

THE PHILLIPS --- COLLECTION

Arthur Dove: A Retrospective

1997-1998

Finding Aid

**The Phillips Collection
Library and Archives
1600 21st Street NW
Washington D.C. 20009
www.phillipscollection.org**

CURATORIAL RECORDS IN THE PHILLIPS COLLECTION ARCHIVES

INTRODUCTORY INFORMATION

Collection Title: *Arthur Dove: A Retrospective*; exhibition records

Author/Creator: The Phillips Collection Curatorial Department. Beth Turner, Senior Curator, Elsa Smithgall, Curatorial Assistant and her predecessor, Leigh Bullard Weisblat, Assistant Curator

Size: 3.3 linear feet; 8 document boxes

Bulk Dates: 1996-1997

Inclusive Dates: 1887-1998

Repository: The Phillips Collection Archives, 1600 21st St NW, Washington, DC 20009

INFORMATION FOR USERS OF THE COLLECTION

Restrictions: The collection contains restricted materials. Please contact Karen Schneider, Librarian, with any questions regarding access.

Handling Requirements: none

Preferred Citation: *Arthur Dove: A Retrospective*. The Phillips Collection Archives, Washington, D.C.

Publication and Reproduction Rights: See Karen Schneider, Librarian, for further information and to obtain required forms.

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ABSTRACT

Arthur Dove: A Retrospective exhibition records contain materials created and collected by the Curatorial Department of The Phillips Collection during the course of organizing the exhibition. Included are research, catalogue, and exhibition planning files. Files for a one-gallery exhibition, *Arthur Dove: Works on Paper*, held during the dates of *Arthur Dove: A Retrospective*, have been made into their own collection housed in The Phillips Collection Archives.

HISTORICAL NOTE

The American artist Arthur Dove, among the first artists to have produced an abstract painting, has always occupied a central place in writings on early American modernism. Duncan Phillips, the founder of The Phillips Collection, was Dove's primary patron from 1926 onward. Phillips held the first museum retrospective of Dove's work in 1937. In 1947, as a tribute to the artist

just five months after his death, Phillips organized a second retrospective of his paintings. The Phillips Collection owns fifty-four paintings by Dove and has extensive correspondence between painter and patron. *Arthur Dove: A Retrospective* was co-curated with the Addison Gallery of American Art and The Phillips Collection. The exhibition also travelled to the Whitney Museum of American Art, New York, and the Los Angeles County Museum of Art.

SCOPE AND CONTENTS OF THE COLLECTION

The Phillips Collection's 1997 exhibition, *Arthur Dove: A Retrospective*, was the first major retrospective exhibition on Dove since the San Francisco Museum of Art's traveling retrospective in 1974-76. *Arthur Dove: A Retrospective*, organized by the Addison Gallery of American Art, The Phillips Collection, and Debra Balken, independent curator, with assistance from Bill Agee, guest co-curator, covered the period from 1908, the year after Dove took up painting, through 1946, the year of his death. The exhibition was comprised of approximately eighty paintings, collages, pastels, and charcoal drawings from more than fifty lenders.

These curatorial records were collected and created in the course of researching, planning, and executing the exhibition and its catalogue. The exhibition opened at The Phillips Collection in Washington, D.C. on September 20, 1997 and continued until January 4, 1998. It then travelled to three other venues: the Whitney Museum of American Art in New York from January 15 through April 12, 1998, the Addison Gallery of American Art from April 24 through July 14, 1998 and the Los Angeles County Museum of Art from August 2 through October 4, 1998.

The primary creators of the catalogue and exhibition planning records in this collection were Beth Turner, Senior Curator, Elsa Smithgall, Curatorial Assistant and her predecessor, Leigh Bullard Weisblat, Assistant Curator.

The collection consists of the research, catalogue and exhibition planning files of the curators interfiled. These records consist of research materials assembled, catalogue and exhibition planning and execution documents such as legal and financial records (restricted), lender files (restricted), schedules, and checklists (restricted). An extensive amount of research was conducted for this exhibition, examining and photocopying a large body of Dove's correspondence and Helen (Reds) Torr, his second wife's, diary at Yale University's Beinecke Library and the Archives of American Art, Smithsonian Institution.

CUSTODIAL HISTORY AND ACQUISITION INFORMATION

This collection is owned by The Phillips Collection, and was accessioned from the curators' offices in accordance with the museum's records schedule.

PROCESSING AND DESCRIPTION INFORMATION

Date Processed: Collection processed in October and November 2008.

Processed By: Collection processed by Heather Meixler, Library and Archives Assistant, supervised by Karen Schneider, Librarian.

Processing Notes: The collection contains exhibition-related records from two curators' offices, resulting in a significant amount of duplicate documents. After meeting with the librarian

and curator duplicate documents were weeded as well as materials with no informational or evidential value. When different drafts of contracts and checklists were found the decision was made to retain the signed or most recent copy of each contract or checklist. Folders containing restricted material were marked with a red dot. Boxes containing restricted folders were also marked with a red dot. The original alphabetical arrangement of lender files was maintained, except the non-granted lender agreements were pulled and put at the end of the sub-series but are also filed alphabetically.

The Research Series has maintained original order and is housed chronologically or by specific venue – for example there is a folder for the Geneva Historical Society so research found there is housed in this folder and not chronologically. Specific information on Dove watercolor research is housed in the *Arthur Dove: Works on Paper* collection – maintaining the original file structure.

The Exhibition Planning series had a separate set of files for a one-gallery exhibition, *Dove: Works on Paper* which was exhibited at The Phillips Collection during the course of the main retrospective exhibition. The *Works on Paper* files have been made into its own collection. There are two sub-series in Exhibition Planning: planning documents and lender files.

Metal paperclips and staples were removed and replaced with plastic clips. Post-Its were copied if necessary, otherwise removed. Folder headings were maintained, but were re-written in some cases for greater clarity and accuracy. All documents were re-folded in acid free folders, labeled in pencil and boxed in Hollinger low-lignin (pH 8.5 -10.0) boxes

Finding Aid Written By: Finding Aid written by Heather Meixler, Library and Archives Assistant in November 2008, supervised by Karen Schneider, Librarian.

Encoded By: Sarah Osborne Bender, Cataloging and Technical Services Librarian

Encoding Method: EAD using Notetab

RELATED MATERIAL

Arthur Dove: Works on Paper special collection housed in The Phillips Collection Archive.

Archives of American Art, Smithsonian Institution (Washington DC)
750 9th Street NW, Victor Building, Suite 2200
Washington, DC 20001
www.aaa.si.edu

Beinecke Rare Book and Manuscript Library, Yale University
Mailing address: PO Box 208240
New Haven, CT 06520-8240
Delivery address: 121 Wall Street
New Haven, CT 06511
www.library.yale.edu/beinecke

Boston Public Library
700 Boylston Street
Boston, MA 02116
www.bpl.org
Museum of Modern Art Library and Archives
11 West 53 Street
New York, NY 10019-5497
www.moma.org

Geneva Historical Society
543 South Main Street
Geneva, NY 14456
www.genevahistoricalsociety.com

ARRANGEMENT OF THE COLLECTION

The collection is organized as three series:

- Series 1: Research
- Series 2: Catalogue
- Series 3: Exhibition Planning

The Research series is arranged chronologically by article publication date. The Catalogue series is alphabetical by subject. The Exhibition Planning series is alphabetical by subject with lender files made into a sub-series and arranged alphabetically by lender. The approved lender files are first, followed by the declined lender files.

SERIES DESCRIPTIONS

Series 1: Research 1887-1997

Series 1 consists of research materials such as articles, reviews, and correspondence assembled in planning the catalogue and exhibition and is arranged chronologically.

Series 2: Catalogue

Series 2 contains information pertaining to the text and production of the catalogue and is arranged alphabetically by subject.

Series 3: Exhibition Planning 1997-98

Series 3 consists of correspondence, financial, image, design, and administrative records. This series is arranged alphabetically by subject.

Sub-Series 3.1: Planning documents

Sub-Series 3.2: Lender files

Box Inventory

Series 1: Research Materials

Box 1

Folder 1	Research pre 1920
Folder 2	Research 1920-1929
Folder 3	Research 1930-1931
Folder 4	Research 1932
Folder 5	Research 1933
Folder 6	Research 1934-35
Folder 7	Research 1936
Folder 8	Research 1937-39

Box 2

Folder 1	Research 1940-1949
Folder 2	Research 1950-1959
Folder 3	Research 1960-1969
Folder 4	Research 1970-1979
Folder 5	Research 1980-1989
Folder 6	Research 1990-1999
Folder 7	Research: undated articles
Folder 8	Research: undated letters
Folder 9	Research: Dove's writings
Folder 10	Research: Arthur Dove's Diary excerpts 1925-39
Folder 11	Research: Dove's Library Inventory (from Justine Wimsatt)
Folder 12	Research: "Color and its application to painting" (in Dove's library)
Folder 13	Research: Helen (Reds) Torr's Diary 1933-34
Folder 14	Research: Helen (Reds) Torr's Diary 1935

Box 3

Folder 1	Research: Helen (Reds) Torr's Diary 1936
Folder 2	Research: Helen (Reds) Torr's Diary 1937
Folder 3	Research: Helen (Reds) Torr's Diary 1938-39
Folder 4	Research: Dove Historical Photographs from Archives
Folder 5	Research: Dove Biographical Data from Archives of American Art
Folder 6	Research: Dove materials at Archives of American Art
Folder 7	Research: Beinecke Rare Book Library, Yale University
Folder 8	Research: Geneva Historical Society
Folder 9	Research: Holdings Herbert F. Johnson Museum
Folder 10	Research: Museum of Fine Arts, Boston

Series 2: Catalogue

Box 4

Folder 1	Catalogue: Captions, Credits and Lists
Folder 2	Catalogue: Chronology
Folder 3	Catalogue: Correspondence with Bill Agee, contract author, 1997

Box 4 cont'd.

Folder 4	Catalogue: Distribution File
Folder 5	Catalogue: MIT Press Publication, 1997
Folder 6	Catalogue: MIT Press Spine issues, 1997
Folder 7	Catalogue: Permissions
Folder 8	Catalogue: Production

Series 3: Exhibition Planning**Sub-Series 3.1: Planning Documents****Box 5**

Folder 1	Exhibition: Agreement with Addison and LACMA, signed 1998
Folder 2	Exhibition: Agreement with William Agee, signed, 1995
Folder 3	Exhibition: Agreement with Debra Balken, signed, 1995-97
Folder 4	Exhibition: Banner, 1997
Folder 5	Exhibition: Brochure, 1994-97
Folder 6	Exhibition: Budget documents, 1994-97
Folder 7	Exhibition: Budget research costs, 1996
Folder 8	Exhibition: Budget travel, 1995-97
Folder 9	Exhibition: Checklist, 1995-97
Folder 10	Exhibition: Conservation Issues, 1996-97
Folder 11	Exhibition: Correspondence, External, general, 1995-97
Folder 12	Exhibition: Correspondence, External, Addison, 1995-98
Folder 13	Exhibition: Correspondence, External, Debra Balken, 1995-98
Folder 14	Exhibition: Correspondence, External, Toni Dove, 1997
Folder 15	Exhibition: Correspondence, External, LACMA, 1996-98
Folder 16	Exhibition: Correspondence, External, Whitney Museum, 1995-97
Folder 17	Exhibition: Correspondence, Internal, general, 1994-97
Folder 18	Exhibition: Education, programming, 1997
Folder 19	Exhibition: Education, teacher resource guide, 1997

Box 6

Folder 1	Exhibition: Events, Invitation Text, 1997
Folder 2	Exhibition: Events, Lender's dinner, 1997-98
Folder 3	Exhibition: Events, Opening Event at Phillips, 1997
Folder 4	Exhibition: Events, Panel on Dove, 1997-98
Folder 5	Exhibition: Events, Symposium – Dove/Burchfield
Folder 6	Exhibition: Events, External: LACMA Opening, 1997-98
Folder 7	Exhibition: Events, External: Whitney Opening, 1997-98
Folder 8	Exhibition: Funding, 1995-96
Folder 9	Exhibition: Installation, 1997
Folder 10	Exhibition: Meetings, External, 1994-95
Folder 11	Exhibition: Meetings, Internal, 1994-96
Folder 12	Exhibition: Press and Publicity, articles on exhibition, 1997
Folder 13	Exhibition: Press and Publicity, News & Events article, 1997
Folder 14	Exhibition: Press and Publicity, press preview, 1997

Box 6 cont'd.

Folder 15	Exhibition: Press and Publicity, press releases, 1997
Folder 16	Exhibition: Press and Publicity, reviews, 1997
Folder 17	Exhibition: Prospectus, 1997
Folder 18	Exhibition: Registrarial issues, 1997-98
Folder 19	Exhibition: Stationary, 1996
Folder 20	Exhibition: Travel, 1996-98
Folder 21	Exhibition: Video on Dove, 1997
Folder 22	Exhibition: Wall Text, 1997
Folder 23	Exhibition: Visitors, positive response letters, 1997
Folder 24	Exhibition: Comment book, 1997

Series 3: Exhibition Planning**Sub-Series 3.2: Lender Files****Box 7**

Folder 1	Lender Files, accepted: Addison Gallery of American Art, 1997-98
Folder 2	Lender Files, accepted: Albright-Knox Art Gallery, 1996-98
Folder 3	Lender Files, accepted: Amon Carter Museum, 1996-98
Folder 4	Lender Files, accepted: Art Institute of Chicago, 1996-98
Folder 5	Lender Files, accepted: Bedford, Mr. & Mrs. Peter, 1996-98
Folder 6	Lender Files, accepted: Brooklyn Museum of Art, 1996-98
Folder 7	Lender Files, accepted: Carnegie Museum of Art, 1996-98
Folder 8	Lender Files, accepted: Cleveland Museum of Art, 1996-98
Folder 9	Lender Files, accepted: Colorado Springs Fine Arts Center, 96-98
Folder 10	Lender Files, accepted: Columbus Museum of Art, 1996-98
Folder 11	Lender Files, accepted: Corcoran Gallery of Art, 1996-98
Folder 12	Lender Files, accepted: Curtis Galleries, 1996-98
Folder 13	Lender Files, accepted: Dean, William, 1997-98
Folder 14	Lender Files, accepted: Ebsworth, Barney, 1996-98
Folder 15	Lender Files, accepted: Fisk University Galleries, 1996-98
Folder 16	Lender Files, accepted: Fleischman, Aaron, 1996
Folder 17	Lender Files, accepted: Giardino, Mrs. Alfred, 1996-98
Folder 18	Lender Files, accepted: Heckscher Museum, 1997-98
Folder 19	Lender Files, accepted: Herbert F. Johnson Museum of Art, 97-98
Folder 20	Lender Files, accepted: Honolulu Academy of Arts, 1996-98
Folder 21	Lender Files, accepted: Hyde, Mr. and Mrs. J.R., 1996-98
Folder 22	Lender Files, accepted: Janss, William C., 1996-97
Folder 23	Lender Files, accepted: Kahan, Mr. and Mrs. Richard, 1997
Folder 24	Lender Files, accepted: Kaufman, Dr. Henry and Elaine, 1997-98
Folder 25	Lender Files, accepted: Kemper Museum of Contemporary Art and Design, 1996-98
Folder 26	Lender Files, accepted: Lane, Mrs. William H., 1996-98
Folder 27	Lender Files, accepted: Lenkin, Edward & Katherine Meier, 96-98
Folder 28	Lender Files, accepted: Long, Mr. and Mrs. Meredith, 1996-98
Folder 29	Lender Files, accepted: McNay Art Institute, 1996-98

Box 7 cont'd.

Folder 30	Lender Files, accepted: Metropolitan Museum, New York, 96-98
Folder 31	Lender Files, accepted: Milwaukee Art Museum, 1996-98
Folder 32	Lender Files, accepted: Morgan, Maud, 1996-98
Folder 33	Lender Files, accepted: Munson-William Proctor Institute Museum of Art, 1996-98
Folder 34	Lender Files, accepted: Museum of Fine Arts, Boston, 1996-98
Folder 35	Lender Files, accepted: National Gallery of Art, 1996-98
Folder 36	Lender Files, accepted: Neuberger, Roy, 1995-98
Folder 37	Lender Files, accepted: New Jersey State Museum, 1997-98

Box 8

Folder 1	Lender Files, accepted: Philadelphia Museum of Art, 1996-98
Folder 2	Lender Files, accepted: Phillips Collection, 1996
Folder 3	Lender Files, accepted: Ploch, Henry, 1997-98
Folder 4	Lender Files, accepted: Potamkin, Dr. and Mrs. Meyer, 1995-98
Folder 5	Lender Files, accepted: Rifkin, Dr. and Mrs. Harold, 1996-98
Folder 6	Lender Files, accepted: San Diego Museum of Art, 1996-98
Folder 7	Lender Files, accepted: Scharf, Michael, 1996-98
Folder 8	Lender Files, accepted: Sheldon Memorial Art Gallery, 1996-98
Folder 9	Lender Files, accepted: Terra Museum of American Art, 1996-98
Folder 10	Lender Files, accepted: Terry Dintenfass Gallery, 1996-97
Folder 11	Lender Files, accepted: Thyssen-Bornemisza, 1996-98
Folder 12	Lender Files, accepted: Univ. of Arizona Museum of Art, 1996-98
Folder 13	Lender Files, accepted: Univ. of Iowa Museum of Art, 1996-98
Folder 14	Lender Files, accepted: Washington Univ. Gallery of Art, 1996-98
Folder 15	Lender Files, accepted: Whitney Museum of Art, 1995-97
Folder 16	Lender Files, accepted: Yale University Art Gallery, 1996-98
Folder 17	Lender Files, accepted: Zimmerli Art Museum, 1997-98
Folder 18	Lender Files, declined: Crispo, Andrew 1996-97
Folder 19	Lender Files, declined: Currier Gallery of Art, 1996
Folder 20	Lender Files, declined: Freeman, Mrs. Ethel, 1996
Folder 21	Lender Files, declined: Georgia Museum of Art, 1996
Folder 22	Lender Files, declined: Hamilton, Juan, 1996
Folder 23	Lender Files, declined: Indiana University of Art Museum, 1996
Folder 24	Lender Files, declined: Lobell, Carl, 1996
Folder 25	Lender Files, declined: Mable Ringling Museum, 1997
Folder 26	Lender Files, declined: Memorial Art Gallery U of Rochester, 96
Folder 27	Lender Files, declined: Museum of Modern Art, 1996-97
Folder 28	Lender Files, declined: Richard York Galleries, 1996
Folder 29	Lender Files, declined: Schreyer, Gary, 1996
Folder 30	Lender Files, declined: Univ Art Museum, U of New Mexico, 96
Folder 31	Lender Files, declined: Vanderbess, Mr. and Mrs. Romano, 1996
Folder 32	Lender Files, declined: Wichita Art Museum, 1996

Restricted Folders

Box 4: folders 4, 7, 8

Box 5: folders 1-3; 6-11

Box 6: folders 2, 4, 6-8, 10, 11, 18, 20, 23

Box 7: all folders

Box 8: all folders