

THE PHILLIPS --- COLLECTION

Impressionists on the Seine:

A Celebration of Renoir's Luncheon of the Boating Party

1996-1997

Finding Aid

**The Phillips Collection
Library and Archives
1600 21st Street NW
Washington D.C. 20009
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CURATORIAL RECORDS IN THE PHILLIPS COLLECTION ARCHIVES

INTRODUCTORY INFORMATION

Collection Title: *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party;"* exhibition records

Author/Creator: The Phillips Collection Curatorial Department. Eliza E. Rathbone, Chief Curator; and Katherine Rothkopf, Assistant Curator

Size: 6 linear feet; 14 document boxes

Bulk Dates: 1994-1997

Inclusive Dates: 1879-1998 (portions are photocopies)

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: Gloves are required to handle photographic items in boxes 5 & 6.

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

Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party" (1996 - 1997) 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, and exhibition planning files.

HISTORICAL NOTE

In 1996, The Phillips Collection celebrated its seventy-fifth anniversary. In honor of that banner year, a major exhibition, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* was opened to the public, organized around the Collection's single most important painting, *The Luncheon of the Boating Party* (1880-81) by Pierre-Auguste Renoir. Duncan Phillips acquired the painting in 1923 from the private collection of the Durand-Ruel family, for what was at that time the highest price ever paid for a work by Renoir. *The Luncheon of the Boating Party* (*Le Dejeuner des Canotiers*) remains synonymous with the history of The Phillips Collection where it has been a focal point ever since.

Held in 1996-1997, the show was the first in a series of Impressionist exhibitions created at The Phillips Collection by Charles S. Moffett during his tenure as director (1992-1998). A specialist in the field of painting of late-nineteenth-century France, Moffett went on to organize the nationally touring *Impressionists in Winter: Effets de Neige*, on view at the Phillips in 1998, and *Impressionist Still Life*, co-organized with the Museum of Fine Arts, Boston, held at the Phillips in 2001-2002.

As the centerpiece of the museum's 75th anniversary celebrations, *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party,"* proved to be the most successful show in the history of the museum with nearly 200,000 visitors over the course of its five month run. Due to its enormous popularity, the show was extended for a two week period, and all attendance records for a single exhibition at the museum were shattered.

SCOPE AND CONTENTS OF THE COLLECTION

Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party" was held at The Phillips Collection in the Goh Annex from September 21, 1996 through February 23, 1997. The exhibition was the first to explore the origins of Pierre-Auguste Renoir's great masterwork, as well as to place it in the broader context of Impressionist river landscapes and views of outdoor leisure enjoyed by 19th-century Parisians along the Seine. Displayed with *The Luncheon of the Boating Party* were works by Renoir and his contemporaries, fellow artists Gustave Caillebotte, Edouard Manet, Claude Monet, Berthe Morisot, Camille Pissarro, and Alfred Sisley, all of whom pursued related subjects on nearby locations along the river from 1868 to 1882. The exhibition included 60 paintings on loan from 43 museums and private collections in ten countries, and was accompanied by a richly-illustrated catalogue published by Counterpoint Press. The show did not travel to any other venues.

Support for the exhibition was made possible by the Ford Motor Company. A significant grant was provided by Mobil Corporation, with addition funding from the Janet Hooker Charitable Trust, the National Endowment for the Arts, the Christian Human Foundation, Coca-Cola Company, United Airlines, and Artex Inc. Indemnity support was provided by the Federal Council on the Arts and Humanities.

Materials in this record group consist of research data and primary documentation created or assembled by the curatorial team that organized and coordinated *Impressionist on the Seine*: Eliza Rathbone, Chief Curator and Project Director, and Katherine Rothkopf, Assistant Curator, working in association with director Charles Moffett, whose documentation also appears in the records. As evidenced in the records, their early working titles for the exhibition included: *At the Water's Edge: Renoir's Luncheon of the Boating Party* and *The Luncheon of the Boating Party: Renoir at Chatou*. The files primarily document the research activities, catalogue preparation, and planning and implementation that took place 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: August through November 2011

Processed By: Colleen Hennessey, Archives Assistant, supervised by Karen Schneider, Librarian

Processing Notes: After an initial survey of the collection, the files of collaborators Rathbone and Rothkopf were integrated for ease of use, while retaining the integrity of the records. Some duplicate materials were identified and a number of documents were determined to be of no future reference value for the collection. In discussions with the librarian, approval was given to photocopy documentation, weed duplicate documents (retaining those with hand-written notes), and discard selected drafts. Boxes and folders containing restricted materials were marked with a red dot (see note above re 'restrictions'). Folder headings were maintained when possible, but were re-written in some cases for greater clarity and accuracy. Metal fasteners were removed and replaced with plastic clips, when needed. Post Its were photocopied if necessary, otherwise removed. All documents were re-folded into acid free folders.

Special Note: Accents were omitted from French words to promote ease of searching.

Finding Aid Written By: Colleen Hennessey, Archives Assistant, supervised by Karen Schneider, Librarian

RELATED MATERIAL

The Phillips Collection Library houses exhibition history files, arranged chronologically. Included is a file folder (TPC1996.5) containing publicity materials and final checklist for the exhibition *Impressionists on the Seine: A Celebration of Renoir's "Luncheon of the Boating Party."*

ARRANGEMENT OF THE COLLECTION

The collection is organized into three major series. Each series is divided into secondary subseries, with the arrangement described in detail in the series and subseries descriptions.

Series 1: Research, 1879-1996 (boxes 1-4; 1.5 linear ft.)

Series 2: Catalogue Planning, 1923; 1993-1998 (boxes 4-6; 1 linear ft.)

Series 3: Exhibition Planning, 1992-1997 (boxes 6-14; 3.5 linear ft.)

Box Inventory

Series I Description: Research (mostly photocopies), 1879-1996 and undated

Series I consists of research materials assembled in planning the exhibition and catalogue, much of it compiled by Eliza Rathbone, Katherine (Katy) Rothkopf, Lisa Portnoy Stein, and Alexandra H. Ames (who undertook special research assignments in New York and Paris, summer 1995). Lina Papandeou had assisted with early research. Most of the documents are photocopies made from secondary published sources, with portions in French, but the files may also contain some correspondence; data copied from other museum object files; and images – comprised of photo prints, negatives, transparencies, and photocopy formats. The user should be aware that a significant overlap of material exists throughout the research files, in both the general research and the subject subseries.

This series is organized into two subseries.

I.1: General Research, 1985-1996

I.2: Subject Files, 1879-1996

Sub-series I.1: General Research, 1985-1996 and undated

Box I	Folder 1	Bibliographic & resource citations, 1995 and undated
	Folder 2	Correspondence (internal, Lisa Portnoy), 1995
	Folder 3	Correspondence (internal, Alexandra Ames), 1995
	Folder 4	Correspondence (external) – research appointments, 1995 <i>See also:</i> Correspondence, box 7, folders 4-7
	Folder 5	Correspondence (photo orders) – Bibliotheque Nationale, 1995-1996 [restricted]
	Folder 6	Images – photo research at Bibliotheque Nationale, 1995
	Folder 7	Images – sites along the Seine, undated
	Folder 8	Images – various individuals, undated
	Folder 9	Images – various works of art, undated
	Folder 10	Images – Renoir's <i>Luncheon of the Boating Party</i> , undated
	Folder 11	Maps, 1985 and undated
	Folder 12	Notes (assorted handwritten items), undated

Sub-series I.2: Subject Research (mostly photocopies), 1879-1996 and undated

Subject files mostly pertain to Renoir's *Luncheon of the Boating Party*; the individuals featured in his painting; the work's location – the historic Maison Fournaise at Chatou; points of interest and boating along the Seine; and the artists whose works are represented in the show. Notable in the file for the La Maison Fournaise (box 2, folders 2-3) is important correspondence concerning historical evidence on the appearance of the awning depicted in Renoir's *The Luncheon of the Boating Party*, as well as information on the search for the original letter from Renoir to Dr. Georges de Bellio. Also of interest to the user may be a typescript (box 3, folder 4) compiled by

Martha Carey in 1981, with biographical data regarding the models in *The Luncheon of the Boating Party*.

- Box 1** *cont'd.*
- Folder 13 Ellen Andree, 1995 and undated
 - Folder 14 Angele (Mademoiselle), 1995 and undated
 - Folder 15 Argenteuil – exposition, 1990
 - Folder 16 Baron Raoul Barbier, undated
 - Folder 17 Batignolles (section of Paris, 1860s), undated
 - Folder 18 Gustave Caillebotte, undated
 - Folder 19 Cercle de la Voile de Paris, 1879
 - Folder 20 Chatou, 1980-1982
See also: La Maison Fournaise, box 2, folders 2-3
 - Folder 21 Comedie-Francaise (Paris), 1995-1996
 - Folder 22 Durand-Ruel (Paris), *Exposition des oeuvres de P.A. Renoir*, 1883 (1-25 April), 1883-1995
- Box 2**
- Folder 1 Charles Ephrussi, 1905-1984 and undated
 - Folders 2-3 La Maison Fournaise, 1983-1996 and undated
– Correspondence; photos, 1995-1996 and undated
– Brochures; data; articles, 1983-1992 and undated
 - Folder 4 Gennevilliers, 1995
 - Folders 5-6 La Grenouillere, 1933-1995 and undated
 - Folder 7 Louise Havemeyer, 1965
 - Folder 8 Impressionists – 19th-century French painting, 1954-1993
- Box 3**
- Folder 1 Jules Laforgue, 1977-1991 and undated
 - Folder 2 Louveciennes (Paris), 1996
 - Folders 3-5 *The Luncheon of the Boating Party* (Pierre-Auguste Renoir)
– History of the painting, 1905-1989 & undated
– Models for the painting, 1941-1996
– Image of the dog in French 19th-century painting, 1982
See also: Durand-Ruel (Paris), box 1, folder 22
See also: Pierre-Auguste Renoir, box 4, folders 1-6
 - Folder 6 Edouard Manet, 1906-1993 and undated
 - Folder 7 Claude Monet, 1920-1982
 - Folder 8 Berthe Morisot, 1907 and undated
Musee de la Maison Fournaise
– See: La Maison Fournaise, Box 2, folders 2-3
 - Folder 9 Camille Pissarro, 1988 and undated

Box 4	Folders 1-6	Pierre-Auguste Renoir – Biographical and general data, 1938-1993 & undated – Influence of Antoine Watteau, undated – Emile Zola and criticism, 1938-1969 & undated – Writing (typescript) by Grayson Harris Lane, 1993 – Boating scenes, undated – Portraits, undated
	Folder 7	Salon of 1879 (Paris), 1879
	Folder 8	Jeanne Samary, 1879 and undated <i>See also:</i> Comedie-Francaise, box 1, folder 21
	Folder 9	Seine riverside – landscape and leisure, 1982 and undated
	Folder 10	Alfred Sisley, 1988-1992 and undated

Series 2 Description: Catalogue Planning, 1923; 1993–1998 and undated

Series 2 regards the large-format, full-color catalogue entitled *Impressionists on the Seine: A Celebration of Renoir's Luncheon of the Boating Party* that accompanied the exhibition. Co-published in 1996 by The Phillips Collection and Counterpoint press, the 240-page book includes essays by Charles S. Moffett, Director, The Phillips Collection; Eliza E. Rathbone, Chief Curator, The Phillips Collection; Katherine Rothkopf, Assistant Curator, The Phillips Collection; and guest essayist Richard R. Brettell. There is a special focus on Renoir's painting *The Luncheon of the Boating Party*, with a provenance history of the work, and the results of an unprecedented technical examination of the painting discussed by Elizabeth Steele, Conservator, The Phillips Collection. Included in the catalogue is a complete exhibition checklist and color reproductions of all sixty paintings displayed in the exhibition.

This series is organized into two subseries.

- 2.1: General Planning, 1923; 1995-1998
- 2.2: Rights and Permissions, 1993-1997

Sub-series 2.1: General Planning, 1923; 1995-1998 and undated

Sub-series 2.1 primarily includes an unsigned copy of the contract agreement with the publisher; budget data; promotional materials; files with the editors, designer, essayists, and a possible contributor for the catalogue, housing correspondence and some text drafts; and miscellaneous planning notes. The file of conservator Elizabeth Steele includes some research material.

Box 4 cont'd	Folder 11	Agreement with Counterpoint press; budget expenses, 1995-1997 [restricted]
	Folder 12	Book promotional text (draft) and publisher brochure – Counterpoint press, 1996
	Folders 13-14	Correspondence – Counterpoint press (Carole McCurdy, managing editor), 1995-1996

Box 4 <i>cont'd</i>	Folder 15	Correspondence – Nancy Eickel (editor), 1996
Box 5	Folder 1	Correspondence – Caroline McEver (designer), 1996
	Folder 2	Essayist – possible – W. S. Merwin, 1995
	Folder 3	Essayist – Richard R. Brettell, 1995-1996 [restricted]
	Folder 4	Essayist – Charles S. Moffett, 1996 and undated
	Folder 5	Essayist – Eliza E. Rathbone, 1996 and undated
	Folder 6	Essayist – Katy Rothkopf, undated
	Folder 7	Essayist – Elizabeth Steele, 1923; 1995-1998 and undated <i>See also:</i> Conservation, box 7, folder 1
	Folder 8	Planning notes (miscellany), 1995-1996 and undated
	Folder 9	Printed galley proof, undated

Sub-series 2.2: Images and Rights & Permissions, 1993-1997

Sub-series 2.2 houses images used for the catalogue and the rights and permissions requests.

Image files may include photographic prints, negatives, or transparencies (some used as originals for the catalogue). These have been arranged for ease of access, but it should be noted that there are not photographic materials for all images illustrated in the catalogue. Files with rights and permissions requests for image use in the catalogue follow, arranged alphabetically. The user will also want to consult lender files housed in Series 3.2, which may contain rights and permissions, some regarding images used in the catalogue.

Box 5 <i>cont'd.</i>	Folders 10-14	Images – figures (arranged numerically), undated
Box 6	Folder 1	Images – plates (arranged numerically), undated
	Folder 2	Images – artists (cat. pages 239-251), undated
	Folder 3	Planning notes & reproduction orders with Chrome, Inc., and Crystal Productions, 1995 and undated
	Folder 4	Rights & Permissions (A-B requests), 1995-1997 – Albright-Knox Gallery, 1996 [restricted] – Alex Reid & Lefevre, Ltd. (London), 1996 [restricted] – The Art Institute of Chicago, 1996 [restricted] – Artists Rights Society (ARS), 1996 [restricted] <i>See also:</i> Caisse Nationale des Monuments – Artothek, 1996 [restricted] – The Baltimore Museum of Art, 1996 [restricted] – Bibliotheque-Musee de la Comedie-Francaise, Paris, 1996 [restricted] – Bibliotheque Nationale de France, Paris, 1995-1997 [restricted] – Brame et Lorenceau (Paris), 1995-1996 [restricted] <i>See also:</i> Giraudon Photo-Agency

- Box 6** *cont'd.* Folder 5 Rights & Permissions (C-F requests), 1995-1997
- The Caisse Nationale des Monuments Historiques et des Sites (Paris), 1995 [restricted]
 - See also: Artists Rights Society (ARS)
 - The Carnegie Museum of Art, 1996 [restricted]
 - Christie's (New York), 1996 [restricted]
 - Collection Sirot-Angel, 1997 [restricted]
 - Courtauld Institute Galleries, 1996 [restricted]
 - The Currier Gallery of Art, 1996 [restricted]
 - Dallas Museum of Art, 1995 [restricted]
 - Durand-Ruel et Cie. (Paris), 1995-1996 [restricted]
 - Foundation Rau pour le Tiers-Monde, 1995 [restricted]
- Folder 6 Rights & Permissions (G-L requests), 1995-1997
- Galerie Hopkins-Thomas, 1997 [restricted]
 - Gennevilliers Ville, See: Giraudon Photo-Agency
 - The J. Paul Getty Museum, 1996 [restricted]
 - Giraudon Photo-Agency (Paris), 1995-1996 [restricted]
 - Haags Gemeentemuseum (The Hague), 1996 [restricted]
 - Hans Goltz (Munich), 1996 [restricted]
 - Library of Congress, 1996 [restricted]
 - Lie-Nielsen (Paris), 1995 [restricted]
- Folder 7 Rights & Permissions (M requests), 1993-1996
- Magnum Photos, Inc., 1996-1996 [restricted]
 - Metropolitan Museum of Art, 1996 [restricted]
 - Milwaukee Art Museum, 1993 [restricted]
 - Musee d'Argenteuil, undated
 - Musee de la Maison Fournaise, 1996 [restricted]
 - Musee de l'Île de France (Sceaux), 1995 [restricted]
 - Musee des Beaux-Arts (Agen), 1994 [restricted]
 - Musee des Beaux-Arts (Tournai), 1994-1996 [restricted]
 - Musee du Vieil-Argenteuil, 1996 [restricted]
 - Musee Marmottan, 1995 [restricted]
 - Musee Pissarro, 1995 [restricted]
 - Museu de Arte de Sao Paulo Assis Chateaubriand, 1996 [restricted]
 - The Museum of Fine Arts, Houston, 1996 [restricted]
- Folder 8 Rights & Permissions (N requests), 1993-1996
- The National Gallery (London), 1993-1996 [restricted]
 - National Gallery of Art (Wash., DC), 1996 [restricted]
 - Nationalmuseum (Stockholm), 1996 [restricted]
 - Norton Simon Museum, 1996 [restricted]

- Box 6 cont'd.** Folder 9 Rights & Permissions (R-Y requests), 1995-1996
 – (R.M.N.) Reunion des Musees Nationaux, Agence Photographique, 1996 [restricted]
 – Rosenthal Art Slides, 1995 [restricted]
 – Staatsgalerie Stuttgart, 1995 [restricted]
 – Stadelsches Kunstinstitut und Stadtische Galerie (Frankfurt), 1996 [restricted]
 – Roger Viollet, Agence Photographique, 1996 [restricted]
 – Yale University Art Gallery, 1996 [restricted]
- Folder 10 Rights & Permissions (Private Collections), 1996
 – Caillebotte's *Oarsman in a Top Hat*, 1996 [restricted]
 – Renoir's *The Cup of Chocolate*, 1996 [restricted]

Series 3 Description: Exhibition Planning, 1992–1997 and undated

Series 3 files document the planning and implementation of the exhibition, with a larger portion of the files being comprised of requests to lenders.

This series is organized into two subseries.

- 3.1: General Planning documents, 1992-1997
- 3.2: Lender Files, 1993-1997 and undated

Sub-Series 3.1: General Planning documents, 1992-1997 and undated

Sub-series 3.1 contains documentation on early planning for the exhibition; the budget and fundraising initiatives; installation and wall texts; publicity materials; news coverage; public programs; and numerous special events connected with the museum's 75th anniversary celebrations. General correspondence (1993-1996) in this series primarily regards research (setting up appointments and letters of introduction) conducted in Paris by Eliza Rathbone, Katy Rothkopf, and Alexandra H. Ames. Included also among the correspondence are vintage postcards depicting Chatou, sent by Mrs. Paul B. Abrams on June 27, 1996 (box 7, folder 7).

A conservation file (box 7, folder 1) houses conservator Elizabeth (Lilli) Steele's correspondence on logistics for the technical examination of Renoir's *The Luncheon of the Boating Party*, conducted onsite by Sensors Unlimited, and assistance given by the National Gallery of Art (Washington, DC). The file includes a few of the resulting images, and forms a complement to data regarding Steele's catalogue essay (box 5, folder 7).

There are numerous files regarding the documentary film produced in conjunction with the exhibition that premiered on August 14, 1997, on public television. Entitled *Impressionists on the Seine*, it was a production of WETA, Washington, D.C.; their first production in HDTV (high definition television). Funding for the film was provided by the Eugene B. Casey Foundation and the Ann, Don, Cathy and Laura Brown Family Fund.

- Box 6** *cont'd.*
- Folder 11 Admissions and tickets, 1996-1997
 - Folder 12 Attendance statistics, 1996-1997
 - Folder 13 Budget 1994-1996 and undated [restricted]
 - Income statements; preliminary working budgets
 - Insurance and indemnification valuations
 - Shipping; travel and courier costs; conservation
 See also: Funding & Installation, box 8, folders 10-11; Marketing, box 9, folder 3; and Loans, box 9, folder 19
 - Folder 14 Checklists – working lists (alphabetical by artist), 1996 and undated
 - Folder 15 Checklists – working list (chronological by date of work), 1995 [restricted]
 - Folder 16 Checklists – working lists, 1995 and undated [restricted]
 - Folder 17 Checklists – early working lists (arranged by topics), undated [restricted]
 - Folder 18 Checklists – working lists (display cases & artifacts), undated
- Box 7**
- Folder 1 Conservation, 1992-1996
See also: Catalogue essay, box 5, folder 7
 - Folder 2 Correspondence – internal, 1993-1996
 - Folder 3 Correspondence – external, Richard Brettell, 1995-1996
 - Folders 4-7 Correspondence, 1993-1996
 - Folder 8 Correspondence – acknowledgements, 1996-1997
 - Folder 9 Documentary film, *Impressionists on the Seine* [restricted]
 - Agreements (mostly copies) with WETA, 1996-1997
 - Budget expenses, 1997
 - Folders 10-12 Documentary film, *Impressionists on the Seine* [restricted]
 - Internal communications with WETA, 1997
 - Contact lists; checklist, 1997
 - Permission requests & releases (public collections), 1996-1997 (See also: Lender files, boxes 10-14)
- Box 8**
- Folder 1 Documentary film, *Impressionists on the Seine*
 - Permission requests & releases (private collections), 1997 [restricted]
 - Folder 2 Documentary film, *Impressionists on the Seine*
 - Production schedule and planning, 1997
 - Script (drafts), 1997
 - WETA press release and media coverage, 1997
 - Folder 3 Early planning
 - Planning meetings, 1995-1996
 - Schedules, 1996

Box 8 <i>cont'd.</i>	Folder 4	Early planning – text drafts, 1993 and undated <i>See also:</i> Writings and text drafts, box 9, folder 17
	Folder 5	Education – teacher packet, 1996
	Folder 6	Education – docents; program news, 1996
	Folder 7	Funding – Corporate and foundation sponsorships, 1995-1996 [restricted]
	Folder 8	Funding – Ford Motor Company, 1994-1996 [restricted] <i>See also:</i> Budget, box 6, folder 13; Marketing & advertising, box 9, folder 3; Opening events, box 9, folders 8-10; and Special events, box 9, folder 14
	Folder 9	Funding – NEA funded grant, 1994-1995 [restricted]
	Folder 10	Funding – Travel, United Airlines, 1995-1996 [restricted]
	Folder 11	Installation – budget and contracts, 1996 [restricted]
	Folder 12	Installation – floor plans; elevation sketches, undated
	Folder 13	Installation – wall colors and signage, 1996
	Folder 14	Installation – wall photo enlargements, 1996 and undated
Box 9	Folders 1-2	Installation – wall text and labels, 1996 and undated
	Folder 3	Marketing and advertising – budgets & media planning, 1996 [restricted]
	Folder 4	Marketing and advertising – product ideas, 1994
	Folder 5	Marketing and advertising – radio concepts, undated Marketing and advertising – <i>see also:</i> Public relations
	Folder 6	Membership – The Phillips Collection members' tour to France – brochure, 1993
	Folder 7	Membership – lectures for members (text draft), 1996
	Folder 8	Opening events – events schedules, 1996
	Folder 9	Opening events – invitation lists, 1996 [restricted]
	Folder 10	Opening events, 1996 [restricted] – lenders dinner at museum (18 September) – dinner-dance gala at French embassy (20 September)
	Folder 11	Public relations – press kit, 1996
	Folder 12	Public relations – media status reports, 1996
	Folder 13	Public relations – press clippings, articles; online coverage, 1993; 1996 and undated
	Folder 14	Special events – luncheon at La Fournaise, 1996 [restricted]
	Folder 15	Special events – 75 th anniversary benefit auction, 1996
	Folder 16	Tours, 1995-1996 <i>See also:</i> Admissions and tickets, box 6, folder 11
	Folder 17	Writings and text drafts – exhibit overview; press release; calendar, 1996 & undated
	Folder 18	Writings and text drafts – <i>Renoir's Boating Party</i> by David Stewart (for possible article?), 1996

Sub-Series 3.2: Lender files, 1993-1997 and undated

The bulk of Sub-series 3.2 contains correspondence (some are photocopies), mostly outgoing loan requests to potential lenders, often including a loan agreement form; and incoming replies. Some files contain denials from owners. The files (including the rejected loan files) may also include permissions received for reproduction of art works and permissions related to the show's WETA documentary film. There are also outgoing requests to lenders for permission to extend the exhibition another two weeks, from February 9 until February 23, 1997.

Assistant curator Katherine (Katy) Rothkopf was mostly responsible for the creation of these lender files, having drafted the loan letters and handled all curatorial lender details under director Charles Moffett. Included among the correspondence are Moffett's letters sent in search of current owners of paintings (box 10, folder 2).

Box 9 <i>cont'd.</i>	Folder 19	Budget (packing, shipping, insurance, indemnity), 1994-1996 [restricted]
Box 10	Folder 1	Correspondence (internal memorandum), 1994-1997
	Folder 2	Correspondence (searches for various paintings), 1994-1995 [restricted]
	Folder 3	Drafts of loan letter, undated
	Folders 4-5	Checklists of lenders – public and private collections (working lists), 1994-1996 and undated [restricted]
	Folder 6	Checklists of loans made previously to institutions, undated [restricted]
	Folder 7	Schedules and tracking lists (working status of loans), 1994-1996 & undated [restricted]
	Folder 8	Art Institute of Chicago, 1993-1997 [restricted]
	Folder 9	Henry W. Bloch, 1995-1997 [restricted]
	Folder 10	Cincinnati Art Museum, 1995-1997 [restricted]
	Folder 11	Clark Art Institute, 1993-1997 [restricted]
	Folder 12	Fine Arts Museums of San Francisco, 1994-1997 [restricted]
	Folder 13	Foundation Rau (Zurich), 1995-1997 [restricted]
	Folder 14	Kimbell Art Museum, 1994-1997 [restricted]
	Folder 15	Kroller-Muller Museum, 1993-1997 [restricted]
Box 11	Folder 1	Memphis Brooks Museum of Art, 1994-1997 [restricted]
	Folder 2	Metropolitan Museum of Art, 1993-1997 [restricted]
	Folder 3	Musee de l'Orangerie (Paris), 1993-1997 [restricted]
	Folder 4	Musee des Beaux-Arts de Rennes, 1994-1997 [restricted]
	Folder 5	Musee d'Orsay (Paris), 1993-1997 [restricted]

Box 11 *cont'd.* Folder 6 Museum of Art, Rhode Island School of Design, 1994-1997 [restricted]
 Folder 7 Museum of Fine Arts, Boston, 1993-1997 [restricted]
 Folder 8 National Gallery (London), 1993-1997 [restricted]
 Folder 9 National Gallery of Art (Washington), 1994-1997 [restricted]
 Folder 10 National Gallery of Canada, 1995-1997 [restricted]

Box 12 Folder 1 Nationalmuseum, Stockholm, 1993-1997 [restricted]
 Folder 2 Ordrupgaard (Copenhagen), 1995-1997 [restricted]
 Folder 3 Osterreichische Galerie (Vienna), 1995-1997 [restricted]
 Folder 4 Philadelphia Museum of Art, 1993-1997 [restricted]
 Folder 5 Portland Museum of Art, 1994-1997 [restricted]
 Folder 6 Saint Louis Art Museum, 1993-1997 [restricted]
 Folder 7 Santa Barbara Museum of Art, 1995-1997 [restricted]
 Folder 8 Lucille Ellis Simon, 1994-1997 [restricted]
 Folder 9 Smith College Museum of Art, 1994-1997 [restricted]
 Folder 10 Staatsgalerie Stuttgart, 1994-1997 [restricted]
 Folder 11 Walters Art Gallery, 1995-1997 [restricted]
 Folder 12 Mrs. John Hay Whitney, 1995-1997 [restricted]
 Folder 13 Yale University Art Gallery, 1994-1997 [restricted]

Lenders – Private Collections

Box 13 Folders 1-14 Private collections, arranged alphabetically [restricted]

Rejected Loans

Box 14 Folder 1 Allen Memorial Art Museum, 1995 [restricted]
 Folder 2 Art Gallery of Ontario, 1995 [restricted]
 Folder 3 Art Museum of Sao Paolo, 1993-1995 [restricted]
 Folder 4 Bayerische Staatsgemaldehysammlungen, 1993-1995 [restricted]
 Folder 5 Currier Gallery of Art, 1994-1995 [restricted]
 Folder 6 Fogg Art Museum, 1993-1994 [restricted]
 Folder 7 Haags Gemeentemuseum, 1995-1996 [restricted]
 Folder 8 Hermitage Museum, 1993-1994 [restricted]
 Folder 9 Milwaukee Art Museum, 1994 [restricted]
 Folder 10 Musee des Beaux-Arts (Tournai), 1993-1996 [restricted]
 Folder 11 Musee du Docteur Faure, 1995 [restricted]
 Folder 12 Musee Marmottan, 1995-1996 [restricted]
 Folder 13 Musee de Neuchatel, 1995 [restricted]
 Folder 14 Norton Simon Museum, 1995-1996 [restricted]
 Folder 15 Ny Carlsberg Glyptotek, 1994-1995 [restricted]
 Folder 16 Pushkin Museum, 1993-1994 [restricted]
 Folder 17 San Francisco Museum of Modern Art, 1994 [restricted]
 Folder 18 Stadelsches Kunstinstitut, 1993-1995 [restricted]

Rejected Loans – Private Collections

Box 14 *cont'd.* Folders 19-30 Private collections, arranged alphabetically [restricted]
