

University of Chicago Library

Guide to the Marie Zoe Greene-Mercier Papers 1870-2000



© 2008 University of Chicago Library

Table of Contents

Descriptive Summary	3
Information on Use	3
Access	3
Citation	3
Biographical Note	3
Scope Note	5
Related Resources	7
Subject Headings	7
INVENTORY	7
Series I: Correspondence	7
Series II: Biographical	22
Series III: Professional Records	25
Series IV: Critical and Historical Writing	33
Series V: Artists Equity Association	34
Series VI: Personal	37
Series VII: Photographs	40
Series VIII: Artworks and Artifacts	56
Series IX: Publicity Material and Publications	58
Subseries 1: Marie Zoe Greene-Mercier	58
Subseries 2: General	59
Series X: Restricted Materials	74

Descriptive Summary

Identifier ICU.SPCL.MGREENEMERCIER

Title Greene-Mercier, Marie Zoe. Papers

Date 1870-2000

Size 64 linear feet (90 boxes)

Repository Special Collections Research Center
University of Chicago Library
1100 East 57th Street
Chicago, Illinois 60637 U.S.A.

Abstract Marie Zoe Greene-Mercier was an artist, writer and arts activist who worked in the United States and Europe in the mid- to late-twentieth century. Educated at Radcliffe College, Greene-Mercier was also a student at the New Bauhaus School of Design in Chicago. Greene-Mercier worked in a variety of media, but was best known for the abstract metal sculptures she produced in the 1950s-1970s. Materials in this collection include correspondence, writings, gallery and exhibition records, photographs, artifacts and works of art.

Information on Use

Access

Series X contains personal financial records restricted for 50 years and student evaluative material restricted for 80 years. The remainder of the collection is open for research.

Citation

When quoting material from this collection, the preferred citation is: Greene-Mercier, Marie Zoe. Papers, [Box #, Folder #], Special Collections Research Center, University of Chicago Library

Biographical Note

Marie Zoe Greene-Mercier was born March 31, 1911 in Madison, Wisconsin. Both of her parents were French immigrants; her father, Louis J.A. Mercier, served on the faculties of University of Wisconsin and Harvard University before returning to France to serve in World War I. Greene-Mercier described her family life during this time as "itinerant," but stability returned after the war. As a child, Greene-Mercier attended Catholic schools in the Boston area. After high school, she studied and traveled in Europe before entering Radcliffe College, where she earned a bachelor's degree in fine arts in 1933.

Greene-Mercier's early career included work as a French teacher at Loyola University, an art critic, and assistant positions at the Renaissance Society and the Art Institute of Chicago. In 1936, she began working as a French film reviewer for the International Film Bureau, a Chicago-based distributor of educational and foreign films. In 1937, she married the firm's owner, Wesley Hammond Greene. She began her association with the New Bauhaus School of Design in the same year, taking classes from 1937-1938.

The 1940s brought both the birth of Greene-Mercier's first two children, as well as the beginning of serious exposure as an artist, working in collage and sculpture. Notable early works include a series of collages, using paper mounted on glass, which she called "Polyplanes." She also exhibited figural sculptures, particularly idealized human heads and faces: Among these works are two sculptures of Greene-Mercier's sister-in-law, the actress Dame Judith Anderson.

In the early 1950s, Greene-Mercier began to produce primarily large, abstract sculptures cast in bronze. She worked in two formal styles, which she described as "Arboreal" and "Cubic." From 1953 to the late 1960s, her work was predominantly in the linear "Arboreal" style, represented by *Multiplication of the Loaves and Fishes* and the series *Orpheus*. She began creating small- and large-scale works in the heavier "Cubic" style in the late 60s, and monumental sculptures in this mode would characterize her work in the 1970s.

Greene-Mercier also continued to create small paintings, collages, reliefs and drawings throughout her career. In 1969, three collections of her drawings of European cities were published by Libreria Internazionale Italo Svevo as *Trieste: 101 Disegni*; *Venezia: 101 Disegni*; and *Salzburg: 101 Zeichnungen*.

In North America, Greene-Mercier exhibited primarily in Chicago and Canada. At the height of her career in the United States, she participated regularly in solo and group exhibitions in venues such as the Renaissance Society, the Art Institute of Chicago, and the Arts Club of Chicago. However, her work found greater representation and larger audiences in Europe, with solo exhibitions held in Paris, Athens, Rome, Florence, Venice, Milan, and West Berlin (A

retrospective exhibition of her work was held in 1977 at Amerika Haus, Berlin). Her monumental sculptures were installed as public art in France and Germany.

Greene-Mercier participated in several Chicago-based arts organizations, including the Chicago Society of Artists, the Renaissance Society, the Arts Club of Chicago, the Hyde Park Art Center, and the 57th Street Art Fair. She was also active in Chicago's Alliance and Maison Française. In 1956, Greene-Mercier began working with the Chicago chapter of the Artists Equity Association, advocating for the legal rights of artists. She served as president of the organization from 1959-1961. Greene-Mercier and her husband were instrumental among arts advocates who disputed the Art Institute of Chicago's use of the B.F. Ferguson Fund for Sculpture, which the

museum used for operating expenses rather than for the development of the city's sculpture and monument collections.

Religion, specifically the Roman Catholic faith, played an important role in Greene-Mercier's life and profoundly influenced her artwork. Many of her mid-career works had overtly religious themes and found their way into churches and collections of liturgical art. Another important aspect of her personal life was music; she studied violin in Europe, and the influence of music on her sculpture is evident in works such as the Orpheus series.

The artist's name is often printed with alternate diacritics and hyphenations; however, she consistently represented herself as "Marie Zoe Greene-Mercier."

Scope Note

This collection represents Marie Zoe Greene-Mercier's work as an artist, critic, and activist; it also includes material related to her family and personal life. Materials in this collection include correspondence, writings, gallery and exhibition records, photographs, artifacts and works of art.

Series I: Correspondence, contains personal and professional correspondence of Marie Zoe Greene-Mercier. This series includes both incoming and outgoing correspondence, arranged alphabetically by correspondent, with partially identified and unidentified correspondence at the end. Correspondents include friends, family members, patrons, arts administrators, curators, galleries and artists and editors. The bulk of the correspondence dates from the 1950s-1980s, though the entire series spans the early twentieth century through the 1990s.

Series II: Biographical, documents biographical approaches to the work of Greene-Mercier, including her own autobiographical research and writing. Also included is a set of biographical reference files. Biographical writings represented in this series include the work of Frank Elgar (Greene-Mercier, 1978), Virginia Watson-Jones (Contemporary American Women Sculptors, 1986), Hedwig Winger ("Greene-Mercier," 1986) and others. This series also documents the growth of Greene-Mercier's memoirs and short articles into a book-length autobiography, for which she conducted extensive research on regional history and her artistic influences.

Series III: Professional Records, represents Greene-Mercier's career as an artist. Included is documentation of exhibitions, gallery representation, and individual collections of Greene-Mercier's work. Routine business transactions such as sales, consignments, insurance and transportation are also represented. The files in this series are arranged chronologically, and include publicity material such as exhibition catalogs, clippings, financial documents such as invoices and receipts, plans for gallery installations, correspondence and notes.

Series IV: Critical and Historical Writing, contains material related to Marie Zoe Greene-Mercier's writing in art history and art criticism. Files in this series are arranged chronologically, and include drafts, samples of published works, notes and related correspondence. Represented in this series is her research on world's fairs; children's guides to the Art Institute of Chicago; critical reviews of films and exhibitions; an entry on "Sculpture" for Britannica Junior; writings on the New Bauhaus; and lectures and scripts for media presentations.

Series V: Artists Equity Association, contains material related to Greene-Mercier's work with the Artists Equity Association, concentrated during the years 1959-1961, when she served as the organization's president. Files in this series are arranged chronologically, and include correspondence, minutes, publicity material, clippings, and exhibition materials.

Series VI: Personal, contains material related to Greene-Mercier's childhood, personal interests and family life. Files in this series are arranged chronologically. Items from Greene-Mercier's education include draft and published versions of her creative writing, course material and memorabilia. Also found in this series is material related to vacation travel, the education and care of her children, her own continuing education, property management, and financial and medical affairs.

Series VII: Photographs, contains prints, negatives, slides, transparencies and contact sheets, documenting Greene-Mercier's artwork, exhibitions and personal life. Photographs in this series date from circa 1928-1996, with a concentration of material in the 1960s-1970s. The files in this series are arranged chronologically. Most of the images are black-and-white studies of Greene-Mercier's artworks, documenting her development as an artist from the late 1930s through the 1980s. Also represented are exhibitions; parties and gallery openings; production and installation of sculptures; portraits; and informal snapshots of friends, colleagues, family members and travel sites

Series VIII: Artworks and Artifacts, contains original Greene-Mercier works as well as a variety of artifacts related to travel, research and professional work.

Artworks in this series consist primarily of drawings. Included are hundreds of drawings of architecture and landmarks in European cities. Proofs of two of these publications based on these drawings (Salzburg: 101 Zeichnungen and Venezia: 101 Disegni) are also included. Other artworks include models and plans for sculptures, prints, a sculpture of a face in terracotta, and small watercolor paintings. Artifacts in this series include travel souvenirs, sewing patterns, wax blocks, and index cards transferred from Series IV.

Series IX: Publicity Material and Publications contains print ephemera, as well as publications such as books and periodicals. This series includes a chronological file of Greene-Mercier's publicity material from 1945-1988; several files of material compiled for exhibition publicity and directories such as Who's Who in America; collections of International Film Bureau greeting

cards and note cards featuring Greene-Mercier's work; books and periodicals annotated by Greene-Mercier for research or general reference; publicity material for galleries, museums, arts festivals, and other artists; art and music education materials; music and theater programs; sheet music; clippings; religious pamphlets; and legal publications.

Series X: Restricted. This series contains restricted materials. This includes both student evaluative materials (R-80) and financial records (R-50).

Greene-Mercier's terracotta sculpture of the head of Rudolph Ganz forms part of the Artifacts Collection at the Special Collections Research Center.

This collection includes material in French, German and Italian, particularly in Series I and II.

Related Resources

The following related resources are located in the Department of Special Collections:

<http://www.lib.uchicago.edu/e/spcl/select.html>

Wesley H. Greene. Papers

Harold Haydon. Papers

Elizabeth H. Paepcke. Papers

Vi Fogle Uretz. Papers

Subject Headings

- Greene-Mercier, Marie Zoe, 1911-
- Ganz, Rudolph, 1877-1972
- Greene, Wesley H.
- Wingler, Hedwig
- Artists Equity Association
- Arts Club of Chicago
- New Bauhaus (Chicago, Ill.)
- Radcliffe College
- University of Chicago. Renaissance Society
- Collage
- Sculpture, Modern -- 20th century
- Women artists

INVENTORY

Series I: Correspondence

This series contains personal and professional correspondence of Marie Zoe Greene-Mercier. Both incoming and outgoing correspondence are included, arranged alphabetically by correspondent. Partially identified and unidentified correspondence is found at the end of the series. Correspondents include friends, family members, patrons, arts administrators, curators, galleries and artists and editors. The bulk of the correspondence dates from the 1950s-1980s, though the entire series spans the early twentieth century through the 1990s.

A vital record of Greene-Mercier's career is her correspondence with her husband, Wesley H. Greene, who managed many of the routine matters of her work while she traveled in Europe. Their correspondence includes incoming and outgoing letters of both spouses, along with forwarded attachments and secondary letters.

A small number of secondary letters, primarily among members of the Mercier family, are also included.

Correspondence is also found in several other series of this collection, interfiled with related documents: Additional personal correspondence is found in Series VI; additional professional correspondence is found in Series III, IV and V; most correspondence regarding biographical and critical approaches to her work, including autobiographical research, is found in Series II.

Box 1

Folder 1

Ac-Am-

- Action Culturelle de la Ville de Paris
- Alexander's Sculptural Service
- Alinder, Dallas
- Alger, Louisa R.
- Allen, Rosamond
- Alliance Française - Maison Française
- American Artists
- American Library
- Amerika Haus Berlin
- Amerika Haus Stuttgart
- Amis de Bourdelle

Box 1

Folder 2

Anderson, Judith

Box 1

Folder 3

An-Ar-

- Ansay, Mustafa Kemal
- Anthonioz, M. Bernard
- Apergis, Aristide
- Archdiocese of Chicago
- Armitage Press, Inc.
- Art et Industrie

- Art in Architecture, State of Illinois
- ARTgallery Magazine

Box 1

Folder 4

Art Institute of Chicago

Box 1

Folder 5

Ar-

- Art International
- Arthur Rubin Gallery
- Artists Equity Association
- Artivisive

Box 1

Folder 6

Arts Club of Chicago

Box 1

Folder 7

At-Ba-

- Atwood, Margaret
- A.W.W. Kyle Company
- Bachrach Photographers
- Bakanowksy, Louis
- Baptist Graduate Student Center, University of Chicago

Box 1

Folder 8

Bauhaus-Archiv Museum für Gestaltung

Box 1

Folder 9

B-Bo-

- B.C. Holland Gallery
- Berg, Dorothea
- Berger, M.
- Berman, Eugene
- Bettinger, Sven-Claude
- Bickimer, David A.
- Bishop Hill Heritage Association
- Bodley Gallery
- Boesky, Ivan
- Bolaffi and Mondadori
- Borden, Inc.
- Born, Mr.
- Bouroche, Catherine

Box 1

Folder 10

Bridaham, Lester and Dorothy

Box 1

Folder 11

Br-Ca-

- Brière, Nina
- Britannica Junior
- Brod, Rose
- Brugnon, Betty
- Burkhardt, David
- Business Committee for the Arts
- Callahan, Virginia
- Cambridge Art Association
- Capital Children's Museum
- Capital Development Board, State of Illinois

Box 1

Folder 12

Carter, Dorothy Frances

Box 1

Folder 13

Ca-Ce-

- Catholic Renaissance Society
- Centre Georges Pompidou
- Cervene, Richard

Box 1

Folder 14

Chase, Alston H.

Box 1

Folder 15

Ch-Co-

- Chevalier, Robert
- Chicago, City of
- Chicago Council of Fine Arts
- Chicago Daily News
- Chicago Tribune
- Chicago Society of Artists
- Childs, Mrs.
- Christian Art
- Christie's
- Civico Museo Revoltella
- Cöhrssen, Hans
- Colgate, Mabel H.
- Collector's Gallery
- Collector's Showroom

Box 1

Folder 16

Collet, André and Françoise

Box 1

Folder 17

Co-Cr-

- Concept Group, Inc.
- Conley, Evelyn
- Conservatorio di Musica Giuseppe Verdi
- Consulate General of Belgium
- Corsini, Carlo
- Corbett, Virginia
- Crickmay, Helen

Box 1

Folder 18

Crist, Bainbridge and "Madsie"

Box 1

Folder 19

Cr-De-

- Cronkhite, Bernice
- Crosby, Sabrina
- Danforth, George Edson
- Daniels
- Dart, Dorothy
- Davis, Susan S.
- Day and Meyer, Murray and Young
- Denvir, Bernard
- Des Marais, Louise M.
- Despres, Marian and Leon

Box 1

Folder 20

Do-

- Dominion Gallery
- Donadi, Francesco and Daria
- Donovan, Jon
- Don Bosco Orphanage
- Dordal, Mildred
- Dorigo, Vladimiro
- Doyle, Mrs.

Box 1

Folder 21

Dupond, Ella

Box 1

Folder 22

Du-Ga-

- Duraud, Madeleine
- Dyer, K.
- Eberwein, Wolf
- Elgar, Frank
- Engelbrecht, Lloyd C.
- Epstein, Solomon

- Erzegovich, Casimir G.
- Etheridge, Louise
- Evarts, John
- Expositions d'Ottawa et de Montreal, Coupeurs de Presse
- Fairweather Hardin Gallery
- Feingarten Galleries
- Fiedler, Jeannine
- Film Council of America
- Flavia, Signora
- Fondazione Pagani
- Fonderia Nicci
- Fonderie Artistische Milanesi
- Foreign Service of the United States of America
- Fournier, Jean
- Frankfurter Rundschau
- Galerie Adrien Maeght
- Galerie Internationale

Box 2

Folder 1

Ga-

- Galerie Monika Beck
- Galleria d'Arte Arno
- Galleria Gian Ferrari

Box 2

Folder 2

Ganz, Rudolph and Esther

Box 2

Folder 3

Ga-Gr-

- Garrett-Ellis, Paula
- Geinzer, Eugene M.
- General Services Administration
- Georg Westermann Verlag
- George F. Perley and Company
- Georgetown University Library
- Giesbert, Edmund
- Gifford, Rosamond
- Gilot, Françoise
- Gimpel and Weitzenhoffer
- Gimpel Fils
- Goldman, Margaret L.
- Goodrich, B.F., Jr.
- Gordon, Simon
- Gorsky, Vicki
- Green Lake Gallery of Religious Art

Box 2

Folder 4-6

Greene family

Box 2

Folder 7-9

Greene, Wesley

Box 3

Folder 1-11

Greene, Wesley

Box 4

Folder 1-8

Greene, Wesley

Box 5

Folder 1-5

Greene, Wesley

Box 5

Folder 6

Gr-Ha-

- Grenier, Monik
- Griffin, Larry F.
- Haas, Karl
- Hackett, Alice
- Hall, Jack
- Hamilton, Agnes A.M.
- Hanlon, Marguerite M.
- Harriton, Estelle and Abe
- Harvard Club of Chicago
- Harvard Crimson
- Harvard Magazine
- Harvard University
- Hatfield, Susan G.

Box 5

Folder 7

Haydon, Harold

Box 5

Folder 8

He-Hi-

- Hébert, François
- Heller, David
- Hermann Noack Bildgesserei
- Hill, Jane
- Hill, Ruth S.
- Hilton Hotels Corporation

Box 5

Folder 9

Hirsch, Rudolf and Mildred

Box 5

Folder 10

Ho-

- Hoben, Edmond
- Hodsdon, A. Edith
- Honig, F.

Box 6

Folder 1

Horn, Milton and Estelle

Box 6

Folder 2

Hu-Ke-

- Hubbard, Kitty and Gordon
- IAT (International Art Transport)
- Illinois Institute of Technology
- Illinois State Museum
- Institute of Modern Art
- International Film Bureau
- International Sculpture Center
- International Sculpture Conferences
- Jackson, Martha
- James Demanes and Sons
- Jammes, Janette
- Kaader, Roy G.
- Kaendl-Hönig, Max and Trude
- Kelso, James G.
- Kepes, Gyorgy
- Keys Fiber Company
- Keuerleber, Eugen

Box 6

Folder 3

Kitrosser, Samuel

Box 6

Folder 4

Ko-Ku-

- Kornblith, Babette
- Kral, Catherine
- Krannert Art Museum
- Kuh, Katherine
- Kulturamt der Stadt Bad Homburg

Box 6

Folder 5-6

Kutner, Luis

Box 6

Folder 7

La-Le-

- Lacroix, Claire and Paul

- Landon, Larry
- Lee, Caroline

Box 6

Folder 8

Lee, Rohama

Box 6

Folder 9

Le-Li-

- Leonardo International Journal of the Contemporary Artist
- Levol, Lucienne
- Library of International Relations
- Libreria Internazionale Italo Svevo
- Lipchitz, Jacques and Yulla
- Liturgical Arts Society

Box 6

Folder 10

Lord, George M.

Box 6

Folder 11

Ly-Mc-

- Lynn Kottler Galleries
- MacArthur Foundation
- Main Street Galleries
- Mandel Brothers
- Manticore
- Margaret Brown Gallery
- Marguerite Hohenberg Art Gallery
- Marquard
- Marsh, Jeremiah
- Martyl (Suzanne Schweig Lansdorf)
- Maul, Nikolaus
- McAlister, Father
- McClinton, Katharine Morrison

Box 6

Folder 12

McGinnis, Thomas J.

Box 6

Folder 13

Mc-Me-

- McWhinnie, Peggy and Harold
- Mélogue, Réal de
- Menschel, Carl

Box 6

Folder 15-16

Mercier family

Box 7

Folder 1

Mercier family

Box 7

Folder 2

Me-

- Merit Music Shop
- Metcalf, Margaret

Box 7

Folder 3

Modern Art Foundry

Box 7

Folder 4

Mo-

- Moholy-Nagy, Hattuly
- Moholy-Nagy, László
- Moholy-Nagy, Sibyl

Box 7

Folder 5

Mo-

- Monsanto Company
- Morain, Mary
- Morgan, Theodora

Box 7

Folder 6

Morillion-Vallez, Ghislaine

Box 7

Folder 7

Mo-Na-

- Morton's Auction Exchange
- Murphy, John J., Jr.
- Murphy, Monica Des Marais
- Musée Bourdelle
- Museo d'Arte Moderna
- Museum of Fine Arts, Houston
- Myerson, Jacob M.
- Nantais, Stan
- National Council on the Arts
- National Museum of American Art

Box 7

Folder 8

Ne-Ni-

- New Arts Foundry
- New Bauhaus
- Niccoli, Alessandro

Box 7

Folder 9

No-Of-

- Nordness Gallery
- Normal, Illinois, Town of
- Notestein, Ada
- Novak, Louis
- Nowald, Karlheinz
- Nuova Critica Europa
- Office of the Governor, State of Illinois

Box 7

Folder 10

O'Hara, Richard F.

Box 7

Folder 11-12

Ohff, Heinz

Box 7

Folder 13

Ol-Pa-

- Oliva Associates
- O'Neill, Gordon
- Openair Museum for Sculpture
- Paepcke, Elizabeth
- Paris-Sculpt
- Parker, Helen
- Parker, Miss

Box 7

Folder 14

Pattison, Abbott

Box 7

Folder 15

Pearson, Ray

Box 7

Folder 16

Pe-Ra-

- Perlsee, Kurt
- Perocco, Guido
- Perugina Cioccolato & Confetture
- Peterson, Carol
- Pick, John
- Pinney, Melissa A.
- Pous, François
- R. Volid Freeman Galleries
- Radcliffe Club of Chicago

Box 7

Folder 17

Radcliffe College

Box 7

Folder 18

Ra-

- Randolph-Macon College
- Rathbone, Perry
- Rawcliffe Foundry Company

Box 7

Folder 19

Reardon, Mary

Box 7

Folder 20

Re-

- Rebay, Hilla
- Redpath, Norma

Box 7

Folder 21

Redstone, Louis and Ruth

Box 7

Folder 22

Re-

- Reed, Paul Spencer
- Reinhardt, John E.
- Reliance Foundry
- Renaissance Society
- Renaudin, Marguerite and René

Box 7

Folder 23

Re-Ri-

- René, Denise
- Renzo, Issagero
- Revue Moderne
- Rizzi, Paolo

Box 8

Folder 1

Ro-Sa-

- Rood, Dorothy and John
- Roosevelt University
- Rossi, Amleto
- Rouché, Lucienne Couvreur
- Rousmaniere, Jessie
- Roussel, Stuart
- Royal Canadian Academy of Arts
- Rubinstein, Charlotte
- Ruhrberg, Karl
- Rutherford, Christine
- Saarbrücker Zeitung
- Saint Joseph's College for Women

- Sainte-Union des Sacrés Coeurs
- Salon International d'Art de Toulon-Druguignan

Box 8

Folder 2

Sa-Sl-

- Salon de Mai
- Sanders, Bill
- Sarton, George
- Sarton, May
- Sax, Ursula
- Schab, Frederick P.
- Schilling, Dorothy
- Schmaltz, Roy E.
- Schönknecht-Gruban, Jörg
- Schultz, Marian
- Sculptor's News Exchange
- Sculptors Guild, Inc.
- Segal, Gene
- Semaines Internationales de la Femme
- Sethna, Homi D.
- Skidmore, Owings and Merrill
- Slaughter, Katharine

Box 8

Folder 3

Sm-Sp-

- Smith, Hinchman and Grylls Associates
- Smithsonian Institution
- Société de la Propriété Artistique et de Dessins et Modèles (SPADEM)
- Spampinato Art Foundry
- Spellman, I. Orrin

Box 8

Folder 4

Spring family

Box 8

Folder 5

St-Th-

- Staatsgalerie Stuttgart
- Stein, Jeanette
- Stone, Marvin N.
- Stroll, Florence and Al
- Stromwell, Eva
- Suisman, Doug
- Sweeney, James Johnson
- Tanguma, Marta Cuéllar
- Taylor, Joshua C.
- Thomson, Polly

- Tigar, Page
- Time

Box 8

Folder 6

Ti-Un

- Titel, Karen
- Trasov, Vincent
- Treat, Priscilla
- Troche, Michel
- Umbreit, Lucile
- United Negro College Fund

Box 8

Folder 7

Un-Wa

- University of Chicago
- University of Cincinnati
- University of Texas Press
- Uretz, Vi Fogle
- Vickrey Ovresat Awsumb Associates
- W.S. Budworth and Sons
- Watson, Mrs.
- Watson-Jones, Virginia

Box 8

Folder 8

Waxman, Bashka and Samuel

Box 8

Folder 9

We-Wi

- Westwinds Bookshop
- Weyler, Frans
- Whitney Museum of American Art
- Who's Who in America
- Wiesenthal, Joseph
- Wilczynski, Helen
- Williams, Ann Noël
- Williams, Lawrence and Griselda
- Williams, Mary
- Wines, Gül and James

Box 8

Folder 10-12

Wingler, Hedwig

Box 8

Folder 13

Witsaman, Gwen

Box 8

Folder 14

Unidentified

- Joan

Box 8

Folder 15

Unidentified

- Sister Evangeline

Box 8

Folder 16

Unidentified

- Alice
- Ann S.
- Antoine
- Babs
- Bernhard
- Bob
- Catherine
- Cathy and Bob
- Charles
- Claude
- David
- Edith
- Eleanor
- Elena
- Elizabeth
- Eva
- George
- Florentine
- Fran
- Freeman
- Hans
- Hans and Martha
- Henri
- Jane
- Jim
- John P.
- Jonathan
- Josephine and Brenda
- Katin
- Louis
- Louise
- Madeleine
- Madeleine and Bill
- Marie-Louise
- Marietta
- Martha
- Mike and Jill

- Nella
- Paula
- Priscilla
- Rainey
- Rosamond
- Rosemary Z.
- Ruth
- Sigrid
- Sister Etienne
- Sister Mary Loyola
- Sister Rosemary
- Sue
- Veronica

Box 9

Folder 1

Unidentified

Series II: Biographical

The material in this series documents biographical approaches to the work of Greene-Mercier, including her own autobiographical research and writing. Also included is a set of biographical reference files.

Biographical writings represented in this series include the work of Frank Elgar (Greene-Mercier, 1978), Virginia Watson-Jones (Contemporary American Women Sculptors, 1986), Hedwig Wingler ("Greene-Mercier," 1986) and others. This part of the series includes drafts and samples of published versions of these texts, along with correspondence, publicity material, and research material.

Material related to Greene-Mercier's autobiographical writing overlaps with Hedwig Wingler's biographical and critical writings; however, this series also documents the growth of Greene-Mercier's memoirs and short articles into a book-length autobiography, for which she conducted extensive research on regional history and her artistic influences. This part of the series includes manuscripts, typescripts and outlines of Greene-Mercier's autobiography, along with related notes, correspondence, publications, and curricula vitae.

At the end of this series, a set of biographical files includes publicity material such as catalogues and clippings; business and personal correspondence; photographs, school memorabilia; and other items related to significant developments in Greene-Mercier's life and career. Arranged chronologically, these files were compiled by Greene-Mercier and her husband, and may have been formed for autobiographical research or general professional reference.

Additional writings of Marie Zoe Greene-Mercier are found in Series IV and VI.

Box 9

Folder 2

Frank Elgar, Greene-Mercier, sample copies, 1978

Box 9

Folder 3

Frank Elgar, Greene-Mercier, drafts, correspondence and editorial material, 1976-1978

Box 9

Folder 4

Virginia Watson-Jones, "Marie Zoe Greene-Mercier," Contemporary American Women Sculptors, photocopies of entry, 1986

Box 9

Folder 5-6

Virginia Watson-Jones, "Marie Zoe Greene-Mercier," Contemporary American Women Sculptors, correspondence and photocopied texts, 1984-1990

Box 9

Folder 7

Hedwig Wingler, "Greene-Mercier," photocopied drafts, 1986

Box 10

Folder 1-2

Hedwig Wingler, "Greene-Mercier," photocopied drafts, 1986

Box 10

Folder 3

Autobiographical writings, drafts and photocopied publications

- "Pages from a Sculptor's Autobiography," circa 2000
- "The Bauhaus, Before, Beyond," 1982
- "Those Remarkable Women of Radcliffe," 1978
- "The Persistence of Space," 1976
- "The Tyranny of the Material," 1981
- "The Primacy of Evocation," 1958
- Unidentified speech notes, undated

Box 10

Folder 4-8

Autobiographical writings and research on Duxbury, Massachusetts, circa 1940s-1990s

Box 11

Folder 1-7

Autobiographical writings and research on Duxbury, Massachusetts, circa 1940s-1990s

Box 11

Folder 8-10

Autobiographical writings and research on Cambridge, Massachusetts, circa 1940s-1990s

Box 11

Folder 11

Autobiographical writings and research on Eleanor Porter, circa 1940s-1990s, circa 1980s

Box 12

Folder 1-2

Autobiographical writings and research on Frances Waxman and Samuel Montefiore Waxman, circa 1930s-1990s

Box 12

Folder 3-5

Autobiographical writings on genealogy, family, childhood and young adulthood, circa 1980s-1990s

Box 12

Folder 6-7

Autobiographical writings and research on creative influence of ship carving and Jean-Antoine Houdon, circa 1990s

Box 13

Folder 1-2

Autobiographical writings and research on creative influence of ship carving and Jean-Antoine Houdon, circa 1960s-1990s

Box 13

Folder 3-7

Autobiographical writings on early training and career, circa 1980s- 1990s

Box 14

Folder 1-3

Autobiographical writings on early training and career, circa 1980s- 1990s

Box 14

Folder 4

Autobiographical writings and research on the New Bauhaus, circa 1990s

Box 14

Folder 5-6

Autobiographical writings and research on arts activism and later career, circa 1986

Box 14

Folder 7-8

Autobiography drafts, circa 1980s-1990s

Box 15

Folder 1-5

Autobiography drafts, circa 1980s-1990s

Box 16

Folder 1-7

Autobiography drafts, circa 1980s-1990s

Box 17

Folder 1-14

Autobiographical writings and research, circa 1970s-1990s

Box 18

Folder 1-4

Autobiographical writings and research, circa 1970s-1990s

Box 18

Folder 5-7

Autobiography publication efforts, correspondence and catalogs, circa 1980s-1990s

Box 19

Folder 1-5

Autobiography publication efforts, correspondence and catalogs, circa 1980s-1990s

Box 19

Folder 6

Autobiography, requests for copies upon publication, circa 1987

Box 19

Folder 7

Autobiography, drafts of French translation, circa 1980s

Box 19

Folder 8

Autobiography, correspondence and contract for German translation, 1986-1989

Box 19

Folder 9-10

Autobiography, writings and research material on artworks and exhibitions, circa 1970s-1990s

Box 20

Folder 1-3

Autobiography, writings and research material on artworks and exhibitions, circa 1960s-1980s

Box 20

Folder 4-7

Biographical file, 1911-1932

Box 21

Folder 1-16

Biographical file, 1932-1955

Box 20

Folder 1-17

Biographical file, 1932-1953

Box 21

Folder 1-17

Biographical file, 1954-1968

Box 22

Folder 1-15

Biographical file, 1956-1969

Box 23

Folder 1-7

Biographical file, 1969-1975

Box 24

Folder 1-8

Biographical file, 1976-1982

Box 25

Folder 1-15

Biographical file, 1982-1997

Series III: Professional Records

The material in this series represents Greene-Mercier's career as an artist. Included is documentation of exhibitions, gallery representation, and individual collections of Greene-Mercier's work. Routine business transactions such as sales, consignments, insurance and transportation are also represented. The files in this series are arranged chronologically, and include publicity material such as exhibition catalogs, clippings, financial documents such as invoices and receipts, plans for gallery installations, correspondence and notes.

Many of the files in this series were compiled by Wesley Greene, who played a large part in the management of his wife's routine business affairs. Such material is strongly related to the Greenes' correspondence found in Series I.

Additional professional correspondence is also found in Series I. Material related to Greene-Mercier's work with the Artists Equity Association is found in Series V. Additional publicity material and other records of exhibitions and collections is found in Series II and IX.

Box 25

Folder 16

Exhibitions, artists groups and art education, 1938-1949

Box 25

Folder 17

Exhibitions, artists groups and critical writing, 1944-1965

Box 25

Folder 18

Supplies, 1947

Box 25

Folder 19

Renaissance Society exhibition, 1948

Box 25

Folder 20

Artists groups, art education and sculpture production, 1949

Box 26

Folder 1

Production and transportation of sculptures, 1949-1950

Box 26

Folder 2

Exhibitions, publications and sales, 1950-circa 1960s

Box 26

Folder 3

Exhibitions and artists groups, 1952-1953

Box 26

Folder 4

Renaissance Society exhibition, 1953-1954

Box 26

Folder 5

Christmas card production, 1954-1961

Box 26

Folder 6

Sales and supplies, 1955

Box 26

Folder 7

Exhibition contracts and price lists, 1957-1958

Box 26

Folder 8

Welding equipment, 1959

Box 26

Folder 9

Hotel expenses, 1961

Box 26

Folder 10

Galleria d'Arte Arno, Florence, 1961-1967

Box 26

Folder 11-12

Expenses, 1962-1963

Box 27

Folder 1

Expenses, 1963

Box 27

Folder 2-3

Exhibitions and catalog production, 1963

Box 27

Folder 4

Paris exhibitions, 1963-1964

Box 27

Folder 5

Radcliffe Institute for Independent Study, 1964-1965

Box 27

Folder 6

Exhibitions, artists groups, commissions and gallery sales, 1965- 1971

Box 27

Folder 7

Tax deductions for art gifts, 1966-1969

Box 27

Folder 8

Publication and distribution of books, sales of artworks, travel expenses, transportation of artworks, photograph orders, circa 1966-1970

Box 27

Folder 8

Exhibitions, funding applications and expenses, 1966-1968

Box 27

Folder 9

Expenses, 1968

Box 28

Folder 1

Exhibitions, disposition and transportation of sculptures, 1968

Box 28

Folder 2

Expenses, 1968-1969

Box 28

Folder 3

Arts Club of Chicago exhibition, 1969

Box 28

Folder 4

Exhibitions and competitions, 1969

Box 28

Folder 5

New Forms Gallery, Greece, exhibition, 1970-1972

Box 28

Folder 6-7

Publicity, transportation arrangements and gifts of sculpture, 1971

Box 28

Folder 8

Exhibitions, publicity, expenses and sales, 1971-1973

Box 28

Folder 9-10

Rome exhibition arrangements, 1972

Box 28

Folder 11

Sales and expenses, 1972-1973

Box 29

Folder 1

Transportation of sculptures, 1972-1977

Box 29

Folder 2

Harold Patton collection, 1972-1982

Box 29

Folder 3

Exhibition, installation and production of sculpture, 1975

Box 29

Folder 4-5

Exhibitions and expenses, 1975-1979

Box 29

Folder 6

College Art Association of America conference, 1976

Box 29

Folder 7

Travel arrangements and expenses, 1976

Box 29

Folder 8-9

Amerika Haus, Berlin, retrospective exhibition, 1976-1977

Box 29

Folder 10

Exhibitions, expenses and photography of artworks, 1977

Box 30

Folder 1

European exhibitions, 1977

Box 30

Folder 2

Exhibitions, funding and publicity, 1977-1978

Box 30

Folder 3

Société de la Propriété Artistique et de Dessins et Modèles (SPADEM), 1977-1978

Box 30

Folder 4-5

Exhibitions and transportation of artworks, 1977-1980

Box 30

Folder 6

Collectors' Showroom exhibitions, sales and agreements, 1977- 1982

Box 30

Folder 7

Exhibitions, expenses and publicity, 1982

Box 30

Folder 8

Galerie Monika Beck exhibitions, 1977-1985

Box 30

Folder 9

Expenses, 1978

Box 30

Folder 10

Western Illinois University, gift of sculptures, 1978

Box 30

Folder 11

Deutscher Akademischer Austauschdienst, Berliner Künstlerprogramm, 1978-1979

Box 30

Folder 12

Maison Française de Chicago and Renaissance Society, exhibitions, publicity and programming, 1978-1983

Box 30

Folder 13

Publicity, 1979

Box 30

Folder 14

Exhibitions, publicity and expenses, 1979-1980

Box 30

Folder 15

International Association of Art delegation, 1979

Box 31

Folder 1-2

International Association of Art delegation, 1979

Box 31

Folder 3

Exhibitions, sales and publicity, 1979

Box 31

Folder 4-5

Exhibition proposals and arrangements, 1979

Box 31

Folder 6

Transportation of sculptures, 1979-1983

Box 31

Folder 7-8

International Sculpture Conference, 1980

Box 31

Folder 9

Federal funding, 1980

Box 32

Folder 1

Hirschl collection, restoration of collage, 1980

Box 32

Folder 2

Maison Française de Chicago and Renaissance Society, exhibitions, publicity and programming, 1980-1981

Box 32

Folder 3

Exhibitions, 1981

Box 32

Folder 4

Art Institute of Chicago, Art Rental and Sales Gallery, 1981-1982

Box 32

Folder 5

Art business seminars, 1981-1983

Box 32

Folder 6

American Academy and Institute of Arts and Letters, 1981-1983

Box 32

Folder 7

Publicity, gallery and museum representation, sales and disposition of sculptures, 1981-1985

Box 32

Folder 8

Art Institute of Chicago exhibition, 1982

Box 32

Folder 9

Arts Club of Chicago exhibitions, 1982

Box 32

Folder 10

Storage expenses, 1982

Box 32

Folder 11

International Sculpture Conference, 1982

Box 32

Folder 12

George A. Thomason & Associates, negotiations for sculpture, 1982-1984

Box 32

Folder 13

Storage expenses, 1983

Box 32

Folder 14

International Symposium of Sculptors, 1982-1983

Box 32

Folder 15-16

Frankfurt and Giessen, Germany, gifts of sculpture, 1981-1984

Box 32

Folder 17

Exhibitions, 1984

Box 32

Folder 18

South Loop Planning Board competition, 1984

Box 32

Folder 19

Loyola University, purchase negotiations, 1984

Box 32

Folder 20

Archives of American Art negotiations, 1984

Box 32

Folder 21

Stuttgart studio bills, art storage and shipping, 1978-1984

Box 33

Folder 1

Vision Quest Gallery consignment, 1984-1985

Box 33

Folder 2

Exhibitions, competitions and expenses, 1985-1986

Box 33

Folder 3

Giessen, Germany, exhibition, transportation and gift of sculpture, 1985-1986

Box 33

Folder 4-5

Randolph-Macon College, gift of sculpture, 1985-1986

Box 33

Folder 6

Publicity and sales catalog, circa 1985-1986

Box 33

Folder 7

Alliance Française de Chicago, gift of sculpture maquette, 1985- 1987

Box 33

Folder 8

Exhibitions, 1985-1986

Box 33

Folder 9

American Council for the Arts conference, 1985

Box 33

Folder 10

Auction sale, 1986

Box 33

Folder 11-12

Exhibitions, expenses, sales and gifts of sculpture, 1986

Box 33

Folder 13

Exhibitions, travel expenses, Randolph-Macon College gift arrangements, 1986-1987

Box 34

Folder 1

Transportation expenses, 1987

Box 34

Folder 2

Capital Children's Museum, loan of sculpture, 1987

Box 34

Folder 3

Chicago sculpture and design conferences, 1987-1988

Box 34

Folder 4-6

Publicity and expenses, 1987-1988

Box 34

Folder 7

France, exhibitions, 1988-1991

Box 34

Folder 8

Transportation expenses, 1989-1991

Box 34

Folder 9

Anagnost head, production of castings, circa 1980s

Box 34

Folder 10

Société de la Propriété Artistique et de Dessins et Modèles (SPADEM), 1990

Box 34

Folder 11

Arts Club of Chicago, publicity, exhibitions and loan of sculpture, 1992-1993

Box 34

Folder 12

David Lusenhop, sale of artwork to Barbara Hepworth, 1994-1995

Box 34

Folder 13

Pastorelli Gallery, exhibitions and publicity, circa 1994

Box 34

Folder 14

Arts Club of Chicago publicity, 1995

Box 34

Folder 15-16

Mailing lists, address cards and notes, undated

Series IV: Critical and Historical Writing

This series contains material related to Marie Zoe Greene-Mercier's writing in art history and art criticism. Files in this series are arranged chronologically, and include drafts, samples of published works, notes and related correspondence.

Represented in this series is her research on world's fairs; children's guides to the Art Institute of Chicago; critical reviews of films and exhibitions; an entry on "Sculpture" for Britannica Junior; writings on the New Bauhaus; and lectures and scripts for media presentations. Of particular interest is a correspondence exchange between Edward Hopper and the curatorial staff of the Art Institute, debating the interpretation of Hopper's work for a children's gallery guide.

Greene-Mercier's autobiographical writing and memoirs, including her critical approaches to her own work, are found in Series II. Juvenilia and memorabilia from her education are found in Series VI.

Notecards related to Greene-Mercier's research have been transferred to Series VIII.

Box 34

Folder 15-24

World's fairs, drafts, notes, correspondence and research material, 1924-1957

Box 35

Folder 1

Press Releases, Golden Gate International Exhibition, 1939-1940

Box 35

Folder 2

Reviews of films and exhibitions, 1934-circa 1950s

Box 35

Folder 3-4

Art Institute of Chicago children's publications, sample copies, 1939-1940

Box 35

Folder 5

Art Institute of Chicago children's publications, Edward Hopper correspondence, 1940

Box 35

Folder 6-12

Art Institute of Chicago children's publications, drafts, notes and outlines, circa 1940

Box 35

Folder 13-14

"Sculpture," Britannica Junior, drafts, proofs and correspondence, circa 1943

Box 35

Folder 15-16

"Sculpture, Sculptors and the Community," drafts of proceedings of panel discussion, circa 1950s

Box 36

Folder 1

Foreword to proposed book of drawings, drafts and correspondence, 1968-1971

Box 36

Folder 2

"Moholy in Chicago," drafts and outlines, circa 1970s

Box 36

Folder 3-10

New Bauhaus, notes, drafts and publications, circa 1973-1990s

Box 36

Folder 11

"Wares of Graphic Media in Smaller Sizes," draft, 1979

Box 37

Folder 1

Drafts, notes, proofs and correspondence, circa 1981-1982

Box 37

Folder 2

"Radcliffe 1933," Harvard Crimson, proofs, 1983

Box 37

Folder 3

"Collage, Its Role and Justification as a Twentieth-Century Art Form," drafts, undated

Box 37

Folder 4

Lecture, Evanston Art Center, draft, undated

Box 37

Folder 5

"Le Haut des Cimes," script for presentation, undated

Box 37

Folder 6

"Venice," script for presentation, undated

Series V: Artists Equity Association

This series contains material related to Greene-Mercier's work with the Artists Equity Associations, concentrated during the years 1959-1961, when she served as the organization's president. Files in this series are arranged chronologically, and include correspondence, minutes, publicity material, clippings, and exhibition materials. This series includes several files on the conflict over the B.F. Ferguson Fund for Sculpture, which culminated in Wesley Greene vs. The Art Institute of Chicago.

Correspondence regarding AEA matters is also found in Series I. Narrative of Greene-Mercier's activism with AEA is found in her autobiographical writings.

Box 37

Folder 7

General, 1948-1983

Box 37

Folder 8

Exhibition directory and membership list, 1952-1954

Box 37

Folder 9

Ivan Mestrovic, letter in support of the B.F. Ferguson Monument Fund, 1958

Box 37

Folder 10

Committee to Preserve the Ferguson Fund for Sculpture, Inc., mailings, 1958

Box 37

Folder 11

Wesley Greene vs. The Art Institute of Chicago, petitions, 1958

Box 37

Folder 12

Art Institute of Chicago, B.F. Ferguson Fund, correspondence and publications, 1952-1962

Box 37

Folder 13

Chicago Plan Commission, correspondence and publications, 1957-1959

Box 37

Folder 14

Correspondence and publications, 1957

Box 37

Folder 15

Municipal Art League, correspondence and notes, 1958

Box 38

Folder 1

Fine arts commission, correspondence, 1961

Box 38

Folder 2

Art in public buildings, correspondence, notes and clippings, circa 1962

Box 38

Folder 3-4

Art Institute of Chicago, B.F. Ferguson Fund, correspondence, 1958

Box 38

Folder 5

Convention hall, correspondence and notes, circa 1958

Box 38

Folder 6

Fundraising newsletter, 1959

Box 38

Folder 7

Art in federal buildings, notes, circa 1958

Box 38

Folder 8

Minutes, 1958-1959

Box 38

Folder 9

Newsletter, 1959

Box 38

Folder 10

Masque ball, program, 1960

Box 38

Folder 11

Financial statements, 1960-1961

Box 38

Folder 12

Religious art exhibition, correspondence, clippings and lists of exhibitors, 1960-1961

Box 38

Folder 13

Minutes, 1960-1962

Box 38

Folder 14

Constitution, correspondence and drafts, 1961

Box 38

Folder 15

Louis Pomerantz, Is Your Contemporary Painting More Temporary than You Think?
sample copies, 1962

Box 38

Folder 16-24

Publication orders and invoices, 1962

Box 39

Folder 1-22

Publication orders and invoices, 1962

Box 39

Folder 23

Newsletters, 1962

Box 39

Folder 24

Correspondence and notices, 1962-1963

Box 39

Folder 25

Charitable equity trusts committee, correspondence and publications, 1962-1963

Box 39

Folder 26

Correspondence, financial material, meeting material and reports, 1963-1964

Box 39

Folder 27

Equity directories and publicity material, 1965-1967

Box 40

Folder 1

Chicago Public Library slide collection, brochures and address lists, circa 1960s

Box 40

Folder 2

Reprints, 1972

Box 40

Folder 3

Newsletters, 1977

Box 40

Folder 4

Correspondence and publicity material, 1982-1984

Box 40

Folder 5

Bulletin, 1987

Series VI: Personal

This series contains a variety of material without a strong relationship to Greene-Mercier's professional activities. This series has been divided into two subseries, both arranged chronologically.

Subseries 1: General, includes material related to Greene-Mercier's childhood, personal interests and family life. Items from Greene-Mercier's education include draft and published versions of her creative writing, course material and memorabilia. Also found in this series is material related to vacation travel, the education and care of her children, her own continuing education, and property management.

Subseries 2: Restricted, contains material that is subject to privacy restrictions. Included in this series are academic, legal, financial and medical records.

This series contains a small amount of correspondence, interfiled with other closely related material; however, most personal correspondence, (including letters among the Greene and Mercier families), is found in Series I. Additional memorabilia and personal items are found in Series II and VIII.

Subseries 1: General

Box 40

Folder 6

The Press Art School, correspondence and course material, 1916

Box 40

Folder 7-16

School and college course material, memorabilia and creative writing, circa 1920s-1930s

Box 41

Folder 1

German art, course notes, 1933

Box 41

Folder 2-3

Home construction, notes, clippings and brochures, 1939-1950s

Box 41

Folder 4

San Francisco Museum of Art, membership and publicity material, 1939-1940

Box 41

Folder 5

Child care publications, circa early 1940s

Box 41

Folder 6

Financial and family material, circa 1940s-1960s

Box 41

Folder 7

Travel material, circa 1940s-1970s

Box 41

Folder 8

Newspaper clippings, 1952

Box 41

Folder 9-10

Quebec, travel material, 1955

Box 41

Folder 11

National Music Camp, memorabilia, correspondence, publicity material and financial material, 1957-1965

Box 41a

Folder 1

YWCA materials and music sheets, circa 1952

Box 41a

Folder 2

YWCA song books, circa 1952

Box 41a

Folder 3

YWCA song books, circa 1952

Box 42

Folder 1

Greene family newsletter, 1958

Box 42

Folder 2

Peru and Ecuador, travel brochures, circa 1950s

Box 42

Folder 3

Great Books courses, notes and reprints, circa 1950s

Box 42

Folder 4

Sewing, clippings and notes, circa 1950s

Box 42

Folder 5

Diet and exercise, clippings and pamphlets, circa 1950s

Box 42

Folder 6

Rudolph Ganz, clippings and memorabilia, circa 1950s-1960s

Box 42

Folder 7

Richard Greene, clippings, school assignments and correspondence, circa 1950s-1970s

Box 42

Folder 8

Milan, travel material, 1959

Box 42

Folder 9

Sculptors and sculpture exhibitions, clippings, correspondence and photographs, 1961-1984

Box 42

Folder 10

Greece, travel material, 1963

Box 42

Folder 11

Stock market graphs, 1964-1965

Box 42

Folder 12

Travel material, 1965-1967

Box 42

Folder 13

Journal, circa 1969

Box 42

Folder 14

Address book, circa late 1960s-1980s

Box 42

Folder 15

Notes, correspondence & ephemera, 1968-2000

Box 43

Folder 1

Journal, circa early 1970s

Box 43

Folder 2

Travel material, 1975

Box 43

Folder 3

Violins, correspondence and appraisals, 1976-1979

Box 43

Folder 4

Harvard Alumni College, course material, 1980

Box 43

Folder 5

Illinois Institute of Technology tour of Germany, travel material and drafts of talk, 1982

Box 43

Folder 6-7

Drafts, correspondence and publicity material, 1982-1983

Box 43

Folder 8

High school graduation speech, draft, 1983

Box 43

Folder 9

Dog noise disturbances, correspondence, notes and legal material, 1984

Box 43

Folder 10

Louis J.A. Mercier, gift of papers to Georgetown University, correspondence and financial forms, 1986

Box 43

Folder 11-13

Publications, correspondence and notes, 1987-1988

Box 43

Folder 14

Edmund Mercier, "Peter Makes a Friend," Duxbury Clipper, clippings, 1989

Box 43

Folder 15

Notes, circa 1980s

Box 44

Folder 1-6

Berlin, travel material, circa 1990-1992

Box 44

Folder 7

Map of Canada, 1992

Box 44

Folder 8

Publications and notes, undated

Box 44

Folder 9-10

Library borrowing records, 1990-1995

Box 45

Scrapbook of YWCA songs, undated

Series VII: Photographs

This series contains photographic prints, negatives, slides, transparencies and contact sheets. It includes images of Greene-Mercier's artwork; exhibitions and other professional events; family, colleagues and friends; travel and tourist sites. Photographs in this series date from circa 1928-1996, with a concentration of material in the 1960s-1970s. The files in this series are

arranged chronologically; undated, unidentified and unsorted photographs are found at the end of the series, as are two albums, a set of glass slides, and a slide presentation.

Most of the images are black-and-white studies of Greene-Mercier's artworks, documenting her development as an artist from the late 1930s through the 1980s. Also represented are exhibitions; parties and gallery openings; production and installation of sculptures; portraits; and informal snapshots of friends, colleagues, family members and travel sites.

Many of Greene-Mercier's works were untitled, or had informal descriptive titles; titles are included in the inventory when given in photograph captions. Dates of individual works are also approximate, since her sculptures were often cast in multiples.

Identifying information and notes are found on the backs of some photographs. Some files also contain notes related to the artworks or events represented in the photographs. Professional photographers are often identified on the backs of prints - these photographers include Samuel Kitrosser, Louise Barker, Oscar Savio and many others.

Images of Greene-Mercier's works are also found in Series II, III and IX. Original artworks are found in Series VIII.

Box 46

Folder 1-2

Rome, architecture, artwork and tourist sites, 1928-1929

Box 46

Folder 3

Mahogany sculpture, collection of Bauhaus-Archiv, 1937

Box 46

Folder 4

Student work, circa 1939-1941

Box 46

Folder 5

Young Logger, sculpture, 1942

Box 46

Folder 6

Head of Young Woman (Mrs. Harold Chen), sculpture, 1944

Box 46

Folder 7

Figure in Rotation, sculpture, 1944

Box 46

Folder 8

Mother and Two Sons, sculpture, 1945

Box 46

Folder 9

Relief One, 1946

Box 46

Folder 10

Form Encircled, sculpture, 1946

Box 46

Folder 11

Twelve Year Old Reading, sculpture, 1946

Box 46

Folder 12

Collage Four, 1946

Box 46

Folder 13

Collage Five, 1946

Box 46

Folder 14

Collage Six, 1946

Box 46

Folder 15

Collage Seven, 1946

Box 46

Folder 16

Collage Eight, 1946

Box 46

Folder 17

Collage Nine, 1946

Box 46

Folder 18

Relief One, 1947

Box 46

Folder 19

Relief Two, 1947

Box 46

Folder 20

Collage Ten, 1947

Box 47

Folder 1

Collage Eleven, 1947

Box 47

Folder 2

Collage Twelve, 1948

Box 47

Folder 3

Collage Thirteen, 1948

Box 47

Folder 4

Judith Anderson as Medea, sculpture, 1949

Box 47

Folder 5

Relief One, 1950

Box 47

Folder 6

Relief Two, 1950

Box 47

Folder 7

Relief Three, 1950

Box 47

Folder 8

Relief Four, 1950

Box 47

Folder 9

Relief Five, 1950

Box 47

Folder 10

Relief Six, 1950

Box 47

Folder 11-12

Judith Anderson as Clytemnestra, sculpture, 1950

Box 47

Folder 13-14

Reception for Dame Judith Anderson, New York, 1950

Box 47

Folder 15

Young Woman, sculpture, 1950

Box 47

Folder 16

Relief One, 1951

Box 47

Folder 17

Relief Two, 1951

Box 47

Folder 18

Relief Three, 1951

Box 47

Folder 19

Blessed is the Womb that Bore Thee, sculpture, circa 1951

Box 47

Folder 20

Rudolph Ganz, sculpture, 1952

Box 47

Folder 21

Collage Fourteen, 1952

Box 47

Folder 22

Collage Fifteen, 1952

Box 47

Folder 23

Collage Sixteen, 1953

Box 47

Folder 24

Collage Seventeen, 1953

Box 47

Folder 25

Collage Eighteen, 1954

Box 47

Folder 26

Collage Nineteen, 1954

Box 47

Folder 27

Collage Twenty, 1954

Box 47

Folder 28

Collage Twenty-One, 1954

Box 47

Folder 29

Collage Twenty-Two, 1954

Box 47

Folder 30

Collage Twenty-Three, 1954

Box 47

Folder 31-32

Multiplication of the Loaves and Fishes, sculpture, 1956

Box 48

Folder 1

Multiplication of the Loaves and Fishes, sculpture, 1956

Box 48

Folder 2

Albert Dykema, sculpture, circa 1950s-1960s

Box 48

Folder 3

Portraits of young girls, sculptures, circa 1950s-1960s

Box 48

Folder 4

Whistling Boy, sculpture, circa 1950s-1960s

Box 48

Folder 5

Evelyn Nerlove, sculpture, circa 1950s-1960s

Box 48

Folder 6

Whistling Boy with Leaves, sculpture, circa 1950s-1960s

Box 48

Folder 7

Orpheus and Eurydice IV, sculpture, 1960
Box 48
Folder 8
Evolutionary Effort, sculpture, 1960
Box 48
Folder 9
Little Girl, sculpture, 1961
Box 48
Folder 10
Ghislaine Morillion, sculpture, 1961
Box 48
Folder 11
Florence linear, sculpture, 1961
Box 48
Folder 12
Milan linear, sculpture, 1961
Box 48
Folder 13
Unidentified uniformed man in downtown Chicago, 1961
Box 48
Folder 14-15
Protection I and II, sculptures, circa 1961-1965
Box 48
Folder 16
Strings and Winds I, 1962
Box 48
Folder 17
Maquette for Monumental II, 1962
Box 48
Folder 18
Orpheus and Eurydice XIX, 1962
Box 48
Folder 19
Elizabeth of Hungary, sculpture, 1963
Box 48
Folder 20
Rome linear in Paris show, sculpture, 1963
Box 48
Folder 21
Heads of young girls, sculptures, circa 1963
Box 48
Folder 22
String and Winds II, 1963
Box 48
Folder 23
Strings and Winds IV, 1963-1964

Box 48

Folder 24

Luis Kutner, sculpture, circa 1964

Box 48

Folder 25

Orpheus and Eurydice XV, sculpture, 1965

Box 49

Folder 1-2

Orpheus and Eurydice XIV, sculptures, collections of Luis Kutner, Radcliffe College and Edward Mercier, 1965

Box 49

Folder 3

The Musicians, Pietra Santa linear, sculpture, 1965

Box 49

Folder 4

Burning Bush II, sculpture, 1965

Box 49

Folder 5

Galleria d'Arte Arno, Florence, exhibition, 1965

Box 49

Folder 6

Tree and Fruit, sculpture, collection of Elizabeth Jane Foster, 1965

Box 49

Folder 7

Perugina I, sculpture, 1966

Box 49

Folder 8

Burning Bush, sculpture, 1966

Box 49

Folder 9

Numero Gallery, Milan, exhibition, 1966

Box 49

Folder 10

Numero Gallery, Rome, exhibition, 1966

Box 49

Folder 11-12

Perugina series sculptures, circa 1966

Box 49

Folder 13

Venice, with Françoise Gilot, circa 1966-1968

Box 49

Folder 14

Sculpture, Galleria Artivisive, circa 1966-1968

Box 49

Folder 15-17

Five-unit cubic sculptures, circa 1967

Box 50

Folder 1-2

Bronze Cross, sculpture, First Baptist Church, Chicago, circa 1967

Box 50

Folder 3

Festal Tree, sculpture, collection of Edward H. Futterman, 1967

Box 50

Folder 4

Galleria Santo Stefano, Venice, exhibition, 1968

Box 50

Folder 5

Travel and violin study, Salzburg, circa 1968

Box 50

Folder 6

Drawing, possibly collection of George Danforth, circa 1968

Box 50

Folder 7

Sculpture for architectural setting, circa 1968

Box 50

Folder 8

Tree, sculpture sold at Renaissance Society, circa 1968

Box 50

Folder 9

Tree, collection of Mr. and Mrs. George E. Gillespie, 1968-1969

Box 50

Folder 10

Rome linear sculptures, possibly sold by Dallas Alinder, 1969

Box 50

Folder 11

Relief One, 1969

Box 50

Folder 12

Gallery La Fenice, exhibition, 1969

Box 50

Folder 13

Galleria Gian Ferrari, exhibition, 1969

Box 50

Folder 14

Orpheus and Eurydice, Fountain Figure II, sculpture, purchase of Frank Nelson for Baptist Graduate Center, circa 1960s

Box 50

Folder 15

Orpheus series, sculpture, possibly collection of Henry Kakehashi, circa 1960s

Box 50

Folder 16

Orpheus series, models, circa 1960s

Box 50

Folder 17

Orpheus series, sculptures, circa 1960s

Box 50

Folder 18

Perugina V, sculpture, circa 1960s

Box 50

Folder 19

Musicians, sculpture, circa 1960s

Box 50

Folder 20

Burning Bush series, sculptures, circa 1960s

Box 50

Folder 21

Marcher, sculpture, circa 1960s

Box 51

Folder 1

Model for metal sculpture, circa 1960s-1970s

Box 51

Folder 2

Model for sculpture for Container Corporation, circa 1960s-1970s

Box 51

Folder 3

Perugina IV, sculpture, circa 1960s-1970s

Box 51

Folder 4

Burning Bush series, sculptures, circa 1960s-1970s

Box 51

Folder 5

Four-unit cubic sculpture, circa 1960s-1970s

Box 51

Folder 6

Cubic sculpture, Rome, circa 1960s-1970s

Box 51

Folder 7

Roman sculptures, circa 1960s-1970s

Box 51

Folder 8-9

Sculptures for Container Corporation, circa 1960s-1970s

Box 51

Folder 10

Cubic sculptures, circa 1960s-1970s

Box 51

Folder 11

Linear sculpture, possibly from collection of Charles Harris, circa 1960s-1970s

Box 51

Folder 12

Cubic sculpture, circa 1960s-1970s

Box 51

Folder 13-15

Family and travel, circa 1960s-1980s

Box 52

Folder 1

Containers series, sculpture, collection of Container Corporation, 1970

Box 52

Folder 2

New Forms Gallery, Athens, exhibition, 1970

Box 52

Folder 3

Trieste drawings, exhibition, circa 1970s

Box 52

Folder 4

Composition des Cubes des 10 cms., sculpture, 1971

Box 52

Folder 5

Assemblage: Cubes de Quatre Centimètres, sculpture, 1971

Box 52

Folder 6-7

Six-piece cubic sculpture, Musée des Sables, Barcarès, France, 1971

Box 52

Folder 8

Artivisive Gallery, Rome, exhibition, 1972

Box 52

Folder 9

Arboreal Form (pink cube version), sculpture, 1972

Box 52

Folder 10

Sculptures, collection of Jim Newell, 1972

Box 52

Folder 11-12

Eight-piece cubic sculpture, circa 1972

Box 53

Folder 1

Eight-piece cubic sculpture, circa 1972

Box 53

Folder 2

Relief sculptures, circa 1972

Box 53

Folder 3

Formes Quadrilatères avec Tube Rond, sculpture, circa 1972

Box 53

Folder 4

Arboreal sculpture, circa 1972

Box 53

Folder 5

1000 Cones, sculpture, 1973

Box 53

Folder 6

Composition Multicube, sculpture, 1973

Box 53

Folder 7

Styrofoam model for cubic sculpture, 1973

Box 53

Folder 8

Orpheus series sculpture, sold by Dallas Alinder, circa 1973

Box 53

Folder 9

Drawings for lithographs, 1974

Box 53

Folder 10-11

Cubic sculpture, Germany, 1974

Box 53

Folder 12

Metropolitan Structures, Chicago, exhibition, 1974

Box 53

Folder 13-26

Relief series documentation, 1974

Box 54

Folder 1

Orpheus sculpture, Rome, 1974

Box 54

Folder 2

Arts Club of Chicago, exhibition, 1974

Box 54

Folder 3

Semaphores series, sculptures, Pietrasanta, Italy, circa 1974

Box 54

Folder 4

Unite pour Complexe Urbain I, sculpture, Amerika Haus, Berlin, 1974

Box 54

Folder 5

500 Cones, sculpture, 1975

Box 54

Folder 6

Linear sculpture, Rome, 1975

Box 54

Folder 7

Materials for sculpture, Pietrasanta, Italy, 1975

Box 54

Folder 8

Three maquettes in a landscape, circa 1975

Box 54

Folder 9

Violin classes, Salzburg, circa 1975

Box 54

Folder 10

Container series sculpture, Container Corporation, circa 1975

Box 54

Folder 11-12

Sculpture, Arras, France circa 1977

Box 55

Folder 1

Sculpture, Arras, France circa 1977

Box 55

Folder 2

Amerika Haus, Berlin, exhibition, 1977

Box 55

Folder 3

Arboreal Form (yellow cube version), sculpture, 1978

Box 55

Folder 4-5

Bauhaus-Archiv competition, 1978

Box 55

Folder 6

Cubic sculpture, Rome, 1978

Box 55

Folder 7

Musée de Poche gallery, Paris, exhibition, 1978

Box 55

Folder 8

Semaphores series, sculptures, 1978-1982

Box 55

Folder 9

Stuttgart, exhibition, 1979

Box 55

Folder 10

Blizzard, Chicago, 1979

Box 55

Folder 11

Sculpture, Bad Homburg, Germany 1979

Box 56

Folder 1

Orpheus and Eurydice V, collection of Vi Uretz, 1979

Box 56

Folder 2

Three signal sculptures, collection of Western Illinois University, 1979-1980

Box 56

Folder 3

Sculpture group, Monica Murphy, after 1979

Box 56

Folder 4

Semaphores series and McGuinness collection, sculptures, circa 1970s

Box 56

Folder 5

Sculptures, Jack Hall, circa 1970s

Box 56

Folder 6

Semaphores series, sculptures, circa 1970s

Box 56

Folder 7

Arboreal sculptures, circa 1970s-1980s

Box 56

Folder 8

Containers series, Keyes Fiber Company, circa 1970s-1980s

Box 56

Folder 9

Centre Moroit, Arras, France, exhibition, 1980

Box 56

Folder 10

Arboreal Composition, sculpture, Duxbury, Massachusetts, 1981

Box 56

Folder 11

Exhibition, Art Institute of Chicago, 1982

Box 56

Folder 12

Maison Française, exhibition, 1983

Box 57

Folder 1

Habitation, sculpture used on Christmas card, 1983

Box 57

Folder 2

Sculpture, Arts Club of Chicago, 1984

Box 57

Folder 3

Burning Bush VII, sculpture used on Christmas card, 1984

Box 57

Folder 4

Container series, Arts Club of Chicago, 1985

Box 57

Folder 5

Sculptures for checklist of small bronzes, 1985

Box 57

Folder 6

Drawings, Edition Monika Beck, 1985

Box 57

Folder 7

Container series, Arts Club of Chicago, 1986

Box 57

Folder 8

Giessen, Germany, exhibition, 1986

Box 57

Folder 9

Sculpture, Arts Club of Chicago, collection of Stanley Freehling, 1986

Box 57

Folder 10

Arboreal Form, Salon de Mai, 1986

Box 57

Folder 11

Sculpture, Berlin and Arts Club of Chicago, 1986-1988

Box 57

Folder 12

Sculpture, Bauhaus-Archiv, Berlin, 1987

Box 57

Folder 13

Sculpture, collection of Stan Nantais, 1987

Box 57

Folder 14

Sculptures for checklist of small bronzes, 1987

Box 57

Folder 15

Sculpture, 1987

Box 57

Folder 16

Small bronze sculptures, circa 1987

Box 57

Folder 17

Cubic sculptures, General Electric plastics, circa 1980s

Box 57

Folder 18

Sculpture, collection of Henry Kakehashi, circa 1980s-1990s

Box 57

Folder 19-22

Family and travel, circa 1980s-1990s

Box 57

Folder 23

Sculpture, 1990

Box 58

Folder 1

Sculpture, Berlin, 1991

Box 58

Folder 2

Marie Zoe Greene-Mercier, Roger Greene and Hedwig Wingler, 1996

Box 58

Folder 3

Cubic sculpture, First National Bank Collection, undated

Box 58

Folder 4

Cubic sculpture, Alliance Française, undated

Box 58

Folder 5

Prints and drawings exhibition, Art Institute of Chicago, undated

Box 58

Folder 6

Model for sculpture, undated

Box 58

Folder 7

Princesse Verte, sculpture, undated

Box 58

Folder 8

Girl with Two Braids, sculpture, undated

Box 58

Folder 9

Sculpture, undated

Box 58

Folder 10

Collage series and materials, undated

Box 58

Folder 11

Drawing, undated

Box 58

Folder 12

Drawing, collection of Hedwig Wingler, undated

Box 58

Folder 13

Orpheus series, sculpture, undated

Box 58

Folder 14

Burning Bush series, sculpture, undated

Box 58

Folder 15

Orpheus series, sculpture, sold to friends of Dallas Alinder, undated

Box 58

Folder 16

St. Elizabeth, sculpture, sold by Dallas Alinder, undated

Box 58

Folder 17

Small tree, sculpture, undated

Box 58

Folder 18

Linear sculptures lost in casting, Treviso, undated

Box 58

Folder 19

Tree and fruit, sculpture, undated

Box 58

Folder 20

Garden, sculpture, undated

Box 58

Folder 21

Model for cubic sculpture, Skidmore, undated

Box 58

Folder 22

Site studies, undated

Box 58

Folder 23

Sculpture destroyed in fire, Modern Art Foundry, undated

Box 58

Folder 24

Sculpture, Glenn collection, undated

Box 58

Folder 25

Small bronze sculpture, undated

Box 58

Folder 26

Galleria d'Arte Arno inventory, undated

Box 58

Folder 27

Sculpture, Duxbury, undated

Box 58

Folder 28

Dallas Alinder inventory, undated

Box 58

Folder 29

Small models for sculpture, Verona, undated

Box 59

Folder 1-6

Unidentified and unsorted

Box 60

Folder 1-3

Unidentified and unsorted

Box 60

Folder 4

Family album, circa 1928-1929

Box 60

Folder 5

Family album, circa 1940s-1950s

Box 60

Folder 6

Cubic sculpture, Rome, glass plate negatives, circa 1960s-1970s

Box 61

Item 1: Slides and notecards in carousel, circa 1970s-1980s

Series VIII: Artworks and Artifacts

This series contains original Greene-Mercier works as well as a variety of artifacts related to travel, research and professional work.

Artworks in this series consist primarily of drawings. Included are hundreds of drawings of architecture and landmarks in European cities. Proofs of two of these publications based on these drawings (Salzburg: 101 Zeichnungen and Venezia: 101 Disegni) are also included. Other artworks include models and plans for sculptures, prints, a sculpture of a face in terracotta, and small watercolor paintings. A few of these works are evidently by other artists. Notes and photoduplicates of artworks are sometimes filed with the original pieces.

Artifacts in this series include travel souvenirs, sewing patterns, wax blocks, and index cards transferred from Series IV.

A terracotta sculpture of the head of Rudolph Ganz forms part of the Artifacts Collection at the Special Collections Research Center.

Box 61

Items 2-3: Wax blocks, undated

Box 62

Terracotta model of face, undated

Box 62

Fragments of mount for Rudolph Ganz, circa 1952

Box 63

Research on art history and criticism, index card files, circa 1930s-1940s

Box 63

Metal plate commemorating gift of *Forme Arboréale* in memory of François C. Mercier, undated

Box 63

Schloss Charlottenburg, Berlin, souvenir miniature painting, 1986

Box 64

Silva "Huntsman" compass set, 1955

Box 64

Adriatica Navigazione cruise menus and ribbon, 1968

Box 65

Folder 1

Human figures, sketchbook, 1958

Box 65

Folder 2

Travel scenes, sketchbook, 1962

Box 65

Folder 3

Travel scenes and notes, sketchbook, 1963

Box 65

Folder 4

Travel scenes, still lifes and sculptures, sketchbook, 1964

Box 65

Folder 5

Travel scenes and autographs, sketchbook, 1965-1966

Box 65

Folder 6

Human figures, sketchbook, undated

Box 66

Folder 1-2

Salzburg: 101 Zeichnungen, proofs, circa 1969

Box 66

Folder 3-5

Venezia: 101 Disegni, proofs, circa 1969

Box 67

Folder 1-3

Venezia: 101 Disegni, proofs, circa 1969

Box 67

Folder 4

Brindisi, drawings, circa 1970

Box 67

Folder 5

Greece, drawings, circa 1970s

Box 67

Folder 6-7

Perpignan, drawings, circa 1970s

Box 67

Folder 8

Salzburg, drawings, circa 1969

Box 67

Folder 9

Trieste, drawings, circa 1970s

Box 68

Folder 1

Trieste, drawings, circa 1970s

Box 68

Folder 2

Venice, drawings, circa 1969

Box 68

Folder 3

Proofs of drawing for Christmas card, circa 1989

Box 68

Folder 4

Perpignan, photocopied drawings, undated

Box 68

Folder 5

Plans and fragments of models for sculptures, circa 1970s

Box 68

Folder 6

Drawings, photoduplications of drawings, paintings, prints and notes, circa 1960s-1970s

Box 68

Folder 7

Prints and drawings, undated

Box 69

Folder 1-2

Drawings, circa 1949-1960s

Box 69

Folder 3-12

Sewing patterns, circa 1940s-1950s

Series IX: Publicity Material and Publications

This series contains print ephemera, as well as publications such as books and periodicals.

Subseries 1: Marie Zoe Greene-Mercier, includes exhibition catalogs, press releases, clippings and tear sheets, periodicals, monographs, pamphlets, broadsides and other print material documenting Greene-Mercier's artworks and professional development. Included in this subseries is a chronological file of material from 1945-1988; several files of material compiled for exhibition publicity and directories such as Who's Who in America; collections of International Film Bureau greeting cards and note cards featuring Greene-Mercier's work; and several business cards.

Subseries 2: General, consists primarily of books and periodicals annotated by Greene-Mercier for research or general reference. Also included in this series are publicity material for galleries, museums, arts festivals, and other artists; art and music education materials; music and theater programs; sheet music; clippings; religious pamphlets; legal publications; and duplicates of Greene-Mercier publicity represented in Subseries 1.

Additional print publicity material is found in Series II, III and VII.

Subseries 1: Marie Zoe Greene-Mercier

Box 69

Folder 13-14

Chronological file, 1945-1946

Box 70

Folder 1-12

Chronological file, 1947-1968

Box 70

Folder 13

Chronological file, sample copy of Italo Mussa, Marie Zoe Greene- Mercier, 1968

Box 70

Folder 14-16

Chronological file, sample copies of Salzburg: 101 Zeichnungen; Trieste: 101 Disegni and Venezia: 101 Disegni, 1969

Box 71

Folder 1-16

Chronological file, 1969-1980

Box 72

Folder 1-8

Chronological file, 1980-1988

Box 72

Folder 9-11

Publicity material compiled for directories and catalogs, circa 1950s-1980s

Box 73

Folder 1-6

Publicity material compiled for directories and catalogs, circa 1960s-1990s

Box 73

Folder 7-11

International Film Bureau greeting cards and note cards, circa 1960s-1980s

Box 74

Folder 1-3

International Film Bureau greeting cards and note cards, circa 1960s-1980s

Subseries 2: General

Box 75

Concert and theater programs

Box 75

Sheet music

Box 75

Music instruction manuals

Box 76

Exhibition catalogs

Box 76

Legal publications

Box 76

Art instruction manuals and course catalogs

Box 76

Commercial catalogs

Box 76

Blank postcards

Box 76

Tourist guides

Box 76

Periodicals

Box 76

Clippings

Box 76

Museum development publicity

Box 77

Exhibition catalogs and publicity

Box 77

Periodicals

Box 77

Loomis, Andrew, Fun With a Pencil, 1946

Box 77

Droste, Magdalena, Bauhaus 1919-1933, 1990

Box 77

How to Draw, Pittman Publishing Corp., 1957

Box 77

Redstone, Louis G. with Ruth R. Redstone, Public Art: New Directions, 1981

Box 77

Moholy-Nagy, L., Vision in Motion, 1969

Box 78

Exhibition catalogs and publicity

Box 78

Art periodicals

Box 78

Clippings

Box 79

Religious pamphlets

Box 79

Clippings

Box 79

Periodicals

Box 79

Reprints

Box 79

Exhibition catalogs and publicity

Box 79

Stamps

Box 79

Calendar

Box 79

Art education material
Box 80
Periodicals
Box 80
Reprints
Box 80
Exhibition catalogs and publicity
Box 80
Art education material
Box 80
Art festivals publicity
Box 80
Stamps
Box 80
Clippings
Box 80
Art reference cards
Box 80
Blank postcards and greeting cards
Box 81
Art reference cards
Box 81
Typeface sample
Box 81
Travel material
Box 81
Exhibition catalogs and publicity
Box 81
Music and theater programs and publicity
Box 81
Music education materials
Box 81
Periodicals
Box 81
Clippings
Box 82
Programs and catalogues from art exhibitions, 1935-1974
Box 82
AIA Chicago Chapter Bulletin, various issues, 1956-1957
Box 82
Inland Architect, various issues, 1957-1959
Box 82
Guggenheim, Peggy, Una Collezionista Ricorda, 1956
Box 82
Rothschild, Edward F. The Meaning of Unintelligibility in Modern Art, 1934
Box 82

- Rosenthal Art Slides, Patricia E. Skale, Ed., 1974
- Box 82**
Rosenthal Art Slides, Vol. II, Patricia E. Skale, Ed., 1978
- Box 82**
Naylor, Gillian, The Bauhaus, 1968
- Box 82**
La Biennale di Venezia: 29a Mostra Internazionale D'Arte Cinematografica di Venezia, 1968
- Box 82**
Hommage á Iris Clert, 1988
- Box 82**
Pistorius, Anna, What Bird Is It? 1945
- Box 82**
Jenny, Peter, The Sensual Fundamentals of Design, 1991
- Box 82**
"Collages Papiers Colles et Reliefs", 1987
- Box 82**
Kepes, Gyorgy, Language of Vision, 1944
- Box 82**
Conniff, James C.G., The Story of the Mass, 1954
- Box 82**
Bauhaus Archiv-Museum fuer Gestaltung, Sammlungs-Katalog, 1981
- Box 82**
Arapoff, Catharene Green, From the Ipswich... From the Volga... to the Seine, 1978
- Box 82**
Wingert, Paul S., The Sculpture of William Zorach, 1938
- Box 82**
Salon D'Automne 1971 – Hommage a Gromaire
- Box 82**
"Fuehrer durch die Ausstellung der Deutschen Bildhauer Gesellschaft im Rosengarten Zweibruecken", 1976
- Box 82**
Rosenthal Art Slides, Karl H. Cole, Ed., 1985
- Box 82**
Kuh, Katharine, The Artist's Voice: Talks with Seventeen Artists, 1962
- Box 82**
"Ein Museum fuer das Bauhaus?" 1979
- Box 83**
Ward, Lock & Co's Pictorial and Descriptive Guide to Stratford-Upon-Avon, 4th Edition, ca. late 19th or early 20th century
- Box 83**
Clarke, H.A., Student's Edition, Pronouncing Musical Dictionary, 1896
- Box 83**
McTyeire, Holland. N., A Manual of the Discipline of the Methodist Episcopal Church South, 1870
- Box 83**

Tutta La Pittura Del Carpaccio, 1960

Box 83

English Classics with Explanatory Notes: Shakespeare's Much Ado About Nothing, ca. late 1900s

Box 83

Binney, Rev. Amos, A Theological Compend, 1839

Box 83

Storm, Theodor, Immensee, 1901

Box 83

Nichols, Rev. J.H., "The Furnace: A Treatise on Depravity, Capacity of the Soul, Divine Influence of the Spirit, Divine Call to the Ministry, Rightly Dividing the Word of Truth, etc.", 1899

Box 83

Dimnet, Ernest, The Art of Thinking, 1928

Box 83

Chase, G.H. and C.R. Post, A History of Sculpture, 1925

Box 83

Mahony, Michael J., Cartesianism, 2nd Edition, 1925

Box 83

Plan de Paris par Arrondissement et Communes de Banlieue avec la station du metro la plus proche, A. Leconte, Ed., ca. late 19th-early 20th century

Box 83

Stevenson, Robert Louis, Will o' the Mill, ca. late 19th-early 20th century

Box 83

Foster, Charles The Story of the Gospel, 1884

Box 83

Lefebvre, Dom Gaspar, Missel Quotidien et Vesperal ca. late 19th century

Box 83

Beevers, John, The Autobiography of St. Therese of Lisieux: The Story of a Soul, 1957

Box 83

Brooks, Robert C., Government & Politics of Switzerland, 1927

Box 83

Hobhouse, L.T. Liberalism, ca. early 20th century

Box 83

Dinnis, Enid The Anchorhold, ca. early 20th century

Box 83

Loyal Responses, ca. late 19th century

Box 83

Brown, Anna Robertson What is Worth While? 1893

Box 83

White, Ellen G. The Desire of Ages, 1940

Box 83

Petringenaru, Adrian Imagine se Simbol la Brancusi, 1983

Box 83

Catalogue, Salon d'Automne, 1961

Box 83

Pope, Arthur Upham An Introduction to Persian Art Since the Seventeenth Century A.D.,
1931

Box 83

This is Art Education: 1951 Yearbook, Arthur R. Young, Ed.

Box 83

Angrave, Bruce Sculpture in Paper, 1957

Box 83

Perocco, Guido Carpaccio, 1975

Box 83

Lichtner, Schomer Drawings, 1964

Box 83

Bitterman, Eleanor Art in Modern Architecture, 1952

Box 83

Program, Venezia Biennale 1968

Box 83

Program, Alexander Calder – Standing Mobiles 1968

Box 83

Kuh, Katherine Leger, 1953

Box 83

25 Sketches by Max Guenther, 1961

Box 83

Foreign Service Institute French – Basic Course, Units 13-24, 1960

Box 83

Program, David Smith Sculpture, 1960

Box 84

Laszlo Moholy-Nagy, Compositions Lumineuses, 1922-1943, 1995

Box 84

Prieto, Mariana Ah Ucu and Itzo, 1964

Box 84

Seuphor, Michel The Sculpture of This Century, 1959

Box 84

Bauhaus and Bauhaus People, 1970

Box 84

Catalogue, Art 1980 Chicago, Navy Pier

Box 84

Catalogue, "The new international Art Fair", 1991

Box 84

Porter, John R. et Jean Belisle, La Sculpture Ancienne au Quebec, 1986

Box 84

Greff, Jean-Pierre 50 ans de reflexion et d'action en art contemporain a noroit, 1990

Box 84

Die Ganze Welt ist Roetlich Braun: Skulpturen von Gerald Matzner Werkverzeichnis,
1991

Box 84

Salon D'Automne 1975, Hommage a Michel-Ange, 1975

Box 84

50 Jahre Bauhausnachfolge, New Bauhaus in Chicago, ca. 1992

Box 84

The Photographs of Henri Cartier-Bresson, 1947

Box 84

"Chicago's 57th Street Art Fair: The First 50 Years, 1948-1997", 1997

Box 84

Misc. art journals, 1956-1973

Box 84

Salon D'Automne, Hommage a Paris, 1963

Box 84

Droste, Magdalena, Manfred Ludewig, Bauhaus-Archiv Marcel Breuer Design, 1992

Box 84

The Drawings of Mathis Gothart Nithart, called Gruenewald, edited by Guido Schoenberger, 1948

Box 84

Loomis, Andrew Figure Drawing for All It's Worth, 1944

Box 84

Neuhaus, Eugen The Art of Treasure Island, 1939

Box 84

Kuh, Katharine Art Has Many Faces: The Nature of Art Presented Visually, 1951

Box 85

Artists USA 1970-71: The Buyer's Guide to Contemporary Art, 1970

Box 85

Art in America, May-June 1972

Box 85

Sculpture of To-Day, 1939

Box 85

1984 Skulpturen Plastiken Suedlange Giessen

Box 85

Watson-Jones, Virginia Contemporary American Women Sculptors, 1986

Box 85

Bauhaus Archive Berlin, Museum of Design: The Collection, 1999

Box 85

50 Years Bauhaus, 1969

Box 85

Walter Gropius: Buildings, Plans, Projects 1906-1969

Box 85

Moholy-Nagy, Richard Kostalanetz, Ed. 1970

Box 85

Laszlo Moholy-Nagy, 1976

Box 85

Laszlo Moholy-Nagy, 1974

Box 85

Program, David Black – Skulpturen, 1977

Box 85

Program, Frits Bultman, 1965

- Box 85**
Program, Ursula Sax, 1979
- Box 85**
Schneider, Bruno F. John Rood's Sculpture, 1958
- Box 85**
Laszlo Moholy-Nagy: From Budapest to Berlin 1914-1923, 1995
- Box 85**
Exhibition catalogue, Antoine Bourdelle, ca. 1961
- Box 85**
Canadian Art, Vol. 5, No. 1, Autumn 1947
- Box 85**
Ursula Sax Plastiken 1969-1975, 1976
- Box 85**
Exhibition program, The Crowd, 1969
- Box 85**
Plages, ca. 1977
- Box 85**
Canetti, Elias Fritz Wotruba, 1955
- Box 85**
McNear, Everett Young Eye Seeing, 1956
- Box 85**
"Sculpture of the Twentieth Century", 1952
- Box 85**
Exhibition catalogue, Sixteen Americans, 1959
- Box 85**
Exhibition catalogue, Henri Laurens, 1960
- Box 85**
"Today and Tomorrow", The Museum of Modern Art, 1960
- Box 85**
Francois Brochet: Manifesto for Polychrome Wood Sculpture, 1969
- Box 85**
Sweeney, James Johnson African Sculpture, 1952
- Box 85**
Meilach, Dona and Donald Seiden Direct Metal Sculpture: Creative Techniques and Appreciation, 1966
- Box 85**
Herbert Bayer: Kunst und Design in Amerika 1938-1985, 1986
- Box 85**
Art News, December 1976
- Box 85**
Sight and Sound, Winter 1947/48
- Box 85**
Salon de Mai, 1983
- Box 85**
Exhibition program, Richard Smith, 1970
- Box 85**

The Cinema, Wednesday, January 3, 1945

Box 86

"Barnsänger – In Memorial Professor David Nyvall" 1950

Box 86

National Home Study Council, "Introducing Your Art School", 1972

Box 86

Enabit, Merlin, "How to use Color in Portraits", ca. mid-20th century

Box 86

Exhibition program, H. Mompo, 1966

Box 86

MacPherson, Earl, "Pin-Up Art", ca. mid-20th century

Box 86

Brochure, "the new bauhaus", ca. 1937

Box 86

South Shore Country Club Magazine, January 1949

Box 86

Birnie, James, "Designing in Aluminum Foil, Rendering on Aluminum Foil", ca. late 1950s

Box 86

Advertisement, "Bring the World to the Classroom" filmstrip series, undated

Box 86

Vogue, October 15, 1942

Box 86

"La Documentation Photographique – La Grande Guerre 14-18", No. 5-185, 1964

Box 86

Exhibition catalogue, Alan Davie, 1970

Box 86

"Documentazioni Della Seconda Most Internazionale D'Arte Sacra", 1966

Box 86

The Journal of Decorative and Propaganda Arts, Fall 1987

Box 86

"Numero La Cava – mostra internazionale all'aperto de arti plastiche", 1955

Box 86

Exhibition program, "Exiles & Émigrés: The Flight of European Artists from Hitler", 1997

Box 86

Art International, Vol. XII/6, Summer 1968

Box 86

Le Arti, N. 5 – Maggio 1988

Box 86

La Sarre, d'aujourd'hui, undated

Box 86

Exhibition program, "Celebration du Centenaire de Raymond Duncan", ca. 1974

Box 86

Figure Photography Annual, Volume Six, mid-20th century

Box 86

Romano Rui, Aldo Martello, Ed. 1963

Box 86

Lau, Alfred Deutschland-United States of America 1683-1983: An Illustrated Record, 1983

Box 86

Claude Viseaux, 1975

Box 86

The Art Digest, November 1, 1951

Box 86

Roberts, Colette Nevelson, 1964

Box 86

"What is an Original Print?" Joshua Binion Cahn, Ed. 1961

Box 86

Exhibition Catalogue, "The 1934 International Exhibition of Paintings, Carnegie Institute, Pittsburgh"

Box 86

Dinnis, Enid, "A Ballad of Blessed John Southworth", 1931

Box 86

Notebook, "Papa's Texts, Wesley Greene, Age 7", undated

Box 86

Newman, John H. Lead Kindly Light, ca. early 20th century

Box 86

Notebook, 1965

Box 86

"Decorative Art in Sweden", Reprint from the Official Guide to the International Exhibition in Paris 1937

Box 86

Whelan, Richard, Anthony Caro, 1974

Box 87

Art in Cinema, San Francisco Museum of Art, 1947

Box 87

Lewis, John, Typography/Basic Principles: Influences and trends since the 19th century, 1966

Box 87

Collins, J.L. Women Artists in America: Eighteenth Century to the Present, 1973

Box 87

feminie dialogue, 1979

Box 87

Kearns, Martha, Kaethe Kollwitz: Woman and Artist, 1976

Box 87

Exhibition catalogue, "Biennale des Femmes au Grand Palais" 1988

Box 87

Wentinck, Charles, De Moderne Beeldhouwkunst in Europa, 1958

Box 87

Sermadiras, Patrick, Annuaire de L'Art International 1975-1976

Box 87

Weiner, Egon, Art and Human Emotions, 1975

Box 87

Spawn, Willman and Carol, The Aitken Shop: Identification of an Eighteenth-century Bindery and Its Tools, 1963

Box 87

Exhibition catalogue, "Oeuvres de Roul Dufy", Musee d'Art Moderne de la ville de Paris, ca. mid-20th century

Box 87

Exhibition catalogue, "33rd Biennale Internazionale d'Arte" Venezia, 1966

Box 87

The Welding Encyclopedia, 13th Edition, 1951

Box 87

The Vertige du Neant: Geometrie du vide absolu, 1973

Box 87

Zamberlan, Giorgio, Il Mercante in Camera, 1959

Box 87

Stifter, Adalbert, Rock Crystal: A Christmas Tale, 1945

Box 87

Galleria del Naviglio, Mostre 1967

Box 87

Exhibition program, "1966 La Jeune Sculpture"

Box 87

"Appreciaciones: Catalogo de Los Espectaculos Censurados por la Legion Mexicana de la Decencia en 1961"

Box 87

Kincheloe, Samuel C. The American City and its Church, 1938

Box 87

Fourny, Max, Annuaire de l'Art International 1970-1971

Box 87

Exhibition catalogue, "Venezia Biennale 1968"

Box 87

Museum: The Bauhaus-Archives Berlin, English Edition, 1979

Box 87

Museum: The Bauhaus-Archives Berlin, 1979 (4 copies)

Box 87

Brochure, "Neue Bauhaus Buecher" bei Florian Kupferberg, ca. 1980s

Box 87

Catalogue, Institute of Design, Laszlo Moholy-Nagy Benefit Auction, ca. 1988

Box 87

Trasov, Vincent, Berliner Bilder, 1982

Box 87

"The Book of Greenfield Village" 1953

Box 87

Moholy-Nagy, Sibyl, Moholy-Nagy: Experiment in Totality, 1950

Box 87

"Proceedings of the Seventh National Sculpture Conference" April 27-29, 1972

Box 87

Exhibition program, "Carmelo Cappello alla Galleria Blue" 1968

Box 87

Supplementary notes to filmstrip, "How to Keep Your Bulletin Board Alive" 1958

Box 87

Supplementary notes to filmstrip, "How to Reach Our Teaching Goals with Teaching Aids", 1961

Box 87

Spiteris, Tony, Apergtzis, ca. 1960s

Box 87

Museum brochure, "Rodin Museum of Philadelphia", ca. mid-20th century

Box 87

Exhibition program, "Solomon R. Guggenheim Collection", Vancouver Art Gallery, 1954

Box 87

Stearns, Myron M. How to Sell What You Write, 1934

Box 87

"Prayers for Children" 1949

Box 87

Program, Chicago Symphony Orchestra, April 13 and 14, 1939

Box 87

Johnstone, Arthur Edward, "Instruments of the Modern Symphony Orchestra and Band" 1930

Box 87

Museum catalogue, Alte Pinakothek Muenchen: Kurzes Verzeichnis der Bilder Amtliche Ausgabe 1969

Box 88

Homage to Michael Ayrton, 1921-1975, 1984

Box 88

DAAD Galerie, "Wirken und Wirkung: A Salute to Helga Retzer" 1985

Box 88

"The Art of Benin", Chicago Natural History Museum, 1962

Box 88

"United States of America", VII Biennial of the Museum of Modern Art, Sao Paulo, Brazil, 1965

Box 88

"Three Generations of American Painting: Motherwell, Diebenkorn, Edlich", Gruenebaum Gallery, 1976

Box 88

"Hans Steinbrenner: Skulpturen 1960-1982", 1983

Box 88

"20th Century Art", Arensberg collection, 1949

Box 88

"Collected Visions: Women Artists at the Bunting Institute 1961-1986", 1986

Box 88

"12th Festival du Marais 1975"

Box 88

"Plastik 3: Zeitbenoessische Plastiker in Schwarzenacker", Galerie Monika Beck, ca. 1970s
(2 copies)

Box 88

"Masterpieces of Italian Art Lent by the Royal Italian Government", The Art Institute of Chicago, 1939-1940

Box 88

"Abstract and Surrealist Art: 58th Annual Exhibition of American Painting and Sculpture", The Art Institute of Chicago, 1947-1948

Box 88

Sweeney, James Johnson, "Alexander Calder", The Museum of Modern Art, New York, 1943

Box 88

"Astriagraph': Grafica austriaca del XX secolo" Roma, Palazzo delle Esposizioni, 1974

Box 88

"Michael Snow: XXXV International Biennial Exhibition of Art, Venice" 1970

Box 88

"Hellas: Ioannou, Papadakis, Parmakelis, Zerva", XXXV Biennale Venezia 1970

Box 88

"Gyorgy Kepes", Bauhaus-Archiv, 1977

Box 88

"Herbert Bayer: Das Druckgrafische werk bis 1971", 1974

Box 88

"Exhibition of Japanese Painting and Sculpture", Sponsored by the Government of Japan, 1953

Box 88

"Die Metall Werkstatt am Bauhaus", 1992

Box 88

"FEP: 9th Festival de Paris" 1974

Box 88

"William Zorach", Whitney Museum of American Art, 1959

Box 88

"Symposion Stahl Stein Wort in Homburg/Saar", Galerie Monika Beck, 1974

Box 88

"Ivan Mestrovic: The Notre Dame Years", 1974

Box 88

"Collamarini: Sculptures, Dessins", Galerie de Paris, 1963

Box 88

"The Aldrich Collection", The American Federation of Arts, 1960

Box 88

"Comparaisons 1978 – 'L'Art Actuel'", Grand palais des Champs-Elysees, 1978

Box 88

"Cardenas: Sculptures Recentes 1973-1975", 1975

Box 88

"54th Annual Exhibition by Artists of Chicago and Vicinity", The Art Institute of Chicago, 1950

Box 88

- "The Monuments of Lincoln Park", Friends of the Park, 1976
- Box 88**
"Marcel Breuer", Ausstellung im Bauhaus-Archiv, 1975
- Box 88**
"Structures: Art Chretien", Catalogue du XVI Salon d'Art Sacre et Realites Spirituelles, ca. mid-20th century
- Box 88**
"Contradiction", American Center, 1975
- Box 88**
"A Brief Guide to the Collections", The Art Institute of Chicago, 1948
- Box 88**
"John and Dorothy Rood Collection, John Rood Sculpture Collection at the University of Minnesota", Walker Art Center, 1960
- Box 88**
"60th Annual American Exhibition", The Art Institute of Chicago, 1951
- Box 88**
"XX Salon d'Art Sacre et d'Expression Spirituelle" en la Crypte de la Basilique de Montmartre, 1971
- Box 88**
"Archipenko", Palais des Beaux-Arts de Bruxelles, 1969
- Box 88**
"Momentum, 1948-1956"
- Box 88**
"Recent Sculpture USA", 1959
- Box 88**
"Pre-Columbian Gold and Silver: Gimpel Fils", 1969-1970
- Box 88**
"Hajdu", 1962
- Box 88**
"Laszlo Moholy-Nagy Memorial", Museum on Non-Objective Painting, 1947
- Box 88**
"V Mostra Internazionale di Scultura All'aperto", 1969
- Box 88**
"France: Arman, Dewasne, Kowalski, Schoffer", 1968 XXXIV Biennale Internationale d'Art de Venise
- Box 88**
"VI Biennale Christlicher Kunst der Gegenwart" Salzburg 1968
- Box 88**
"Canada" XXXIII biennale di Venezia 1966
- Box 88**
The Museum of Modern Art, New York, Painting and Sculpture Acquisitions, January 1, 1959 through December 31, 1959
- Box 88**
The Museum of Modern Art, New York, Painting and Sculpture Acquisitions, January 1, 1958 through December 31, 1958
- Box 88**

"Formes Humaines: Deuxieme Biennale de Sculpture Contemporaine", Musee Rodin, 1966

Box 88

Schmeckebier, Laurence, "Boris margo: Graphic Work 1932-1968", 1968

Box 88

"Romania", XXXIV Esposizione Biennale Internazionale D'Arte di Venezia, 1968

Box 88

"EUA, La Nueva Veta: La figura, 1963-1968", 1970

Box 88

"Anselmo: scuola grande di san teodoro", mostra organizzata dalla galleria Schubert, ca. 1970s

Box 88

"Norvegia, Arnold Haukeland, 35 biennale di Venezia 1970"

Box 88

"Juryfreie 74"

Box 88

"The Raymond and Laura Wielgus Collection", The Arts Club of Chicago, 1966

Box 88

"50 Years Bauhaus Supplement", 1969

Box 88

"L. Moholy-Nagy 1895-1946", The Art Institute of Chicago, 1947

Box 88

"Design in Chicago Printing", The Society of Typographic Arts, Catalog of the 28th annual exhibition at The Art Institute of Chicago, ca. 1955

Box 88

Wingler, Hans M. "Bauhaus in America: Resonanz und Weiterentwicklung", 1972 (2 copies)

Box 88

Brochure, "Your Child's Play" from the Play Clubs of Chicago, 1950

Box 88

Brochure, Ox-bow summer arts program, 1994

Box 88

Handbook, "How to Look at Works of Art: The Search for Line", 1946

Box 88

ID '74, A Seminar – Chicago Bauhaus: Past, Present and Future

Box 88

Excerpts from Papers presented May 20, 1976, John E. Walley Commemoration Design Conference "On Human Dimensions"

Box 88

"Motion Pictures of German Origin: Subject to Jurisdiction of Office of Alien Property", US Dept. of Justice, 1952

Box 88

Movie brochure, "Die Komödie: Ehe zu dritt", 1968

Box 88

Chiesa, Cino, Prospettiva: Elementi Razionali per L'uso Pratico, 1969

Box 88

Fonderia d'Arte Battaglia & C. s.p.a. 1913-1965, ca. 1965

Box 88

Arts Review, Vol. XXX, No. 14, July 1978

Box 88

The Art Gallery Magazine, June 1968

Box 88

Art Journal, Vol. 41, No. 4, Winter 1981

Box 88

Salon d'automne 1973

Box 88

Salon de Mai, 1978

Box 88

Art Journal, Fall 1969 XXIX/1

Box 88

Art Journal, Fall 1970 XXX/1

Series X: Restricted Materials

This series contains restricted materials. This includes both student evaluative materials (R-80) and financial records (R-50).

Box 89

Folder 1

Richard Greene evaluative materials, 1956-1957

Box 89

Folder 2

Transcripts, 1938

Box 89

Folder 3

Medical and financial records, 1979

Box 89

Folder 4

Property management, correspondence and financial records, 1979-1990

Box 89

Folder 5-6

German 101, course material, 1987