**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.  
**SPECIAL NOTE:** Most of the Research Series materials in 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**

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-foldered 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


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
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 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

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**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