

# THE PHILLIPS --- COLLECTION

*Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander  
Calder  
(1921 – 1931)*

1996

Finding Aid

The Phillips Collection  
Library and Archives  
1600 21<sup>st</sup> Street NW  
Washington D.C. 20009  
[www.phillipscollection.org](http://www.phillipscollection.org)

# CURATORIAL RECORDS IN THE PHILLIPS COLLECTION ARCHIVES

## INTRODUCTORY INFORMATION

**Collection Title:** *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder (1921 – 1931)*; exhibition records

**Author/Creator:** The Phillips Collection Curatorial Department. Beth Turner, Senior Curator

**Size:** 3.5 linear feet

**Bulk Dates:** 1993-1996

**Inclusive Dates:** 1989-1997

**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:** Care should be taken in handling Val E. Lewton's folded installation drawings in Series 3, Box 3, Folder 5

**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

*Americans in Paris: : Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder (1921 – 1931)* exhibition records contain materials created and collected by the Curatorial Department, The Phillips Collection, during the course of organizing the exhibition. Included are research, catalogue, exhibition and video planning and design files.

## HISTORICAL NOTE

Between 1921 and 1931, the four American artists featured in this exhibition, Man Ray, Gerald Murphy, Stuart Davis and Alexander Calder, profited by the popularity in Paris of *Americanisme*, France's embrace of American modernism in industry, technology and popular culture. The Americans, in turn, benefited from Paris' bounty of exhibition and study spaces, and almost immediately began experimenting with new media and redefining themselves as artists. This exhibition explores these artists' experience of Paris in the 1920s and the reaction of Parisian critics and journalists who reviewed their work.

## **SCOPE AND CONTENTS OF THE COLLECTION**

As set forth by curator Beth Turner in the exhibition's catalogue, "the unique themes and correspondences and experiences in the lives of four American artists traveling abroad for the first time in the twenties and experiencing the exhilarating climate of *americanisme* in Paris ultimately became the basis for the [*Americans in Paris*] show." The American artists' reception in Paris was a reflection of the changing relationship between the two nations. The United States became the dominant foreign influence in France as American capital and industrial methods rebuilt the country after the First World War, and American mass culture invaded Parisians' daily life. Machinery, jazz, movies and brand names came to define Americans in Paris. To paraphrase Dr. Turner's catalog essay, Paris provided some brief but defining moments of artistic revelation for these artists.

Man Ray's ambition was to move out of the shadow of Matisse and Picasso and into his own light. He freed himself from the "sticky medium of paint" and began to work directly with light itself in his rayographs, which he called "the climax of things I have been searching for the last ten years." He also saw film as the best medium for images created through movement and change, leading to his collaboration with Leger, on *Ballet mecanique* and other films which he called cinepoems.

Gerald Murphy, a businessman, discovered modern painting while window-shopping in Paris. After six months of art lessons, Murphy followed the French prescription for the 'new spirit' in modern painting, while developing a prime concern with the selection, combination and analysis of objects – an ability he credited Fernand Leger with teaching him. Once he established his 'Villa America' in Antibes, nature became a prime inspiration.

Stuart Davis had already established his reputation as a leading proponent of modern America upon departing for Paris. What he sought was the time and space to work, a freedom synonymous with Paris for most artists at the time. Once there, Davis gained an understanding of the American vantage point in Paris. He walked the streets of Paris, capturing an American vitality that stood in contrast to the Old World.

Calder made three trips to Paris in as many years, because "Paris seemed the place to go." But he described his visit to Mondrian's studio as the "shock that started things," which freed him to look at space and motion abstractly. The visit provoked Calder's first serious consideration of nonobjective art, reinforcing his desire to create works with movement.

This exhibition opened at The Phillips Collection in Washington, D.C. on April 27, 1996 and continued until August 18, 1996.

The primary creator of the catalogue and exhibition planning records in this collection was Beth Turner.

The collection consists of the research, catalogue, exhibition, and video planning files of the curator. These records consist of research materials assembled, as well as catalogue,

exhibition, and video planning and execution documents such as legal and financial records, correspondence, loan requests and responses, schedules, installation design 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:** May 18 through July 1, 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 further discussions among the librarian, the curator and the processor, approval was given to weed duplicate documents (retaining those with hand-written notes), photocopy documentation, and some transparencies. Duplicates and/or drafts of contracts were weeded. Boxes and Folders containing restricted materials were marked with a red dot (see note above re 'restrictions'). Window dub and audio only tapes were discarded; complete videos retained for future conversion to dvd or other format.

The original alphabetical arrangement of the research, catalogue, exhibition and video planning files was maintained. Folder headings were maintained, but were re-written in some cases for greater clarity and accuracy. Metal paperclips were removed and replaced with plastic clips. Post Its were copied if necessary, otherwise removed. All documents were re-folded in acid free folders.

**SPECIAL NOTE:** Accents were omitted from French words to promote ease of searching.

**NOTE:** Lender files are restricted and have been omitted from this version of the Finding Aid; they may be viewed at The Phillips Collection Library with the permission of Karen Schneider, Librarian.

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

### **RELATED MATERIAL**

Man Ray Trust

<http://www.manraytrust.com/>

Tel: 516-938-7373

Fax: 516-931-8438

e-mail: [manraytrust@manraytrust.com](mailto:manraytrust@manraytrust.com)

The Alexander & Louisa Calder Foundation  
207 West 25<sup>th</sup> Street, 12<sup>th</sup> floor  
New York, NY 10001  
Tel: 212-334-2424  
Fax: 212-334-2423  
<http://calder.org/foundation/page/contact.html>

## **ARRANGEMENT OF THE COLLECTION**

The collection is organized as four series:

- Series 1: Research
- Series 2: Catalogue Planning and Production
- Series 3: Exhibition Planning
- Series 4: Video Planning and Production

The research material is in one series. Folders are arranged alphabetically. Documents within folders are arranged chronologically with the oldest documents in front to the most recent in the back of each folder. The Research Series is comprised of part of one document box.

The catalogue material is divided into two sub-series; General Planning and Rights and Permissions Files. Folders are arranged alphabetically in both sub-series. Documents within folders are arranged chronologically with the oldest document in front to the most recent in the back of each folder. The Catalogue Planning and Production Series is comprised of one document box plus part of another.

The exhibition material is divided into two sub-series; General Planning and Lender Files. Folders are arranged alphabetically in both sub-series. The Lender Files sub-series is arranged with general files first, followed by individual lender files. Documents within folders are arranged chronologically with the oldest document in front to the most recent in the back of each folder. The Exhibition Planning Series is comprised of two document boxes.

The video material is in one series. Folders are arranged alphabetically. Documents within folders are arranged chronologically with the oldest documents in front to the most recent in the back of each folder; with the exception of Folder 7 labeled Permissions, which is arranged alphabetically by permission grantor. The Video Planning and Production Series is comprised of one document box, plus actual videos in one banker's box.

## **SERIES DESCRIPTIONS**

### **Series 1: Research 1993-1994 and undated**

Series 1 consists of research materials assembled in planning the catalogue and exhibition, arranged alphabetically. Included are photocopies of articles and book chapters; quotes, and photography.

**Series 2: Catalogue Planning and Production 1989–1996 and undated**

Series 2 consists of bids, correspondence, financial and legal documents, images, publisher and specifications records resulting from catalogue design, planning and publishing. Sub-series 1 is arranged alphabetically by subject. Sub-series 2 is arranged alphabetically by permission grantor.

Sub-series 2.1: General Planning 1994-1996 and undated

Sub-series 2.2: Rights and Permissions 1994-1996 and undated

**Series 3: Exhibition Planning 1993 – 1996 and undated**

Series 3 consists of correspondence, checklists, financial and legal documents, images, design and administrative records. Sub-series 1 is arranged alphabetically by subject. Sub-series 2 is arranged alphabetically by lender name.

Sub-Series 3.1: General Planning 1993-1996 and undated

Sub-Series 3.2: Lender files 1993-1996 and undated

**Series 4: Video Planning and Production 1996-1997**

Series 4 consists of bids, correspondence, design, financial and legal documents, images and script records.

**Box Inventory**

**Series 1: Research 1993-1994 and undated**

**Box 1**

Folder 1	Addresses: Museums and Estates, undated [restricted]
Folder 2	Americanism – “American Art” by R.J. Coady in <i>The Soil</i> , 1916/1917, undated
Folder 3	Americanism – articles, research, undated
Folder 4	Americanism – “The Indeps” by R.J. Coady in <i>The Soil</i> , undated
Folder 5	Americanism – Quotes, undated
Folder 6	Archival Items research, undated
Folder 7	Art Institute of Chicago research, 1993
Folder 8	Gerald Levy, Paris, research, 1994
Folder 9	J. Paul Getty Museum research, undated
Folder 10	Julien Levy – addresses children & ex-wife re notebooks, undated [restricted]
Folder 11	Julien Levy Gallery research, undated
Folder 12	Metropolitan Museum of Art research, 1993 and undated
Folder 13	Museum of Contemporary Art, Chicago research, 1994
Folder 14	Museum of Modern Art (MOMA) photography research, undated

Folder 15	Museum of Modern Art (MOMA) research, 1993 and undated
Folder 16	National Museum of American Art [research], undated
Folder 17	National Portrait Gallery research, undated
Folder 18	Perls Gallery research, 1993
Folder 19	Text from <i>Calder's Universe</i> by Jean Lipman, undated
Folder 20	Views of America – <i>Le Bulletin de la View Artistique</i> 1920, Undated

## **Series 2: Catalogue 1989–1996 and undated**

### **Sub-series 1: General Planning 1994-1996 and undated**

Folder 21	[Catalogue distribution], undated
Folder 22	Catalogue order, 1996
Folder 23	Copyright page [correspondence], 1996
Folder 24	Correspondence – catalogue photography, 1995
Folder 25	Correspondence – external, 1996
Folder 26	Correspondence – internal, 1995-1996
Folder 27	Correspondence with Counterpoint, 1996-1997
Folder 28	Counterpoint contract, 1995-1996 [restricted]
Folder 29	Davenport, Guy, 1995 and undated
Folder 30	Design, undated

### **Box 2**

Folder 1	Ellis, Beth – contract, 1995-1996 [restricted]
Folder 2	Ellis, Beth [research and] essay, 1994-1995
Folder 3	Erratum correspondence, 1996
Folder 4	Other images, undated
Folder 5	Photo credits, 1996

### **Sub-series 2: Rights and Permissions 1994-1996 and undated**

Folder 6	Rights & Permissions – Amon Carter Museum, 1995 [restricted]
Folder 7	Rights & Permissions – Art Institute of Chicago, 1995 [restricted]
Folder 8	Rights & Permissions – Artists Rights Society, 1995-1996 [restricted]
Folder 9	Rights & Permissions – Calder Foundation, 1989-1995 and undated [restricted]
Folder 10	Rights & Permissions – Centre Georges Pompidou, 1994-1996 [restricted]
Folder 11	Rights & Permissions – Columbus Museum of Art., 1995 [restricted]
Folder 12	Rights & Permissions – Dallas Museum of Art, 1995

	[restricted]
Folder 13	Rights & Permissions – Davidson, Sandra, 1995 [restricted]
Folder 14	Rights & Permissions – Davis, Earl, 1996 and undated [restricted]
Folder 15	Rights & Permissions –Donnelly, Honoria Murphy, 1994-1995 [restricted]
Folder 16	Rights & Permissions – Gilman Paper Company, 1995 [restricted]
Folder 17	Rights & Permissions – Herbert F. Johnson Museum of Art (Cornell), 1995 [restricted]
Folder 18	Rights & Permissions – Hirshhorn Museum and Sculpture Garden, 1995 [restricted]
Folder 19	Rights & Permissions – J. Paul Getty Museum, 1995-1996 [restricted]
Folder 20	Rights & Permissions – Kolodny, Frank, 1995 [restricted]
Folder 21	Rights & Permissions – Man Ray Trust, 1995-1996 [restricted]
Folder 22	Rights & Permissions – Menil Collection, 1995 [restricted]
Folder 23	Rights & Permissions – Meyer, Marion, 1995-1996 [restricted]
Folder 24	Rights & Permissions – Museum of Fine Arts, Boston, 1995 [restricted]
Folder 25	Rights & Permissions – Museum of Fine Arts, Houston, 1995-1996 [restricted]
Folder 26	Rights & Permissions – Museum of Modern Art, 1995 [restricted]
Folder 27	Rights & Permissions – Musee National Fernand Leger, 1995 [restricted]
Folder 28	Rights & Permissions –National Museum of American Art, 1995-1996 [restricted]
Folder 29	Rights & Permissions – New Orleans Museum of Art, 1995 [restricted]
Folder 30	Rights & Permissions – National Portrait Gallery, 1994-1995 [restricted]
Folder 31	Rights & Permissions – Peggy Guggenheim Collection, 1995 [restricted]
Folder 32	Rights & Permissions – Portland Museum of Art, 1995 [restricted]
Folder 33	Rights & Permissions – Power, Alexander, 1995 [restricted]
Folder 34	Rights & Permissions – Power, Mary Calder, 1996 [restricted]
Folder 35	Rights & Permissions – Regis Corporation, 1995 [restricted]
Folder 36	Rights & Permissions – Sheldon Memorial Art Gallery,



	1995 [restricted]
Folder 37	Rights & Permissions – Smith Rebecca, 1995 [restricted]
Folder 38	Rights & Permissions – Solomon R. Guggenheim Museum, 1995 [restricted]
Folder 39	Rights & Permissions – University of Iowa Museum of Art, 1995 [restricted]
Folder 40	Rights & Permissions – Virginia Museum of Fine Arts, 1995 [restricted]
Folder 41	Rights & Permissions – Visual Arts and Galleries Association, 1996 [restricted]
Folder 42	Rights & Permissions – Yale University Art Gallery, 1995 [restricted]
Folder 43	Rights & Permissions - Whitney Museum of American Art, 1995 [restricted]

### **Series 3: Exhibition Planning 1993– 1996 and undated**

#### **Sub-Series I: General Planning documents 1993-1996 and undated**

##### **Box 3**

Folder 1	Checklists – by location, 1993 and undated [restricted]
Folder 2	Checklists – Final, 1996 and undated [restricted]
Folder 3	Checklists – working, 1995 and undated
Folder 4	Exhibition Proposal [including budget & checklists], 1993 and undated [restricted]
Folder 5	Installation [plans, notes, correspondence], 1995-1996 and undated
Folder 6	Installation – Calder room, undated
Folder 7	Installation – Jazz room, undated
Folder 8	Installation – Large case material, 1996
Folder 9	Installation – Main gallery, undated
Folder 10	Installation – Man Ray first room, undated
Folder 11	Installation – Man Ray second room, undated
Folder 12	Installation – Meetings, 1994, 1995 and undated
Folder 13	Installation – Memo Jim Whitelaw to Stephen Phillips, 1994
Folder 14	Installation – Photographs [notes, plans], undated
Folder 15	Installation – Plan design, 1996 and undated
Folder 16	Installation – Quotes, undated
Folder 17	Installation – Rejected Case materials, undated
Folder 18	Installation – Technical Questions, 1995
Folder 19	Meeting Jan. 6 Beth, Leigh, Jim Sims, 1994
Folder 20	Notes, undated
Folder 21	Other Designers, 1995 and undated
Folder 22	Paris Installation, 1996
Folder 23	Patron's dinner, 1996 and undated
Folder 24	Shipping Schedule, 1996

Folder 25 Wall text, 1996 and undated

**Sub-Series 2:** Lender files Lender files 1993-1996 and undated **SEE 'PROCESSING NOTES ABOVE**

Folder 26 Lender – draft loan letter, 1993 and undated  
Folder 27 Lender – Works to be located, undated  
Folder 28 Lender – Works to be located correspondence, 1994

**Box 4:**

Folder 1  
Folder 2  
Folder 3  
Folder 4  
Folder 5  
Folder 6  
Folder 7  
Folder 8  
Folder 9  
Folder 10  
Folder 11  
Folder 12  
Folder 13  
Folder 14  
Folder 15  
Folder 16  
Folder 17  
Folder 18  
Folder 19  
Folder 20  
Folder 21  
Folder 22  
Folder 23

**Series I: Video Planning and Production 1993-1994 and undated**

**Box 5**

Folder 1 Video budget, 1996-1997 [restricted]  
Folder 2 Video competing bids , 1996 [restricted]  
Folder 3 Video - Internal correspondence / notes, 1996 and undated  
Folder 4 Video – Lender lists & credits, 1997 and undated [restricted]  
Folder 5 Video – mailing lists [sample correspondence], 1997 and

	undated [restricted]
Folder 6	Video – Permissions planning, 1996 [restricted]
Folder 7	Video – Permissions, 1996 [restricted] NOTE: contents arranged alphabetically by lender name
Folder 8	Video – Permissions [status reports], 1996 [restricted]
Folder 9	Video – Script, 1996-1997 and undated
Folder 10	Video – Sleeve, 1997 and undated
Folder 11	Video – Staniski contract, 1996 and undated [restricted]
Folder 12	Video – Staniski correspondence, 1996 and undated

**Box 6**

9 copies of the video *Americans in Paris: Man Ray, Gerald Murphy, Stuart Davis, Alexander Calder*