

Pierre-Auguste Renoir

French, 1841-1919

*Seascape*

1879

Oil on canvas

25 1/2 x 39 in. (64.8 x 99.2 cm)

Potter Palmer Collection

1922.438

**Provenance** [from OSCI working file 11.14.11]

Acquired by Alp. Legrand, Paris, from an unknown owner, by Feb. 21, 1890.<sup>1</sup>

Sold to Durand-Ruel, Paris, Feb. 21, 1890.<sup>2</sup>

[note on department card in curatorial file says Mrs. Potter Palmer (1890)]<sup>3</sup>

Sold by Durand-Ruel, New York, to W.C. Van Horne, Montréal, Apr. 19, 1892, for \$1000.<sup>4</sup> [Illustrate DRNY 900 label here ?]

Acquired by an unknown owner (possibly Glaenzer), after Apr. 19, 1892.<sup>5</sup>

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<sup>1</sup> According to the Durand-Ruel Archives, "Acheté par Durand-Ruel Paris (stock 2637) à Alp. Legrand, 44 rue de Londres (Paris), le 21 février 1890, *Marine*." Durand-Ruel, Livre de stock Paris 1884-90 (stock 2637); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

<sup>2</sup> According to the Durand-Ruel Archives, "Acheté par Durand-Ruel Paris (stock 2637) à Alp. Legrand, 44 rue de Londres (Paris), le 21 février 1890, *Marine*." Durand-Ruel, Livre de stock Paris 1884-90 (stock 2637); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. According to the same letter, the Durand-Ruel Archives do not know the price that was paid for the painting.

<sup>3</sup> [requires further research]

<sup>4</sup> According to the Durand-Ruel Archives, "Vendu par Durand-Ruel New York (stock 900) à W.C. Van Horne, Montréal, le 19 avril 1892 pour \$1000, *Marine ou Stormy sea on the coast near Dieppe*." Durand-Ruel, Livre de stock New York 1888-93 (stock 900); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

<sup>5</sup> According to the Durand-Ruel Archives, the painting was "vendu par Durand-Ruel New York (stock 900) à W.C. Van Horne, Montréal, le 19 avril 1892 pour \$1000, *Marine ou Stormy sea on the coast near Dieppe*." Durand-Ruel, Livre de stock New York 1888-93 (stock 900). The next known ownership activity is "acheté par Durand-Ruel NY (stock 1011) à Glaenzer le 14 décembre 1892." Durand-Ruel, Livre de stock New York 1888-93 (stock 1011); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. It is not known how Glaenzer acquired the painting or when. [Eugene Glaenzer (d. 1923) managed the New York branch of Boussod, Valadon &

Acquired by Glaenzer, by Dec. 14, 1892.<sup>6</sup>

Sold to Durand-Ruel, New York, Dec. 14, 1892.<sup>7</sup>

Sold to Potter Palmer (died 1902), Chicago, Dec. 14, 1892, for \$1250.<sup>8</sup>

By descent to his family, Chicago.<sup>9</sup>

To the Art Institute of Chicago, 1922.<sup>10</sup>

## Exhibition History

Paris, Galeries Durand-Ruel, *Exposition A. Renoir*, May 1892, cat. 100.<sup>11</sup>

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Cie. He later became the manager of the New York branch of Jacques Seligmann & Co., which opened in 1904]

<sup>6</sup> According to the Durand-Ruel Archives, "Acheté par Durand-Ruel NY (stock 1011) à Glaenzer le 14 décembre 1892." Durand-Ruel, *Livre de stock New York 1888-93* (stock 1011); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

<sup>7</sup> According to the Durand-Ruel Archives, "Acheté par Durand-Ruel NY (stock 1011) à Glaenzer le 14 décembre 1892." Durand-Ruel, *Livre de stock New York 1888-93* (stock 1011); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. According to the same letter, the Durand-Ruel Archives does not know the price that was paid for the painting, but that it was titled *Marine*.

<sup>8</sup> According to the Durand-Ruel Archives, the painting was "vendu par Durand-Ruel NY (stock 1011) à Potter Palmer le 14 décembre 1892 pour \$1250, *Marine*." *Livre de stock New York 1888-93* (stock 1011); see Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago.

<sup>9</sup> [JS TO FIGURE OUT THE CORRECT LANGUAGE HERE] Per memo in file dated 7/31/97]

<sup>10</sup> [JS TO FIGURE OUT THE CORRECT MODE OF TRANSFER HERE. DID BERTHA BEQUEATH IT OR WAS IT ONE OF THE PURCHASES VIA HER SONS?] Per memo in file dated 7/31/97]

<sup>11</sup> According to the Durand-Ruel Archives: "( ?) Peut-être mais nous n'avons aucun document pouvant nous confirmer cette supposition." See Paul-Louis Durand-Ruel and Flavie Durand-Ruel to the Art Institute of Chicago, Oct. 5, 2010. Curatorial Object File, Art Institute of Chicago. [if D-R sold the painting to Van Horne in Montreal in April 1892, would he have had it to show in the May 1892 exhibition in Paris? Can the inclusion of our painting in this exhibition as *Marine* be confirmed? Probably or possibly our painting was included?]

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 27 (ill.).

Highland Park, IL, Neison Harris, loan exchange, 1975.<sup>12</sup>

Los Angeles, Los Angeles County Museum of Art, *A Day in the Country: Impressionism and the French Landscape*, June 28–Sept. 16, 1984, cat. 120 (ill.); Art Institute of Chicago, Oct. 23, 1984–Jan. 6, 1985; Paris, Galeries Nationales d'Exposition du Grand Palais, Feb. 4–Apr. 22, 1985 [as *L'impressionnisme et le paysage français*].

Edinburgh, Royal Scottish Academy, *Monet: The Seine and the Sea 1878–1883*, Aug. 6–Oct. 26, 2003, cat. 89 (ill.).<sup>13</sup>

Chicago, Art Institute of Chicago, *Manet and the Sea*, Oct. 20, 2003–Jan. 19, 2004, cat. 117 (ill.); Philadelphia, Philadelphia Museum of Art, Feb. 15–May 30, 2004; Amsterdam, Van Gogh Museum, June 18–Sept. 26, 2004.

London, National Gallery, *Renoir Landscapes 1865–1883*, Feb. 21–May 20, 2007, cat. 45 (ill.); Ottawa, National Gallery of Canada, June 8–Sept. 9, 2007; Philadelphia, Philadelphia Museum of Art, Oct. 4, 2007–Jan. 6, 2008.<sup>14</sup>

## Publication History

Galeries Durand-Ruel, *Exposition A. Renoir*, exh. cat. (Imprimerie de l'Art, E. Ménard et Cie, 1892), p. 47, cat. 100.<sup>15</sup>

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<sup>12</sup> According to Receipt of Object 26504, Registrar's Records, Art Institute of Chicago [and Shipping Order B5293, Art Institute of Chicago Archives??], this work was on loan to Mr. and Mrs. Neison Harris in exchange for their loan to Chicago, Art Institute of Chicago, *Paintings by Monet*, Mar. 15–May 11, 1975. [to determine whether we would like/can include information regarding private collection loan exchanges. **More specific dates for exchange?**]

<sup>13</sup> According to Receipt of Object 45550, Registrar's Records, Art Institute of Chicago, the work was returned early from this exhibition, on October 8, 2003, to be included in Chicago, Art Institute of Chicago, *Manet and the Sea*, Oct. 20, 2003–Jan. 19, 2004; Philadelphia, Philadelphia Museum of Art, Feb. 15–May 30, 2004; Amsterdam, Van Gogh Museum, June 18–Sept. 26, 2004.

<sup>14</sup> **[Can the Philadelphia Museum of Art venue start date be confirmed?]** National Gallery London label on verso lists 30/09/2007; the exhibition catalogue lists Oct. 4, 2007. Edward J Sozanski, "Art: For museums, pressure to be popular," *Philadelphia Inquirer* (Aug. 12, 2007), p. H1, says the show opens Oct. 4.]

<sup>15</sup> [See exhibition history. **Can the inclusion of our painting in this exhibition as *Marine* be confirmed?** Probably or possibly our painting was included?]

Art Institute of Chicago, *Handbook of Sculpture, Architecture, and Paintings, Part II, Paintings* (Art Institute of Chicago, 1922), p. 69, cat. 845.<sup>16</sup>

Art Institute of Chicago, "The Potter Palmer Collection of Paintings, *Bulletin of the Art Institute of Chicago* 16, 3 (May 1922), p. 38.<sup>17</sup>

Art Institute of Chicago, "Accessions and Loans," *Bulletin of the Art Institute of Chicago* 16, 3 (May 1922), p. 47.

Art Institute of Chicago, *A Guide to the Paintings in the Permanent Collection* (Art Institute of Chicago, 1925), p. 150, cat. 845.<sup>18</sup>

M.C., "Renoirs in the Institute," *Bulletin of the Art Institute of Chicago* 19, 3 (Mar. 1925), p. 32.

M.C., "Renoirs in the Institute (Continued)," *Bulletin of the Art Institute of Chicago* 19, 4 (Apr. 1925), p. 47 (ill.).

Ambroise Vollard, *Renoir: An Intimate Record*, trans. Harold L Van Doren and Randolph T. Weaver (Alfred A Knopf, 1925), p. 239.

Julius Meier-Graefe, *Renoir* (Klinkhardt & Biermann Verlag, 1929), p. 120, no. 109 (ill.).

Daniel Catton Rich, "Französische Impressionisten im Art Institute zu Chicago," *Pantheon* 11, 3 (Mar. 1933), p. 78.<sup>19</sup>

Albert C. Barnes and Violette de Mazia, *The Art of Renoir* (Minton, Balch & Co., 1935), pp. 74n; 75n; 451, no. 92.

Ulrich Thieme and Felix Becker, *Allgemeines Lexikon der Bildenden Künstler* 28 (Seemann, 1934), p. 170.

Duveen Galleries, New York, *Renoir: Centennial Loan Exhibition 1841–1941, for the benefit of the Free French Relief Committee* (E. de Villemorin/William Bradford Press, 1941), p. 132.

Frederick A. Sweet, "Potter Palmer and the Painting Department," *Bulletin of the Art Institute of Chicago* 37, 6 (Nov. 1943), p. 86.

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<sup>16</sup> Reprinted in Art Institute of Chicago, *Handbook of Sculpture, Architecture, and Paintings, Part II, Paintings* (Art Institute of Chicago, 1923), p. 69, cat. 845.

<sup>17</sup> The painting is not titled in the article, but it is described as, "Renoir's marine."

<sup>18</sup> Republished in Art Institute of Chicago, *A Guide to the Paintings in the Permanent Collection* (Art Institute of Chicago, 1932), p. 168, cat. 22.438.

<sup>19</sup> The English translation of this article is Daniel Catton Rich, "French Impressionists in the Art Institute of Chicago," *Pantheon: Monatsschrift für freunde und sammler der kunst*, trans. C.C.H. Drechsel (F. Bruckmann AG., 1933), p. 18.

Florence Hope, "A Late Renoir Recently Added to the Institute's Collection," *Bulletin of the Art Institute of Chicago* 39, 7 (Dec. 1945), p. 98.

Ishbel Ross, *Silhouette in Diamonds: The Life of Mrs. Potter Palmer* (Harper & Brothers, 1960), p. 155.

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), p. 396.

Charles C. Cunningham and Satoshi Takahashi, *Shikago Bijutsukan [Art Institute of Chicago]*, *Museums of the world*, 32 (Kodansha, 1970), pp. 53, pl. 39; 160.

Art Institute of Chicago, *Paintings by Renoir*, exh. cat. (Art Institute of Chicago, 1973), pp. 80; 82–83, cat. 27 (ill.).

Sylvie Gache-Patin and Scott Schaefer, "Impressionism and the Sea," in *A Day in the Country: Impressionism and the French Landscape*, exh. cat. ed. Andrea P. A. Belloli (Los Angeles County Museum of Art, 1984), pp. 288; 290; 291, no. 120 (ill.).

*A Day in the Country: Impressionism and the French Landscape*, exh. cat. ed. Andrea P. A. Belloli (Los Angeles County Museum of Art, 1984), p. 366.

Sylvie Gache-Patin and Scott Schaefer, "La mer," in Réunion des Musées Nationaux, *L'impressionnisme et le paysage français*, exh. cat. (Réunion des Musées Nationaux, 1985), pp. 308; 312–13, no. 120 (ill.).

Nicholas Wadley, ed., *Renoir: A Retrospective* (Hugh Lauter Levin Associates/Macmillan Publishing, 1987), p. 195, pl. 65.

Michael Howard, ed., *The Impressionists by Themselves: A Selection of their Paintings, Drawings and Sketches with Extracts from their Writings* (Conran Octopus, 1991), pp. 256 (ill.), 320.

Lesley Stevenson, *Renoir* (Bison Group, 1991), pp. 100–101 (ill.).

Shigenobu Kimura, et al., *Seikimatsu no yume [The dream of fin de siècle]*, *Journey into the Masterpieces* 21 (Kodansha, 1992), pp. 70, pl. 3-24; 144.

Charles F. Stuckey and Sophia Shaw, *Claude Monet, 1840–1926*, exh. cat. (Art Institute of Chicago/Thames and Hudson, 1995), p. 204, fig. 36.

Francesca Castellani, *Pierre-Auguste Renoir: La vita e l'opera* (Mondadori, 1996), pp. 73, 137 (ill.).

Douglas W. Druick, *Renoir, Artists in Focus* (Art Institute of Chicago/Harry N. Abrams, 1997), pp. 33 (detail); 46; 72; 89, pl. 8; 110.

Gilles Néret, *Renoir: Painter of Happiness, 1841–1919* (Taschen, 2001), p. 121 (ill.).

Michael Clarke and Richard Thomson, *Monet: The Seine and the Sea, 1878–1883*, exh. cat. (National Galleries of Scotland, 2003), p. 165, cat. 89 (ill.).

Frank Whitford, "A Lasting Impression," *Sunday Times (Scotland)* (Aug. 10, 2003), p. 17.

Joseph J. Rishel, "Pierre-Auguste Renoir," in Juliet Wilson-Bareau and David Degener, *Manet and the Sea*, exh. cat. (Philadelphia Museum of Art, 2003), p. 243.

Juliet Wilson-Bareau and David Degener, *Manet and the Sea*, exh. cat. (Philadelphia Museum of Art, 2003), pp. 248, pl. 117; 261.

Isabelle Cahn, *L'impressionnisme, ou l'oeil naturel, L'Aventure de l'art* (Chêne, 2005), pp. 52 (ill.), 219.

Kyoko Kagawa, *Runowaru (Pierre-Auguste Renoir)*, Great Masters of Western Art 4 (Shogakukan, 2006), pp. 33–34 (ill.).

Heather Lemonedes, Lynn Federle Orr, and David Steel, *Monet in Normandy*, exh. cat. (Fine Arts Museums of San Francisco/North Carolina Museum of Art/Cleveland Museum of Art, 2006), pp. 33; 34, fig. 21.

Guy-Patrice Dauberville and Michel Dauberville, with the collaboration of Camille Frémontier-Murphy, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et aquarelles, 1858–1881*, vol. 1 (Éditions Bernheim-Jeune, 2007), p. 211, cat. 152 (ill.).

Colin B. Bailey and Christopher Riopelle, eds., *Renoir Landscapes 1865–1883*, exh. cat. (National Gallery, 2007), pp. 2–3 (detail); 4; 199–202, cat. 45 (ill.); 256.<sup>20</sup>

Colin B. Bailey, "'The Greatest Luminosity, Colour and Harmony': Renoir's Landscapes, 1862–1883," in *Renoir Landscapes 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle (National Gallery, 2007), p. 65.<sup>21</sup>

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<sup>20</sup> The French edition of this catalogue is Colin B. Bailey and Christopher Riopelle, eds., *Les Paysages de Renoir 1865–1883*, exh. cat. trans. Marie-Françoise Dispa, Lise-Éliane Pomier and Laura Meijer (National Gallery/5 Continents Editions, 2007), pp. 2–3 (detail); 4; 199–202, cat. 45 (ill.); 256.

<sup>21</sup> The French edition of this essay is Colin B. Bailey, "'Un maximum de luminosité; de coloration, et d'harmonie': les paysages de Renoir, 1862–1883," in *Les Paysages de Renoir 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle, trans. Marie-Françoise Dispa, Lise-Éliane Pomier and Laura Meijer (National Gallery/5 Continents Editions, 2007), p. 65.

Robert McDonald Parker, "Topographical Chronology 1860–1883," in *Renoir Landscapes 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle (National Gallery, 2007), p. 276.<sup>22</sup>

Richard R. Brettell and C.D. Dickerson III, *From the Private Collections of Texas: European art, Ancient to Modern* (Kimbell Art Museum/Yale University Press, 2009), p. 302, fig. 2.

John House, with an essay by James A. Ganz, *The Genius of Renoir: Paintings from the Clark* exh. cat. (Sterling and Francine Clark Art Institute/Museo Nacional del Prado/Yale University Press, 2010), p. 74.

## Archival Documentation from the Durand-Ruel Archives

### Stock Durand-Ruel Paris 2637

- *Marine*, Livre de stock Paris 1884-90

### Stock Durand-Ruel New York 900 et 1011 [illustrate DRNY label and inscription on painting's verso here?]

- Stock Durand-Ruel New York 900, *Marine*, Livre de stock New York 1888-93; Stock Durand-Ruel New York 1011, *Marine*, Livre de stock New York 1888-93; Le tableau a été acheté à deux reprises.

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<sup>22</sup> The French edition of this essay is Robert McDonald Parker "Chronologie," in *Les Paysages de Renoir 1865–1883*, exh. cat. eds. Colin B. Bailey and Christopher Riopelle, trans. Marie-Françoise Dispa, Lise-Éliane Pomier and Laura Meijer (National Gallery/5 Continents Editions, 2007), p. 276.