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.

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

Series 1 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.

1.1: General Research, 1985-1996
1.2: Subject Files, 1879-1996

Sub-series 1.1: General Research, 1985-1996 and undated

Box 1
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
See also: 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 Luncheon of the Boating Party, undated
Folder 11 Maps, 1985 and undated
Folder 12 Notes (assorted handwritten items), undated

Sub-series 1.2: 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 Louisine 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
Series 2 Description:  Catalogue Planning, 1923; 1993–1998 and undated


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.
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 cont’d. 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]
See also: Caisse Nationale des Monuments
– Artothek, 1996 [restricted]
– Bibliotheque-Musee de la Comedie-Francaise, Paris, 1996 [restricted]
See also: Giraudon Photo-Agency
Box 6 cont’d. Folder 5

Rights & Permissions (C-F requests), 1995-1997

See also: Artists Rights Society (ARS)
– 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]
– Foundation Rau pour le Tiers-Monde, 1995 [restricted]
– Haags Gemeentemuseum (The Hague), 1996 [restricted]
– Hans Goltz (Munich), 1996 [restricted]
– Lie-Nielsen (Paris), 1995 [restricted]

Folder 6

Rights & Permissions (G-L requests), 1995-1997
– Galerie Hopkins-Thomas, 1997 [restricted]
– Gennevilliers Ville, See: Giraudon Photo-Agency
– Haags Gemeentemuseum (The Hague), 1996 [restricted]
– Hans Goltz (Munich), 1996 [restricted]

Folder 7

Rights & Permissions (M requests), 1993-1996
– Metropolitan Museum of Art, 1996 [restricted]
– Milwaukee Art Museum, 1993 [restricted]
– Musée d’Argenteuil, undated
– Musée de la Maison Fournaise, 1996 [restricted]
– Musée de l’ile de France (Sceaux), 1995 [restricted]
– Musée des Beaux-Arts (Agen), 1994 [restricted]
– Musée des Beaux-Arts (Tournai), 1994-1996 [restricted]
– Musée du Vieil-Argenteuil, 1996 [restricted]
– Musée Marmottan, 1995 [restricted]
– Musée Pissarro, 1995 [restricted]
– Musée de Arte de Sao Paulo Assis Chateaubriand, 1996 [restricted]

Folder 8

Rights & Permissions (N requests), 1993-1996
– National Gallery of Art (Wash., DC), 1996 [restricted]
– Nationalmuseum (Stockholm), 1996 [restricted]
Box 6 cont’d. Folder 9

Rights & Permissions (R-Y requests), 1995-1996
- 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 cont’d. Folder 4 Early planning – text drafts, 1993 and undated
See also: 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]
See also: 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 – see also: 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 – 75th anniversary benefit auction, 1996
Folder 16 Tours, 1995-1996
See also: 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 – *Renoir’s Boating Party* 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 cont’d.  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]

Lenders
Folder 8  Art Institute of Chicago, 1993-1997 [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 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 5  Portland Museum of Art, 1994-1997 [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 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 Staatsgemaldesammlungen, 1993-1995 [restricted]
Folder 5  Currier Gallery of Art, 1994-1995 [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 15  Ny Carlsberg Glyptotek, 1994-1995 [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]