

DURIEUX (CAROLINE WOGAN) PAPERS

Ms. 3827

Inventory

Compiled by

Laura Clark Brown

Louisiana and Lower Mississippi Valley Collections
Special Collections, Hill Memorial Library
Louisiana State University Libraries
Baton Rouge, Louisiana

Revised 2009

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SUMMARY

Size.	2.5 linear feet.
Geographic locations.	Louisiana; New York; Philadelphia, Pennsylvania; Oak Ridge, Tennessee; Mexico.
Inclusive dates.	1929-1981.
Bulk dates.	1941-1979.
Languages.	English, Spanish, French.
Summary.	Personal and professional correspondence, printed items including newspaper clippings and exhibition catalogs, and photographs of art works chronicle the career of New Orleans native modernist artist Caroline Wogan Durieux. Early documents demonstrate her involvement in the Latin American and New Orleans art worlds and her artistic emphasis in prints, satirical in nature. Later papers and photographs reflect her experiments with cliché verre and electron printing when she was a faculty member in the LSU Department of Art.
Source.	Placed on deposit, 1992.
Related collections.	Durieux, Caroline. Oral History Interview, 1975. Reminiscences on W.P.A. Federal Art Project. Oral History, 1975. Heberle, Franziska Letters.
Copyright.	Physical rights are retained by LSU Libraries. Copyright of the original materials is retained by the creators, or their descendants, of the materials in accordance with U.S. copyright law.
Citation.	Durieux (Caroline Wogan) Papers, Mss. 3827, Louisiana and Lower Mississippi Valley Collections, LSU Libraries, Baton Rouge, Louisiana.
Stack Location.	X:53; OS:D.

BIOGRAPHICAL/HISTORICAL NOTE

Caroline Wogan Durieux (1896-1989), a New Orleans native of Creole descent, became a celebrated Louisiana artist of the twentieth century with her work represented in the permanent collections of the Museum of Modern Art, Philadelphia Museum of Fine Arts, Smithsonian Institute, National Gallery, Library of Congress and Bibliothèque Nationale.

Durieux grew up in New Orleans on Esplanade Avenue and according to an artist's statement began graphically depicting her environment from an early age. She first studied art formally at Newcomb College under William and Ellsworth Woodward, major Southern artists painting in the regionally dominant style of Genteel Impressionism. She graduated from Newcomb with a Bachelor of Design degree (1916) and a second bachelor's degree in art education (1917). Durieux left New Orleans in 1918 to further her formal art training at the Pennsylvania Academy of Design. She studied at the Academy until 1920; there, she gained exposure to modernist techniques and styles and established a relationship with the Philadelphia art community she would maintain throughout her art career.

In 1920, Durieux married Pierre Durieux, a New Orleanian and export businessman, and the couple moved to Cuba for his business. They relocated to Mexico in 1926 and remained there until 1936. In Mexico, Caroline Durieux developed a satirical style in her paintings and lithographs, wielding her brush at the upper class of Mexicans and American businessmen. Her work attracted the attention and praise of Mexican modernist Diego Rivera, who painted her portrait and publicly lauded her art.

Durieux returned to the United States with one-man shows in Louisiana and began to gain acclaim in her own country. In New Orleans, she became involved in a Vieux Carré art colony centered in the Arts and Crafts Club of New Orleans. She taught at the Club's New Orleans Art School and exhibited frequently at the gallery. In 1938, she assumed the directorship of the WPA Federal Art Project in New Orleans from Ellsworth Woodward. The art project created public murals and exhibited at a WPA art gallery in the Vieux Carré.

While in New Orleans, she also taught at Newcomb College between 1938 and 1943. In 1943, LSU hired her as an instructor in painting and drawing, and she moved to Baton Rouge. She received her MFA from LSU in 1949 and taught as a professor at LSU until 1963. Her research at LSU resulted in a new print-making process she named electron printing which involved radioactive ink. She also revived the nineteenth-century Barbizon School's print process of cliché verre and developed a method to add color to cliché verres.

Durieux's experiments with electron prints and her other work earned widespread acclaim, and she exhibited her work internationally throughout the century. She published two books of her lithographs, *Caroline Durieux: 43 Lithographs* and *Caroline Durieux: Lithographs from the Thirties and Forties*.

SCOPE AND CONTENT NOTE

The Durieux papers include personal and professional correspondence, printed items, photographs of Durieux and her work, and graphic material, 1929 to 1981, which document the artistic career of the Louisiana artist and her work in art education at Louisiana State University in Baton Rouge. Early documents pertain to biographical information and exhibits and include exhibition catalogs, newspaper clippings and school records. Correspondence reflects her private and professional relationships with major art institutions and persons including Carl Zigrosser, Curator of Prints at the Philadelphia Museum of Fine Arts. Printed items consist of newspaper clippings, magazine articles, and manuscript and typescript documents commenting on Durieux's work and chronicling her career. Later correspondence and printed items relate primarily to Durieux's experiments with electron and cliché verres print-making processes. The collection contains over 85 photographic reproductions of her prints and paintings, 9 negatives of electron prints, a positive of a cliché verre and 6 electron prints.

SERIES DESCRIPTIONS

I. Correspondence, 1932-1979 (.5 linear feet)

Subseries A. Personal Correspondence, 1932-1979

The majority of personal letters were received from Carl Zigrosser, Curator of Prints at the Philadelphia Museum of Fine Arts, author of *The Artist in America*, and a close friend and admirer of Durieux. Other personal correspondents include Louisiana artists Weeks Hall and William Spratling, Tulane professor Howard Mumford Jones, and museum professional Aris Koutroulis.

Subseries B. Professional Correspondence, 1943-1978

Professional correspondence pertains to exhibits and purchases of Durieux's work, professional appointments at LSU, periodical articles about Durieux, her lithograph books, and her research in electron print-making.

II. Printed Items, 1929-1980 (1.25 linear feet)

Printed material consists primarily of newspaper clippings documenting Durieux exhibits and her experiments with electron prints and cliché verres. Typescripts detail techniques and processes of electron print-making, lithography and cliché verres, provide biographical data including listings of group shows, one-man shows and institutions with Durieux pieces in the permanent collection, and offer critiques of Durieux's work by Carl Zigrosser, Diego Rivera and others. Exhibition catalogs and announcements chronicle a small percentage of Durieux's professional activity from 1932 to 1979. Other printed items deal with the publication of her prints in books, two of her own as well as *Gumbo Ya-Ya* and *Mardi Gras Day*. Highlights of the series include two signed manuscript items, one a statement by Durieux about her career and the other a critique on Durieux by Diego Rivera, and a notebook kept by Durieux and Professor Olen Nance between 1954 and 1958, recording the experiments with electron prints.

III. Graphic Material, 1931-1981 (.75 linear feet)

The graphic series contains approximately 85 photographs of Durieux's lithographs, cliché verres, electron prints and paintings. The series also includes several untitled electron prints, nine negatives of electron prints, a positive of a cliché verre, an electron print color chart, and a sketchbook from the fifties. Individual portraits of Durieux (1941, 1943, 1975 and 1981) and three group photographs at DesJoubert Studio and Carl Zigrosser's 75th birthday complete the graphic series.

INDEX TERMS

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CONTAINER LIST

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			I. Correspondence
			A. Personal Letters
X:53	1	1	Letters to Durieux from John [?], (ca. 1930's); [Siqueiros?], (1932); [Hardrane?], (undated).
		2	Letters to Durieux from John Taylor Arms, (1952, 1953, and 1964); Eric Voegelin, (1957); Benton Spruance, (1960); Roger ? (1967); Sandra Long, (1971); Emil Dern, (1975).
		3	Correspondence with Carl Zigrosser (Curator of Prints at the Philadelphia Museum of Art) (1952-1975)
		4	Letters to Durieux from Fred Dupee, (1958, 1961, and 1963); Elizabeth Anderson, (1967, 1968, and 1969, undated).
		5	Correspondence with Durieux from Weeks Hall, (undated); William Spratling, (1967); Aris Koutroulis, (1967,1968, 1973, and 1974).
		6	Correspondence with Howard Mumford Jones, (1952, 1953, 1956, and 1957); Bessie Jones, (1963 and 1964)
			B. Professional Letters
		7	Letters from Louisiana State University concerning faculty appointments and salary. (1943-1972)
		8	Letters from LSU Council on Research (R.J. Russell, W.J. Jokinen, and Max Goodrich) concerning grants-in-aid for Durieux. (1950-1962).
		9	Correspondence: Albert Reese (ca. 1948) concerning reproduction of a print in a publication; Doris Havener (1950 and 1950) concerning a lithography exhibit at Instituto Mexicano-Norteamericano de Relaciones Culturales; DuPont (1952) concerning emulsions, X-ray film solutions, and X-ray paper; R. Warren Robison (1953) concerning newspaper clippings about Durieux's exhibit in Lafayette, La.
		10	Correspondence with Warren Ogden (<i>Dixie</i> magazine), Vanden Eynde G. (Decorateur), Raymond L. Zwemer (Library of Congress), T. E. Herlinger (World Trade Development), Douglas Cornell (<i>Vision</i> magazine), Bruno Rossi-Roma, Federation Internationale Documentation, Gibbes Art Gallery (Charleston, SC), Associazione Nazionale Incisori Italiani, E.A. Ormann (<i>Caractere</i> magazine), Albuquerque Modern Museum, <i>The Oak Ridger</i>

<u>Stack</u> <u>Location</u>	<u>Box</u>	<u>Folder</u>	<u>Contents</u>
			(Oak Ridge, TN), Argonne National Laboratory (University of Chicago), American Museum of Atomic Energy, Paul Schuster Art Gallery (Cambridge, Mass.) and Addison Gallery of American Art (Andover, Mass.) concerning electron prints, electron printing process, and exhibitions of electron prints. (1954).
		11	Correspondence with Albuquerque Modern Museum, Addison Gallery of American Art, Carolina Art Association (SC), Arizona Art Foundation, Argonne National Laboratory, Albion College Department of Art (Albion, Mich.); Rathnam Industrial Works (Madras, India), United States Radium Corporation, Magie Brothers Petroleum Products (Chicago, IL), and Paul Schuster Art Gallery concerning electron prints, electron printing process, and exhibitions of electron prints. (1955).
		12	Correspondence with <i>The Chemical Bulletin</i> (Chicago, IL.), Smithsonian Institute, Eastman Kodak Company, Boston Public Library, Benjamin Sweedler, Esq. concerning electron prints, electron printing process, exhibitions of electron prints, and color prints (1956).
		13	Correspondence with Benjamin Sweedler, Esq., Pratt Institute (Brooklyn, New York), <i>National Geographic Magazine</i> , Boston Public Library and George Washington University concerning electron prints, electron printing process, and exhibitions of electron prints. (1957-1958).
		14	Correspondence with Nuclear Energy Branch of US Department of Commerce, Clayton W. Witt, and Print Council of America concerning electron prints, electron printing process, and <i>American Prints Today-1962</i> exhibition (1960-1962)
		15	Correspondence concerning sale of work; gifts of works; archival material for Archives of American Art and Sophia Smith Collection (Smith College) for research on WPA art projects and women's history respectively; exhibitions, etc. (1963-1964).
		16	Correspondence concerning critique of manuscript about Mexican artist Orozco; loan of works; exhibitions; cliché verre process and prints; request for visiting scholar in art from Virginia Polytechnic College; <i>Who's Who in America</i> ; <i>Who's Who in American Art</i> ; oral history interview; sale of prints; <i>Scientific American</i> article; donation of print to Historic New Orleans Collection; Friends of the LSU Libraries gift of <i>The Picture Book of the Graphic Arts</i> in honor of Durieux's 80th birthday; electron printing process; and <i>Caroline Durieux: Lithographs of the Thirties and Forties, etc.</i> (1965-1978).

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		17	Correspondence with Nick Kalivoda and Grace Brynolson concerning <i>Time-Life</i> ; with Naomi Wheeler concerning electron prints; with Paol Bozemann, Jr. concerning <i>Reveille</i> article. (undated).
			II. Printed Items
X:53	2	1	Typescripts and manuscripts of biographical material about Durieux including: lists of permanent collections holding Durieux works; teaching positions held; places of residence and travel; training institutions and degrees; publications; excerpt from Carl Zigrosser's <i>The Artist in America</i> ; methods of printing (cliché verre, electron, etching, and lithography)
		2	Typescript lists of group shows, one-man exhibitions, and museums with Durieux works in permanent collection
		3	College and graduate school records including: grade reports; abstract of art project for masters degree; masters degree diploma (1912-1949).
		4	Typescript reports by Durieux to the Museum of Modern Art concerning East Coast Show in South America (Montevideo, Buenos Aires, Rio de Janeiro). Typescript of a lecture delivered by Durieux in Montevideo (1941).
		5	Typescripts, manuscripts and newspaper clippings concerning cliché verre and lithography printing methods (undated, 1960-1971).
		6	Typescripts and manuscripts concerning electron prints. One description of Durieux's work is written and signed by Carl Zigrosser. Other material includes: explanation of the process and techniques used for individual prints; price lists for electron prints; physical and technical description of color electron prints; report to LSU Council on Research of Developments in Electron Printing (undated, 1950, 1954, 1972)
		7	Notebook on Electron Printing Studies: Data from June 30, 1954 through January 3, 1958. Reflects experiments by Durieux and Olen Nance, Professor of Chemistry.
		8	Typescripts and printed material concerning book, <i>Caroline Durieux: 43 Lithographs and Drawings</i> . Material includes: typescript copy of the foreword to the book written by Carl Zigrosser; prospectus for the book; contract with LSU Press; newspaper clippings of book reviews; invitation to the exhibition of the Fifty Books of the Year-1949 (1949-1950).
		9	Exhibition catalogues and announcements from Durieux shows and group shows. (Weyhe Gallery, Instituto Mexicano-Norteamericano de Relaciones

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			Culturales, Tahir Gallery, Baton Rouge Gallery, American Museum of Atomic Energy, etc.) (undated, 1932-1976)
		10	Printed and manuscript material concerning exhibition of electron prints at the Museum of Atomic Energy (Oak Ridge, TN.) including: manuscript descriptions in Durieux's hand of prints; newspaper clippings; and lists of prints in exhibit
X:53	3	1	Typescript and manuscript critiques of Durieux's work. Critics include: Carl Zigrosser, Manuel del Campo, Siqueiros, Emilio Amero, Carleton Beals, Enrique Munquia, Anita Brenner, Jose Gorostiza, and Rene Harmoncourts (undated ca. 1930's).
		2	Signed manuscript and transcriptions of Diego Rivera's critique and comments on Durieux (ca. 1935).
		3	Signed manuscript Statement by the Artist, Caroline Durieux (undated).
		4	Printed material concerning exhibits in Mexico, lithography, electron prints and cliché verres (1931-1979).
		5	Printed and manuscript lectures by Carl Zigrosser and Joshua Binion Cahn concerning prints
		6	Newspaper Clippings concerning Durieux's exhibits, biographical information, electron prints etc. Also clippings about William and Ellsworth Woodward and William Spratling (undated)
		7	Newspaper Clippings concerning Durieux, her work, exhibitions, etc. (1929-1950). Includes clippings about: Diego Rivera's portrait of Durieux displayed at the Arts and Crafts Club of New Orleans Gallery (1929); satirical aspect of Durieux's early work; <i>Time</i> magazine article concerning Latin American art in the US; and Durieux illustrations for Lyle Saxon's <i>Gumbo Ya-Ya</i> .
		8	Newspaper Clippings concerning Durieux, her work, exhibits, etc. (1948-1950). Includes clippings about: drawings and lithographs by Durieux, John McCrady and Ralph Wickiser for <i>Mardi Gras Day</i> ; Atomic Energy Commission; and lithograph exhibit in Mexico
		9	Newspaper Clippings concerning Durieux and her work (1951-1957). Includes clippings about: color lithographs; "American Watercolors, Drawings and Prints-1952" exhibit at the Metropolitan Museum of Art; and electron prints

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		10	Newspaper Clippings concerning electron prints and Carl Zigrosser (1958).
		11	Newspaper Clippings concerning: Durieux work in Rosenwald Collection; cliché verres; and retirement from LSU (1960-1964).
		12	Newspaper Clippings concerning Durieux, exhibits, cliché verres, electron prints, <i>Caroline Durieux: Lithographs of the Thirties and Forties</i> ; and WPA Art Project (1965-1977).
		13	Newspaper Clippings concerning <i>Caroline Durieux: Lithographs of the Thirties and Forties</i> and WPA Art retrospective (1977-1979).
		14	Magazine articles concerning Durieux (1950, 1954, 1978).
OS:D	--	1	Certificates: Gov. Edwin Edwards names Durieux to his staff, Aide-de-Campe (1976); National Women's Caucus for Art Award for Outstanding Achievement in the Visual Arts (1980); Honored by Tulane and Newcomb College as distinguished artist and art educator (1980).
			III. Graphic Materials
X:53	4	1	Photographs of Durieux prints: "Unemployed" (1936); "El Concierto" (1933); "Acapulco" (1933); "Grief" (undated).
		2	Photographs of Durieux prints: "Art Gallery" (1931); "Two Heads" (1934); no title (self portrait?) (1933)
		3	Photographs of Durieux prints: "Old Age" (1936); "The River" (1936); "Molino Rofo" (1938).
		4	Photographs of Durieux prints: "Restaurant Preludes" (1931).
		5	Photographs of Durieux prints: "Bridge Game" (1931); "Cafe Tupinamba" (1934).
X:53	5	1	Photographs of Durieux prints: "Dearie" (undated); "Beggar" (1932).
		2	Photographs of Durieux prints: "Morning" (1950).
		3	Photographs of Durieux prints: "Yea and Nay" (1955).
		4	Photographs of Durieux prints: "Shelter" (1962); "Subculture" (1973); "Solar Creatures" (undated).

<u>Stack</u> <u>Location</u>	<u>Box</u>	<u>Folder</u>	<u>Contents</u>
		5	Photographs of Durieux prints: "Anguish" (undated)
		6	Photographs of Durieux prints: "Caribbean Flight" (undated)
		7	Photographs of Durieux prints: "Gulf Coast Memory" (undated).
		8	Photographs of Durieux prints: "In Memoriam" (undated).
		9	Photographs of Durieux prints: "Solace" (undated).
		10	Photographs of untitled Durieux prints (undated).
X:53	6	1	Photographs of Durieux prints: "Escape" (1970).
		2	Photographs of Durieux prints: "Teatro Mexico" (1971).
		3	Photographs of Durieux prints: "Elegant Fowl" (1972).
		4	Photograph of Durieux prints: "Fish" (1972).
		5	Photographs of Durieux prints: "Annunciation" (1973).
		6	Photographs of Durieux prints: "It Is Dark Inside" (1973)
		7	Photographs of Durieux prints: "Loss of Identity" (1973); "Lemmings" (undated); "Dinosaur Egg" (undated); "The Wicked Flee Where No Man Pursueth" (undated)
		8	Photographs of Durieux prints: "Mother and Child" (undated); "The Happy Octopus" (undated); "Lot's First Born" (undated); "Lady Godiva" (1974).
		9	Photographs of Durieux prints: "Victory" (undated); "Peace" (1974).
		10	Photographs of Durieux prints: "Lovers" (1975).
		11	Photographs of Durieux prints: "Theater Lobby II" (1975).
		12	Photographs of Durieux prints: "Iron Sharpeneth Iron" (1976).
		13	Photographs of Durieux prints: "Egypt" (1977).
		14	Photographs of Durieux prints: "Leda" (1977); "Storm" (1977); "Gigolo" (1977)

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		15	Photographs of Durieux prints: "Mother and Child" (ca.1977).
X:53	7	1	Untitled Electron Prints (undated).
		2	Photographs of Durieux prints: "Voodoo" (undated).
		3	Negatives of Electron Prints (undated).
		4	Photograph of a Cliché Verre positive (undated).
		5	Photograph of a radioactive drawing and print of that drawing (undated).
		6	Photograph of Durieux first Electron Print: "Piano Stool" (1952).
		7	Photograph of Durieux lithograph print: "Fear" (1949).
		8	Photographs of Durieux prints: "Higher Learning" (1938); "Commencement" (undated); untitled (1939)
		9	Electron Print Color Chart (1954) by Durieux and Olen Nance
		10	Untitled Electron Prints (ca. 1954).
		11	Durieux Sketch Book (ca. 1950's).
		12	Untitled Electron Print (undated)
X:53	8	1	Photographic portrait of Durieux (1981)
		2	Photographic portraits of Durieux (1941, 1975)
		3	Photographic portrait of Durieux (1943)
		4	Photographs at DesJouberts studio (1951)
		5	Photographic group portrait at Carl Zigrosser's 75th birthday (ca. 1966). Durieux is pictured at the bottom right of the photograph