

“Our first exposure to ML in was in 1958 at French and Co. we saw 25 or 30 of the Veil pictures. We reacted very negatively... “

**Reels 45-47 – Joann and Gifford Phillips, n.d.**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 45** = Track 1 – 14:50 (34,758 kb mp3 file – 300 kb sfk file)

Joann and Gifford Phillips

- **Reel 46** = Track 2 – 16:29 (38,632 kb – 333 kb)  
Joann and Gifford Phillips
- **Reel 47** = Track 3 – 16:17 (38,182 kb – 329 kb)  
Joann and Gifford Phillips

**Reel 48 – Helen Frankenthaler, n.d.**

1 CD-ROM with cda file (material also in mp3 format on 2 back-up DVDs):

- **Reel 48** = Track 1 – 11:00 (25,782 kb mp3 file – 223 kb sfk file)

**Reels 49-51 – [Kenworth Moffett], n.d.**

1 DVD (107 mb) with mp3 files (material also present on 2 back-up DVDs):

- **Reel 49** = Track 1 – 15:55 (37,344 kb mp3 file – 322 kb sfk file)
- **Reel 50** = Track 2 – 15:46 (36,965 kb – 319 kb)
- **Reel 51** = Track 3 – 14:39 (34,353 kb – 296 kb)

**Reels 52-56 – Anne Truitt, n.d.**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 52** = Track 1 – 15:29 (36,286 kb mp3 file – 313 kb sfk file)
- **Reel 53** = Track 2 – 14:26 (33,380 kb – 292 kb)
- **Reel 54** = Track 3 – 14:48 (34,700 kb – 299 kb)
- **Reel 55** = Track 4 – 16:17 (38,154 kb – 329 kb)
- **Reel 56** = Track 5 – 11:15 (26,366 kb – 228 kb)

**Reels 57-58 – Marcella Brenner – n.d.**

1 CD-ROM with cda files (material also in mp3 format on 2 back-up DVDs):

- **Reel 57** = Track 1 – 12:46 (29,931 kb mp3 file – 257 sfk file)
- **Reel 58** = Track 2 – 6:45 (15,824 kb – 137 kb)

**Box 2**

**Reference Material (Transcripts):**

Photocopies of (portions of) interview transcripts corresponding to those on Audio Tapes and Digital Media, from the Morris Louis Papers collection, Archives of American Art. 16 folders. Arranged by Reel Numbers corresponding to the Audio Tapes.

Note: Some of the transcripts have dates noted, apparently representing the interview date, that vary from those noted on the boxes that housed the tape reels. The difference seems to result from the interviewer having using an inverted month/day notation, as is common in Europe and Australia, on the tape boxes. This was interpreted, inconsistently, by the transcription firm. The dates for the reels, shown above, have reversed the month/day order from the boxes.

**Series 2      Publicity Files, 1958 - 2011 and n.d.**

**Arranged chronologically. Filing date represents date of article or publication rather than date of attached correspondence, if present.**

Abbreviations:

MB = Marcella Brenner

AE = Andre Emmerich

AEG = Andre Emmerich Gallery

**Box 3****No date**

“Art That Flowered in the Melting Pot,” conclusion of newspaper article re: Hirshhorn (n.d.)

“Distance of Time” (1952) by Morris Louis. Reproduction card with envelope, Washington Gallery of Modern Art.

“Exhibition Schedule.” Advertisement for exhibits at Andre Emmerich Gallery, New York, including Morris Louis (Oct. 17 - Nov. 7, 1962?). B/w advertisement for Galerie Muller, Stuttgart.

Galerie Lawrence, Paris, full page magazine advertisement listing Morris Louis, Arman, Frank Stella, Frankenthaler, Kenneth Noland (n.d.).

“Japanese galleries seek to purchase contemporary American paintings.” Advertisement in *Sunday Times* (n.d.). With note to MB from AE.

Kasmin Gallery. Accordion-folded advertisement booklet with color reproductions represented artists’ work. Includes note to MB from AE (n.d.).

“Malerie, an der es nichts zu deuten gibt: Neue Galerie stellt sich mith Morris Louis vor” (1973?).

“Morris and Louis Fly West” / Sam Winer “Evangeline Tabasco.”

“Portrait of Heaven” by Todd McKie (illustration and statement). In *Esquire* (September 19??) 89.

Wright, Ginny – Polaroid photograph of woman wearing dress with colored stripes (n.d.).

“Twined Columns I” (1960) by Morris Louis. Color postcard, Everson Museum, Syracuse, NY.

“Tout le monde en province veut son muse” by Jeanine Warnod. In (*Vie Culturelle* - column or publication title?) (1986?).

“Tet” by Morris Louis. Color postcard, Whitney Museum.

“Vav” (1960) by Morris Louis. Color postcard, Tate Gallery.

“Vav” by Morris Louis. Color reproduction from cover of unknown publication.

“The Washington Gallery of Modern Art” by Gerry Riggs. In *The Art Center* (quarterly bulletin, Oklahoma Art Center, Oklahoma City, OK) (n.d.) 9.

**1958**

“A Boom in U.S. Art Abroad: Japan and Europe Go for Americans.” In *Life* 44:20 (May 19, 1958) 7?+.

**1963**

Expositions: Bulletin du Comite Professionnel des Galleries d’Art. January 1963.

“Morris Louis: A Memorial Exhibition.” Card announcement, The Solomon R. Guggenheim Museum, Sept. 25 - Oct. 27, 1963.

**1966**

“Morris Louis: Paintings never before exhibited, 1957-60.” Advertisement and announcement for exhibit at Andre Emmerich Gallery, New York, March 15 - April 2, 1966.

Two Decades of American Painting (exhibition). Typescripts for critical reviews from Japan:

“Birth and Death of Abstract Expressionism” by Hoshiaki Tono. In *Mizue* 741 (October 1966).

“Before and After Pop Art” by Yoshiaki Tono. In *Mizue* 742 (November 1966).

“The False Image and Reality of American Painting” by Hariu Ichiro. In *Mizue* 743 (December 1966).

“Interview with Rosenquist.” In *Bi jut su Techo* (December 1966).

**1967**

Advertisement for Andre Emmerich Gallery, New York, listing Hans Hoffman, Herbert Ferber, and Morris Louis (March 4 - 23). In *Art International* XI:1 [1967?].

“Morris Louis and Ten Italian Architects.” Invitation card to exhibition opening at Los Angeles County Museum of Art, Feb. 14, 1967.

“Morris Louis – Mary Meyer.” Invitation card to members’ preview of two exhibitions at the Washington Gallery of Modern Art, March 3, [1967].

“Morris Louis: Paintings of the Spring of 1960.” Advertisement for exhibit at Andre Emmerich Gallery, New York (March 4 - 23, 1967).

Stapled group of articles, March 8 – April 11, 1967.

“Two Decades of U.S. Painting: Rabindra Bhavan Gets Ready for Exhibition.” In *Statesman* (New Delhi) (March 8, 1967).

“Chagla Inaugurates Exhibition.” In *Times of India* (New Delhi) (March 8, 1967).

“Two Decades of American Painting 1946-66.” In *Hindustan Times Sunday Magazine* (New Delhi) (March 26, 1967).

(Untitled article.) In *Patriot* (New Delhi) (March 26, 1967).

“A Grand Exhibition of U.S. Painting.” In *Statesman* (New Delhi) (March 26, 1967).

“Exhibition of US Painting.” In *Sunday Standard* (New Delhi) (*Indian Express*) (March 26, 1967).

“Painters from America.” In *Hindustan Times* (New Delhi) (March 28, 1967).

“The Art of Negative Sensation: Modernism In American Painting On View.” In *Times of India* (New Delhi) (March 28, 1967).

“New York Centre of World Art, Feels U.S. Critic.” In *Times of Delhi* (New Delhi) (March 28, 1967).

“Modern U.S. Art Stirs New Delhi: New York School, Pop and Op Get Mixed Reactions” by Joseph Lelyveld. In *New York Times* (April 11, 1967).

“Death by Ambulance” by Mohan Lal. In *The Century* \_? *Review* (April 1, 1967) 17, 19.

“Symposium on American Art. ” In \_? 9:35 (April 9, 1967) 39-40.

“Morris Louis Exhibition” at the Museum of Fine Arts, Boston. Announcement notecard with envelope of reception at The Museum of Fine Arts, Boston (April 13, 1967).

Letter to Mr. Andre Emmerich from Richard L. Palmer on Museum of Modern Art letterhead (June 12, 1967).

Letter to Mrs. Barnett Malbin from Richard L. Palmer on Museum of Modern Art letterhead (June 12, 1967).

“Morris Louis 1912-1962.” Invitation card to preview of exhibition at the City Art Museum of Saint Louis, June 21, [1967].

7 b/w photoprints [Installation views] of Louis exhibition. Seattle Art Museum (July 1967).

“Pavilion Exhibition.” In *Seattle Times* (July 2, 1967).

“Louis Preview July 11.” In *Seattle Post-Intelligencer* (July 3, 1967) 10.

“Art-Show Group Sets Preview.” In *Seattle Times* (July 9, 1967).

“Morris Louis’ Work Engulfs the Viewer” by Jean Batie. In *Seattle Times* (July 14, 1967).

“Northwest Guide.” In *Seattle Post-Intelligencer* (Aug. 6, 1967).



“Morris Louis’ Genius Unveiled at Art Pavilion” by Sally Hayman. In *Seattle Post-Intelligencer* (Aug. 18, 1967).

“All Dressed for an Art Show.” In *Seattle Post-Intelligencer* (Aug. 21, 1967) 12.

“Morris Louis Show Attracts Joffrey” by Marjorie Jones. In *Seattle Times* (Aug. 22, 1967) 24.

**1968**

Documenta 4. Event announcements, map (June 26, 27, 1968).

**1969**

Notecard with image of Calder stabile, message inside to “Friend of the Fogg” from Agnes Mongan, February 1969.

([Memo from] The Museum of Modern Art). Begins with statement by Bates Lowry, Director: I hope that your visit today will not be inconvenienced by the artists’ demonstration, and thought that you might be interested to have some information about the Museum’s policies and programs. ...” (March 30, 1969).

**1970**

Information on *Morris Louis* by Michael Fried. In [Abrams Art Books catalog, ca. 1970].

“Art Criticism and Perceptual Research” by Cindy Nemser. In *Art Journal* 29:3 (Spring 1970) 326-329. With letter to MB from AE dated Jan. 9, 1971.

“Morris Louis: Paintings.” Folder from exhibit at Whitney Museum of American Art, with text by James Monte (March 31–May 10, 1970).

“Washington: Twenty Years.” Postcard announcement of exhibition preview, The Baltimore Museum of Art (May 10, 1970).

Cover illustration by C.E.M. In *New Yorker* (Sept. 12, 1970).

“Time Line: A Pictorial Chronology based on the Special Exhibition” brochure from Masterpieces of Fifty Centuries, exhibit at The Metropolitan Museum of Art (Nov. 14, 1970 – Feb. 14, 1971).

**1971**

Circular/advertisement for Christmas cards and “Tate Gallery Diary 1971” from The Tate Gallery Publications Department. Includes Louis painting “Partition.”

“Vincent Melzac” by Nina Osnos. In *Notes* (newsletter of the Corcoran Gallery of Art) (Winter 1971).

“Artist Caused More Stir After Death Than While Alive” by Sanford J. Ungar. In *Miami Herald* (Jan. 28, 1971) 19-H.

Kasmin Gallery advertisement from unknown publication, with note attached to MB from Pauline M. Shereshefsky dated Feb. 27, 1971.

Invoice for catering, with note "for Sybil's 'opening' of Hey Looka Me," stamp on verso "Smithsonian Institution / April 30, 1971 / Special Events Staff."

"It's not stripes and blobs." In *The Sun* (Australian news publication) (July 16, 1971) 4. With note to MB from AE.

"John Walker and the Renewal of Modernist Painting" by Patrick McCaughey. In *Art International* 15:7 (Sept. 20, 1971) 54-57.

"On the Record: Critic's Choice" by Douglas Davis. In *Newsweek* (Dec. 27, 1971) 37.

### **1972**

[Citation page including Morris Louis articles]. In *Art Index* (Nov. 1972-Oct. 1973) 563.

### **1973**

"6 Louis Paintings Go to Boston" by Benjamin Forgey. In *Star* ? ([1973]).

"New Freedom in Decorating: One great livable space for a new way of life." In *House and Garden* (January 1973).

"Boston's Coup: Louis Canvases" by Paul Richard. In *Washington Post* (Feb. 27, 1973) B1+.

"Kunst in Zurich: Morris Louis, Galerie Andre Emmerich." In *Neue Zurcher Zeitung* (May 16, 1973).

"Zurich hat eine neue Weltstadt-Galerie: Grosse Eroffnungsausstellung bei Andre Emmerich" by E.B. In *Zuri Leu* (May 17, 1973).

"Kunstgalerie Nr. 60." In *Neue Zurcher Nachrichten* (May 19, 1973).

"Kritischer Realismus" by Robert Schneider. In *Zurcher AZ* (May 19, 1973).

"Die Neue Galerie Andre Emmerich in Zurich" by Barbara Zust. In *\_\_? Tagblatt* (May 29, 1973).

"Als ob der Handler Sammler ware: Eine neue Galerie in Zurich: Andre Emmerich" by Annemarie Monteil. In *National-Zeitung Basel* 157 (May 21, 1973).

"Collector Plans Major Art Sale: Robert Sculi will put up 50 items in the Fall" by David L. Shirey. In *New York Times* (June 5, 1973).

"Noland" by Kenworth Moffett. In *Art International* (Summer 1973) 22-33+. Includes handwritten note to Marcella Brenner (MB).

Note to MB from Paul Love re: loan of painting from Kresge Art Center Gallery at Michigan State University (Sept. 17, 1973).

Morris Louis Paintings 1958-1962 (Exhibition, Galerie Andre Emmerich, Zurich). Photocopies of guest book with letter to MB from Andre Emmerich (AE) (Sept. 20, 1973).

“The Home” by Norma Skurka (cover story). In *New York Times Magazine* (Sept. 30, 1973) 25-33 and cover illustration.

“Before Art Went ‘Big Time’” by Peter Schjeldahl. In *New York Times* (November 11, 1973) D21, 37.

Gallery of Events. Corcoran Gallery of Art (December 1973).

“Katherine Graham” by Jean Stafford. In *Vogue* (December 1973) 202-205+.

“Henry Kissinger: Stymied Santa” by Maxine Cheshire. In *Washington Post* (Dec. 2, 1973) E11.

“U.S. Art Prices Drop in Auction: Paintings Bring Modest Bids at Sotheby Parke Bernet” by Sanka Knox. In *New York Times* (Dec. 15, 1973) 28.

[Advertisement] for '73-'74 Annual of New Art and Artists from Harry N. Abrams. In *New York Times Book Review* (Nov. 18, 1973) 28.

## **1974**

Letter to Todd McKie at *Esquire Magazine* with note “letter I asked Pauline to send” (Oct. 1974?).

“The Meanings of Modern Art” [booklet on a book program by the Museum of Modern Art, 1974?].

[Ollendorf Fine Arts art handlers booklet on services] (1974).

“Color and Light” by E.C. Goossen. In *Arts Magazine* (January 1974) 32-41.

“Mies’s Houston Museum Is Completed” by Paul Goldberger. In *New York Times* (Jan. 16, 1974) 22.

“Pollock was no accident” by William Rubin. In *New York Times Magazine* (Jan. 27, 1974) 35-37+.

“Conversation with Audrey Flack” by Cindy Nemser. In *Arts Magazine* (February 1974) 34-37.

Photocopies from *The Britannica Encyclopedia of American Art*, with attached letter to Milton Rugoff from AE (Feb. 20, 1974).

“NCFA: Coherence In American Art” by Paul Richard. In *Washington Post* (Feb. 24, 1974) E1+.

“Forthcoming exhibitions in London presented by the Arts Council...” [flyer from Arts Council of Great Britain] (March to December 1974).

“Reviews: ... Anne Truitt, The Whitney Museum...” by Jeremy Gilbert-Rolfe. In *Artforum* (March 1974) 69-72.

“The Bocour Artist Colors Collection” [exhibit booklet] with text by Jocelyn Brodie. Louise E. Thorne Memorial Art Gallery, Keene State College, Keene, NH (March 10-30, 1974).

“When Is an Auction Not an Auction? (You Might Be the Last to Know)” by John Canaday. In *New York Times* (March 10, 1974).

“Artists Seek Royalties in Painting Sales” by Grace Glueck. In *New York Times* (March 12, 1974) 38.

Letter to MB from Henry Geldzahler, Curator at The Metropolitan Museum of Art (March 13, 1974).

“Local corporate art collection is stirring interest” by Ann Holmes. In *Houston Chronicle* (March 17, 1974) 15-16.

Letter to Murray Belsky, Art Director, American Heritage Publishing Co., from AE (March 22, 1974) re: incorrect orientation of Louis reproduction.

Photocopy from *History of the Artists' America* with letter to MB from AE (March 22, 1974).

“Palm Beach: The Washington Color Painters” by Richard Martin. In *Arts Magazine* (April 1974) 73-74.

“The Spring of '55: A Portrait of Sam Kootz” by Les Levine. In *Arts Magazine* (April 1974) 34-35.

“Neo/Tachisme Americain” by Willis Domingo. In *L'Art Vivant* 49 (May 1974) 11-13.

“Important New Structure in Houston.” In *The Connoisseur* (May 1974) 59.

“Invest in the Art Market? Soybeans Might Be Safer” by Walter McQuade. In *Fortune* (May 1974) 201-206.

“The New Treasure-Houses of Texas.” In *Fortune* (May 1974) 207-213.

“Indoors, Outdoors: The Movable Masterpieces of Mr. and Mrs. Frederick R. Weisman.” In *Vogue* (May 1974) 154-157.

“Star of Stripes: Caroline Tisdall reviews the Morris Louis and Antoni Tapies exhibitions at the Hayward Gallery” by Caroline Tisdall. In *The Guardian* (London, Manchester?) (June 28, 1974).

“The dance of Louis's Veils” by Tim Hilton. In *The Observer Review* (June 30, 1974).

“Four-part harmony” by Michael Shepherd. In *Sunday Telegraph* (June 30, 1974).

[Listing including Hayward Gallery and map of “Museums and Art Galleries” in London] [July 1974?] 39-40.

“Morris Louis and the re-structured picture” by Walter Darby Bannard. In *Studio International* 188:968 (July/August 1974) 18-20.

“Jack Bush: Recent Paintings” by John McLean. In *Studio International* 188:968 (July/August 1974) 27-29.

“An original at the Hayward” by William Feaver. In *British Vogue* (July 1974).

“Morris Louis: Louis and Tapies, Hayward Gallery” by Paul Overy. In *The Times* (London?) (July 3, 1974).

“The shape of change” by Marina Vaizey. In *The Times* (London) (July 7, 1974). Includes letter to MB from Leslie Waddington on The Waddington Galleries letterhead.

“Godfather Louis” by William Feaver. In *Listener*(?) (July 11, 1974) 53.

“Beyond the Veil” by Richard Cork. In *Evening Standard* (London?) (July 11, 1974) 15.

“The Last Great Task of Art” by John Russell. In *New York Times* (July 27, 1974) C25.

Photocopy of letter to Janet Mighell of Waddington Galleries I, London, from Helen Frankenthaler (July 29, 1974).

“Comfort and Convenience: ... 2. An apartment that shifts from summer to winter in half a day.” In *House and Garden* (August 1974) 34-37.

“Surrealistic view of Hirshhorn art coming to Mall” by Meryle Secrest. In *Smithsonian* (August 1974) 22-29.

“Glittering Old Masters” by Marina Vaizey. In *ARTnews* (Sept. 1974) 62-67.

“Plane, Structure, Color, and Content” by Edward B. Henning. In *The Bulletin of the Cleveland Museum of Art* (Sept. 1974) 223-239.

“Morris Louis: Gemälde 1958-1962.” Invitation card to exhibition at Städtische Kunsthalle Düsseldorf, Sept. 27, 1974.

“Bunshaft’s Hirshhorn: A Cornucopia of Great Art” by Benjamin Forgey. In *Washington Star-News* (Sept. 28, 1974) D1+.

“The Hirshhorn: At Last, It’s About to Open” by Benjamin Forgey. In *Washington Star-News* (Sept. 28, 1974) A1.

“Contemporary Works in the collection of the Art Gallery of Ontario” (Oct. 1974). Reproduction b/w Lambda, 1960-61.

“Katherine Graham: The Power That Didn’t Corrupt” by Jane Howard. In *Ms.* (October 1974) 47+.

Ticket to opening of Hirshhorn Museum and Sculpture Garden (Oct. 2, 1974).

“Critical Auctions: The Art Market This Month Faces Its Moment of Truth” by Peter C. Du Bois. In *Barron’s* (October 14, 1974) 11+. Includes note to MB on Andre Emmerich Gallery (AEG) notepaper.

[Invitation] to an exhibition at David Mirvish Gallery, Toronto, Ontario (Oct. 19 – Nov. 12, 1974). Includes listing of books for sale.

“A museum should be a museum” by Jerome Tarshis. In *ARTnews* (Nov. 1974) 40+.

“Standoff in SoHo” by Julian Weissman. In *ARTnews* (Nov. 1974) 92-94.

“The Champagne Kids: Eavesdropping on Youth, Fashion, and Decadence in Georgetown” by Michael Berkeley. In *Washingtonian Magazine* (Nov. 1, 1974) 74-77.

“Notes: Morris Louis” by Peter Smith. In *Flash Art* 48-49 (Nov.-Dec. 1974?) 35-36.

“A Landmark Loft in Soho” by Norman Skurka. In *New York Times Magazine* (Nov. 24, 1974) 68-71.

“Selling Art in a Time of Economic Confusion...” by Paul Richard. In *Washington Post* (Nov. 24, 1974) F1+.

“British Painting 74: off-focus” by Marina Vaizey. In *ARTnews* (Dec. 1974) 72-74.

*Ways to Poetry*, proof of book cover with color reproduction of “Moving In” by Morris Louis. Notes included from publisher and from AE to MB (Dec. 3 and 25, 1974).

“L84,000 for painting by Monet” by Geraldine Norman. In *The Times* (London?) (Dec. 4, 1974).

[Advertisement for Andre Emmerich Gallery with illustration]. In *Art International* XVIII:10 (Dec. 5, 1974).

“L240,000 top price shows Impressionist and modern paintings still in demand” by Geraldine Norman. In *The Times* (London?) (Dec. 5, 1974).

“Altering Art: Justifiable or Abusive?” by Amei Wallach. In *Newsday* (Dec. 11, 1974) 4A+.

Letter to MB from AE re: *Newsday* article on Dec. 11, 1974 (Dec. 13, 1974).

“Art Criticism: Other Eyes, Other Minds (Part V)” by Carter Ratcliff. In *Art International* XVIII:10 (Dec. 15, 1974) 53-57.

## **1975**

Photoprint b/w of man in museum viewing Morris Louis painting [1975?].

Photocopies from Catalogue of the Collection, Whitney Museum of American Art. Reproduction of “Gamma Delta” (1959-60) by Morris Louis. [1975?].

Notable Acquisitions 1965-1975, The Metropolitan Museum of Art [1975].

“Money and Art: Buying What Might Make You Rich vs. Buying What You Really Like” by Jo Ann Lewis. In [*The Washingtonian?* (1975?)] 53-63.

“The new Surrealism” by Griffin Smith. In *ARTnews* (Jan. 1975) 81-83.

“Big Deals and Bitter Endings: The Hirshhorn Museum and Sculpture Garden” by Suzanne Stephens. In *Artforum* 16:3 (February 1975) 56-62.

Calendar of Events. National Gallery of Art (March 1975).

“Art for Opening Sake” by Darcy McKay. In *The Soho Weekly News* ([ca. March 1975]).

“Changing David Smith, cont.” by Joseph W. Henderson, Rosalind Krauss, and Beverly Pepper. In *Art in America*, Letters section (March-April 1975) 136.

"The Painted Word" (cover story) by Tom Wolfe. In *Harper's Magazine* 250:1499 (April 1975) 57-92.

“Who Does Tom Wolfe Think He Is?” by David Bourdon. In *Village Voice* (April 7, 1975) 88-90.

“Much Ado About Frankenthaler” by Paul Richard. In *Washington Post* (April 19, 1975) D1+.

“The Mod Art Crowd” by Jo Ann Lewis. In [*The Washingtonian?* (May 1975?)] 104-110.

“Is Caro Our Best Sculptor?” by Hilton Kramer. In *New York Times* (May 11, 1975).

[Letter to William Honan, *New York Times* from William Rubin, Museum of Modern Art re: Anthony Caro exhibition review] (May 12, 1975).

“Anthony Caro: Pushing the Limits of Sculpture” by Dorothy Gallagher. In *New York Times* (May 18, 1975) 2-1+.

Letters [to the editor] by Andre Emmerich. In *Harper's Magazine* (June 1975) 14.

Letters [to the editor] by Larry Hubbell, John Penney, Andre Emmerich, Gordon Lish, Paul R. Violi, F.C. Hayes, and others. In *Harper's Magazine* (June 1975) 14.

“Art: Helen Frankenthaler at Corcoran: Heartfelt Commitment in Capital Show” by John Russell. In *New York Times* (May 2, 1975) 20. Includes note to MB from AE.

“Art: Whitney Unpacks Abstracts” by Hilton Kramer. In *New York Times* (July 26, 1975).

"Abstract Expressionism" by Joseph Dreiss. In *Arts Magazine* 50:1 (Sept. 1975) 26.

"Paul Klee's Influence on American Painting, Part II" by Andrew Kagan. In *Arts Magazine* 50:1 (Sept. 1975) 84-90.

“The Positive Power of Color.” In *House and Garden* (Sept. 1975) 79-87.

Letter to MB from S.B. Kennedy of the Ulster Museum re: “Golden Age,” 1959 (Sept. 12, 1975). With information sheets from Ulster Museum.

“Morris Louis” [exhibition folder from Galerie Wentzel Bogislav v. Wentzel, Hamburg, starting Sept. 24, 1975]. Includes letter to MB from AE dated Oct. 3, 1975.

“Personal selections from the Mrs. Harry Lynde Bradley Collection.” Photocopies of cover page and reproduction of “13” by Morris Louis (1962, Acrylic) from catalog of exhibition at Milwaukee Art Center. Includes letter to MB from AE, dated Sept. 25, 1975.

[Invoice for advertisement seeking materials for Jackson Pollock catalogue raisonne, to be published in *New York Times* Jan. 27, 1974]. Includes letter to Diane Headley from AE dated Sept. 26, 1975.

"A Live-In Gallery: Architect Hanford Yang designs his Soho living loft" and Advertisement for Metropolitan Furniture Corporation. In *Interior Design* 46:11 (Oct. 1975) 32-33 and 118-123.

Calendar of Events, Museum of Fine Arts Boston (Oct. 1975) with Reproduction color “Longitudes.”

Todd McKie exhibition announcement, postcard. (October 1975).

Letter to MB from AE re: *The Meanings of Modern Art, Vol. II: The Great Divide 1950-70* by John Russell, including Louis reproductions in color and b/w (Oct. 7, 1975) with note attached to Diane from Lefty.

Letter to MB from AE re: “Zeta” auction listing in Parke Bernet catalogue (Oct. 7, 1975).

“Museum opens Foster Gallery for Contemporary Art” by Debra Weiner. In *Boston Globe* (Oct. 29, 1975) 41.

“Patrons for the Gallery” by Paul Richard. In *Washington Post* (Oct. 31, 1975) B7+.

“A Reshuffling is Due for Hirshhorn’s Art: Chief Curator Pruning and Shifting Works” by Benjamin Forgey. In *Washington Post* ([ca. Nov. 1975]) E-1+.

[“Art Compass – the 100 Greatest”] by Willi Bongard. In *Art Aktuell* (1975). Includes letter to MB from AE dated Nov. 8, 1975.

“The Talk of the Town: Ambassador” [re: Eliot Richardson]. In *New Yorker* (Nov. 10, 1975) 37-42.

Letter to MB from Jan Fontein, Acting Director, Museum of Fine Arts Boston (Nov. 20, 1975).

“The Seventies: Where Art’s At, More or Less” by Paul Richard. In *Washington Post* (Nov. 23, 1975) F1+.

“New American Contemporary Masterworks” by DRA. In *Chrysler Museum at Norfolk* 4:12 (Dec. 1975) 1-3. Reproduction b/w “No. 34 Double Stripe.” With letter to MB from AE dated Dec. 12, 1975.

## **1976**

“Morris Louis: Major Themes and Variations” by Katherine Klapper (1976?).



“I.M. Pei: Architect to the World” by Peter Blake. In *(source unknown)* (1976?) 352-355.

*The Bulletin of the Metropolitan Museum of Art* XXXIV:3 (Winter 1976/1977). Special Issue: From the Lands of the Scythians: Ancient Treasures from the Museums of the U.S.S.R. 3000 B.C. - 100 B.C.

“Cards Gifts Etcetera” Museum of Fine Arts, Boston catalog (1976).

“At a Glance: People” item on John Elderfield. In *MoMA* (Winter 1975-76) 10.

Photocopies from *Three Hundred Years of American Art in the Chrysler Museum* by Dennis R. Anderson. Catalog of exhibit March 1 through July 4, 1976.

“Art: Betty Parsons Gallery Marks 30<sup>th</sup> Anniversary” by John Russell. In *New York Times* (April 3, 1976).

Letter to AE from Jeanne Siegel, Visual Arts Museum (April 22, 1976), with review of American Color exhibit from *Village Voice*, and note to MB from AE.

Letter to MB from Catherine Jalayer on AEG letterhead re: American Art Since 1945... catalogue (May 20, 1976).

“A Yearning for ‘Normalcy’ – The Current Backlash in the Arts” by Hilton Kramer. In *New York Times* (May 23, 1976) D1+.

“American Art – For Europeans” by Paul Richard. In *Washington Post* (June 15, 1976) B9.

“Modern U.S. Art Is Shown in Geneva.” In *New York Times* (July 22, 1976) C26.

“This Season the Old Is Making News” by John Russell. In *New York Times* (Aug. 29, 1976) D27.

“American Color: 1961-1964” postcard for Exhibit at Visual Arts Museum, March 29-April 21, 1976. With letter to MB from AE dated March 19, 1976.

“New York without Strings” by Horace Sutton. In *Mainliner* (United Airlines Magazine) (July 1976) 37-40.

“Calendar of Events” National Gallery of Art (Sept. 1976).

“Our Heritage in Painting: Two American centuries encompassed in show at Art Museum, with help of Great Lakes neighbors” by Helen Cullinan. In *Sunday Plain Dealer Magazine* (Sept. 5, 1976).

Invitation to luncheon on occasion of Opening of Morris Louis Show at National Gallery of Art (Sept. 10, 1976).

Invitation to event at the home of Mr. and Mrs. Robert P. Kogod on occasion of Opening of Morris Louis Show at National Gallery of Art (Sept. 10, 1976).

“A Belated But Deserved Tribute to Morris Louis” by Benjamin Forgey. In *Washington Star* (Sept. 12, 1976) 1+.

“Morris Louis at National Gallery” by Barbara Gold. In *Sun* (Baltimore) (Sept. 19, 1976) D12.

“Personalities” column by Dorothy McCardle, item re: John Coplans and E.A. Carmean, Jr. In *Washington Post* (Sept. 21, 1976) B2.

“Some Very Beautiful – But Very Limited – Paintings” by Hilton Kramer. In *New York Times* (Sept. 26, 1976) D33.

“Calendar of Events” National Gallery of Art (Oct. 1976).

“Morris Louis at the National Gallery.” In *Washington International Arts Letter* XV:9 (Oct. 1976) 1.

“The Art Scene” by Viola Drath. In *The Washington Dossier* (Oct. 1976). Reproduction of Beta Kappa.

“Trips and Tours: Morris Louis: Major Themes and Variations.” In *The Smithsonian Associate* 5:2 (Oct. 1976) 6.

Letter to Carter Brown, National Gallery of Art, from Bernice Marker, including poem by Marker. (Oct. 2 and Oct. 6, 1976).

[Friends of the Corcoran memo from Estelle Bechhoefer] (Oct. 19, 1976).

“Record Price” re: “Beta Phi” by Morris Louis. In *Washington Post* (Oct. 23, 1976).

Invitation to exhibit opening for paintings by Morris Louis at Lawrence Rubin, New York (Oct. 26, [1976?]).

Letter to MB from Joseph Reres, re: Morris Louis exhibition at the National Gallery of Art (Oct. 29, 1976).

[Circular advertisement and order form] Holiday Greeting Cards from the National Gallery of Art (1976).

“Model Rooms: Art and Innovation – And Look! No Patterned Fabrics” by Rita Reif, including reproduction of “Gamma Alpha” by Morris Louis. In *New York Times* (Nov. 4, 1976) C50.

“Million-Dollar Gift for the Gallery” by Paul Richard. In *Washington Post* (Nov. 20, 1976) E1+.

[Evangeline Tabasco '76 image with letter to MB from AE] (Dec. 16, 1976).

*The Metropolitan Museum of Art Bulletin* XXXIV:3 (Winter 1976/77).

#### **Box 4**

#### **1977**

[Catalog] Phaidon Dutton Fine Art Books (1977).

“Sovereign Color: Morris Louis in Washington” by Martha McWilliams Wright. In *New Lugano Review* III:1-2 (1977) 56-61.

[Calendar] Walker Art Center (February 1977).

“Critics’ Roundtable: The Arts: Poised for 1977... and Beyond.” Discussion among Gary Arnold, Richard L. Coe, Paul Hume, Alan M. Kriegsman, Paul Richard, Larry Rohter, and Sander Vanocur, moderated and edited by Christian Williams. In *Washington Post* (Jan. 2, 1977) K1+.

Letter to MB from AE re: Guggenheim Museum’s catalogue *Aspects of Postwar Painting in America – Acquisition Priorities* (Jan. 4, 1977).

“In Protest” [advertisement signed by MB and AE re: French Government release of Abu Daoud, suspected Palestinian terrorist]. In *New York Times* (Jan. 23, 1977) D23.

[Calendar from Milwaukee Museum] with note to Diane on AEG paper (Feb. 9, 1977).

Sotheby Parke Bernet advertisement re: Spring auction sale of Important Contemporary and Modern Art. In *Washington Post* (Feb. 13, 1977).

Letter to MB from AE (Feb. 23, 1977) with clippings from *New York Times*: Sotheby Parke Bernet auction ad; and Gallery View column: “At Least a Small Home for American Art” by John Russell (both Feb. 13, 1977).

“A Noland Retrospective” by Paul Richard. In *Washington Post* (March 26, 1977) B7.

“The Urban Understatement” by Sarah Booth Conroy. In *Washington Post* (April 3, 1977) 14-15.

“Emergence de la Peinture Americaine” by Catherine Millet and Bernard Lamarche-Vadel. In *Opus International* 61/62, 14-17. With note attached on AEG paper (April 9, 1977). 2 copies.

Letter to Diane Headley from AE re: *Interior Design* (Oct. 1975) with “Beta Tau” reproduced (May 5, 1977).

[Catalogue] “Jubilation American Art During the Reign of Elizabeth II,” exhibit at The Fitzwilliam Museum in Cambridge, May 10-June 18, 1977. Includes letter to MB from AE (May 14, 1977).

“Philadelphia Story” Art People column by Grace Glueck. In (*New York Times?*) (May (16?), 1977).

[Advertisement from German magazine *Stern*] with letter to MB from AE (May 25, 1977).

“‘Il Trovatore’ at Wolf Trap: Warming the Wind” by Joseph McLellan. In *Washington Post* (June 8, 1977) B7.

“Morris Louis works at Greenberg Gallery” by John Brod Peters. In *St. Louis Globe Democrat* (June 11-12, 1977) 6F.

“Paris-New York’: Century of Modern Art” by John Russell. In *New York Times* (June 14, 1977?), 48.

“Image Old and New in 2 Centuries of Art” by Paul Richard. In *Washington Post* (June 25, 1977) B1+.

Photocopies from *Modern Art* by Sam Hunter and John Jacobus with letter to MB from AE (June 27, 1977).

Photocopies from *Genesis of a Gallery: The collection of the Australian National Gallery* with letter to MB from AE (Nov. 9, 1977).

“The Mess in Albany” by Thomas B. Hess. In *New York* (Nov. 28, 1977) 83-84+.

“A Retrospective for Howard Mehring: From Free Gesture To the Straight Edge” by Paul Richard. In *Washington Post* (Dec. 12, 1977) B1+.

### **1978**

Page from catalog: (1978 Decorators’ Show House at Rockefeller Home, 2500 Foxhall Rd.).

“Major Contemporary Works Acquired” by TWS. In *Chrysler Museum at Norfolk* 13:6 (Jan. 1978).

Photocopies from *Tree of Knowledge* 8:115 with letter to MB from AE (Jan. 12, 1978).

Photocopies from two publications by The Chrysler Museum: *Treasures from the Chrysler Museum at Norfolk and Walter P. Chrysler, Jr.* and *Three Hundred Years of American Art in the Chrysler Museum*, with note attached to Diane from Dorsey Waxter of AEG (March 2, 1978?).

“Louis at Emmerich.” In *New York Times* (April 28, 1978), with note to Diane from Dorsey Waxter on AEG paper.

“A Saturday Guide to Gallery Hopping” by John Russell. In *New York Times* (April 28, 1978) C1+.

“Starting Out in the ‘50s” by Gene Davis. In *Art in America* (July-August 1978) 88-94. With note to Mrs. Headley from Amy Benenson on AEG paper.

“Architectural Digest Visits: Andy Williams” by Suzanne Stark Morrow. In *Architectural Digest* (September 1978) 124-129. With note to MB from Dorsey Waxter on AEG paper (Oct. 13, 1978).

“Nouveaux Riches” by Karyn E. Esielonis. In *Harvard Crimson*, calendar (Nov. 2, 1978) 5.

### **1979**

Photocopy of card with Louis painting “Beta Ro,” 1959-60, c1979, Los Angeles County Museum of Art. Photocopies from *A World History of Art* by Gina Pischel, with note to Diane from AE (March 7, 1979).

“Winning Ways of I.M. Pei” by Paul Goldberger. In *New York Times Magazine* (May 20, 1979). Cover story showing Pei with Louis painting in background.

[no title] Five large paintings by Morris Louis constitute the inaugural exhibition of the Asher/Faure Gallery..." by Louise Lewis. In *Art Week* 10:22 (June 16, 1979) 16.

"Notable Acquisitions 1975-1979, Selected by Philippe de Montebello, Director." The Metropolitan Museum of Art, New York (1979).

Note to Diane Headley re: reproduction of Louis image in *The Materials & Techniques of Painting* by Kurt Wehlte, 1968 (Sept. 5, 1979).

Photocopies from exhibit catalog: *Color Abstractions: Selections from the Museum of Fine Arts, Boston* (Nov. 2, 1979-Jan. 31, 1980).

Note to Diane from Dorsey Waxter on AEG paper (Dec. 19, 1979).

"Morris Louis, Emmerich Gallery." In *Art/World* 4:4 (Dec. 20, 1979/Jan. 15, 1980) 8.

### **1980**

Photocopy from *Drawing: A Contemporary Approach* by Claudia Betti and Teel Sale (1980) with page from chapter "The Picture Plane" showing Louis painting "Alpha-Tau," 1961.

Calendar, Ulrich Museum of Art, Wichita State University, Wichita KS (Fall-Winter 1980).

"Margaret Priest: Recent Drawings." Photocopy of booklet from exhibit at Theo Waddington Gallery, London (Sept. 17 - Oct. 11, 1980).

Advertisement for Common Cause: A Decade of Citizen Action poster of Louis painting "Beth Chaf," 1959-60. In *Common Cause* (Oct. 1980) 40, 56.

"Two works by Louis acquired" by Claire Eyrich. In *Fort Worth Star-Telegram* (Nov. 7, 1980) 6A.

"A Happy New Year" printed greeting card in Hebrew and English with note "Warmest regards, Martin." (Includes Morris Louis reproduction and exhibit notice, "Paintings and Drawings (Winter 1980-81)").

### **1981**

*The Tel Aviv Museum Newsletter* 5 (Spring 1981).

"Collector's Close-Up: Focus for the Connoisseur" and "The Urban Flavor: California Designer Captures the Essence of Manhattan." In *Architectural Digest* (March 1981) 72 and 95+. With note to Diane from Lynda on AEG paper dated Feb. 12, 1981.

"Manhattan Penthouse: A Mixture of Styles and Periods in the Urban Setting" by Francis Levy. In *Architectural Digest* (April 1981) 90-95.

"Gimpel-Hanover und Andre Emmerich, Zurich: Louis und Paolucci" by sg. In *Basler Zeitung* 78 (April 2, 1981) 47.

“Piero Dorazio.” Invitation to exhibit at Andre Emmerich Gallery, New York (April 15 - May 2, 1981).

“Sam Francis.” Invitation to exhibit at Andre Emmerich Gallery, New York (April 23 - May 22, 1981).

“Pei’s Elegant Addition to Boston’s Arts Museum” by Ada Louise Huxtable. In *New York Times* (July 12, 1981) D23.

“Un Donation Bienvenue” by Diana Loercher-Pazicky. In *Connaissance des Arts* 354 (August 1981) Cover story, 20-21.

Correspondence and news clippings re: Boston Museum of Fine Arts exhibition of American art touring the People’s Republic of China, including 2 Morris Louis paintings. Letter to MB from Kenworth Moffett of the MFA dated April 23, 1981; “U.S. Art Exhibition of View in Peking: Opens Only After Chinese End Ban on 13 Abstract Works” by James P. Sterba. In *New York Times* (Sept. 2, 1981) A1+.

“Riddle of the Redshift” caption to cover illustration, Louis painting. In *The Sciences* 21:8 (Oct. 1981) cover and related article “The Great Redshift Debate by David Helfand” 10 (article not included).

Photocopies from *Amerikanische Malerei 1930-1980*, (exhibit catalog) from Haus der Kunst, Munchen (Nov. 14, 1981-Jan. 31, 1982) title page, 43, 253-254.

“Jules Olitski.” Invitation to exhibit at Andre Emmerich Gallery, New York (Dec. 2 - 30, 1981).

## **1982**

“After the Secret Revolution” by Tim Hilton (review of *The Meanings of Modern Art* by John Russell). In *Times Literary Supplement* (March 19, 1982) 315-316.

(Invitation to) an exhibition of new paintings by Lawrence Poons, April 1-24, 1982, Andre Emmerich Gallery.

“The many masks of modern art” by Theodore F. Wolff. In *The Christian Science Monitor* (April 13, 1982) 20.

“The New Queen of the Art Scene: Mary Boone’s champagne-under-pressure technique shakes up SoHo” by Anthony Haden-Guest. In *New York* (April 19, 1982) 24-30 (Cover story).

“David Geffen Is Hot Again” by Chet Flippo. In *New York* (May 17, 1982) 36 (first page only, with color image of Louis painting).

“25 Jahre Galerie Schmela / 1957-1982.” Invitation to exhibit at Galerie Schmela, Dusseldorf (June 1, 1982).

“Modern Paintings Tax Conservators” by Peter R. McCormick. In *New York Times* (Aug. 29, 1982).

Photocopy of “Color Field Painting,” Chapter 3, and statement by Robert Kushner. In *American Artists on Art from 1940 to 1980* (Ed. Ellen H. Johnson) 47, 250-255.

“Also of interest this week: Morris Louis (Emmerich, 41 East 57<sup>th</sup> Street)” by Vivien Raynor. In *New York Times* (Sept. 17, 1982) C16.

“Skittishness on Hold” by Roberta Smith. In *Village Voice* (Sept. 28, 1982) 101.

The New York School: Four Decades. Guggenheim Museum Collection and Major Loans. July 1 – Aug. 22, 1982. Exhibit brochure.

“Morris Louis at Andre Emmerich.” In *Art Now/New York Gallery Guide* 13:1 (Sept. 1982) 9.

“The Nowhere Man” by Kay Larson. In *New York* (Oct. 4, 1982) 95-96.

“Joel Perlman.” Invitation to exhibition at Andre Emmerich Gallery, New York (Oct. 9 – 30, 1982).

Unknown article (by Kay Larson?). In *New York* (Oct. 11, 1982) ?-79.

### **1983**

“Sam Francis.” Invitation to exhibit at the Andre Emmerich Gallery, New York (Jan. 6 – 29, 1983).

“Art Criticism (and Art History) In New York: The 1940s vs. the 1980s; Part One: The Newspapers” by Piri Halasz. In *Arts Magazine* (Feb. 1983) 92-97? With note attached to MB from AE dated Feb. 4, 1983.

"The Collectors: Today's Art in a Victorian House" by Constance W. Glenn. In *Architectural Digest* 40:3 (March 1983) 138-145.

“The Unveiling: North Carolina’s New Museum of Art” [cover image] In *The News and Observer / The Raleigh Times* (April 8, 1983).

“Early Works by Contemporary Masters: Caro, Francis, Frankenthaler, Gottlieb, Held, Louis, Noland, Olitski.” Invitation to exhibition at Andre Emmerich Gallery, New York (Sept. 6 - Oct. 8, 1983).

### **1985**

“Morris Louis” by Vivien Raynor. In *New York Times* (Sept. 13, 1985) C24.

"A Reporter at Large: A Strange Destiny [Harold Shapinsky]" by Lawrence Weschler. In *New Yorker* LXI:43 (Dec. 16, 1985) 47-84.

"Profiles: An Air of Mystery [Roland Dumas]" by John Newhouse. In *New Yorker* LXI:45 (Dec. 30, 1985) 33-57.

“Morris Louis Works Go to Fort Worth: Museum Acquires 16 by D.C. Colorist” by Elizabeth Kastor. In *Washington Post* (Dec. 31, 1985) B1+.

### **1986**

“New curator tops changes at art museum” by Carol Sewell. In *Star-Telegram* (Fort Worth, TX) (July 30, 1986).

“Arthur Gibbons: New Sculpture.” Invitation to exhibition at Andre Emmerich Gallery, New York (Nov. 6 - 29, 1986).

“Anne Truitt: Sculpture 1971-1983.” Invitation to exhibit at Andre Emmerich Gallery, New York (Nov. 12 - Dec. 6, 1986).

**1987**

“Kimber Smith.” Advertisement for exhibit at Galerie Lawrence, Paris (1987?). Includes list of artists represented: Noland, Frankenthaler, Louis, etc.

“The IRS vs. The Rothko Executors: Tax on ‘Self-Dealing’ Reaches \$44 Million” by Anne Swardson. In *Washington Post* (Jan. 26, 1987) B1+.

“Morris Louis” (Cover Story). In *The Fort Worth Art Museum Calender* (Jan./Feb. 1987) 1-2.

**1995**

“Degrees of Abstraction: From Morris Louis to Mapplethorpe” by Trevor Fairbrother. In *Preview: Museum of Fine Arts, Boston* (March/April 1995) 5.

**1997**

“Morris Louis: The Charred Journal Series, 1951. Rico Lebrun: The Holocaust Paintings.” Booklet for exhibit at The Jewish Museum, New York (Jan. 19 - April 13, 1997).

**2000**

“Boston Perspective: Light Tones and Architectural Flair for Collectors” by Penelope Rowlands. In *Architectural Digest* 57:3 (March 2000) 176-181.

“Morris Louis.” Folder with reproductions from exhibit at Bernard Jacobson Gallery, April 5-29, 2000.

**2004**

“Court Painters to JFK” by Piri Halasz. In *NY Arts* 9:5/6 (May/June 2004) 82.

“Morris Louis: The French & Co. Show of 1960.” Postcard and 22 color photoprints (4 x 6 in.). Riva Yares Gallery, Sante Fe, NM. Aug. 13 – Sept. 27, 2004.

**2007**

“Previews: Denver: Color as Field: American Painting, 1950-75” by Barry Schwabsky. Review of exhibit at Denver Art Museum, Nov. 9, 2007 – Feb. 3, 2008. In *Artforum* XLVI:1 (Sept. 2007) 170.

**2011**

“Morris Louis.” Booklet from exhibit at The Phillips Collection, Washington, D.C. (July 14 - Oct. 9, 2011).

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**Series 3      Artwork Documentation, n.d.**

346 color 35mm slides.

According to Diane Headley Upright: These slides are a combination of images taken at Legation Street (Louis's residence) during the original inventory of Louis artworks following his death (the really brown images), slides taken at Santini Brothers Warehouse when paintings were being selected for exhibition (unstretched canvases on the floor with people standing around---Marcella and Abner Brenner, and possibly Lefty Weissbrodt and/or Jim Lebron, Andre Emmerich, Clement Greenberg), and slides of stretched paintings from the Andre Emmerich Gallery files (the images with numbers/titles/dimensions noted on the mounts). The numbers are likely Louis Estate numbers. All of the images were made after the artist's death.

*Slides were originally in a metal storage box in section groupings. Handwritten text from the slide mounts has been transcribed. Slides have been rehoused in archival sleeves and box, retaining sections.*

**Box 5****Section 1 – 13 slides**

13 / 1962 / 78 7/8 x 12 3/4 in.

ML#13

14 / 1962 / 79 x 9 1/4 in.

Fifteen / 15 / 78 3/4 x 11 1/4 in. / (arrow showing orientation)

ML#20

ML#21

ML#23

ML#24

ML#26

ML#27

ML#28

ML#29

#30 / 1961-62 / 88 1/2 x 68 1/2 in.

**Section 2 – 9 slides**

ML #32

ML #33

ML #34

ML #35

ML #38

ML #40

ML #42

Horizontal VIII / 1962 / ML #44 / 25 3/4 x 95 1/2 in.

53

**Section 3 – 13 slides**

Vav / 1960 / ML #55 / 102 x 142

ML #56

ML #57

ML #59

59 / 1959 / ML #59

Beth Ayin / 1959 / ML #59 / 91 3/4 x 129 1/4 in.

ML 60 / 99 3/4 x 144

Beth Tet / 1958 / ML #61 / 91 1/2 x 133 1/4 in.

Beth Daleth / 1958 / ML #66 / 143 x 91 3/4 in.

Beth Dalet / 1958 / ML 66 / 143 x 91 3/4 in.

ML #66

ML #67

ML #70

**Section 4 – 10 slides**

Beth Tzakik / 1959 / ML #71 / 91 1/2 x 130 1/2 in.

ML #71

ML #71

ML #76

76 / 1959

Beth Lamed / 1959 / Cat. #76 / 90 1/4 x 150 in.

ML #86

ML #87

87 / 1959

Beth Feh / 1959 / Cat. #87 / 90 1/4 x 128 1/2 in.

**Section 5 – 10 slides**

Gothic / 1959 / ML #98

ML #100

Gothic / 1958 / ML #98 / 91 1/4 x 145 1/2 in.

Beth Samaoh / 1959 / ML #93 / 89 1/4 x 137 in.

93

ML-91

89

ML #88

ML #98

ML #99

**Section 6 – 18 slides**

2-03 / 1962 / 79 1/4 x 17 1/2 in.

1-01

1-02

ML #1-03

104 / 1959 / ML #1-04

ML #1-04

Beth Peh / 1959 / Cat. #1-04 / 91 1/4 x 133 1/2 in.

107 / ML #1-07

ML #1-07

Beth Kuf / 1959 / Cat #1-07 / 91 1/4 x 133 1/2 in.

ML #1-13

ML #1-14  
Earth / ML #1-15  
"Earth" / ML #1-15  
Beth Mem / 1958 / ML #1-16 / 91 5/8 x 146 in.  
ML #1-16  
ML #1-18  
ML #1-19

**Section 7** – 15 slides

ML 1-20  
ML #1-20  
Simel / ML #1-21  
Proto-Aleph / 1960 / 1-28 / 98 1/2 x 140 1/2 in.  
ML #1-30  
ML #1-32  
ML #1-33  
ML #1-34 / 134  
ML #1-35  
ML #1-36  
ML #1-37  
ML #1-38  
ML #1-39  
ML #1-45  
ML #1-46

**Section 8** – 17 slides

1-53 / 1962 / 79 1/2 x 10 1/4 in.  
ML #1-54  
ML #1-55  
Pillars III / 1-56 / 78 1/2 x 39 in.  
ML #1-59  
ML #1-60  
ML #1-61  
1-62 / 1962 / 78 3/4 x 9 1/2 in.  
#164  
ML #1-69  
ML #1-70  
ML #1-71  
1-73 / 1962 / 78 3/4 x 17 in.  
ML #1-75 / 175  
1-77 / 1962 / 78 3/4 x 19 1/2 in.  
ML #1-79 / 179  
ML #1-80

**Section 9** – 10 slides

ML #1-81  
ML #1-83

ML 1-83

1-84

ML 1-85 / 8 ft. 2 in. x 138 in.

ML #1-87

Beth Shin / 1958 / ML #1-88 / 91 1/2 x 140 in.

ML #1-89

Aleph Series I / 1960 / ML #1-90 / 8 ft. 9 in. x 12 ft. / \$15,000 / Andre Emmerich Gallery

ML #1-91

**Section 10** – 2 slides

ML 1-95 / 106 in. x 12 ft. (144 in.)

1-97 / 1962 / 80 3/4 x 10 in.

**Section 11** – 9 slides

ML #2-06

ML #2-08 / 208

2-10 / 1962 / 81 3/8 x 18 1/2 in.

ML #2-10

2-11 / 1962 / 78 1/2 x 17 1/4 in.

ML #2-13 / (arrow showing orientation)

2-14 / 79 1/2 x 21 in.

2-16

ML 2-17

**Section 12** – 16 slides

ML #2-17

ML 2-22 / 8 x 11 1/2 ft.

ML #2-23

ML #2-25

Winged Hue II / ML 2-27 / 99 1/4 x 144 5/8 in.

ML 2-27

Para II / 1959 / Cat. #2-28 / 104 1/2 x 140 (in.)

ML #2-33

"Sheet" / ML #2-40

2-41

Omega II / 1959-60 / ML #2-42 / 145 x 104 in.

2-42

ML #2-43

244

Curtain / 1959 / Cat #2-44 / 90 1/2 x 140 1/4 in.

Spark / 1959 / ML #2-47

**Section 13** – 17 slides

Beth Chat / 1959-60 / ML #2-48 / 139 x 102 1/4 in.

"Spark" / ML #2-47

ML 2-48

"Faces" / ML #2-50

Faces / ML #250  
Faces / 1959 / Cat. #2-50 / 91 x 136 in.  
Lake / 1958 / ML #2-53 / 94 x 135 in.  
Lake / ML #2-53  
Lake / ML 2-53  
Omega III / 1959-60 / #2-54 / 145 x 104 in.  
ML #2-54  
Omega IV / 1959-60 / ML #2-55 / 144 x 104 3/8 in.  
ML 2-55  
Beth Rash / 1958 / ML #2-57 / 98 x 141 in.  
2-57  
ML 2-58  
ML #2-64

**Section 14** – 12 slides

ML #2-65  
ML #2-66  
ML #2-67  
ML #2-69  
ML #2-70  
ML #2-72 / 272  
ML #2-73 / (arrow showing orientation)  
ML #2-75 / (arrow showing orientation)  
2-78  
ML 2-79  
ML 2-83  
ML #2-83

**Section 15** – 8 slides

Samach / ML #2-86  
Aleph Series V / 1960 / 2-87 / 104 3/4 x 82 in.  
Omega I / 1959-60 / ML #2-91 / 145 x 104 in.  
2-92  
Gamma Alpha / 1959-60 / ML 2-92 / 102 1/2 x 143 1/2 in.  
2-92  
Para I / 1959 / Cat #2-97 / 104 1/2 x 139 (in.)  
ML 2-97

**Section 16** – 17 slides

ML #3-02  
3-03  
3-04  
3-04  
Beta Sigma / 1959-60 / ML #3-04 / 102 3/4 x 142 3/4 in.  
ML #3-06  
ML #3-07 / (arrow showing orientation)  
3-12

Beta Lambda / 1961 / ML #3-12 / 103 1/4 in. x 13 ft. 4 in.

ML #3-13

Lambda Clem / ML #3-14

ML #3-15

Beta Kappa / 1961 / ML #3-15 / 103 in. x 14 ft.

ML 3-16 / 8 ft. 8 in. x 12 ft. 3 1/2 in.

Gamma Iota / 1960 / ML #3-17 / 102 x 156 1/2 in.

3-17

ML #3-18

**Section 17** – 10 slides

ML #3-20

3-20

Gamma Beta / 1959-60 / ML 3-21 / 102 1/2 in. x 18 ft. 1 in.

3-21

Gamma Kappa / 1960 / #3-22 / 102 3/4 x 157 in.

ML #3-22

ML #3-22

Gamma Lambda / 1960 / ML #3-23 / 103 x 154 in.

Mu / 1960-61 / ML #3-24 / 102 3/4 x 181 in.

3-25 / 102 1/2 x 135 1/2

**Section 18** – 9 slides

3-26

3-26

Beta Nu / 1961 / ML #3-26 / 102 in. x 23 ft.

ML #3-26

ML #3-27

3-28

Gamma Epsilon / 1960 / #3-29 / 102 1/2 x 194 in.

ML 3-31

ML #3-31

**Section 19** – 15 slides

3-33

3-33

3-35

Gamma Mu / 1960 / ML #3-35 / 102 x 166 in.

Gamma Nu / 1960 / ML #3-36 / 103 1/2 x 139 1/2 in.

Japanese Unfurled / ML #3-37

3-38

ML #3-39

3-40

Beta Tau / 1960 / ML #3-40 / 102 3/4 x 196 in.

ML #3-41

ML #3-42

3-44

Beta-Phi / 1960-61 / ML #3-48 / 102 1/2 x 166 1/2 (in.)  
3-48

**Section 20** – 13 slides

ML #3-49

ML 3-50

ML #3-51

3-53

3-53

Gamma Psi / 1960 / ML #3-54 / 102 x 174 3/8 in.

3-54

Epsilon / 1960-61 / ML #3-57 / 105 x 151 in.

3-58

3-58

ML #3-59

ML 3-62 / 103 x 160 (in.)

3-63

**Section 21** – 16 slides

ML #3-64

ML #3-65

3-66

ML 3-67

3-67

Gamma Ro / 1960 / ML #3-68 / 102 1/2 x 164 1/4 in.

3-68

ML 3-69

ML #3-70

3-71

Beta Psi / 1960-61 / ML #3-72 / 102 1/2 x 194 in.

ML #3-72

3-72

3-72

ML #3-73

3-74

**Section 22** – 13 slides

3-74

Beta Mu / 1961 / ML #3-74 / 102 in. x 14 ft. 2 in.

3-75

3-75

Gamma Sigma / 1960 / ML #3-76 / 102 1/4 in. x 19 ft. 8 in.

3-76

Gamma Tau / 1960 / ML #3-80 / 102 3/4 x 166 1/2 in.

ML #3-81

ML #3-83

ML 3-84 / 104 1/2 in. x 20 ft.

3-86  
ML #3-87  
ML #3-87

**Section 23** – 16 slides

3-88  
3-88  
Beta Pi / 1959 / ML #3-88 / 102 in. x 3 ft. 1 in.  
Alpha Beta 1960-61 / #3-89 / 102 x 163 in.  
Gamma Gamma / 1959-60 / ML 3-90 / 102 x 152 in.  
3-90  
Alpha-Pi / 1961 / ML #3-91 / 102 1/2 x 177 in.  
Gamma Upsilon / 1960 / ML #3-92 / 102 1/2 x 166 in.  
3-92  
ML #3-93  
Gamma Delta / 1959-60 / ML 3-94 / 103 x 152 1/2 in.  
3-96  
3-96  
ML #3-96  
ML #3-98  
Alpha-Ksi / 1961 / ML #3-99 / 103 x 174 in.

**Section 24** – 12 slides

4-00 / 8 ft. 8 in. x 20 ft.  
Beta Omicron / 1959-60 / ML #4-01 / 102 in. x 13 ft. 1 in.  
4-01  
ML 4-02 / 8 ft. 8 in. x 13 1/2 in.  
4-03  
4-04  
4-04  
4-05  
ML #4-05  
4-06  
ML 4-07  
4-09

**Section 25** – 19 slides

ML 4-10 / 104 1/2 in. x 19 ft. 4 in.  
Delta Gamma / ML 4-12 / 103 1/4 x 150 5/8 in.  
4-12  
ML #4-13  
Gamma Theta / 1960-61 / ML #4-14 / 102 x 168 (in.)  
4-14  
4-14  
4-15  
4-15  
ML #4-16



Tranquilities I / ML #4-19

Tranquilities II / 1953 / Cat. #4-20 / 58 3/4 x 48 (in.)

ML #4-29

ML #4-30

Broken Bridge / 1939 / Cat. #4-33 / 24 x 29 (in.)

Umbria / 1959-60 / ML 4-44 / 74 x 104 (in.)

Longitudes / 1954 / ML 4-46 / 96 1/2 x 66 in.

"Tape & Spread" / #447 / 105 x 76 1/4 in. / (arrow showing orientation)

"Doubt" / 1959-60 / #448 / 105 x 83 in.

**Section 26** – 11 slides

ML #4-53

Italian Spring / 1958-60 / ML #4-50 / 75 x 104 in.

"Aurora" / ML #4-65

"Broad Turning" / ML #4-66

"Green Thought" / ML #4-67

Aleph Series II / 1960 / ML #4-69 / 105 1/2 x 78 1/4 in.

Aleph Series III / 1960 / ML #4-77 / 6 ft. 6 in. x 8 ft. 9 in.

"Lower Spectrum" / ML #4-93

Janus / ML #4-97

Janus / ML #4-97

Isles of the Happy / ML #4-95

**Section 27** – 12 slides

Sea Gamut / 1962 / ML #5-22 / 86 x 60 in.

Split Pillar / 1961 / #5-29 / 88 x 72 in.

Tense Recession / 1961 / ML #5-31 / 80 1/2 x 53 in.

5-37 / 1961 / 88 1/2 x 61 in.

Drop / ML #5-61

Drop / ML #5-61

Drop / ML #5-61

Drop / ML #5-61

Aqua / ML #5-69

5-75

5-75

Plenitude / ML 5-78

**Section 28** – 4 slides

Charred Journals Firewritten II / 1951 / 35 x 30 (in.)

(crossed out: 2-98) / ?

4-09 / ?? / ML #4-09

M. Jackson Show / Univ. of Md. 5/73-9/73

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**Series 4      Publications**

*Arranged chronologically by year of publication, then alphabetically by author or title if author is not named.*

**1962**

Louis, Morris. 1962.

***Morris Louis, paintings: Galerie Lawrence.***

Paris: La Galerie.

3 copies. Catalog shows dates of exhibit Nov. 9 - Dec. 3, 1962.

**1963**

Albright-Knox Art Gallery. 1963-64.

***Annual report.***

[Buffalo, N.Y.]: Buffalo Fine Arts Academy.

Allentown Art Museum, and James A. Michener. 1963.

***The James A. Michener Foundation collection: exhibition, February 2-March 20, 1963.***

Allentown, Pa: Allentown Art Museum.

Art Institute of Chicago. 1963.

***66th annual American exhibition: directions in contemporary painting and sculpture, the Art Institute of Chicago, January 11th through February 10th, 1963.***

Chicago: The Institute.

2 copies.

Art Institute of Chicago, and Centre culturel américain (Paris, France). 1963.

***De A à Z 1963: 31 peintres américains choisis par the Art Institute of Chicago: [exhibition] du 10 mai au 20 juin 1963, Centre culturel américain, Paris.***

Paris: Centre culturel américain.

2 copies.

Biennale internazionale d'arte. 1963.

***IV biennale internazionale d'arte: celebrazioni sammarinesi, Palazzo del Kursal, 7 luglio-7 ottobre 1963.***

San Marino: s.n.

Jewish Museum (New York, N.Y.). 1963.

***Toward a new abstraction.***

3 copies.

Solomon R. Guggenheim Museum. 1963.

***Morris Louis, 1912-1962; memorial exhibition paintings from 1954-1960.***

2 copies. Plate no. 2 - "Salient" (1954) is upside down.

**1964**

Buffalo Fine Arts Academy. Vol. XXVII, Number 2 (Spring 1964).

***Gallery notes.***

Friends of the Corcoran, and Corcoran Gallery of Art. 1964.

***Modern paintings and sculpture in Washington collections: a loan exhibition organized by the Friends of the Corcoran, April 30 - May 24, 1964, the Corcoran Gallery of Art, Washington, D.C.***

S.l: s.n.

2 copies.

Louis, Morris. 1964.

***Morris Louis: a selection from a series of previously not exhibited paintings, 1960-1961: [exhibition] October 20 through November 7, 1964 ... at the André Emmerich Gallery, Inc.***

New York: André Emmerich Gallery.

2 copies.

University of Texas at Austin. 1964.

***Recent American paintings: the University of Texas, University Art Museum, April 15-May 15, 1964.***

[Austin, Tex.]: The Museum.

### **1965**

Louis, Morris, and Robert Rosenblum. 1965.

***Morris Louis.***

Amsterdam: Stedelijk Museum.

2 copies. Pagination is defective.

San Francisco Museum of Art. 1965.

***Colorists, 1950-1965: [exhibition] San Francisco Museum of Art, October 15-November 21, 1965.***

San Francisco: The Museum.

Washington Gallery of Modern Art (Washington, D.C.). 1965.

***The Washington color painters: Morris Louis, Kenneth Noland, Gene Davis, Thomas Downing, Howard Mehring [and] Paul Reed; an exhibition.***

Whitechapel Art Gallery. 1965.

***Morris Louis, 1912-1962: paintings 1954-1962: Whitechapel Art Gallery: June-July, 1965.***

London: The Gallery.

### **1966**

Louis, Morris. 1966.

***Morris Louis: paintings never before exhibited, 1957-1960: March 15 through April 2, 1966, André Emmerich Gallery, Inc.***

New York: The Gallery.

2 copies.

Muze'on Tel Aviv. 1966.

***Henry Moore.***

Tel Aviv: Tel Aviv museum.

### **1967**

Kölner Kunstmarkt. 1967, 1969, 1970, and 1971.

***Kunstmarkt: [Katalog].***

Köln: Verein Progressiver Deutscher Kunsthändler.

Lalit Kala Akademi. 1967.

***Two decades of American painting.***

New Delhi: Akademi.

2 copies. One copy includes pamphlet with exhibition checklist, and Preface and Acknowledgments by Waldo Rasmussen.

Louis, Morris. 1967.

***Morris Louis.***

Washington, D.C.: Washington Gallery of Modern Art.

2 copies.

Louis, Morris. 1967.

***Morris Louis; a group of paintings of the late spring of 1960, March 4 through March 23, 1967.***

New York: Andre Emmerich Gallery.

2 copies.

Washington Gallery of Modern Art (Washington, D.C.). 1967.

***Art for embassies, selected from the Woodward Foundation Collection; an exhibition.***

4 copies.

University of California, Irvine. 1967.

***A Selection of paintings and sculptures from the collections of Mr. and Mrs. Robert Rowan.***

[Irvine]: University of California.

2 copies.

### **1968**

Poster Originals Limited. 1968.

***Poster originals limited.***

Vol. 5 Number 1.

### **1969**

Alley, Ronald. 1969.

***Recent American art.***

London: Tate Gallery.

Louis, Morris. 1969.

***Bronze veils: first exhibition of a series of paintings from 1958.***

New York: Andre Emmerich Gallery.

2 copies; one copy contains numerical notations by each painting title, and note "Headley" on title page.

Nicholson, Ben. 1969.

***Ben Nicholson: the Tate Gallery, 19 June-27 July 1969.***

London: Tate Gallery Publications Department.

Pepper, Beverly. 1969.

***Beverly Pepper: recent sculpture.***

Rome: Printed by Tipografia Christen.

### **1970**

Boston University, and H. Harvard Arnason. 1970.

***American artists of the nineteen sixties; Boston University School of Fine & Applied Arts centennial exhibition.***

Hudson, Andrew. 1970.

***Ten Washington artists: 1950-1970; Morris Louis, Kenneth Noland, Gene Davis, Thomas Downing, Howard Mehring, Sam Gilliam, Blaine Larson, Michael Clark, J.L. Knight [and] Rockne Krebs.***

Edmonton: Edmonton Art Gallery.

2 copies.

Louis, Morris. 1970.

***Morris Louis: unfurled paintings.***

London: Waddington Graphics.

2 copies.

Louis, Morris. 1970.

***Morris Louis, unfurled paintings-1960. [Exhibition] André Emmerich Gallery, New York, February 21 through March 12, 1970.***

2 copies; both are second printing and contain numerical notations on each painting.

Louis, Morris, and Elizabeth C. Baker. 1970.

***Morris Louis: exhibition organized by Dayton's Gallery 12, February 6 through February 28, 1970.***

Minneapolis: Dayton's Gallery 12.

2 copies.

Metropolitan Museum of Art (New York, N.Y.). 1970.

***The centennial celebration of the Metropolitan Museum of Art, 1870-1970.***

Museum of Fine Arts, Boston, and Money L. Hickman. 1970.

***Zen painting and calligraphy.***

Boston: Museum of Fine Arts.

Robert Elkon Gallery. 1970.

***Six American painters: [exhibition] October 1-November 10.***

New York, N.Y.: R. Elkon Gallery.

Rubin, William Stanley. 1970.

***Frank Stella.***

New York: Museum of Modern Art.

*Spot check: comment on culture-- U.S.A.: Harper's bazaar supplement.* 1970.

New York: Eastern Airlines.

**1971**

National Gallery of Art (U.S.). 1971.

*Annual report - National Gallery of Art.*

Washington: National Gallery of Art.

Page 12.

Parke-Bernet Galleries. 1971.

*Post-war contemporary paintings, drawings and sculpture. Catalogue of an exhibition and public auction at the Parke-Bernet Galleries November 17, 1971.*

New York: Parke-Bernet Galleries, Inc.

**1972**

Cleveland Museum of Art. 1972.

*Cleveland collects contemporary art: The Cleveland Museum of Art, 11 July-20 August, 1972.*

Cleveland: Cleveland Museum of Art.

Louis, Morris. 1972.

*Morris Louis.*

New York: Andre Emmerich Gallery.

2 copies.

Louis, Morris. 1972.

*Morris Louis, paintings: [catalogue of an exhibition held] Apr. 6 to 29, 1972.*

London: Waddington Galleries.

2 copies.

University of Michigan, and Joseph A. Gosman. 1972.

*Contemporary art: the collection of Dr. and Mrs. Joseph A. Gosman.*

**1973**

Greenberg Gallery. 1973.

*The Greenberg Gallery.*

St. Louis, Mo: The Gallery.

3 copies; one includes note from Andre Emmerich.

University of Maryland, College Park. 1973.

*The private collection of Martha Jackson.*

New York: Distributed by Wittenborn Art Books.

Includes note from Andre Emmerich.

**1974**

Lerner, Abram, and Linda Nochlin. 1974.

*The Hirshhorn Museum & Sculpture Garden, Smithsonian Institution.*

New York: H.N. Abrams.

Marlborough Gallery. 1974.

***Selected works from the collection of Carter Burden.***

Melzac, Vincent. 1974.

***The Vincent Melzac collection: featuring, part one, the Washington color painters.***

S.l: s.n.

Nicholson, Ben. 1974.

***Ben Nicholson: works on paper: [catalogue of] an exhibition in honour of the artist's 80th birthday, April 10-May 29, 1974.***

New York: André Emmerich Gallery.

Stolpe, Hjalmar. 1974.

***Amazon Indian designs from Brazilian and Guianan wood carvings.***

New York: Dover Publications.

Truitt, Anne, and Walter Hopps. 1974.

***Anne Truitt, sculpture and drawings, 1961-1973.***

Washington, D.C.: Corcoran Gallery of Art.

Inscribed to Marcella Brenner by Anne Truitt.

Verneuil, M. P., George Auriol, and Alphonse Mucha. 1974.

***Art nouveau designs in color.***

New York: Dover Publications.

### **1975**

Baur, John I. H. 1975.

***American painting, 1900-1976.***

New York: Katonah Gallery.

Butler, Susan L., and Janie C. Lee. 1975.

***The art collection of the First City National Bank of Houston.***

[Houston, Tex.]: First City National Bank of Houston.

2 copies. One copy includes note on Andre Emerich New York note paper.

Corcoran Gallery of Art. 1975-76.

***Annual report of the director.***

Washington, D.C.: Corcoran Gallery of Art.

Metropolitan Museum of Art (New York, N.Y.), Los Angeles County Museum of Art, and Soviet Union. 1975.

***From the lands of the Scythians: ancient treasures from the museums of the U.S.S.R., 3000 B.C.-100 B.C.***

[New York]: New York Graphic Society.

Nuttall, Zelia. 1975.

*The Codex Nuttall: a picture manuscript from ancient Mexico: the Peabody Museum facsimile.*  
New York: Dover Publications.

**1976**

Corcoran Gallery of Art. 1976.

*The Corcoran & Washington art.*

[Washington]: The Corcoran.

Fogg Art Museum. 1976-78.

*Annual report - Fogg Art Museum.*

Cambridge [Mass.]: Harvard University.

Galerie Beyeler. 1976.

*America, America: Galerie Beyeler Basel, October-December 1976.*

Basel: The Gallery.

Geneva (Switzerland). 1976.

*Peinture américaine en Suisse 1950-1965: [exposition], Musée d'art et d'histoire, Genève, 8 juillet-4 octobre 1976: [catalogue].*

Genève: Le Musée.

Includes note on Galerie Andre Emmerich Zurich note paper.

Heinz Galleries (Pittsburgh, Pa.). 1976.

*Pittsburgh corporations collect: inaugural exhibition of the Heinz Galleries, Museum of Art, Carnegie Institute, October 25, 1975-January 4, 1976.*

[Pittsburgh]: The Galleries.

Louis, Morris, and E. A. Carmean. 1976.

*Morris Louis: major themes & variations.*

Washington: National Gallery of Art. 2 copies.

*Washington calendar magazine.* 1976.

McLean, Va: Washington Calendar Magazine, Inc., etc.].

**1977**

Louis, Morris. 1977.

*Morris Louis: the veil cycle: an exhibition.*

[Minneapolis]: The Center.

2 copies; one copy has "Brenner" written on front and notations throughout.

**1978**

Nicholson, Ben, and Steven A. Nash. 1978.

*Ben Nicholson: fifty years of his art.*

Buffalo, N.Y.: Albright-Knox Art Gallery.

Waddington and Tooth Galleries I (London). 1978.

*Ben Nicholson: recent paintings on paper.*

London: Waddington and Tooth Galleries I.



**1979**

André Emmerich Gallery, and Morris Louis. 1979.

***Morris Louis: the column paintings-1960.***

New York: André Emmerich Gallery.

2 copies.

Louis, Morris. 1979.

***Morris Louis paintings.***

London: Waddington Galleries II.

M. Knoedler & Co. 1979.

***Selections from the collection of Mr. & Mrs. Eugene M. Schwartz: [exhibition] October 31 - November 28, 1979, M. Knoedler & Co., Inc.***

New York: M. Knoedler & Co.

Meyer, Karl Ernest. 1979.

***The art museum: power, money, ethics: a Twentieth Century Fund report.***

New York: Morrow.

Moffett, Kenworth, and Morris Louis. 1979.

***Morris Louis in the Museum of Fine Arts, Boston.***

Boston: The Museum.

2 copies.

**1980**

Instituto Nacional de Bellas Artes (Mexico), Museo del Palacio de Bellas Artes (Mexico), and United States. 1980.

***La Pintura de Los Estados Unidos de museos de la ciudad de Washington: Colección Nacional de Bellas Artes, Galería Corcoran de Arte, Galería Nacional de Arte, La Colección Phillips, Museo Hirshhorn y Jardín de Escultura, La Casa Blanca, Secretaría de Estado: [exposición], Museo del Palacio de Bellas Artes, del 18 de noviembre de 1980 al 4 de enero de 1981.***

México, D.F.: Instituto Nacional de Bellas Artes.

Includes letter to Marcella Brenner from Diane K. Stanley, Cultural Attache.

Nicholson, Ben, and Norbert Lynton. 1980.

***Ben Nicholson, recent works.***

London: Waddington Galleries Limited.

**1981**

Frankenthaler, Helen. 1981.

***Helen Frankenthaler: monotypes & drawings on proof: May 5-30, 1981.***

New York: André Emmerich Gallery.

Louis, Morris. 1981.

***Morris Louis.***

Jerusalem: Israel Museum.

2 copies.

Marisa del Re Gallery. 1981.

***Ten American abstract masters.***

[New York]: Marisa del Re Gallery.

Museum of Fine Arts, Boston. 1981-82.

***The museum year: annual report of the Museum of Fine Arts, Boston.***

Boston: The Museum.

**1982**

Edmonton Art Gallery. 1982.

***Update - The Edmonton Art Gallery.***

Edmonton: Edmonton Art Gallery.

Vol. III No. 2 (March/April 1982) cover illustration and feature article. "The Vincent Melzac Collection: Abstraction and Scale" by Terry Fenton, pp. 8-9.

Vol. III No. 5 (September/October 1982) p. 9; includes note on Andre Emmerich note paper.

Louis, Morris. 1982.

***Morris Louis, 1912-1982: a commemorative exhibition.***

New York: André Emmerich Gallery.

2 copies.

Louisiana Museum of Modern Art (Humblebaek). 1982.

***Louisiana: samling og bygninger.***

McAllister, Jane. 1982.

***Recent trends in collecting: twentieth-century painting and sculpture from the National Museum of American art.***

Washington, D.C.: Published for the National Museum of American Art by the Smithsonian Institution Press.

Pepper, Beverly. 1982.

***Beverly Pepper: new work, 1981-1982: [exhibition] April 29-May 22, 1982, André Emmerich Gallery.***

New York: The Gallery.

**1983**

Louisiana (Museum: Humlebæk, Denmark). 1983.

***Louisiana 25 år.***

Humblebæk: Louisiana.

Metropolitan Museum of Art (New York, N.Y.). 1983.

***The Fund for the Met.***

New York, N.Y.: Metropolitan Museum of Art.

Steiner, Michael, and Dominique Fourcade. 1983.

***Michael Steiner: new sculpture: November 3 to 26, 1983.***

New York: André Emmerich Gallery.

**1984**

Elderfield, John, Henri Matisse, and Magdalena Dabrowski. 1984.

*The drawings of Henri Matisse.*

London: Arts Council of Great Britain.

**1985**

Louis, Morris, and Diane Upright. 1985.

*Morris Louis, 1912-1962: an exhibition to mark the publication of Morris Louis, the complete paintings: a catalogue raisonné by Diane Upright, published by Harry N. Abrams, Inc., September 5-28, 1985.*

New York: André Emmerich Gallery.

**1986**

Upright, Diane, and Morris Louis. 1986.

*Morris Louis, recent acquisitions: and previous accessions: catalogue.*

[Fort Worth]: Fort Worth Art Museum.

2 copies.

**1987**

McLaughlin, John, and Prudence Carlson. 1987.

*John McLaughlin, 1898-1976: paintings of the sixties.*

New York: André Emmerich Gallery.

**1988**

Abadie, Daniel. 1988.

*Les Années 50.*

[Paris]: Editions du Centre Georges Pompidou.

"Color Field Painting?" by Marcelin Pleynet, pp. 94-103.

Caro, Anthony. 1988.

*Anthony Caro, the Greek series: [exhibition], April 30 to June 10, 1988, André Emmerich Gallery.*

New York: The Gallery.

**1990**

Louis, Morris. 1990.

*Morris Louis: major themes.*

New York: Ameringer Howard Fine Art.

2 copies.

Louis, Morris. 1990.

*Morris Louis: [Padiglione d'arte contemporanea, Milano, 30 marzo-11 giugno 1990.*

Milano: Fabbri.

2 copies.

**1991**

Louis, Morris. 1991.

***Morris Louis.***

Frankfurt/Main: Galerie Neuendorf.

Includes note to Marcella Brenner from Andre Emmerich.

Truitt, Anne, and Jane Livingston. 1991.

***Anne Truitt: sculpture 1961-1991.***

New York: André Emmerich Gallery.

**1992**

Elderfield, John, and Henri Matisse. 1992.

***Henri Matisse: a retrospective.***

New York: Museum of Modern Art.

Louis, Morris. 1992.

***Morris Louis: veils and variations: January 30 to February 29, 1992.***

New York: André Emmerich Gallery.

2 copies.

Louis, Morris, Clement Greenberg, and Lars Nittve. 1992.

***Rooseum re-vision I: Morris Louis.***

Malmö: Rooseum.

2 copies.

**1993**

Art Gallery of Ontario. 1993.

***Members Journal - Art Gallery of Ontario.***

Toronto: Art Gallery of Ontario.

Baltimore Museum of Art. 1993.

***In the spotlight.***

Baltimore, Md: Baltimore Museum of Art.

2 copies; "Morris Louis: Dalet Beth."

Nicholson, Ben, and Christopher Neve. 1993.

***Ben Nicholson.***

London: Bernard Jacobson Gallery.

Includes note to Marcella Brenner from Diane Upright.

**1994**

Museum Folkwang Essen. 1994.

***Bilder für eine Sammlung: Museum Folkwang Essen.***

[Köln?]: Dumont.

**1996**

***Bijutsu techō.***

Tōkyō: Bijutsu Shuppansha.

Extra issue, Vol. 48 No. 730 [1996?]: *Acrylic Style Book*.

Louis, Morris, and Serge Lemoine. 1996.

***Morris Louis***.

[Grenoble]: Musée de Grenoble.

2 copies.

Louisiana (Museum: Humlebæk, Denmark), and Steingrim Laursen. 1996.

***Picasso and the Mediterranean***.

Humlebæk, Denmark: Louisiana Museum of Modern Art.

### **1997**

Robinson, William H. 1997.

***Artists Archives of the Western Reserve***.

Cleveland, Ohio: Artists Archives of the Western Reserve.

### **1998**

Levén, Ulrika, and Jaana Järretorp. 1998.

***Rooseum 1988 - 1998***.

Malmö: Rooseum-Center for Contemporary Art.

Includes note to Marcella Brenner from editors.

### **1999**

Fukuoka-shi Bijutsukan. 1999.

***Fukuoka-shi Bijutsukan hyakusen = One hundred masterpieces from the Fukuoka Art Museum***.

Fukuoka-shi: Fukuoka-shi-Bunka Geijutsu Shinkō Zaidan.

Hofmann, Hans, and Will Ameringer. 1999.

***Hans Hofmann: Late paintings from the Hofmann Estate***.

New York, N.Y.: Ameringer-Howard.

Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster. September 1999.

***Das Kunstwerk des Monats***.

Münster: The Museum.

Essay by Erich Franz.

### **2000**

Crook, Jo, and Tom Learner. 2000.

***The impact of modern paints***.

New York: Watson-Guption.

***Painting with watercolour***. 2000.

London: Eaglemoss.

No. 73, 2005. Includes 2 pans of watercolor pigment.

Philadelphia Museum of Art, Ann Temkin, Susan Rosenberg, and Michael R. Taylor. 2000.

***Twentieth century painting and sculpture in the Philadelphia Museum of Art***.

Philadelphia, Pa: Philadelphia Museum of Art.

**2001**

High Museum of Art. 2001.

***High Museum of Art annual report.***

[Atlanta]: High Museum of Art.

Louis, Morris, and Edward Lucie-Smith. 2001.

***Morris Louis: major paintings, 1953-1962.***

Scottsdale, AZ: Riva Yares Gallery.

2 copies.

Louis, Morris, and Klaus Kertess. 2001.

***Morris Louis.***

New York: Paul Kasmin Gallery.

2 copies.

Sylvester, David. 2001.

***Kasmin's Sixties: Paul Kasmin Gallery, New York from April 26 through May 26, 2001.***

New York: Paul Kasmin Gallery.

2 copies.

Whitney Museum of American Art, and Maxwell Lincoln Anderson. 2001.

***American Visionaries: selections from the Whitney Museum of American Art.***

New York: Whitney Museum of American Art.

**2002**

Aichi-ken Bijutsukan. 2002.

***Aichi Prefectural Museum of Art: handbook of the collections.***

Nagoya: Aichi Prefectural Museum of Art.

Börnson-Holtmann, Nina. 2002.

***Harenberg-Kunst-Tageskalender: Meisterwerke aller Epochen.***

Dortmund: Harenberg-Kalender-Verl.

Cohn, Marjorie B., and David Smith. 2002.

***Lois Orswell, David Smith, and modern art.***

Cambridge, Mass: Harvard University Art Museums.

Fonseca, Caio. 2002.

***Caio Fonseca: paintings.***

New York: Paul Kasmin Gallery.

Judd, Donald, and Richard Shiff. 2002.

***Donald Judd: 50 x 100 x 50, 100 x 100 x 50: anodized aluminum, brass, copper, stainless steel, plexiglass, plywood, Cor-ten steel: October 18-November 16, 2002.***

New York, NY: PaceWildenstein.

Sotheby's (Firm). 2002.

***Künstler helfen alten und neuen Meistern = Artists help old and new masters.***

Düsseldorf: Achenbach Art Consulting.

Utsunomiya Bijutsukan. 2002.

***Modanizumu no shifuku no toki = Vitality in modernism: Iwaki shiritsu bijutsukan meihinten.***

**2003**

Hiromoto, Nobuyuki. 2003.

***Neko mo daisuki gendai āto.***

Kyōto: Tankōsha.

3 copies.

Weaver, Suzanne, and Lane Relyea. 2003.

***Come forward: emerging art in Texas.***

[Dallas]: Dallas Museum of Art.

2 copies.

**2004**

Foster, Hal. 2004.

***Art since 1900: modernism, antimodernism, postmodernism.***

New York: Thames & Hudson.

Kawamura Kinen Bijutsukan. 2004.

***Kawamura Kinen Bijutsukan = Selected works from Kawamura Memorial Museum of Art.***

Chiba-ken Sakura-shi: Kawamura Kinen Bijutsukan.

Louis, Morris. 2004.

***Morris Louis: the French & Co. show of 1960, originally curated by Clement Greenberg, revisited.***

Scottsdale, Ariz: Riva Yares Gallery.

2 copies.

Wayne, Kenneth, and Karen Wilkin. 2004.

***Color field revisited: paintings from the Albright-Knox Art Gallery.***

Milwaukee, Wis: Haggerty Museum of Art, Marquette University.

**2005**

Binstock, Jonathan P., and Sam Gilliam. 2005.

***Sam Gilliam: a retrospective.***

Berkeley: University of California Press.

Foster, Norman. 2005.

***Reflections.***

London: Foster and Partners.

Harris, Jonathan. 2005.

*Writing back to modern art: after Greenberg, Fried, and Clark.*

London: Routledge.

High Museum of Art. 2005.

*High Museum of Art: selected works from the collection.*

Atlanta: High Museum of Art.

Honour, Hugh, and John Fleming. 2005.

*A world history of art.*

London: Laurence King.

Moos, David. 2005.

*The shape of colour: excursions in colour field art, 1950-2005.*

Toronto: Art Gallery of Ontario.

## **2006**

Davie, Karin. 2006.

*Karin Davie.*

New York: Rizzoli.

Hadar, Irith. 2006.

*12 omanim: mabat sheni: Aharon Gil'adi, Yehoshu 'a Grosband, Ozi'ash Hofshattter, David Hendler, Aharon Kahana, Rudi Lehman, Avrahan Naton, Yi'sra 'el Paldi, Yehi 'el Kerizah, G'oy's Shmidt.*

Tel-Aviv: Muze'on Tel-Aviv le-omanut.

Hebrew and English

Tillmans, Wolfgang, Julie Ault, Daniel Birnbaum, Russell Ferguson, Dominic Molon, Lane Relyea, and Mark Wigley. 2006.

*Wolfgang Tillmans.*

Los Angeles: Hammer Museum.

## **2007**

Baskind, Samantha. 2007.

*Encyclopedia of Jewish American artists.*

Westport, Conn: Greenwood Press.

Dallas Museum of Art, María de Corral, John R. Lane, and Frances Colpitt. 2007.

*Fast forward: contemporary collections for the Dallas Museum of Art.*

[Dallas]: Dallas Museum of Art.

Doyle New York (Firm). 2007.

*Modern and contemporary art, European and American art.*

New York: Doyle New York.

Frydlender, Barry, and Moshe Ninio. 2007.

*Kan le-matah.*

Tel Aviv: Muze'on Tel Aviv le-omanut.



Grant, Alexandra, and Alma Ruiz. 2007.

***MOCA Focus: Alexandra Grant.***

Los Angeles: Museum of Contemporary Art.

Kokuritsu Kokusai Bijutsukan (Japan). 2007.

***Kokuritsu Kokusai Bijutsukan kaikan 30-shūnen kinen shozō sakuhin sen = the 30th anniversary: selected works from the collection of the National Museum of Art, Osaka.***

[Osaka]: Kokuritsu Kokusai Bijutsukan.

Kosinski, Dorothy M., Jay McKean Fisher, Steven A. Nash, and Henri Matisse. 2007.

***Matisse: painter as sculptor.***

Baltimore, Md: Baltimore Museum of Art.

Monet, Claude, and Serge Lemoine. 2007.

***Monet: l'art de Monet et sa postérité.***

[Tokyo]: Yomiuri Shimbun.

Seear, Lynne, and Julie Ewington. 2007.

***Brought to light II: Contemporary Australian art 1966-2006 from the Queensland Art Gallery collection.***

South Brisbane: Queensland Art Gallery.

Steinberg, Leo. 2007.

***Other criteria: confrontations with twentieth-century art.***

Chicago: University of Chicago Press.

Tinterow, Gary, Lisa Mintz Messinger, and Nan Rosenthal. 2007.

***Abstract expressionism and other modern works: the Muriel Kallis Steinberg Newman collection in the Metropolitan Museum of Art.***

New York: Metropolitan Museum of Art.

## **2010**

Kamien-Kazhdan, Adina. 2010.

***Modernism in dialogue: 20th-century painting and sculpture in the Israel Museum.***

Jerusalem: The Israel Museum.

Wright (Firm). 2010.

***Post war + contemporary art.***

Chicago: Wright.

## **2011**

Staff, Craig G. 2011.

***Modernist painting and materiality.***

Jefferson, N.C.: McFarland & Co.

Voolen, Edward van. 2011.

***50 Jewish artists you should know.***

Munich: Prestel.

**Series 5: Documentary Video, 1986 – 2002 and n.d.**

*Morris Louis* / a film by Robert Pierce.

[United States] : Robert Pierce Productions, c2002.

1 videocassette (40 min.) : sd., col. with b&w sequences ; 1/2 in.

Tells the story of Morris Louis through the personal remembrances of fellow artists, dealers, students, friends and his widow, Marcella Louis Brenner.

2 copies in Media Resources Collection: 53181 (circulating); 70022 (non-circulating) Title:

*Morris Louis: Radiant Zones*

Rev. 1986.

[S.I.]: Robert Pierce Productions, [1986]

1 videocassette (25 min) : sd., col. ; 1/2 in.

Overview of the work of painter Morris Louis, including 125 of his large paintings in the veil series.

1 copy in Media Resources Collection: 52286 (circulating)

*Pictures to an exhibition: Morris Louis goes to Milan.*

Washington, DC : R. Pierce Productions, c1991.

1 videocassette (58 min.) : sd., col. ; 1/2 in.

Documents step-by-step the creation of a major art exhibition in Milan, Italy, by the late American abstract artist, Morris Louis.

1 copy in Media Resources Collection: 50320 (circulating)

There are audio-visual materials in several different formats and in varying physical condition. Some are labeled (*Louis goes to Milan*; *Radiant Zones*; and others), while others are not. Research is needed to determine what the tapes actually are, and if other analog or digital versions are readily (commercially?) available, these may not be digitized.

2 small film canisters (35mm?)

2 large film canisters (16mm)

1 ½ inch audiotape

According to the printed sheet included in the box the two small reels contain film “sent by Doring.” The one small container of film may contain all or part of “*Radiant Zones*.” The other small container houses three small reels and it is impossible to tell what they contain without unspooling them, which was not done at this time, since there is tape holding the spools together, and the tape contains label information that may be important.

The two large reels may also contain full versions of “*Radiant Zones*.” One of them is labeled “silent version” so it’s possible that the audiotape might go with the film.

\*\*Preservation Note: One of the 16mm films smells very strongly of vinegar indicating the presence of “vinegar syndrome,” which occurs when acetate base of the film is breaking down. The film should be stored separately, preferably somewhere cold with low humidity, to slow the process.

Processing Note: Quotes were *not* obtained for transferring/reformatting any of these materials since we will need to have a much better understanding of what the items contain before making those choices. Currently the MRC holds a copy of “Radiant Zones” on VHS on which the color is very bad, so assuming the video is not commercially available, we would be interested in having a high quality transfer. Hopefully one of the 16mm canisters contains a full version suitable for transferring.