Theme & Improvisation: Kandinsky & the American Avant-Garde
(1912 – 1950)

1992

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: Theme & Improvisation: Kandinsky & the American Avant-Garde (1912 – 1950); exhibition records
Author/Creator: The Dayton Art Institute, Marianne Lorenz, curator; The Phillips Collection Curatorial Department.
Size: .5 linear feet
Bulk Dates: 1992
Inclusive Dates: 1990-1992
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:
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.

ABSTRACT

Theme & Improvisation: Kandinsky & the American Avant-Garde (1912 – 1950) exhibition records contain materials created and collected by the The Dayton Art Institute (where the exhibition originated) and the Curatorial Department of The Phillips Collection, during the course of organizing the exhibition. Included are exhibition planning records.

HISTORICAL NOTE

Between 1912 and 1950, Wassily Kandinsky was a significant influence on American artists through his writings and art. This exhibition explores the influence that Wassily Kandinsky had on American artists between 1912 and 1950.

SCOPE AND CONTENTS OF THE COLLECTION

This exhibition explores the influence that Wassily Kandinsky had on American artists between 1912 and 1950.

This exhibition opened at The Phillips Collection in Washington, D.C. on September 19, 1992 and continued until November 29, 1996; moved to the Dayton Art Institute December 12, 1992 through January 31, 1993; moved to the Terra Museum of American Art, Chicago, February 13
through April 25, 1993; and finally to the Amon Carter Museum, Fort Worth, Texas May 14, 1993 through August 1, 1993

The primary creators of the catalogue were Marianne Lorenz, assisted by Gail Levin; exhibition records were created by curatorial staff of The Phillips Collection.

The collection consists of exhibition planning files of The Phillips Collection, plus records and correspondence from the Dayton Art Institute. These records consist of legal and financial records, correspondence, schedules, reviews and checklists.

**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:** September 21 through September 28, 2010

**Processed By:** Valerie Vanden Bossche, Volunteer, supervised by Karen Schneider, Librarian

**Processing Notes:** After an initial survey of the collection, some duplicate materials were identified and a number of documents were identified as of no future reference value for the collection. In discussions between the librarian and the processor, approval was given to weed these documents (retaining those with hand-written notes). Boxes and folders containing restricted materials were marked with a red dot (see note above re ‘restrictions’). Metal paperclips were removed and replaced with plastic clips. Post Its were copied if necessary, otherwise removed. All documents were re-foldered in acid free folders.

The folders are arranged alphabetically by subject. SPECIAL NOTE: Accents were omitted from French words to promote ease of searching.

**Finding Aid Written By:** Valerie Vanden Bossche, Volunteer, supervised by Karen Schneider, Librarian

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

**Encoding Method:**

**RELATED MATERIAL**

The Dayton Art Institute

456 Belmonte Park North
Dayton, OH 45405
Tel: 937-223-5277
ARRANGEMENT OF THE COLLECTION

The collection is organized as one series:
Series 1: Exhibition Planning

Documents within folders are arranged chronologically with the oldest document in front to the most recent in the back of each folder.

SERIES DESCRIPTION

Series 1: Exhibition Planning 1990-1992 and undated

Box Inventory

Series 1: Exhibition Planning 1990-1992 and undated

Box 1

<table>
<thead>
<tr>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folder 1</td>
<td>Attendance, contributions and sales, reports, 1992</td>
</tr>
<tr>
<td>Folder 2</td>
<td>Barnett, Vivian, lecturer, 1992 and undated [restricted]</td>
</tr>
<tr>
<td>Folder 3</td>
<td>Budget, 1991 and undated [restricted]</td>
</tr>
<tr>
<td>Folder 4</td>
<td>Checklists, 1990-1992 [restricted]</td>
</tr>
<tr>
<td>Folder 5</td>
<td>Conservation, undated</td>
</tr>
<tr>
<td>Folder 6</td>
<td>Dayton Art Institute, contract, 1991 [restricted]</td>
</tr>
<tr>
<td>Folder 7</td>
<td>Dayton Art Institute, correspondence, 1990-1992</td>
</tr>
<tr>
<td>Folder 8</td>
<td>Dayton Art Institute, exhibition proposal with budget, undated</td>
</tr>
<tr>
<td>Folder 9</td>
<td>Exhibition History – Kandinsky 1912-1950, undated</td>
</tr>
<tr>
<td>Folder 10</td>
<td>External correspondence, 1992</td>
</tr>
<tr>
<td>Folder 11</td>
<td>Funding, 1992</td>
</tr>
<tr>
<td>Folder 12</td>
<td>Insurance – Dayton Art Institute, 1992</td>
</tr>
<tr>
<td>Folder 13</td>
<td>Levin, Gail, lecturer, 1992</td>
</tr>
<tr>
<td>Folder 14</td>
<td>Object labels, undated</td>
</tr>
<tr>
<td>Folder 15</td>
<td>Phillips Collection – exhibition planning, 1992 and undated</td>
</tr>
<tr>
<td>Folder 16</td>
<td>Programs, press preview, 1992 and undated</td>
</tr>
<tr>
<td>Folder 17</td>
<td>Reviews, undated</td>
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