

THE PHILLIPS --- COLLECTION

Impressionist Still Life

2001- 2002

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: *Impressionist Still Life*; exhibition records

Author/Creator: *The Phillips Collection Curatorial Department. Eliza E. Rathbone, Chief Curator*

Size: 8 linear feet; 19 document boxes

Bulk Dates: 1950-2001

Inclusive Dates: 1888-2002 (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:

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

Impressionist Still Life (2001 - 2002) 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 May 1992, the Trustees of The Phillips Collection named noted curator and art historian Charles S. Moffett to the directorship of the museum. Moffett, a specialist in the field of painting of late-nineteenth-century France, was directly involved with the presentation of a series of exhibitions during his tenure as director (1992-98). *Impressionist Still Life (2001-2002)* became the third in an extraordinary series of Impressionist exhibitions organized by Moffett at The Phillips Collection, originating with *Impressionists on the Seine: A Celebration of Renoir's Luncheon of the Boating Party* in 1996, followed by the nationally touring *Impressionists in Winter: Effets de Neige*, on view at the Phillips in 1998.

As evidenced in the records herein, Moffett first conceived the idea of a major exhibition on still life painting in France for the period of 1848-1914, while serving in 1991 as senior curator of paintings at the National Gallery of Art, Washington, D.C. Subsequently, as director of The Phillips Collection, Moffett began collaborating with The Metropolitan Museum of Art and the Van Gogh Museum to join together to mount the first exhibition devoted to a study of

Impressionist and Post Impressionist still life painting, with a fully illustrated catalogue envisaged. Plans for the exhibition were evolving, when Moffett's tenure as director came to an end in the spring of 1998. By May, chief curator Eliza Rathbone, then serving as acting director of the Phillips, had notified lenders that the show was being postponed. Instead of opening in the fall of 1999 at The Phillips Collection, the show was rescheduled to open at the museum two years later, in the fall of 2001. Jay Gates assumed the directorship of The Phillips Collection in June of 1998.

Logistics for the show would now be limited to two American venues instead of the three as originally planned, with the co-organizer being the Museum of Fine Arts, Boston. After its premiere at The Phillips Collection on September 22, 2001, the exhibition *Impressionist Still Life* remained on view through January 13, 2002. The show then travelled to the Museum of Fine Arts, Boston, where it opened on February 17, 2002, before closing on June 9, 2002. Funding support for the exhibition came from a grant by the Federal Council on the Arts and the Humanities. The exhibition was sponsored in Boston by Merrill Lynch; the media sponsor was WBZ-TV4. An extensive exhibition catalogue accompanied the show.

SCOPE AND CONTENTS OF THE COLLECTION

Curatorial records in this collection document the research, accompanying catalogue, and planning for the exhibition entitled *Impressionist Still Life*, organized by The Phillips Collection, Washington, D.C., and the Museum of Fine Arts, Boston. This was the first major exhibition devoted to French Impressionist still life painting and the transformation of that work in the late nineteenth century. Assembled from fifty-five of the world's most renowned museum and private collections, the exhibition initially opened at The Phillips Collection, and featured over eighty masterpieces by fifteen artists, including Cezanne, Degas, Fantin-Latour, Gauguin, Manet, Monet, Morisot, Pissarro, Renoir, Sisley, and van Gogh. Every work in the exhibition marked a defining moment in each artist's development and in the evolution of late nineteenth century still life painting. The show culminated in the work of Cezanne, which laid the foundation for the cubism of Braque and Picasso in the twentieth century.

Beginning in 1995, many individuals at The Phillips Collection whose efforts are reflected in these records, devoted time and energy to the project, performing essential research, locating works, and initiating correspondence and loan requests. The primary creator of the catalogue and exhibition planning records in this collection was Eliza E. Rathbone, Chief Curator, who directed the project, and who found a collaborator in George Shackelford, Chair of the Art of Europe at the Museum of Fine Arts, Boston. Documentation includes the groundwork and exhibition checklist created by Charles S. Moffett, former director of The Phillips Collection, in conceiving the idea for this exhibition many years earlier. Anne Norton Craner, Curatorial Assistant, worked closely with Moffett in the first year of exhibition planning and Lisa Portnoy Stein, Curatorial Assistant, compiled valuable research files. Assistant Curator, Katy Rothkopf, worked on loan requests for the exhibition in 1997 and 1998. Among other staff of The Phillips Collection reflected in the documents was Jay Gates, Director; Mary Hannah Byers, Curatorial

Assistant; Jennifer A. Greenhill, Curatorial Research Assistant; and Susan Behrends Frank, Assistant Curator.

Records in this collection consist of assembled research materials and primary documentation created during the course of catalogue and exhibition planning. The bulk of the planning files are comprised of execution documents such as legal and financial records, correspondence related to the planning and logistics of the exhibition, checklists, loan requests and responses, schedules, installation designs, publicity materials, including press releases and newsclippings, program events, and audio guide documentation.

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: October 2010 through May 2011

Processed By: Colleen Hennessey, Archives Assistant, 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 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. In general, metal paperclips were removed and replaced with plastic clips. Due to the volume of research material, staples were not removed in series one. 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 are a few file folders containing publicity materials and final checklists for the exhibition *Impressionist Still Life*, with additional documentation regarding the show at its second venue, the Museum of Fine Arts, Boston. Particularly helpful for the user may be the final

checklists for those works shown at the two museums, as these documents and others are not found within the curatorial records described in this finding aid.

Museum of Fine Arts, Boston
Avenue of the Arts
465 Huntington Avenue
Boston, Massachusetts 02115-5523
tel. 617-267-9300
www.mfa.org

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 descriptions.

Series 1: Research, 1888-2002 (boxes 1-15; 6.3 linear ft.)

Series 2: Catalogue Planning, 1997-2001 (box 16; .2 linear ft.)

Series 3: Exhibition Planning, 1991-2002 (boxes 16-19; 1.5 linear ft.)

Box Inventory

Series 1 Description: Research, 1888-2002 and undated (bulk 1950-2001)

Series 1, the most voluminous portion of the records group, consists of research materials assembled in planning the exhibition and catalogue. Most of the documents are photocopies made from secondary published sources, with portions in French. The user should be aware that some overlap of documentation may exist in each of the subseries.

This series is organized into three subseries.

I.1: General Research, 1905-2000

I.2: Artist Research, 1891-2001

I.3: Object Research, 1888-2002

Sub-series I.1: General Research, 1905-2000

| | | |
|--------------|----------|---|
| Box 1 | Folder 1 | Bibliographic citations – journal articles; <i>et al.</i> |
| | Folder 2 | Bibliographic citations – US & foreign still life exhibitions from 1895-1997 (books in Library of Congress and National Gallery of Art) |
| | Folder 3 | Biographical data – various artists, 1954 |
| | Folder 4 | Exhibition histories – various artists, 1905-1944 |
| | Folder 5 | Exhibition and auction newsclippings, 1997-2000 |
| | Folder 6 | Impressionism, 1934-1996 |

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| Box 1 <i>cont'd.</i> | Folder 7 | Post-Impressionism, 1937-1987 |
| | Folder 8 | Salons, 19 th -century, 1892-1904 |
| | Folders 9-11 | Still life – general, 1927-1998 |
| | Folder 12 | Still life, <i>la nature morte en France</i> , 1962 |
| Box 2 | Folder 1 | Still life, flowers (& fruits), 1937-1995 |
| | Folder 2 | Still life, object research (comparative works), 1959-2000 |
| | Folder 3 | Still life, object research – works in US public collections, 1978-1995 |
| | Folder 4 | Still life, object research – works in foreign public collections, 1939-1995 |
| | Folder 5 | Working notes; writings; and translations from essays on Chardin & Raquel da Rosa's dissertation, undated |

Sub-series 1.2: Artist Research, 1891-2001

Artist research files may contain the following: biographical data; bibliographies; anthologies; exhibition histories; a catalogue raisonne; images of the artist; printed source material: journal articles and excerpts from catalogues and monographs; and a few notes and writings. Files are arranged alphabetically by artist name.

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| Box 2 <i>cont'd.</i> | Folder 6 | Frederic Bazille, 1978-2000 |
| | Folder 7 | Gustave Caillebotte, 1951-2000 |
| | Folder 8 | Mary Cassatt, 1949-1999 |
| Box 3 | Folders 1-4 | Paul Cezanne, 1891-2001 |
| Box 4 | Folder 1 | – Cezanne <i>cont'd.</i> |
| | Folder 2 | Jean-Simeon Chardin, 1979 |
| | Folders 3-5 | Gustave Courbet, 1906-2000 |
| | Folder 6 | Edgar Degas, 1989-2000 |
| | Folder 7 | Henri Fantin-Latour, 1906-2000 |
| Box 5 | Folder 1 | Paul Gauguin, 1936-2000 |
| | Folder 2 | Eva Gonzales, 1950-2000 |
| | Folders 3-4 | Edouard Manet, 1926-2000 |
| | Folder 5 | Claude Monet, 1900-2000 |
| Box 6 | Folder 1 | – Claude Monet <i>cont'd.</i> |
| | Folder 2 | Berthe Morisot, 1949-2000 |
| | Folder 3 | Pablo Picasso, undated |
| | Folder 4 | Camille Pissarro, 1950-2000 |
| | Folder 5 | Odilon Redon, 1956 |
| | Folder 6 | Pierre-Auguste Renoir, 1908-2000 |

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| Box 6 cont'd. | Folder 7 | Alfred Sisley, 1978-2000 |
| | Folder 8 | Vincent van Gogh, 1996-2000 |

Sub-series I.3: Object Research, 1888-2002

Object research files may contain the following: a one page typescript record for the painting prepared by TPC to include: object title (in English and French), date, media and size, owner, provenance, and an exhibition history; checklists; correspondence (originals and photocopies), usually with the owner of the work; copies of object data sheets from an institutional owner; printed source material (journal articles, book and catalogue excerpts, and newspaper clippings); and photographs or reproductions of the work.

Files are arranged alphabetically by artist name, and thereunder by title of work (with its date). Titles for the paintings are nearly always recorded in English, and as they appear in the exhibition checklist and catalogue. For those comparative works not shown in the exhibition, the archives assistant has given the work an English title, often a translation from the French.

Note: The user may want to cross-check between both artist research files (sub-series I.2) and object research files (sub-series I.3), as some related data may be found in both locations.

Box 7

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| | Objects in exhibition |
| Folder 1 | Frederic Bazille, object checklist [restricted] |
| Folder 2 | Frederic Bazille, <i>Flowers</i> (1868) |
| Folder 3 | Frederic Bazille, <i>The Heron</i> (1867) |
| Folder 4 | Frederic Bazille, <i>Still Life with Fish</i> (1866) |
| Folder 5 | Frederic Bazille, <i>Study of Flowers</i> (1866) |
| | Objects not in exhibition |
| Folder 6 | Frederic Bazille, <i>Young woman with Peonies</i> (1870) |
| Folder 7 | Emile Bernard, <i>Blue Coffeepot</i> (1888) |
| Folder 8 | Francois Bonvin, <i>Still Life with Book, Papers and Inkwell</i> (1876) |
| Folder 9 | Eugene Boudin, various works |
| | Objects in exhibition |
| Folder 10 | Gustave Caillebotte, object checklist [restricted] |
| Folder 11 | Gustave Caillebotte, <i>Display of Chickens & Game Birds</i> (c. 1882) |
| Folder 12 | Gustave Caillebotte, <i>Fruit Displayed on a Stand</i> (c.1881-82) |
| Folder 13 | Gustave Caillebotte, <i>Game Birds and Lemons</i> (1883) |
| Folder 14 | Gustave Caillebotte, <i>Hors d'oeuvre</i> (c.1881-82) |
| Folder 15 | Gustave Caillebotte, <i>Still Life: Oysters</i> (1881) |
| Folder 16 | Gustave Caillebotte, <i>Still Life with Crayfish</i> (1880-82) |
| | Objects not in exhibition |
| Folder 17 | Gustave Caillebotte, <i>Calf in a Butcher's Shop</i> (1882) |
| Folder 18 | Gustave Caillebotte, <i>Capucines</i> (1892) |

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| Box 7 <i>cont'd.</i> | Folder 19 | Gustave Caillebotte, <i>Still Life: Glass Carafes and Bowl of Fruit</i> (1879) |
| | Folder 20 | Gustave Caillebotte, various works |
| | Folder 21 | Mary Cassatt, <i>Lilacs in a Window</i> (c. 1880); <i>The Tea</i> (1879-1880) |
| | | Objects in exhibition |
| | Folder 22 | Paul Cezanne, <i>Compotier and Plate of Biscuits</i> (c. 1877) [restricted] |
| | Folder 23 | Paul Cezanne, <i>Fruit and a Jug on a Table</i> (1893-94) |
| | Folder 24 | Paul Cezanne, <i>Ginger Pot with Pomegranate and Pears</i> (1890-93) |
| Box 8 | Folder 1 | Paul Cezanne, <i>The Kitchen Table</i> (1888-90) |
| | Folder 2 | Paul Cezanne, <i>Pyramid of Skulls</i> (1898-90) [restricted] |
| | Folder 3 | Paul Cezanne, <i>Still Life: Pears and Knife</i> (1879-1882) |
| | Folder 4 | Paul Cezanne, <i>Still Life with Apples</i> (1895-98) – MOMA |
| | Folder 5 | Paul Cezanne, <i>Still Life with Bread and Eggs</i> (1865) |
| | Folder 6 | Paul Cezanne, <i>Still Life with Compotier</i> (1878-80) |
| | Folder 7 | Paul Cezanne, <i>Still Life with Cupid</i> (1894-95) |
| | Folder 8 | Paul Cezanne, <i>Still Life with Ginger Jar & Eggplants</i> (1893-94) |
| | Folder 9 | Paul Cezanne, <i>Still Life with Milk Can and Apples</i> (1879-80) |
| | Folder 10 | Paul Cezanne, <i>Still Life with Onions</i> (1896-98) |
| | Folder 11 | Paul Cezanne, <i>Sugarpot, Pears and Tablecloth</i> (1893-94) |
| | Folder 12 | Paul Cezanne, <i>The Three Skulls</i> (1898-1900) |
| Box 9 | | Objects not in exhibition |
| | Folder 1 | Paul Cezanne, <i>The Basket of Apples</i> (c. 1895) |
| | Folder 2 | Paul Cezanne, <i>The Begonias</i> (1879-80 or earlier) |
| | Folder 3 | Paul Cezanne, <i>The Black clock</i> (c. 1870) |
| | Folder 4 | Paul Cezanne, <i>Flowers and Fruit</i> (c. 1890) |
| | Folder 5 | Paul Cezanne, <i>Flowers in a Vase</i> (1885-88) |
| | Folder 6 | Paul Cezanne, <i>Milk Pot and Fruits on a Table</i> (c. 1890) |
| | Folder 7 | Paul Cezanne, <i>Peaches & Pears</i> [& sugar bowl] (1888-1890) |
| | Folder 8 | Paul Cezanne, <i>Pot of Milk and Fruits</i> (1895-1900) |
| | Folder 9 | Paul Cezanne, <i>Still Life with Apples</i> (1891-92) – Met |
| | Folder 10 | Paul Cezanne, <i>Still Life with Apples</i> (1890-1894) – Priv. Coll. |
| | Folder 11 | Paul Cezanne, <i>Still Life with Apples and Oranges</i> (1895-1900) |
| | Folder 12 | Paul Cezanne, <i>Still Life with Apples and Peaches</i> (c. 1905) |
| | Folder 13 | Paul Cezanne, <i>Still Life with Apples and Primroses</i> (1890s) |
| | Folder 14 | Paul Cezanne, <i>Still Life with Coffee Pot</i> (1867-69) |
| | Folder 15 | Paul Cezanne, <i>Still Life with Compotier</i> (1879-82) |
| | Folder 16 | Paul Cezanne, <i>Still Life with Curtain</i> (1895) |
| | Folder 17 | Paul Cezanne, <i>Still Life with Dresser</i> (1887-88) – Harvard |
| | Folder 18 | Paul Cezanne, <i>Still Life with Dresser</i> (1887-88) – Munich |

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| Box 9 <i>cont'd.</i> | Folder 19 | Paul Cezanne, <i>Still Life with Mirror</i> (1877-79) |
| | Folder 20 | Paul Cezanne, <i>Still Life with Open Drawer</i> (c.1877-78) |
| | Folder 21 | Paul Cezanne, <i>Still Life with "Plaster" Cupid</i> (c. 1895) |
| | Folder 22 | Paul Cezanne, <i>Sugar pot, Pear, and Blue cup</i> (1865-66) |
| | Folder 23 | Paul Cezanne, <i>Three Skulls on an Oriental Rug</i> (1904) |
| | Folder 24 | Paul Cezanne, <i>Vase of Flowers</i> (1900-03) |
| | Folder 25 | Paul Cezanne – various comparable works |
| Box 10 | Folder 1 | Jean-Simeon Chardin, various works shown in 1860 Galerie Marinet (Paris) Chardin exhibit |
| | Folder 2 | Jean-Simeon Chardin, various works from the Louvre Objects in exhibition |
| | Folder 3 | Gustave Courbet, object checklist [restricted] |
| | Folder 4 | Gustave Courbet, <i>Bouquet of Flowers in a Vase</i> (1862) |
| | Folder 5 | Gustave Courbet, <i>Head of woman with Flowers</i> (1871) |
| | Folder 6 | Gustave Courbet, <i>Hollyhocks in a Copper Bowl</i> (1872) |
| | Folder 7 | Gustave Courbet, <i>Still Life with Fruit</i> (1871-72) |
| | Folder 8 | Gustave Courbet, <i>Woman with Flowers (The Trellis)</i> (1862) – exhibited only in MFA, Boston Objects not in exhibition |
| | Folder 9 | Gustave Courbet, <i>Girl with Seagulls</i> (1862) |
| | Folder 10 | Gustave Courbet, <i>Still Life with Poppies and Skull</i> (1862) |
| | Folder 11 | Gustave Courbet, <i>The Trout</i> (1872) |
| Box 11 | | Objects in exhibition |
| | Folder 1 | Edgar Degas, <i>The Millinery Shop</i> (1882-86) |
| | Folder 2 | Edgar Degas, <i>Woman Seated Beside a Vase of Flowers</i> (1865) Objects not in exhibition |
| | Folder 3 | Edgar Degas, <i>At the Milliner's</i> (1882) – The Met & Madrid |
| | Folder 4 | Maurice Denis, <i>Still Life with Apples</i> (1889) Objects in exhibition |
| | Folder 5 | Henri Fantin-Latour, object checklist [restricted] |
| | Folder 6 | Henri Fantin-Latour, <i>Flowers and Fruit on a Table</i> (1865) |
| | Folder 7 | Henri Fantin-Latour, <i>Peaches</i> (1869) |
| | Folder 8 | Henri Fantin-Latour, <i>Plate of Peaches</i> (1862) |
| | Folder 9 | Henri Fantin-Latour, <i>Still Life: Corner of a Table</i> (1873) |
| | Folder 10 | Henri Fantin-Latour, <i>Still Life with Torso and Flowers</i> (1874) |
| | Folder 11 | Henri Fantin-Latour, <i>White Cup and Saucer</i> (1864) Objects not in exhibition |
| | Folder 12 | Henri Fantin-Latour, <i>The Betrothal Still Life</i> (1869) |
| | Folder 13 | Henri Fantin-Latour, various comparable works Objects in exhibition |
| | Folder 14 | Paul Gauguin, object checklist [restricted] |
| Folder 15 | Paul Gauguin, <i>Fete Gloanec</i> (1888) | |

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| Box 11 <i>cont'd.</i> | Folder 16 | Paul Gauguin, <i>Flowers and a Bowl of Fruit on a Table</i> (1894) [MFA, Boston only] |
| | Folder 17 | Paul Gauguin, <i>The Ham</i> (1889) |
| | Folder 18 | Paul Gauguin, <i>Sleeping Child</i> (1884) [restricted] |
| | Folder 19 | Paul Gauguin, <i>Still Life with Apples, Pear, and a Ceramic Portrait Jug</i> (1889) |
| | Folder 20 | Paul Gauguin, <i>Still Life with Colocynths</i> (1889) |
| | Folder 21 | Paul Gauguin, <i>Still Life with Peaches</i> (1889) |
| | Folder 22 | Paul Gauguin, <i>Still Life with Tahitian Oranges</i> (1892) |
| | | Objects not in exhibition |
| | Folder 23 | Paul Gauguin, <i>Apples and Pimentos</i> (1892) |
| | Folder 24 | Paul Gauguin, <i>Bouquet of Flowers</i> (1882) [restricted] |
| | Folder 25 | Paul Gauguin, <i>The Flowers of France</i> (1891) |
| | Folder 26 | Paul Gauguin, <i>Still Life of Expectation</i> (1901) [restricted] |
| | Folder 27 | Paul Gauguin, <i>Still Life with Fruit</i> (1888) |
| Box 12 | Folder 1 | Paul Gauguin, various comparable works |
| | | Objects in exhibition |
| | Folder 2 | Eva Gonzales, <i>White Shoes</i> (c.1879-80) |
| | | Objects not in exhibition |
| | Folder 3 | Eva Gonzales, <i>Cornet of Flowers</i> (c.1873-74) [restricted] |
| | Folder 4 | Eva Gonzales, various comparable works |
| | | Objects in exhibition |
| | Folder 5 | Edouard Manet, object checklist [restricted] |
| | Folder 6 | Edouard Manet, <i>Basket of Fruit</i> (1866) |
| | Folder 7 | Edouard Manet, <i>Bouquet of Violets</i> (1872) [restricted] |
| | Folder 8 | Edouard Manet, <i>Branch of White Peonies with Pruning Shears</i> (1864) |
| | Folder 9 | Edouard Manet, <i>Flowers in a Crystal Vase</i> (c. 1882)) – NGA |
| | Folder 10 | Edouard Manet, <i>Flowers in a Crystal Vase</i> (c. 1882) – Paris |
| | Folder 11 | Edouard Manet, <i>Moss Roses in a Vase</i> (1882-83) |
| | Folder 12 | Edouard Manet, <i>Two Roses on a Tablecloth</i> (1882-83) |
| | Folder 13 | Edouard Manet, <i>The Salmon</i> (1866-69) |
| | | Objects not in exhibition |
| | Folder 14 | Edouard Manet, <i>Bouquet of Lilacs</i> (1882-83) |
| Box 13 | Folder 1 | Edouard Manet, <i>Bunch of Asparagus</i> (1880) |
| | Folder 2 | Edouard Manet, <i>Still Life with Fish</i> (1864) |
| | Folder 3 | Edouard Manet, <i>Still Life with Melon and Peaches</i> (c. 1866) |
| | Folder 4 | Edouard Manet, various comparable works – flowers |
| | Folder 5 | Edouard Manet, various comparable works |
| | | Objects in exhibition |
| | Folder 6 | Claude Monet, object checklist [restricted] |
| | Folder 7 | Claude Monet, <i>Camille at Her Window</i> (1873) |

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| Box 13 <i>cont'd.</i> | Folder 8 | Claude Monet, <i>The "Gallettes"</i> (1882) [restricted] |
| | Folder 9 | Claude Monet, <i>Jar of Peaches</i> (1866) |
| | Folder 10 | Claude Monet, <i>Pheasants and Plovers</i> (1879) |
| | Folder 11 | Claude Monet, <i>Spring Flowers</i> (1864) |
| | Folder 12 | Claude Monet, <i>Still Life with Apples and Grapes</i> (1880) |
| Box 14 | Folder 1 | Claude Monet, <i>Still Life with Melon</i> (1872) |
| | Folder 2 | Claude Monet, <i>Vase of Flowers</i> (c. 1881-82) |
| | Folder 3 | Objects not in exhibition Claude Monet, various comparable works Objects in exhibition |
| | Folder 4 | Berthe Morisot, <i>The Cage</i> (1885) |
| | Folder 5 | Berthe Morisot, <i>Dahlias</i> (c. 1876) |
| | Folder 6 | Berthe Morisot, <i>On the Veranda</i> (1884) |
| | Folder 7 | Berthe Morisot, <i>Tureen and Apples</i> (1877) |
| | Folder 8 | Camille Pissarro, <i>Bouquet of Flowers</i> (c. 1873) |
| | Folder 9 | Camille Pissarro, <i>Still Life</i> (1867) – Toledo – exhibited only in MFA, Boston |
| | Folder 10 | Camille Pissarro, <i>Still Life: Apples and Pears in a Round Basket</i> (1872) |
| | Folder 11 | Camille Pissarro, <i>Still Life with Apples and Pitcher</i> (1872) Objects not in exhibition |
| | Folder 12 | Camille Pissarro, various comparable works |
| | Folder 13 | Odilon Redon, checklist [restricted] |
| | Folder 14 | Odilon Redon, various works Objects in exhibition |
| | Folder 15 | Pierre-Auguste Renoir, object checklists [restricted] |
| | Folder 16 | Pierre-Auguste Renoir, <i>Mixed Flowers in an Earthenware Pot</i> (c. 1869) |
| | Folder 17 | Pierre-Auguste Renoir, <i>Onions</i> (1881) |
| Box 15 | Folder 1 | Pierre-Auguste Renoir, <i>Spring Flowers</i> (1864) |
| | Folder 2 | Pierre-Auguste Renoir, <i>Still Life with Bouquet</i> (1871) Objects not in exhibition |
| | Folder 3 | Pierre-Auguste Renoir, various comparable works |
| | Folder 4 | Phillippe Rousseau, <i>Still Life with Oysters</i> (c. 1875-87) |
| | Folder 5 | Paul Serusier, <i>Apples and violets</i> (undated) |
| | Folder 6 | Paul Serusier, <i>Still Life by the Window</i> (1891) Objects in exhibition |
| | Folder 7 | Alfred Sisley, object checklist [restricted] |
| | Folder 8 | Alfred Sisley, <i>Grapes and Walnuts on a Table</i> (1876) |
| | Folder 9 | Alfred Sisley, <i>The Heron</i> (1867) |
| | Folder 10 | Alfred Sisley, <i>Still Life: Apples and Grapes</i> (1876) Objects not in exhibition |

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| Box 15 <i>cont'd.</i> | Folder 11 | Alfred Sisley, various comparable works Objects in exhibition |
| | Folder 12 | Vincent van Gogh, object checklist [restricted] |
| | Folder 13 | Vincent van Gogh, <i>Roses</i> (1890) |
| | Folder 14 | Vincent van Gogh, <i>Sprig of Flowering Almond in a Glass</i> (1888) |
| | Folder 15 | Vincent van Gogh, <i>Study for 'Roman Parisiens'</i> (1888) Objects not in exhibition |
| | Folder 16 | Vincent van Gogh, various comparable works |
| | Folder 17 | Vincent van Gogh, various comparable works <i>cont'd.</i> |
| | Folder 18 | Edouard Vuillard, <i>Lilacs</i> (1892); <i>Vase with Flowers</i> (c. 1904) |

Series 2 Description: Catalogue Planning, 1997–2001 and undated

A comprehensive, full-color catalogue entitled *Impressionist Still Life* accompanied the exhibition. Co-published by The Phillips Collection and Harry Abrams, Inc., the 240-page book includes essays by Eliza Rathbone, Chief Curator at The Phillips Collection; George Shackelford, Chair of the Art of Europe at the Museum of Fine Arts, Boston; John McCoubrey, the James and Nan Farquhar Emeritus Professor at the University of Pennsylvania; Richard Shiff, the Effie Marie Cain Regents Chair in Art at the University of Texas at Austin; and Jeannene M. Przyblyski, independent art historian and critic.

Series 2 consists of contract agreements with the publisher and essayists; external correspondence, portions seeking possible contributors for the catalogue; catalogue distribution data; and rights and permissions requests.

This series is organized into two subseries.

- 2.1: General Planning, 1997-20002
- 2.2: Rights and Permissions, 2000-2001

Sub-series 2.1: General Planning, 1997-2002

| | | |
|---------------|----------|--|
| Box 16 | Folder 1 | Agreement contracts with Harry N. Abrams (photocopies of initial agreement and signed revised agreement), & requisition payments, 2000-2001 [restricted] |
| | Folder 2 | Catalogue distribution data – gratis copies, 2001 and undated [restricted] |
| | Folder 3 | Correspondence – external, 1997-2001 |
| | Folder 4 | Essay contracts and invoices with John McCoubrey, Jeannene Przblyski, and Richard Shiff, 2001 [restricted] |

Sub-series 2.2: Rights and Permissions, 2000-2001

Box 16 *cont'd.* Folder 5 Transparency masterlist and internal correspondence with Museum of Fine Arts, Boston, and Abrams, 2000-2001
[restricted]

Folder 6 **Transparency requests – U.S. public collections**
Art Institute of Chicago, 2001
Art Resource (New York), 2001
Cincinnati Art Museum, 2001
Denver Art Museum, 2001
Detroit Institute of Arts, 2001
Minneapolis Institute of Arts, 2001
J. Paul Getty Museum, 2001
Harvard University Art Museums, 2001
Metropolitan Museum of Art, 2001
Museum of Fine Arts, Boston, 2001
Museum of Fine Arts, Houston, 2001
National Gallery of Art (Wash., DC), 2001
National Museum of Women in the Arts, 2001
Philadelphia Museum of Art, 2001
Shelburne Museum, 2001
Springfield Museum of Fine Arts (Springfield, MA), 2001
Toledo Museum of Art, 2001

Folder 7 **Transparency requests – foreign public collections**
Art Gallery of Ontario, 2001
Bayerische Staatsgemaldesammlungen, 2001
Beyeler Foundation, 2001
Calouste Gulbenkian Museum, 2001
Courtauld Gallery, 2001
Glasgow Museums/Burrell Collection, 2001
Goteborg Museum of Art, 2001
Hamburger Kunsthalle, 2001
Kroller-Muller Museum, 2001
Musee Fabre, 2001
Musee de Grenoble, 2001
Musee du Petit-Palais, 2001
Museo Thyssen-Bornemisza, 2001
National Gallery of Ireland, 2001
Nationalmuseum, Stockholm, 2001
Ny Carlsberg Glyptotek, 2001
POLA Art Foundation, 2001
Staatsgalerie, Stuttgart, 2001
Tate Gallery, 2001
Van Gogh Museum, 2001
Victoria & Albert Museum, 2001

Box 16 *cont'd.* Folder 8 **Transparency requests – private collections**
[restricted]

Series 3 Description: Exhibition Planning, 1991– 2002 and undated

Series 3 files document the planning and logistics of the exhibition, with the bulk of the files being comprised of requests to lenders.

This series is organized into two subseries.

- 3.1: General Planning documents, 1991-2002
- 3.2: Lender Files, 1991-2002 and undated

Sub-Series 3.1: General Planning documents, 1991-2002 and undated

Sub-series 3.1 contains the agreement with the exhibition's co-organizer, the Museum of Fine Arts, Boston, and correspondence highlighting extensive early planning for the exhibition that initially involved several other museums. Also included are data about the budget and fundraising initiatives; installation and wall texts; the show's audio component; publicity materials; news coverage; and public programs and special events.

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| Box 16 <i>cont'd.</i> | Folder 9 | Agreement, exhibition co-organizing, MFA, Boston, signed (photocopy), and related internal memorandum, 1999-2001 [restricted] |
| | Folder 10 | Audio – Acoustiguide, 2001-2003 [restricted] |
| | Folder 11 | Budget 1997-2001 and undated [restricted] – MFA, Boston invoice, 2001 (photocopy) – Preliminary budget working drafts – Indemnification valuations |
| | Folder 12 | Early Planning – proposed exhibition – National Gallery of Art (Wash., DC), 1991 |
| | Folder 13 | Early Planning – Internal memorandum with director Charles Moffett, 1996-1997 |
| | Folder 14 | Early Planning – initial negotiations – Metropolitan Museum of Art, 1996-1998 |
| Box 17 | Folder 1 | Early Planning – initial negotiations – Van Gogh Museum, 1996-1998 |
| | Folder 2 | Early Planning – venue proposals – Art Institute of Chicago, 1998-2000 – Musee d'Orsay, 1996-1999 – National Gallery (London), 1998 |
| | Folder 3 | Exhibition tours, 2001 |
| | Folder 4 | Exhibition overview – early text drafts, undated |

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| Box 17 <i>cont'd.</i> | Folder 5 | Fundraising activities & sponsorship, 1997-2000 [restricted] |
| | Folder 6 | Installation – color plan for galleries, 2001 |
| | Folder 7 | Opening events – lender’s dinner, 2001 |
| | Folder 8 | Programs – event brochures (includes MFA, Boston), 2001 |
| | Folder 9 | Programs – lecture series – printed handout and general memorandum, 2001 |
| | Folder 10 | Programs – lecture series [restricted] – Petra Chu, “A Rose is a Rose,” 2001 – Dominique Sennelier, “A History in Color,” 2001-2002 – Amy Ogata, “Still Lives and Animated Objects,” 2001 |
| | Folder 11 | Public Relations – press previews, 2001-2002 |
| | Folder 12 | Public Relations – press coverage report and clippings, 2001-2002 |
| | Folder 13 | Rack card – printed exhibition handout, 2001 |
| | Folder 14 | Supplementary materials – text drafts, undated |
| | Folder 15 | Wall and label text – early drafts and related memorandum, 2001 and undated |

Sub-Series 3.2: Lender files, 1991-2002 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 may include denials from owners.

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| Box 18 | Folder 1 | Checklist by lender, master list of approved loans, 2001 [restricted] |
| | Folder 2 | Checklist by artist, working status of loans, 1998 [restricted] |
| | Folder 3 | Checklist by artist, illustrated with images, working status of loans, undated [restricted] |
| | Folder 4 | Checklists, Charles Moffett’s early lists from NGA, 1991 [restricted] |
| | Folder 5 | Internal correspondence with MFA, Boston, concerning loan requests, 1997-2000 and undated |
| | Folder 6 | List of letter types needed for loans, undated |
| | Folder 7 | Loan agreement drafts, 1997 and undated |
| | Folder 8 | Loan and indemnity letter drafts, 1996-1999 and undated See also: Sub-Series 3.1, Box 16, folder 11 |
| | Folder 9 | Loan requests – U.S. public collections Checklist of works in U.S. public collections |
| | Folder 10 | American Federation of Arts, 1996 [restricted] |
| | Folder 11 | Art Institute of Chicago, 1998-2001 [restricted] |

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| Box 18 <i>cont'd.</i> | Folder 12 | Cincinnati Art Museum, 2000 [restricted] Clark Art Institute, 1999 [restricted] Cleveland Museum of Art, 1999 [restricted] |
| | Folder 13 | Dallas Museum of Art, 1996 [restricted] Denver Art Museum, 1999 [restricted] Detroit Institute of Arts, 1999-2000 [restricted] J. Paul Getty Museum, 1998-1999 [restricted] |
| | Folder 14 | Harvard University Art Museums, 1997-2001 [restricted] High Museum of Art, 2000-2001 [restricted] |
| | Folder 15 | Metropolitan Museum of Art, 1996- 2001 [restricted] |
| | Folder 16 | Minneapolis Institute of Arts, 1997 [restricted] Museum of Fine Arts, Boston, 1998-2001 [restricted] Museum of Fine Arts, Houston, 1998-2002 [restricted] Museum of Modern Art, 1997-2001 [restricted] |
| | Folder 17 | National Gallery of Art, 1996-2001 [restricted] National Museum of Women in the Arts, 2001 [restricted] Norton Simon Museum, 1997-1999 [restricted] |
| | Folder 18 | Philadelphia Museum of Art, 2001 [restricted] |
| | Folder 19 | Saint Louis Art Museum, 2000-2001 [restricted] Shelburne Museum, 1996-2001 [restricted] Springfield Museums, 1998-1999 [restricted] Toledo Museum of Art, 1997-2000 [restricted] |
| | Folder 20 | Virginia Museum of Fine Arts, 2000-2001 [restricted] Wadsworth Atheneum, 1999-2000 [restricted] Walters Art Gallery, 1999 [restricted] |
| | Folder 21 | Loan requests – Foreign public collections Checklist of works in foreign public collections |
| | Folder 22 | Bayerische Staatsgemaldesammlungen, 1997-1999 [restricted] Calouste Gulbenkian Museum, 1998 [restricted] Courtauld Gallery, 1997-1999 [restricted] |
| | Folder 23 | The Fitzwilliam Museum, 1998-2001 [restricted] |
| | Folder 24 | Glasgow Art Gallery and Museum, 2000 [restricted] Glasgow City Council, The Burrell Collection, 2000 [restricted] |
| | Folder 25 | Goteborg Museum of Art, 1999 [restricted] Hamburger Kunsthalle, 1998-2001 [restricted] Hermitage Museum, 1997-2000 [restricted] |
| | Folder 26 | Kroller-Muller Museum, 1998-2000 [restricted] Kunsthau Zurich, 1997-2000 [restricted] Kunstmuseum Solothurn, 2000 [restricted] |

- Box 18** *cont'd.* Folder 27 Musee des Beaux-Arts (d'Orleans), 2000 [restricted]
 Musee des Beaux Arts (Reims), 2000 [restricted]
 Musee des Beaux Arts et de la Dentelle (Alencon), 1997
 [restricted]
- Folder 28 Musee Fabre, 1998-1999 [restricted]
 Musee de Grenoble, 2000 [restricted]
 Musee d'Orsay, 1996-1998 [restricted]
- Folder 29 Museo Thyssen-Bornemisza, 2000-2001 [restricted]
- Box 19**
- Folder 1 National Gallery (Oslo), 1997-1999 [restricted]
 Folder 2 National Gallery (London), 1996-2000 [restricted]
 National Gallery of Ireland, 2000-2002 [restricted]
 Folder 3 Nationalmuseum, Stockholm, 1999-2000 [restricted]
 Ny Carlsberg Glyptotek, 1999-2000 [restricted]
 Folder 4 POLA Art Foundation, 1999-2001 [restricted]
 Folder 5 Pushkin State Museum of Fine Arts, 1997-2000 [restricted]
 Folder 6 Reunion des Musees Nationaux (Paris), 2000 [restricted]
 Folder 7 Staatliche Kunstsammlungen, Gemaldegalerie, 1999-2001
 [restricted]
 Folder 8 Staatliche Museen zu Berlin – Preubischer Kulturbesitz,
 1996-2000 [restricted]
 Staatsgalerie, Stuttgart, 1997-2001 [restricted]
 Folder 9 Van Gogh Museum, 1997-2001 [restricted]
 Wallraf-Richartz-Museum, 1996-1998 [restricted]
 Folder 10 **Loan requests – Private collections** [restricted]
