



# Guide to the Ann Kocsis Papers 1935-1973

Archives and Special Collections  
Library and Research Center  
National Museum of Women in the Arts

Re-processed by Patrick Brown  
August 2006  
1.25 linear feet; 2 containers

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## Biography

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A painter primarily of still lifes and views of her own studio, Ann Kocsis (d. 1973) was the daughter of Hungarian immigrants John and Katie Svidro of New York City. When she was five years old, sometime between 1910 and 1920, her family moved to Pittsburgh. There, as a teenager, she worked in a beauty parlor and a millinery and did independent instruction for piano and art. While working, she attended the Wickersham School of Music and the Art Institute of Pittsburgh.

Returning to New York, Kocsis began to focus on painting. She took classes at the National Academy of Design. In 1939 and 1941 Kocsis held solo shows at the Montross Gallery, which was managed by her acquaintance, Philip Reilly. Howard Devree of the *New York Times* wrote on January 22 about Kocsis' 1939 show, saying that the work was "all very earnest... carrying with it a distinct sense of subjects being very carefully studied and color and arrangement being very painstakingly thought out." The same reviewer commented on her second show in the Sunday, January 12, 1941 edition, saying, "[Kocsis' paintings are] high in key, sound in construction and brushed with assurance and determination. It is a gay and bright assemblage of pictures..."

Her first two shows seem to have been Kocsis' only solo exhibitions. Throughout the rest of her career, Kocsis participated in as many as fifty group exhibitions. These group shows were in New York galleries, galleries around the United States, and at least two international galleries. Many shows were organized through the several artists' associations of which Kocsis was a member. These included the Knickerbocker Artists, the International Institute of Arts and Letters, the American Artists Professional League, the National Association of Women Artists, the National Arts Club, and the Royal Society of Arts. Through these organizations and their group shows, Kocsis won several awards. She is listed in several bibliographic resources such as *Who's Who* 1947 and 1973.

During her lifetime, at least two institutions had paintings by Kocsis in their permanent collections. *Paletter and Brushes* became part of the permanent collection of Seton Hall University, New Jersey, after the painting won an honorable mention in the 1958 Fourth Annual Spring Art Exhibition. Another painting is in the permanent collection of Florida Southern College.

## Chronology

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| 1939      | Montross Gallery, New York City January 16-28, Solo Show. |
| 1941      | Montross Gallery, New York City January 6-18, Solo Show.  |
| 1947-1952 | National Association of Women Artists, Group Exhibition.  |
| 1948      | Audubon Artists, Group Exhibition.                        |
|           | Association Artists of Pittsburg, Group Exhibition.       |

- 1951 American Artists Professional League, Group Exhibition.
- 1952 Florida International Art Exhibition, Honorable mention.
- 1955-1956 Grand National Art Exhibition, New York City.
- 1957 European tour exchange exhibition, Athens, Salonika, Brussels.
- 1958 Seton Hall University, Honorable Mention and Gold Key Award.
- 1960 Japan-American Women Artists, Tokyo, Exchange Exhibition.
- 1962 American Artists Professional League, Honorable Mention.
- 1964 Fairleigh-Dickinson University, "Exhibition 1964."
- 1969 Galerie Internationale, New York City, Group Exhibition.
- 1973 Upon Kocsis' death, her sister Marie Kocsis established "the Ann Kocsis Memorial Award for Oil Painting \$ 50.00" for the 23<sup>rd</sup> Annual Knickerbocker Artists Exhibition.

## Scope and Content

The Papers of Ann Kocsis contain mostly of the artist's correspondence with the artists' associations and galleries from 1935 until 1973. Several of Kocsis' membership cards and records are also included.

Also included is a scrapbook of reviews and programs from exhibitions which included works by Kocsis. The scrapbook has clippings from 1939 until 1969. There is no indication of who compiled the scrapbook or when. A photocopy facsimile of the scrapbook is included in the collection.

Carbon copies of typewritten biographies of the artist are also in the collection. These biographical sketches appear to be submissions prepared for the biographical resources where Kocsis appeared.

One photograph of the artist is included.

The collection is divided into six series:

- Series I: Photograph
- Series II: Clippings and Biography Drafts
- Series III: Correspondence
- Series IV: Professional Membership Records
- Series V: Reviews
- Series VI: Scrapbook

## Provenance

Margarete D. Connelly of Vienna, Virginia donated the Ann Kocsis Papers to the National Museum of Women in the Arts in March 1998.

## Series Descriptions

Series I: Photograph

This series contains one black and white photograph of the artist, 2 ¾" x 3 ½". There is no date.

#### Series II: Clippings and Biography Drafts

This series consists of several typescript and handwritten drafts of her biography, as well as clippings of her biography from various publications. These undated biographical sketches appear to have been prepared by Kocsis for submission to biographical resources in which she appeared, such as *Who's Who*

#### Series III: Correspondence

This series consists of professional correspondence to the artists from galleries and artists organizations. These records span the years 1935–1973. Also included in this series are contact lists, one for "American Art Week Display" and one for "Artists/USA 1970 – 71".

#### Series IV: Professional Membership Records

This series consists of membership cards for artist organizations, letters regarding membership in such organizations, lists of the members, and a calendar card from the Royal Blue Book in London. The dated objects in this series, which include membership cards and membership lists, range from 1962 to 1973.

#### Series V: Reviews

This series consists of typescript copies of reviews of her exhibitions, dating from 1941 – 1957. The reviews are in chronological order.

#### Series VI: Scrapbook

This series consists of an acid-free copy of a leather-bound scrapbook with wooden cover, assembled by the artist. Included in the scrapbook are reviews of her work, clippings, listings of where her work was shown, gallery announcements and many catalogues/programs for the exhibitions in which she participated. The dates of the materials inside range from 1939–1969. The original scrapbook is kept in a separate box.

## Processing

The collection is contained in two boxes, located in the Library and Research Center. The collection was initially processed and a finding aid written in 1998. Reprocessing and finding aid revisions were performed in August 2006 by Patrick Brown, when the collection was separated into six series (see above), re-housed in acid-free folders, and divided into two boxes.

## Related Materials

No Entry.

## Box Inventory

### **SERIES I: PHOTOGRAPH**

#### **Box 1**

Photographic portrait of Ann Kocsis, black and white, n.d., 2 ¾" x 3 ½".

### **SERIES II: CLIPPINGS AND BIOGRAPHY DRAFTS**

**Box 1**

Typescript and handwritten copies of biography, n.d.

**SERIES III: CORRESPONDENCE**

**Box 1**

Ahda Artzt Gallery, Ltd., n.d.  
Artists' Little Gallery, n.d.  
Associated Artists of Pittsburgh, 1935, signed Christian Walter.  
Charles W. Burns Interiors, n.d., signed Charles W. Burns.  
Contact Lists, n.d.  
Creative Gallery, n.d.  
Galerie Internationale, 1969.  
Giant Photos, Inc., 1972, signed Lloyd Kant.  
Internationales Kunst-Adressbuch, n.d.  
La Galeries Mouff, n.d., signed François de Vallombreuse.  
Lynn Kottler Galleries, n.d.  
Knickerbocker Artists, 1972, signed Joseph Hintersteiner.  
Marquis Who's Who Inc., 1958, signed L. Lewis.  
Montross Gallery, 1938, signed Samuel Campbell.  
The Museum of Modern Art, 1968, signed Jennifer Licht.  
The National Arts Club, 1967, signed Sherman G. Drake.  
Old Bergen Art Guild, n.d.  
Seton Hall University, 1958, signed Ruth Dugen.  
Spectrum Gallery, 1966, signed Betty Borger.  
Tucson Fine Arts Association, Inc., 1957, signed Winifred Wise.  
Two Thousand Women of Achievement, 1971, signed Ernest Kay.  
Whitney Museum of Art, 1967, signed Robert Doty.

**SERIES IV: PROFESSIONAL MEMBERSHIPS RECORDS**

**Box 1**

Membership card, American Artists Professional League, Inc., 1969.  
Signed membership agreement, Galerie Internationale, 1969.  
Membership card, Knickerbocker Artists, 1972.  
Membership list, Knickerbocker Artists, 1962.  
Membership list, Knickerbocker Artists, 1972-1973.  
New Members list, Knickerbocker Artists, n.d.  
Membership card, National Arts Club, n.d.  
Membership card and short biography, National Register of Prominent Americans and International Notables, 1973.  
Membership card, Tucson Art Center, Inc., 1969.

**SERIES V: REVIEWS**

**Box 1**

Typescript reviews of exhibitions, n.d.

**SERIES VI: SCRAPBOOK**

**Box 1**

Royal Blue Book, 1968.  
Scrapbook facsimile, n.d.

**Box 2**

Scrapbook (original), 1939-1969.