

In the Library

*Selections from the Dwan Gallery
and Virginia Dwan Archives*

September 30, 2016 - January 29, 2017

National Gallery of Art





Installation view of *15 of New York*, Los Angeles, October - November 1960, photo by Robert C. Buckman, Dwan Gallery Archives

Selections from the Dwan Gallery and Virginia Dwan Archives

In conjunction with the exhibition *Los Angeles to New York: Dwan Gallery, 1959 - 1971*, the National Gallery of Art Library presents documentary material drawn from both the Dwan Gallery Archives and the Virginia Dwan Archives, as well as ephemera from the library's own collection. Focusing on the artists and works of art featured in the main exhibition, this installation provides a deeper look into Dwan Gallery's operations, highlighting its evolution as it shifted from a West Coast venue for established New York and European avant-garde artists in the early 1960s to become one of New York's leading contemporary art galleries devoted to new movements in the late 1960s and early 1970s.

Dwan Gallery occupied three physical locations: two in Los Angeles's Westwood neighborhood — the first operating at 1091 Broxton Avenue from September 1959 through April 1962, and the second from May 1962 through June 1967 at 10846 Lindbrook Drive. In November 1965, Dwan Gallery opened a space in New York at 29 West 57th Street and for almost two years the gallery operated on both coasts. Dwan Gallery closed its doors in June 1971.

During the almost twelve years that Virginia Dwan operated her gallery she presented 134 shows encompassing a wide array of artistic tendencies: abstract expressionism, nouveau réalisme, pop art, minimalism, conceptualism, and land art. As both gallerist and patron, Virginia Dwan stands as an exemplary figure in her support of artists, offering them unparalleled creative freedom and the resources to achieve their aesthetic aims.

Posters, announcements, invitations, and catalogs — along with ledger books, exhibition checklists, and correspondence — tell the stories behind some of Dwan Gallery's most significant shows. In addition, personal correspondence and photographs offer a view into Virginia Dwan's relationships with the artists she represented and befriended, documenting events such as Niki de Saint Phalle and Jean Tinguely's visits to California, excursions to New Jersey with Robert Smithson, Sol LeWitt, and Nancy Holt, and visits to the earthworks that Dwan sponsored in the western United States. These included Michael Heizer's *Double Negative* and Walter De Maria's *35-Pole Lightning Field*, examples of her patronage that continued beyond the closing of Dwan Gallery in 1971.

The exhibition concludes with a presentation of Dwan's promised gift to the library: a copy of Carl Andre's *Seven Books of Poetry*, copublished by Dwan Gallery and Seth Siegelau in 1969.



DGA DWAN GALLERY ARCHIVES
VDA VIRGINIA DWAN ARCHIVES
NGA NATIONAL GALLERY OF ART LIBRARY

- 1 *15 of New York*, announcement, Los Angeles, October - November 1960, **DGA**
 An important early exhibition at Dwan Gallery's original Los Angeles location brought New York abstract expressionist painters like Philip Guston, Franz Kline, and Willem de Kooning to the West Coast.
- 2 Installation view of *15 of New York*, Los Angeles, October - November 1960, photo by Robert C. Buckman, **DGA**
- 3 Willem de Kooning, Lisa de Kooning, Larry Rivers, and Virginia Dwan, East Hampton, September 1961, photographer unknown, **VDA**
- 4 *Larry Rivers*, invitation to opening, Los Angeles, February 1961, **DGA**
 Included in *15 of New York*, Larry Rivers had notable solo shows in 1961, 1963, and 1965, presenting a version of abstract expressionism inflected with references to the everyday.
- 5 Dwan Gallery storefront painted by Larry Rivers during his exhibition, Los Angeles, February - March 1961, photographer unknown, **DGA**

- 6 *Larry Rivers*, checklist, Los Angeles, February - March 1961, **DGA**

- 7 *Robert Rauschenberg*, checklists, Los Angeles, March 1962, **DGA**

Though many of Rauschenberg's combines are now considered treasures of twentieth-century art, the show was poorly reviewed and none of the works sold, even after the gallery lowered the prices.

- 8 Installation view of *Robert Rauschenberg* with visitors interacting with *Black Market*, Los Angeles, March 1962, photo by I. Serisawa, **DGA**

- 9 Ad Reinhardt, letter to Virginia Dwan, c. 1963, **VDA**

Reinhardt was one of Dwan's closest friends among the New York artists she represented. He visited her Malibu home on several occasions and they exchanged correspondence. The subject of two solo shows at the Los Angeles gallery in 1961 and 1963, Reinhardt later advised Dwan on the exhibition 10.

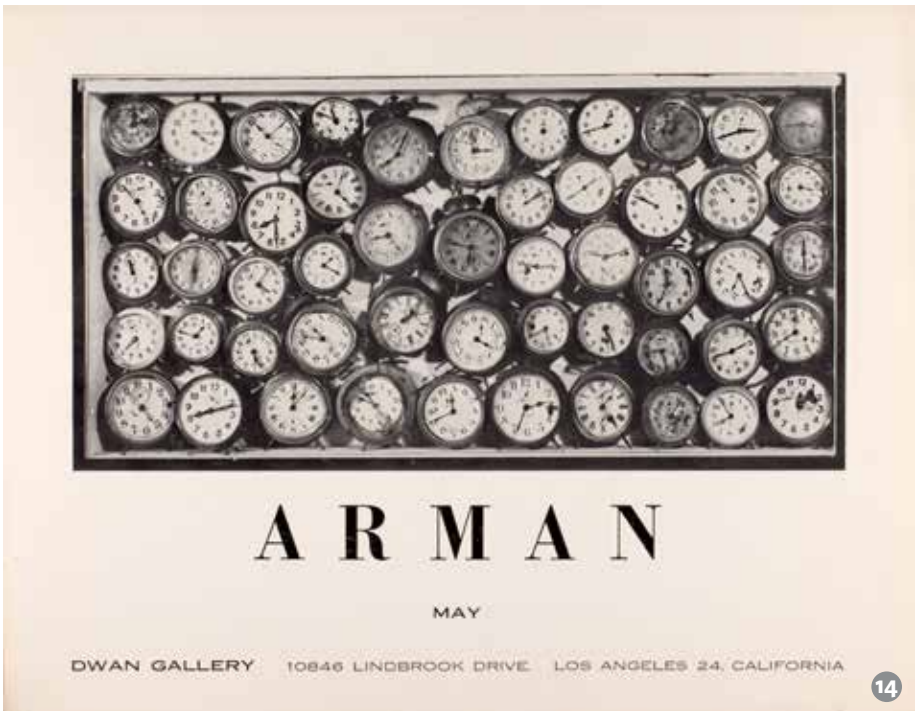
- 10 *Ad Reinhardt: Recent Square Paintings, 1960 - 1963*, announcement, Los Angeles, November - December 1963, **DGA**

- 11 *Yves Klein - le Monochrome*, poster, Los Angeles, May - June 1961, **DGA**

- 12 Yves Klein, telegram to Dwan Gallery, May 26, 1962, **DGA**

- 13 Yves Klein, telegram to Dwan Gallery, June 6, 1962, **DGA**

This telegram is dated the day of Klein's death. The previous evening Klein had celebrated receiving payment from Virginia Dwan for the sale of three works of art.



14 *Arman*, announcement, Los Angeles, May - June 1962, **NGA**

Arman marks the inaugural exhibition at the gallery's 10846 Lindbrook Drive location. A childhood friend of Yves Klein, Arman was first introduced to Dwan when she visited his studio in France, becoming one of several French artists associated with *nouveau réalisme* whom Dwan would show on the West Coast.

15 Installation view of *Arman*, Los Angeles, May - June 1962, photo by I. Serisawa, **DGA**

16 *Niki de Saint Phalle*, checklist, Los Angeles, January 1964, **DGA**

In the early 1960s Dwan became friends with the artists Jean Tinguely and Niki de Saint Phalle while on one of her frequent trips to France. Tinguely and Saint Phalle visited Los Angeles several times and stayed with Dwan in Malibu. Dwan and the two artists went on many excursions together, including a fishing trip to Mexico captured in several Polaroid prints. During an extended

trip to Los Angeles in the spring of 1963, Dwan rented a studio where they could construct the works of art to be featured in their respective 1963 and 1964 shows. During this visit, Saint Phalle prepared this checklist for her January 1964 show.

17 Gathering at Virginia Dwan's home with *tir* installation by Niki de Saint Phalle, Malibu, spring 1962, photographer unknown, **VDA**

The *tir* (shooting) was made by Saint Phalle in the hills above Malibu before being installed by Dwan's pool. Among the guests were dancer and choreographer Merce Cunningham (second from left), sculptor Louise Nevelson (second from right, back), painter Philip Guston (second from right, front), and art critic Jules Langsner (front, right).

18 Niki de Saint Phalle shopping for materials, Los Angeles, 1963, photo by Virginia Dwan (?), **DGA**



19 Niki de Saint Phalle with *Heart No. 1*, Los Angeles, 1963, photo by Virginia Dwan (?), **DGA**

20 Niki de Saint Phalle with fish, Mexico, 1963, photo by Virginia Dwan (?), **DGA**

21 *Jean Tinguely*, artist's handwritten checklist, Los Angeles, May - June 1963, **DGA**

22 *Jean Tinguely*, checklist with artist's handwritten notes, Los Angeles, May - June 1963, **DGA**

23 Jean Tinguely, drawings for *Vehicle Stable* and *Machine Ontil*, pen and ink, Los Angeles, 1963, **DGA**

24 Jean Tinguely preparing one of his fountain sculptures, Los Angeles, 1963, photo by Virginia Dwan (?), **DGA**

As part of his 1963 exhibition, Tinguely constructed six fully functioning outdoor fountains that he installed on the lawns of six Los Angeles collectors.



25 Jean Tinguely in Dwan Gallery, Los Angeles, c. 1963, photo by Virginia Dwan (?), **DGA**

26 Edward Kienholz and Dwan Gallery assistants move a sculpture by Jean Tinguely into his solo exhibition, Los Angeles, May 1963, photo by Virginia Dwan (?), **DGA**

27 Jean Tinguely, letter to Virginia Dwan requesting Martial Raysse catalog, 1963, **VDA**

28 *Martial Raysse*, catalog, Los Angeles, May - June 1967, **NGA**

29 Martial Raysse working in Virginia Dwan's studio space during a visit to Los Angeles, Los Angeles, 1963, photo by Virginia Dwan (?), **DGA**

30 *My Country 'Tis of Thee*, catalog, Los Angeles, November - December 1962, **NGA**

31 Claes Oldenburg, letter to Virginia Dwan accepting her representation and discussing a West Coast happening, November 24, 1962, **DGA**

32 *Autobodys*, poster for happening, Los Angeles, December 1963, **DGA**

33 *Claes Oldenburg*, poster, Los Angeles, October 1963, **DGA** (front cover)

34 *Boxes*, announcement and catalog, Los Angeles, February 1964, **DGA**

A group show exploring the format of the box in twentieth century art, *Boxes* was ambitious in its reach and included thirty-nine artists. The show highlighted movements ranging from Dada and surrealism to Fluxus and pop. The announcement serves as a catalog and consists of an eight-foot scroll of paper with images of each work of art and a text by well-known curator Walter Hopps.

35 John Weber, letter to Andy Warhol regarding *Brillo Box*, November 26, 1963, **DGA**

Boxes provided Warhol the impetus to make the first of his famous *Brillo Boxes*. Their inclusion in this exhibition marked the first time these works were shown in a gallery.

36 Lucy R. Lippard, note requesting *Boxes* announcement, February 16, 1964, **DGA**

37 Joseph Cornell, note requesting *Boxes* announcement, April 16, 1964, **DGA**

38 Lawrence Alloway, note requesting *Boxes* announcement, January 30, 1964, **DGA**

39 Artist-advance ledger, Los Angeles, 1965, **DGA**

Dwan Gallery provided advances to many artists, both ones long-associated with the gallery, such as Kienholz, Raysse, and Arakawa, and some who never showed there, including Ed Boreal.



40 Dwan Gallery logbook, Los Angeles, 1961, **DGA**

This early logbook documented the day-to-day activities of the gallery, such as telephone conversations with galleries on the East Coast, interactions with artists and collectors, and sales.

41 Artwork logbook, Los Angeles, 1959 - 1967, **DGA**

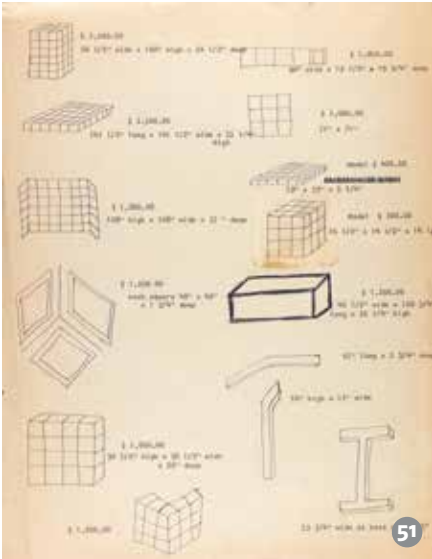
This logbook tracked all of the works of art that entered Dwan Gallery at its two Los Angeles locations. The book lists information on each work, such as artist, title, medium, and dimensions, and records its source, price, and when and to whom it was sold or consigned.

42 *Group Show*, announcement with button, Los Angeles, June - July 1965, **DGA**

43 Dwan Gallery entrance plaque, New York, undated, **DGA**

44 *Edward Kienholz*, catalog, Los Angeles, June 1963, **NGA**

45 Edward Kienholz installing his 1963 exhibition, Los Angeles, 1963, photo by Virginia Dwan (?), **DGA**



46 Edward Kienholz: *Three Tableaux*, checklist, Los Angeles, September - October 1964, **DGA**

This show featured three of Kienholz's tableaux on the theme of carnal desire, including *Back Seat Dodge '38*. The sculpture consists of an altered 1938 Dodge installed on a plot of fake grass. Inside, two figures caught in a sexual entanglement recall a late-night tryst.

47 Edward Kienholz: *Three Tableaux*, poster, Los Angeles, September - October 1964, **DGA**

48 Edward Kienholz's *Back Seat Dodge '38*, inventory card, Los Angeles, c. 1964 - 1967, **DGA**

49 John Weber, letter to curator Maurice Tuchman explaining *Back Seat Dodge '38* vice squad incident, May 6, 1965, **DGA**

50 Sol LeWitt, announcement, New York, May - June 1966, **NGA**

51 Sol LeWitt, checklist with drawings by the artist, New York, May - June 1966, **DGA**

52 10, catalog, New York, October 1966, **NGA**

One of the most influential shows at Dwan Gallery, 10 was originally conceived of by Dwan with the advice of artists Ad Reinhardt and Sol LeWitt. During a meeting at Dwan's apartment the artists could not agree on a statement or title, so they called the show 10 after the number of contributors. The show opened in New York in October of 1966 and received such positive critical attention that a second version of the show was mounted in Los Angeles the following spring, shortly before the West Coast gallery closed for good. This marked a turning point for Dwan, whose move to New York forced her to recruit an entirely new stable of artists as many of the artists showing at the Los Angeles gallery already had New York representation.

53 10, mock-up for catalog, New York, October 1966, **DGA**

54 Various, notes for 10 preparations, New York, c. 1966, **DGA**

55 Virginia Dwan, letter to John Canaday describing lack of unified statement from artists, New York, October 13, 1966, **DGA**

56 Guest book, New York, 1966, **DGA**

57 10, checklist, Los Angeles, May 1967, **DGA**

58 Agnes Martin, letter discussing 10, September 26, 1972, **VDA**

**Language to be looked at and/or things to be read
Carl Andre Arakawa Walter De Maria Marcel Duchamp
Dan Flavin Dan Graham Robert Indiana Jasper Johns On
Kawara Edward Kienholz Sol LeWitt Roy Lichtenstein
René Magritte Filippo Marinetti Robert Morris Claes
Oldenburg Francis Picabia Ad Reinhardt Robert
Smithson Kenneth Snelson Dwan Gallery 29 West 57
Street, New York City Opening Saturday June 3 1967**

59

59 *Language to be looked at and/or things to be read*, announcement, New York, June 1967, **DGA**

Beginning in 1967 Dwan staged four annual summer shows on the theme of art and language. The first show focused on works of art that presented language visually or works of art with words representing concepts. As conceptual art (an art of ideas) gained currency, the shows grew larger and more diverse.

60 *Language to be looked at and/or things to be read*, checklist, New York, June 1967, **DGA**

61 *Language II*, announcement, New York, May - June 1968, **DGA**

62 *Language III*, announcement, New York, May - June 1969, **DGA**

63 Joseph Kosuth, letter discussing proposed pieces for *Language III*, undated, **DGA**



64

64 Virginia Dwan standing in the *Language III* installation, New York, May - June 1969, photo by Walter Russell (?), **DGA**

65 *Language IV*, announcement, New York, June 1970, **DGA**



66 Kathe Gregory, Marilyn Landis, Russell F. Lewis, David Crane, and Scott R. Kahn, introduction by Lawrence Alloway, *Stolen*, New York: Colorcraft Lithographers, 1970, **NGA**

In November 1969 an Arakawa painting inscribed "If possible steal any one of these drawings including this sentence" was stolen from Dwan Gallery by five graduate students from Rutgers University. Arakawa suggested by telegram that the painting be donated to a museum, and it was offered to several institutions, the Wadsworth Atheneum being the first to accept it. This book, published by Dwan Gallery in conjunction with Colorcraft Lithographers and Multiples Inc. and included in the *Language IV* exhibition in 1970, documents the theft, correspondence, and eventual donation of the work.

67 *Robert Smithson*, announcement, New York, November 1966 – January 1967, **NGA**

68 Contact sheet of photographs taken during an excursion to the Pine Barrens in New Jersey, winter 1968, photographer unknown, **VDA**

In 1966 Robert Smithson started taking field trips to New Jersey. The following year, as their friendship grew, Dwan began accompanying him on these adventures, helping him scout out land for possible earthworks. In the winter of 1968, Dwan,

Sol LeWitt, Mary Peacock, and Nancy Holt accompanied Smithson to the Pine Barrens in New Jersey to collect sand for his first nonsite. Dwan's forays with Smithson and Holt took her throughout the East Coast and eventually led her to Mexico and Utah.

69 *Robert Smithson*, checklist, New York, March 1968, **DGA**

70 Robert Smithson, Dan Graham, and Nancy Holt at Antietam National Battlefield during a road trip to East Coast monuments, Sharpsburg, Maryland, June 1968, photo by Virginia Dwan, **VDA**

71 *Robert Smithson: Mono Lake Site-Nonsite*, announcement, New York, February 1969, **DGA**

72 Robert Smithson, Agua Azul, Mexico, April 1969, photo by Virginia Dwan, **VDA**

73 Virginia Dwan and Robert Smithson on the rooftop of the Dakota, New York, c. 1969, photo by Roger Prigent, **VDA**

74 Tire tracks, unidentified location, c. 1968, photo by Virginia Dwan, **DGA** (back cover)

Possibly made during an excursion to New Jersey with Smithson, this photograph was used in the design of advertisements for the *Earthworks* show.



75 *Earthworks*, announcement, New York, October 1968, **DGA**

Earthworks, the first exhibition of its kind, presented sculptures — including Robert Morris's *Untitled (Dirt)* — that brought natural materials such as earth and stone from remote locations into the gallery. The show also featured proposals for outdoor works not yet realized and photo documentation of massive outdoor works made far beyond the confines of the gallery space.

76 Virginia Dwan, letter to Walter De Maria regarding *Earthworks* show, June 1, 1968, **DGA**

77 Robert Morris, list of materials for his sculpture *Untitled (Dirt)*, c. 1968, **DGA**

78 Installation view of *Walter De Maria: Bed of Spikes*, New York, March – April 1969, photo by Walter Russell, **DGA**

79 *Walter De Maria: Bed of Spikes*, release form, New York, March – April 1969, **DGA**

The *Bed of Spikes* installation consisted of five beds (plates) of steel approximately nine feet long that featured sharp spikes measuring a foot high. The gallery required all visitors to sign a waiver in case of injury.

80 Walter De Maria, hand-drawn map to the location of *Las Vegas Piece*, pen and ink, c. 1972, **VDA**

81 Walter De Maria, letter to Virginia Dwan discussing *35-Pole Lightning Field* in relation to the larger, more recent *Lightning Field* located in New Mexico, August 30, 1977, **VDA**

82 Bob Diero, letter regarding Michael Heizer's *Double Negative*, July 17, 1972, **VDA**

83 Bob Diero, map with *Double Negative* location drawn in by hand, c. July 1972, **VDA**

84 Contact sheet of photographs taken on visit to view Michael Heizer's *Double Negative*, Nevada, c. 1972, photos by Virginia Dwan, **VDA**

85 Virginia Dwan, letter to Michael Heizer notifying him of gallery closing, April 20, 1971, **DGA**

86 Sol LeWitt, letter to Dwan regarding gallery closing, April 22, 1971, **DGA**

87 Carl Andre, postcard to Dwan regarding gallery closing, April 23, 1971, **DGA**

88 Carl Andre, *Seven Books of Poetry*, New York: Dwan Gallery and Seth Siegel, 1969, Promised Gift of Virginia Dwan, **NGA**

Checklist of the exhibition *In the Library: Selections from the Dwan Gallery and Virginia Dwan Archives*, September 30, 2016 - January 29, 2017

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