

THE PHILLIPS COLLECTION

Duncan Phillips Collects: Paris between the Wars

1991

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: *Duncan Phillips Collects: Paris between the Wars*; exhibition records
Author/Creator: The Phillips Collection Curatorial Department. Elizabeth “Beth” Hutton Turner, Associate Curator
Collection No:
Size: 2.92 linear feet
Bulk Dates: 1991-1992
Inclusive Dates: 1989-1992 [Note that there are photocopies of research materials dating 1905-1991]
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

Duncan Phillips Collects: Paris between the Wars 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, catalog, and exhibition planning files.

HISTORICAL NOTE

One of the most notable aspects of Duncan Phillips’s collecting career is his relationship to modern French art. Initially rejecting European modernists like Matisse as “crude,” Phillips had a change of vision in the mid 1920’s that led to a deep appreciation of French modernist painting and a period of passionate collecting. Before 1925, the Phillips Memorial Gallery exhibited paintings by old masters and modern American artists, with noticeable omissions of works by French modernists. By the mid-twenties, Duncan Phillips began feverishly collecting works by artists of the School of Paris, including mature works by Bonnard, Braque, Dufy, Matisse,

Picasso, Rouault, Soutine, and others. This exhibition spotlights the important acquisitions of French modernism that were made during that time.

SCOPE AND CONTENTS OF THE COLLECTION

This exhibition explores Duncan Phillips' period of intense collecting of artists of the School of Paris, between World War I and World War II. The exhibition is almost entirely comprised of works in the permanent collection of The Phillips Collection, including works by Bonnard, Braque, Dufy, Rouault, Matisse, and Picasso.

These curatorial records were collected and created in the course of researching, planning, and executing the exhibition and its catalog.

The exhibition opened at The Phillips Collection in Washington, D.C. on September 14, 1991 and continued until January 12, 1992. The exhibition then traveled to the Marion Koogler McNay Art Museum in San Antonio Texas, September 6 through November 8, 1992; The Armand Hammer Museum of Art, Los Angeles, California, March 16 through May 23, 1993; The Dixon Gallery and Gardens, Memphis, Tennessee, August 15 through October 10, 1993; and The Carnegie Museum of Art, Pittsburgh, Pennsylvania, November 6, 1993 through January 16, 1994.

The primary creator of the exhibition records was Elizabeth Hutton Turner, Associate Curator at The Phillips Collection.

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

This exhibition and accompanying catalog represent a significant amount of research on the history of Duncan Phillips' practice of collecting art during the period between the World Wars. Research was conducted by Elizabeth Turner and the curatorial staff at The Phillips Collection, to support the development of the exhibition and catalog.

Great emphasis was placed on the creation of a detailed chronology of acquisitions, exhibitions, and writings, which appeared in the catalog. The chronology research contains correspondence between Duncan Phillips and various collectors and dealers. Significant and/or frequent correspondents are Bernheim-Jeune Gallery, Charles Daniel, De Hauke and Company, F. Valentine Dudensing, Frank Jewett Mather, Pierre Matisse, and Wildenstein and Company.

The files include photocopies of primary sources relating to Duncan Phillips and The Phillips Collection. Various secondary sources on artists, collectors, and dealers, consist of photocopies of articles, reviews, exhibition catalogs, and book excerpts.

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: February 2010 – May 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 invoices), duplicative photocopies, as well as curatorial notes that were illegible.

Because the chronology was an important element of this exhibition and catalog, research materials supporting the chronology were kept in their original order by year.

The original alphabetical arrangement was maintained for all folders except Chronology Research. Within folders, materials are arranged chronologically by date of creation as indicated on the document, and followed by any undated materials. 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

Archives of American Art, Smithsonian Institution
750 9th St. NW, Victor Building, Suite 2200
Washington, DC 20001
tel. 202-633-7950
<http://www.aaa.si.edu>

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

The Research series is arranged alphabetically by subject or person, and within folders chronologically by publication date. The original arrangement of the Chronology sub-series was maintained; folders are arranged chronologically by year, with folder contents arranged chronologically by date. The Exhibition Planning series is arranged alphabetically.

SERIES DESCRIPTIONS

Series 1: Research

Series 1 consists of research materials assembled in planning the exhibition and catalog.

Sub-series 1.1: Topical Research 1934-1991

Photocopied articles and curatorial notes, arranged alphabetically by subject.

Sub-series 1.2: Artist Research 1916-1991

Photocopied articles, correspondence, and photographs on specific artists in the exhibition, arranged alphabetically by artist. Includes some provenance research.

Sub-series 1.3: Collector Research 1913-1991

Photocopied articles, correspondence, and curatorial notes on art collectors, arranged alphabetically by collector.

Sub-series 1.4: Dealer Research 1927-1991

Photocopied articles, correspondence, and curatorial notes on art dealers, arranged alphabetically by dealer.

Sub-series 1.5: Chronology Research 1912-1969

Photocopied articles, book excerpts, correspondence, and curatorial notes that support the chronology generated for the exhibition catalog.

Sub-series 1.6: The Phillips Collection Research 1905-1989

Photocopied articles, book excerpts, correspondence, curatorial notes, and journal entries on Duncan Phillips and The Phillips Collection.

Series 2: Exhibition Planning

Series 2 consists of correspondence, financial, legal, image, and administrative records, arranged alphabetically.

BOX INVENTORY

Series 1: Research

Sub-series 1: Topical Research

Box 1

Folder 1	American Views of the School of Paris, 1934 and undated
Folder 2	Cubism and its Enemies, 1991 and undated
Folder 3	Pre/Post-War Periodization, undated
Folder 4	Responses to Modern Art in New York in the 1920's, excerpts from writing by Susan Noyes Platt, 1981

Sub-series 2: Artist Research

Folder 5	Artists' studio addresses, curatorial notes, undated
Folder 6	Bourdelle, Emile Antoine, curatorial notes, undated
Folder 7	Braque, Georges, articles, book excerpts, curatorial notes, photographs, 1927-1941 and undated
Folder 8	Chagall, Marc, articles, correspondence, curatorial notes, 1989-1991 and undated
Folder 9	De Chirico, Giorgio, book excerpts, undated
Folder 10	Derain, Andre, articles, book excerpts, curatorial notes, 1990-1991 and undated
Folder 11	Despiau, Charles, book excerpt, correspondence, undated
Folder 12	Dufy, Raoul, biographical materials, correspondence, provenance research, 1939-1991 and undated
Folder 13	Gris, Juan, articles, book excerpts, 1984 and undated
Folder 14	Kandinsky, Wassily, articles, 1992 and undated
Folder 15	Lipchitz, Jacques, book excerpts, curatorial notes, undated
Folder 16	Masson, André, curatorial notes, undated
Folder 17	Matisse, Henri, articles, book excerpts, curatorial notes, provenance research, 1916-1987 and undated

Box 2

Folder 1	Miró, Joan, curatorial notes, undated
Folder 2	Modigliani, Amedeo, articles, book excerpts, curatorial notes, photographs, 1989-1990 and undated
Folder 3	Picasso, Pablo, articles, book excerpts, correspondence, curatorial notes, provenance research, 1930-1980 and undated
Folder 4	Renoir, Pierre Auguste, book excerpts, undated
Folder 5	Rouault, Georges, articles, book excerpts, correspondence, curatorial notes, photographs, 1939-1990 and undated
Folder 6	Soutine, Chaim, biographical materials, exhibition catalogs, 1940-1984 and undated

Sub-series 3: Collector Research

Folder 7	Barnes, Albert C., articles, 1928-1991
Folder 8	Barr, Alfred, book excerpts, curatorial notes, 1986 and undated
Folder 9	Gallatin, A.E., curatorial notes, 1989 and undated
Folder 10	Guillaume, Paul, articles, curatorial notes, 1913-1929 and undated
Folder 11	Mather, Frank Jewett, articles, 1989
Folder 12	Modern Art Collectors in America, articles, 1982

Sub-series 4: Dealer Research

Folder 13	Brummer, Joseph, book excerpts, undated
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Folder 14	Dudensing, F. Valentine, correspondence, curatorial notes, 1928 and undated
Folder 15	Durand-Ruel, correspondence, 1927-1928 and undated
Folder 16	Kahnweiler, Daniel-Henry, articles, 1990-1991
Folder 17	Neumann, J.B, articles, 1989
Folder 18	Reinhardt, Henry, correspondence, 1928

Sub-series 5: Chronology Research

Box 3

Folder 1	<i>Art News</i> Chronology, 1920-1941
Folder 2	1912-1924
Folder 3	1925
Folder 4	1926
Folder 5	1927 [January-May]
Folder 6	1927 [June-December]
Folder 7	1928 [January-October]

Box 4

Folder 1	1928 [November-December]
Folder 2	1929 [January-May]
Folder 3	1929 [June-December]
Folder 4	1930 [January-May]
Folder 5	1930 [June-December]
Folder 6	1931 [January-May]
Folder 7	1931 [June-October]

Box 5

Folder 1	1932-1933
Folder 2	1934
Folder 3	1935
Folder 4	1936
Folder 5	1937
Folder 6	1938
Folder 7	1939
Folder 8	1940-1949
Folder 9	1950-1969

Sub-series 6: The Phillips Collection Research

Box 6

Folder 1	Acquisitions Chronology, 1989
Folder 2	Chronology, Duncan Phillips: Life and Writings, compiled by Maura K. Parrott, undated
Folder 3	Correspondence, Duchamp, Marcel, and Duncan Phillips, undated
Folder 4	Correspondence, Mather, Frank Jewett, and Duncan Phillips, 1921-1946

Folder 5	Correspondence, Matisse, Pierre, and Duncan Phillips, 1931-1950
Folder 6	Correspondence, Notes and list of Foxhall correspondence, undated
Folder 7	Correspondence, Notes from TPC library microfilm, includes notes on Duncan Phillips' correspondence with Arthur B. Davies, Charles Daniel, Ernest Lawson, Rockwell Kent, Walt Kuhn, Louis Kalonyme, 1927-1933
Folder 8	Duncan Phillips' Annotated copy of <i>Art</i> by Clive Bell
Folder 9	Duncan Phillips Biographical materials, 1914
Folder 10	Duncan Phillips' Book Proposal, 1918?-1920
Folder 11	Duncan Phillips' Journal Excerpts (from journals M, Y, EE), full list of journals with descriptions, 1915-1922
Folder 12	Duncan Phillips' Library
Folder 13	Duncan Phillips' Writings, 1905-1918
Folder 14	Duncan Phillips' Writings, 1927-1934
Folder 15	Duncan Phillips' Writings about the Phillips Memorial Gallery, 1923-1931
Folder 16	Duncan Phillips' Writings, unpublished, c.1917-1918
Folder 17	Exhibitions, 1919-1931
Folder 18	Inventory of Paintings, pre-1921
Folder 19	Miscellaneous archival materials, from Painting Files (notes, correspondence, exhibition lists), 1917-1935 and undated
Folder 20	Writings about Duncan Phillips and The Phillips Collection, 1922-1981

Series 2: Exhibition Planning

Box 7

Folder 1	Budget, 1991 and undated
Folder 2	Catalog, 1991 and undated
Folder 3	Catalog, Photograph Requests, 1991
Folder 4	Checklist, 1991
Folder 5	Conservation, 1991 and undated
Folder 6	Funding, 1991
Folder 7	Installation, 1991 and undated
Folder 8	Lender, Archives of American Art, 1991
Folder 9	Lender, The Museum of Modern Art [not granted], 1991
Folder 10	Lender, The Philadelphia Museum of Art, 1991-1992 and undated
Folder 11	Tour schedule, 1991-1992 and undated
Folder 12	Programming, 1991
Folder 13	Publicity, 1991-1992