

THE PHILLIPS COLLECTION

*Degas, Sickert and Toulouse-Lautrec: London and Paris, 1870-
1910*

1997-2006

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: *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

Degas, Sickert and Toulouse-Lautrec, London and Paris 1870-1910 explores the relationship between British and French artists in the late 19th and early 20th centuries, with particular focus on the works of Hilaire-Germain-Edgar Degas, Walter Sickert, and Henri de Toulouse-Lautrec.

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 18	Blanche, The Savile-Clark Girls, 1997
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

Folder 15 Metropolitan Museum of Art, lender, 2005
Folder 16 Musée d'Orsay, lender, 2005-2006
Folder 17 The National Gallery of Art, lender—not granted, 2005
Folder 18 The National Gallery, London, lender—not granted, 2005
Folder 19 National Gallery of Canada, lender, 2006
Folder 20 Philadelphia Museum of Art, lender, 2005-2006
Folder 21 Saint Louis Art Museum, lender, 2005
Folder 22 Sotheby's, lender, 2005
Folder 23 Southampton City Art Gallery, lender, 2005
Folder 24 Virginia Museum of Fine Arts, lender, 2005
Folder 25 William Weston Gallery, lender, 2006