
1997-2006

Finding Aid
INTRODUCTORY INFORMATION

Collection Title: Degas, Sickert and Toulouse-Lautrec: London and Paris, 1870-1910; exhibition records
Author/Creator: The Phillips Collection Curatorial Department. Eliza Rathbone, Renée Maurer
Collection No:
Size: 1.5 linear feet
Bulk Dates: 2005-2006
Inclusive Dates: 1997-2006 [Note that there are photocopies of research materials dating 1923-2005]
Repository: The Phillips Collection Archives

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: The Phillips Collection Archives, Washington, D.C.
Publication and Reproduction Rights: See Karen Schneider, Librarian, for further information and to obtain required forms.
SPECIAL NOTE: The majority of materials in the Research Series of this collection were photocopied or acquired by The Phillips Collection with the appropriate permissions and/or payments, but are not owned by The Phillips Collection Archives, which consequently cannot grant copying, publication or reproduction rights to these materials. For these permissions, the originating repository must be contacted, which is the sole responsibility of the researcher (see ‘Related Material’ below for some contact information.)

ABSTRACT

Degas, Sickert and Toulouse-Lautrec, London and Paris 1870-1910 exhibition records contain materials created and/or collected by the Curatorial Department of The Phillips Collection, during the course of organizing the exhibition at The Phillips Collection. Included are research, exhibition planning, and lender files.

HISTORICAL NOTE

This exhibition represents the first instance of collaboration between The Phillips Collection and Tate Britain. The collaboration, and the premise of the exhibition, supports Duncan Phillips’ notions of art having the ability to transcend national borders.
Duncan Phillips had an early appreciation for Walter Sickert, and became the first U.S. museum director to acquire a Sickert painting in 1930. The Phillips Collection owns six paintings by Sickert, and five works by Degas.

SCOPE AND CONTENTS OF THE COLLECTION


These curatorial records were collected and created in the course of researching, planning, and executing the exhibition. This exhibition originated at Tate London, October 5, 2005 – January 15, 2006, and traveled to The Phillips Collection, February 18 – May 14, 2006. A substantial catalog was published by Tate Publishing in conjunction with the exhibition.

The primary creators of the exhibition records were Eliza Rathbone, Chief Curator, Renée Maurer, Curatorial Coordinator, and Christopher Ketcham, Assistant Registrar for Collections and Exhibitions, at The Phillips Collection; as well as Tate Britain staff Martin Myrone, Heather Birchnall, and Catherine Putz.

The collection consists of the research and exhibition planning files of curatorial staff, interfiled. These records consist of research materials assembled, exhibition planning and execution documents such as legal and financial records, lender files (restricted) and checklists (restricted).

Research was conducted by curatorial staff at The Phillips Collection; the files include various secondary sources on Degas, Sickert, and Toulouse-Lautrec, including writings by Sickert on Degas, dated 1917-1923. The collection also contains substantial provenance research, due to the fact that The Phillips Collection had to supply this information in the U.S. Indemnity Application, to bring works into the country from abroad. Provenance information was gathered in 2005-2006 by correspondence with various owners and collectors of works on loan to The Phillips Collection for the exhibition.

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:_ November 2009 - January 2010  
_Processed By:_ Emily Hunter, UMD Graduate Student; Supervised by Karen Schneider, Librarian
**Processing Notes:** In a meeting with the librarian, it was decided to discard duplicative materials, general housekeeping materials (such as payment requisition forms, and travel documentation forms), and duplicative photocopies, as well as images that were printed from online databases, that included no scholarly material and were easily retrievable via library database searches.

The original alphabetical arrangement was maintained. Within folders, materials are arranged chronologically by date of creation as indicated on the document, and followed by any undated materials, with the exception of Provenance Research (Box 2, Folder 1) which is arranged alphabetically by organization or individual name. Folder headings were maintained when applicable, but were rewritten in some cases for greater clarity and accuracy. Metal paperclips and staples were removed and replaced with plastic clips. All documents were re-folded in acid-free folders and placed in acid-free archival boxes. Folders containing restricted materials were marked with a red dot (see note above re ‘restrictions’).

**Finding Aid Written By:** Emily Hunter, UMD Graduate Student; Supervised by Karen Schneider, Librarian

**RELATED MATERIAL**

Bibliothèque nationale de France  
Quai François Mauriac  
75013 Paris  
tel. +33(0)1 53 79 82 22  
fax +33 (0)1 53 79 42 60  
www.bnf.fr

Hyman Kreitman Research Centre, Tate Britain  
Millbank  
London  
SW1P 4RG  
tel. +44 (0)20 7887 8838  
www.tate.org.uk/research/researchservices/library/

West Sussex Record Office  
3 Orchard Street  
Chichester  
West Sussex  
PO19 1DD  
tel. 01243 753602  
fax 01243 533959  
www.westsussex.gov.uk

See also: Exhibition History, The Phillips Collection Archives
ARRANGEMENT OF THE COLLECTION

The collection is organized as two series:
Series 1: Research
Series 2: Exhibition Planning

In the Research Series, research is arranged alphabetically by subject, and within folders chronologically by publication date. Provenance Research (Box 2, Folder 1) is arranged alphabetically by the collecting organization or individual. The Object Research sub-series includes files on individual paintings, arranged alphabetically by artist last name and then by title. The original alphabetical arrangement of the Exhibition Planning series was maintained.

SERIES DESCRIPTIONS

Series 1: Research 1917-2005
Series 1 consists of research materials assembled in planning the exhibition

Sub-series 1.1: Artist Research 1917-2005
Photocopied articles on specific artists in the exhibition, arranged alphabetically by artist.
Sub-series 1.2: General Research 1881-2005
Photocopied correspondence and articles arranged alphabetically by subject.
Sub-series 1.3: Object Research 1973-2005
Photocopied articles and images on specific paintings, arranged alphabetically by artist and then title. Also includes Provenance Research.

Series 2: Exhibition Planning
Series 2 consists of correspondence, financial, legal, image, and administrative records.

Sub-series 2.1: Planning Documents. Arranged alphabetically.
Sub-series 2.2: Lender Files. Arranged alphabetically.

BOX INVENTORY

Series 1: Research

Subseries 1: Artist Research

Box 1
Folder 1 Clausen, Sir George, Articles, 1980
Folder 2 Degas, Articles, 1958-2005, and undated
Folder 3 Degas, Sickert friendship, 1988
Folder 4  Sickert, Articles, 1947-2005
Folder 5  Sickert, Whistler relationship, undated
Folder 6  Sickert, Writing on Degas, 1917-1923
Folder 7  Steer, Phillip Wilson, Articles, 1945

Subseries 2: General Research

Folder 8  Absinthe, 2005
Folder 9  British Impressionism, 1984 and undated
Folder 10 British Nudes, 1992
Folder 11 Correspondence, Ronald Pickvance to T.N. Maythan, 1964
Folder 12 Correspondence, Wendy Baron to Helen Hall, 1977
Folder 13 Dieppe, 1999 and undated
Folder 14 Line Drawing, 1918
Folder 15 Oscar Wilde, The Poetry of London, 1881
Folder 16 Research, General, undated
Folder 17 Whistler Influence, 1978

Subseries 3: Object Research

Folder 19 Degas, Dancer on Pointe: The Star, 1984-2002
Folder 20 Degas, Dancer on the Stage, 2002 and undated
Folder 21 Degas, École de Danse, undated
Folder 22 Degas, Intérieur (Le Viol), undated
Folder 23 Degas, La Loge/The Box at the Opéra, undated
Folder 24 Degas, Little Dancer Aged Fourteen, in US Collections, 2005 and undated
Folder 25 Degas, Mlle Becat at the Café des Ambassadeurs: Three Motifs, 1984 and undated
Folder 26 Degas, Miss La La at the Cirque Fernando, undated
Folder 27 Degas, The Rehearsal of the Ballet on Stage, 1973-2002 and undated
Folder 28 Degas, Retiring, undated
Folder 29 Degas, Robert le Diable, 1991-2002 and undated
Folder 30 Degas, Sculptures, US and International Collections, 2005
Folder 31 Degas, The Singer in Green, 1976-2003 and undated
Folder 32 Degas, US Collections, undated

Box 2

Folder 1 Provenance Research, Correspondence, 2005
Folder 2 Provenance Research, General, undated
Folder 3 Sickert, US Collections, 2005
Folder 4 Toulouse-Lautrec, Miss Mary Belfort (grande planche), undated
Folder 5 Toulouse-Lautrec, Miss Ida Heath, undated
Folder 6  Toulouse-Lautrec, Romain Coolus and Oscar Wilde, undated
Folder 7  Toulouse-Lautrec, Souper à Londres, undated
Folder 8  Whistler, Brown and Gold, undated
Folder 9  Whistler, Harmony in Grey and Green: Miss Cicely Alexander, undated
Folder 10  Whistler, The Rose Drapery, Nude model reclining, A draped model reclining, 1994

Series 2: Exhibition Planning

Subseries 1: Planning Documents

Folder 11  Audio Tour, Tate
Folder 12  Budget, 2005 and undated
Folder 13  Checklist, undated
Folder 14  Checklist by Artist, 2005
Folder 15  Checklist by Lender, 2005
Folder 16  Comment Book, 2006
Folder 17  Correspondence, External, 2004-2006
Folder 18  Correspondence, Internal, 2005
Folder 19  Correspondence, Tate Britain, The Phillips Collection, 2003-2006
Folder 20  Exhibition Agreement, 2005
Folder 21  Funding, NEA Grant, 2005
Folder 22  Installation, Labels and wall text, undated
Folder 23  Meeting Reports and Exhibition Planning Notes, 2004-2005 and undated

Box 3

Folder 1  Programs and Events, undated
Folder 2  Project Schedule, 2003
Folder 3  Publicity, 2006
Folder 4  Publicity, Tate, 2005
Folder 5  Reviews of Exhibition, The Phillips Collection, 2006
Folder 6  Reviews of Exhibition, Tate, 2005-2006
Folder 7  U.S. Indemnity Application, 2005 and undated

Subseries 2: Lender Files

Folder 8  The Art Institute of Chicago, lender, 2005
Folder 9  Baltimore Museum of Art, lender, 2005
Folder 10  Bibliothèque nationale de France, lender, 2006
Folder 11  Christie’s, lender—not granted, 1997-2005 and undated
Folder 12  Clark Art Institute, lender, 2005
Folder 13  Courtauld Institute of Art, lender, 2005
Folder 14  Foreign Loans, Non-UK National collections, undated
<table>
<thead>
<tr>
<th>Folder</th>
<th>Institution</th>
<th>Lending Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>Metropolitan Museum of Art, lender</td>
<td>2005</td>
</tr>
<tr>
<td>16</td>
<td>Musée d’Orsay, lender</td>
<td>2005-2006</td>
</tr>
<tr>
<td>17</td>
<td>The National Gallery of Art, lender—not granted</td>
<td>2005</td>
</tr>
<tr>
<td>18</td>
<td>The National Gallery, London, lender—not granted</td>
<td>2005</td>
</tr>
<tr>
<td>19</td>
<td>National Gallery of Canada, lender</td>
<td>2006</td>
</tr>
<tr>
<td>21</td>
<td>Saint Louis Art Museum, lender</td>
<td>2005</td>
</tr>
<tr>
<td>22</td>
<td>Sotheby’s, lender</td>
<td>2005</td>
</tr>
<tr>
<td>23</td>
<td>Southampton City Art Gallery, lender</td>
<td>2005</td>
</tr>
<tr>
<td>24</td>
<td>Virginia Museum of Fine Arts, lender</td>
<td>2005</td>
</tr>
<tr>
<td>25</td>
<td>William Weston Gallery, lender</td>
<td>2006</td>
</tr>
</tbody>
</table>