

Pierre-Auguste Renoir
French, 1841-1919
Young Woman Sewing
1879

Oil on canvas
24 3/16 x 19 13/16 in. (61.5 x 50.3 cm)
Mr. and Mrs. Lewis Larned Coburn Memorial Collection
1933.452

Provenance¹ [from OSCI working file 11.21.11]

Charles Deudon (died 1914), Nice.²

Paul Rosenberg and Co., Paris and New York.³

Howard Young, New York.⁴

Acquired by Mrs. Lewis Larned (Annie Swan) Coburn (died 1932), Chicago.⁵

Bequeathed to the Art Institute of Chicago, 1933.⁶

¹ Durand-Ruel has no information about this painting in their archives. See Claire Durand-Ruel Snollaerts to Gloria Groom, Mar. 29, 2010. Curatorial Object File, Art Institute of Chicago.

² According to François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 230–231, cat. 299 (ill.) and Anne Distel, "Charles Deudon (1832–1914) collectionneur," *Revue de l'Art* 86 (1989), p. 64 (ill.). See also "La curiosité: Collection Deudon," *Le Bulletin de la Vie Artistique* (May 1, 1920), p. 306-07. [Needs further research. When did Deudon's purchase the work?]

³ [Needs further research. According to Anne Distel, "Charles Deudon (1832–1914) collectionneur," *Revue de l'Art* 86 (1989), p. 64 (ill.), Rosenberg acquired the work after Deudon's death. Distel lists, cliché Rosenberg, no. 3411, as associated with the work. Jacques-Emile Blanche, "La Technique de Renoir," *L'Amour de l'Art* 2 (Feb. 1921), opp. p. 33 (ill.), lists the work as in the collection of Paul Rosenberg. Paul Rosenberg, Paris, *Exposition d'oeuvres de grands maîtres du dix-neuvième siècle*, exh. cat. (Frazier-Soye, 1922), p. 23, cat. 74, lists the work as in the collection of Deudon. Caroline Durand-Ruel Godfroy, *Correspondance de Renoir et Durand-Ruel 1881–1906*, v.1 (La Bibliothèque des Arts, 1995), p. 275, note 51, states that "C'est sa femme qui vendra plus tard sa collection au marchand Paul Rosenberg." See also "La curiosité: Collection Deudon," *Le Bulletin de la Vie Artistique* (May 1, 1920), p. 306-07.]

⁴ According to François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 230–231, cat. 299 (ill.) [Needs further research. When did Howard Young purchase the painting? From Rosenberg? Howard Young Gallery?]

⁵ [Needs further research. When did Mrs. Coburn purchase the painting? Per memo in file dated 7/31/97, See also exec. P. 1, #16.]

Exhibition History

Paris, Paul Rosenberg, *Exposition d'oeuvres de grands maîtres du dix-neuvième siècle*, May 3–June 3, 1922, cat. 74.⁷

Chicago, Art Institute of Chicago, *Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors*, Apr. 6–Oct. 9, 1932, cat. 32. [\[link to pdf\]](#)

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, May 23–Nov. 1, 1933, cat. 344.⁸ [\[link to pdf\]](#)

Chicago, Art Institute of Chicago, *A Century of Progress Exhibition of Paintings and Sculpture*, June 1–Oct. 31, 1934, cat. 235.⁹ [\[link to pdf\]](#)

New York, Metropolitan Museum of Art, *Renoir: A Special Exhibition of His Paintings*, May 18–Sept. 12, 1937, cat. 25 (ill.).

Columbus, Ohio, Columbus Gallery of Fine Arts, *Six Paintings by Renoir*, Oct. 17–Nov. 6, 1938, cat. 1 (ill.).¹⁰

New York, Paul Rosenberg, *Great French Masters of the Nineteenth, Corot to Van Gogh*, May 4–29, 1942, cat. 8 (ill.).

Toronto, Art Gallery of Toronto, *Fifty Paintings by Old Masters*, Apr. 21–May 21, 1950, cat. 37.

⁶ See Annie Swan Coburn's will [\[link\]](#); Walter S. Brewster to Art Institute Director Dr. Robert B. Harshe, Mar. 15, 1934 [\[link\]](#); and Records of the Board of Trustees, Apr. 26, 1940, p. 24, all in the Art Institute of Chicago Archives.

⁷ [\[is this the same exhibition as 100 Masterpieces, Paul Rosenberg, Paris, 1922?\]](#)
See Rosenberg, *Corot to Van Gogh*, exh. cat. (1942)]

⁸ The exhibition catalogue lists the dates as June 1–Nov. 1, 1933, but newspaper articles confirm the exhibition opened on May 23. See India Moffett, "Art Show of 1,500 World Famous Treasures Is Opened at Institute," *Chicago Daily Tribune*, May 23, 1933, p. 17; and Virginia Gardner, "Record Throng of 1,367,000 Views Art Show," *Chicago Daily Tribune*, Oct. 29, 1933, p. 7.

⁹ The exhibition catalogue lists the dates as June 1–Nov. 1, 1934, but newspaper articles confirm the exhibition closed on Oct. 31. See "Fair Art Exhibition Closes Forever at 5:30 This Afternoon," *Chicago Daily Tribune*, Oct. 31, 1934, p. 2; and "Shippers Start Dismantling Art Exhibition Today," *Chicago Daily Tribune*, Nov. 1, 1934, p. 3.

¹⁰ The catalogue for this exhibition was printed in Columbus Gallery of Fine Arts, "Six Paintings by Renoir," *Monthly Bulletin* 9, 1 (Oct. 1938), n. pag. [\[Can the exhibition dates be verified?\]](#) Dates are not included in the *Bulletin* that includes the catalogue, nor in the preceding or following issues. Current dates are from Registrar's y-card.]

New York, Wildenstein, *Renoir: A Loan Exhibition for the Benefit of the American Association of Museums in Commemoration of the Fiftieth Anniversary of Renoir's Death*, Mar. 27–May 3, 1969, cat. 28 (ill.).

Chicago, Art Institute of Chicago, *Paintings by Renoir*, Feb. 3–Apr. 1, 1973, cat. 25 (ill.).

Tokyo, National Museum of Western Art, *Masterpieces of World Art from American Museums: From Ancient Egyptian to Contemporary Art*, Sept. 11–Oct. 17, 1976, cat. 45 (ill.); Kyoto, Kyoto National Museum, Nov. 2–Dec. 5, 1976.

Ann Arbor, Michigan, University of Michigan Museum of Art, *The Crisis of Impressionism, 1878–1882*, Nov. 2, 1979–Jan. 6, 1980, cat. 47 (ill.).

Albi, Musée Toulouse-Lautrec, *Trésors impressionnistes du musée de Chicago*, June 27–Aug. 31, 1980, cat. 20 (ill.).

Hartford, Connecticut, Wadsworth Atheneum Museum of Art, loan exchange, June 27, 1997–Jan. 4, 1998.¹¹

Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art, loan exchange, Aug. 24, 2001–June 12, 2002.¹²

Fort Worth, Texas, Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 29 (ill.).

Tokyo, National Art Center, *Renoir: Tradition and Innovation*, Jan. 20–Apr. 5, 2010, cat. 54 (ill.); Osaka, National Museum of Art, Apr. 17–June 27, 2010.

¹¹ According to Receipt of Object 42433 [and Shipping Order D272 ???], Registrar's Records, Art Institute of Chicago, this work was on loan to the Wadsworth Atheneum Museum of Art in exchange for its loan to Ottawa, National Gallery of Canada, *Renoir's Portraits: Impressions of an Age*, June 27–Sept. 14, 1997; Chicago, Art Institute of Chicago, Oct. 17, 1997–Jan. 4, 1998; Fort Worth, Texas, Kimbell Art Museum, Feb. 8–April 26, 1998. [Needs further research. Per CITI (locations screen): RofO 42433. Packing Vault (outgoing) 5.15.97; packing vault (incoming) 5.15.98., exhibition history screen says 6/27/97-1/4/98.]

¹² According to Receipt of Object 44766, Registrar's Records, Art Institute of Chicago, this work was on loan to the Seiji Togo Memorial Yasuda Kasai Museum of Art in exchange for its loans to Art Institute of Chicago, *Van Gogh and Gauguin: The Studio of the South*, Sept. 22, 2001–Jan. 13, 2002; Amsterdam, Van Gogh Museum, Feb. 9–June 2, 2002. See also e-mail from Bart Ryckbosch to Jill Shaw, Oct. 18, 2011. Curatorial Object File, Art Institute of Chicago.

Publication History

"La curiosité: La Collection Deudon," *Le Bulletin de la Vie Artistique* 1, 11 (May 1, 1920), p. 306 (ill.).

Jacques-Emile Blanche, "La Technique de Renoir," *L'Amour de l'Art* 2 (Feb. 1921), opp. p. 33 (ill.).

Paul Rosenberg, Paris, *Exposition d'oeuvres de grands maîtres du dix-neuvième siècle*, exh. cat. (Frazier-Soye, 1922), p. 23, cat. 74.

M. Chamot, "The Flower Painters, Renoir," *Country Life* 55, 1432 (June 14, 1924), p. 962.¹³

Julius Meier-Graefe, *Renoir* (Klinkhardt & Biermann Verlag, 1929), pp. 99, n. 1; 122, no. 108 (ill.).

R.[eginald] H.[oward] Wilenski, *French Painting* (Hale, Cushman and Flint, 1931) p. 262.

Art Institute of Chicago, *Exhibition of the Mrs. L. L. Coburn Collection: Modern Paintings and Watercolors*, exh. cat. (Art Institute of Chicago, 1932), pp. 6; 22–23, no. 32. [\[link to pdf\]](#)

Daniel Catton Rich, "The Bequest of Mrs. L. L. Coburn," *Bulletin of the Art Institute of Chicago* 26, 6 (Nov. 1932), p. 68. [\[link to pdf\]](#)

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1933), p. 49, cat. 344. [\[LINK PDF\]](#)

Art Institute of Chicago, "The Rearrangement of the Paintings Galleries," *Bulletin of the Art Institute of Chicago* 27, 7 (Dec. 1933), p. 115. [\[link to pdf\]](#)

Art Institute of Chicago, *Catalogue of A Century of Progress Exhibition of Paintings and Sculpture*, exh. cat. (Art Institute of Chicago, 1934), pp. 39–40, cat. 235. [\[LINK PDF\]](#)

Art Institute of Chicago, *A Brief Illustrated Guide to the Collections* (Art Institute of Chicago, 1935), p. 28.¹⁴

¹³ [According to a card in the curatorial file. The author says in the final paragraph, "Renoir often introduced flowers into his other pictures, as, for example, in the charming "Couseuse" and the many similar intimate interiors that he loved to paint..." [Could this be our painting?](#) Is our painting the only sewing woman with flowers? Is this reference too vague to include?]

¹⁴ Republished in Art Institute of Chicago, *A Brief Illustrated Guide to the Collections* (Art Institute of Chicago, 1941), p. 34.

Hans Tietz, ed., *Meisterwerke europäischer Malerei in Amerika* (Phaidon Verlag, 1935), pp. 295 (ill.), 345.

Harry B. Wehle, "The Painting of Renoir," in Metropolitan Museum of Art, *Renoir: A Special Exhibition of His Paintings*, exh. cat. (Metropolitan Museum of Art/William Bradford Press, 1937), p. 7.

Metropolitan Museum of Art, *Renoir: A Special Exhibition of His Paintings*, exh. cat. (Metropolitan Museum of Art/William Bradford Press, 1937), no. 25 (ill.).

Josephine L. Allen, "Paintings by Renoir," *Bulletin of the Metropolitan Museum of Art* 32, 5 (May 1937), p. 112.

Columbus Gallery of Fine Arts, "Six Paintings by Renoir," *Monthly Bulletin* 9, 1 (Oct. 1938), front cover (ill.); no. 1.

Lionello Venturi, *Les Archives de l'Impressionnisme: Lettres de Renoir, Monet, Pissarro, Sisley et autres. Mémoires de Paul Durand-Ruel. Reviews*, vol. 1 (Durand-Ruel, 1939), p. 152.¹⁵

R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Reynal & Hitchcock, [1940]), pp. 62, 337.¹⁶

Harry B. Wehle, "The Painting of Renoir," in Duveen Galleries, New York, *Renoir: Centennial Loan Exhibition 1841–1941, for the benefit of the Free French Relief Committee*, exh. cat. (E. de Villemorin/William Bradford Press, 1941), p. 18.

Paul Rosenberg, New York, *Great French Masters of the Nineteenth, Corot to Van Gogh*, exh. cat. (Paul Rosenberg, 1942), pp. 24–25, no. 8 (ill.).

Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1945), p. 36.¹⁷

¹⁵ The painting is not titled in a February 1899 letter between Renoir and Paul Durand-Ruel, reproduced here as letter #62 by Venturi, but it is possibly referred to when Renoir mentions the, "...quatre têtes de moi..." In the letter to Durand-Ruel, Renoir discusses some of the works currently held by Charles Deudon. According to Anne Distel, "Charles Deudon (1832–1914) collectionneur," *Revue de l'Art* 86 (1989), p. 64 (ill.), when Renoir mentions the "four heads of mine" he is including the Art Institute's picture.

¹⁶ Reprinted in R.[eginald] H.[oward] Wilenski, *Modern French Painters* (Faber & Faber, 1944), pp. 62, 337.

¹⁷ Republished in Art Institute of Chicago, *An Illustrated Guide to the Collections of The Art Institute of Chicago* (Art Institute of Chicago, 1948), p. 33; and Art Institute of Chicago, *An Illustrated Guide to the Collections of the Art Institute of Chicago* (Art Institute of Chicago, 1956), p. 34.

Isabel Bishop, "Concerning Edges," *Magazine of Art* 38, 5 (May 1945), p. 172 (ill.).

Art Institute of Chicago, "Bulletin Board," *Bulletin of the Art Institute of Chicago* 40, 1 (Jan. 1946), p. 6. [\[link to pdf\]](#)

Art Institute of Chicago, "Bulletin Board," *Bulletin of the Art Institute of Chicago* 40, 4, Part II (Apr.–May 1946), p. 52. [\[link to pdf\]](#)

"What the Piece Goods Buyer Can Learn from the Apparel Business," *American Fabrics* 4 (Fall 1947), p. 88 (ill.).

Art Gallery of Toronto, *Fifty Paintings by Old Masters*, exh. cat. (Art Gallery of Toronto, 1950), cat. 37.

Dorothy Bridaham, *Renoir in the Art Institute of Chicago* (Conzett & Huber, 1954), pl. 2.

Art Institute of Chicago, *Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection* (Art Institute of Chicago, 1961), p. 395.¹⁸

Frederick A. Sweet, "Great Chicago Collectors," *Apollo* 84 (Sept. 1966), p. 203.

François Daulte, *Renoir: A Loan Exhibition for the Benefit of the American Association of Museums in Commemoration of the Fiftieth Anniversary of Renoir's Death*, exh. cat. (Wildenstein, 1969), cat. 28 (ill.).

François Daulte, *Auguste Renoir: Catalogue raisonné de l'oeuvre peint, vol. I, Figures, 1860–1890* (Éditions Durand-Ruel, 1971), pp. 230–231, cat. 299 (ill.).

Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869–1883*, *Classici dell'arte* 59 (Rizzoli, 1972), p. 103, cat. 339; 104, cat. 339 (ill.).¹⁹

Art Institute of Chicago, *Paintings by Renoir*, exh. cat. (Art Institute of Chicago, 1973), pp. 78–79, cat. 25 (ill.).

National Museum of Western Art, Tokyo and Kyoto National Museum, *Masterpieces of World Art from American Museums: From Ancient Egyptian to Contemporary Art*, exh. cat. (National Museum of Western Art, Tokyo, 1976), no. 45 (ill.).

¹⁸ Included in typescript catalogue supplement, December 2, 1969, p. 11; and typescript catalogue supplement, February 10, 1971, p. 95. Art Institute of Chicago Archives.

¹⁹ Reprinted in Elda Fezzi, *L'opera completa di Renoir nel periodo impressionista, 1869–1883*, *Classici dell'arte* 59 (Rizzoli Editore, 1981), pp. 103, cat. 339; 104, cat. 339 (ill.). The French translation of this book is Elda Fezzi and Jacqueline Henry, *Tout l'oeuvre peint de Renoir: Période impressionniste 1869–1883*, trans. Simone Darses (Flammarion, 1985), p. 102, cat. 330 (ill.).

Patricia Erens, *Masterpieces: Famous Chicagoans and their Paintings* (Distributed by Chicago Review Press, 1979), ill.

J. Patrice Marandel, *The Art Institute of Chicago: Favorite Impressionists Paintings* (Crown Publishers, 1979), pp. 72–73 (ill.).

Joel Isaacson, *The Crisis of Impressionism, 1878–1882*, exh. cat. (University of Michigan Museum of Art, 1980), pp. 30; 178–79, cat. 47 (ill.).

Diane Kelder, *The Great Book of French Impressionism* (Abbeville Press, 1980), pp. 266 (ill.), 438.²⁰

Diane Kelder, *The Great Book of French Impressionism*, Tiny Folios (Abbeville Press, 1980), p. [148], pl. 8.²¹

Musée Toulouse-Lautrec and Art Institute of Chicago, *Trésors impressionnistes du Musée de Chicago*, exh. cat. (Musée Toulouse-Lautrec, 1980), pp. 39, cat. 20 (ill.); 68.

Nicholas Wadley, ed., *Renoir: A Retrospective* (Hugh Lauter Levin Associates/Macmillan Publishing, 1987), p. 66, pl. 18.

Anne Distel, "Charles Deudon (1832–1914) collectionneur," *Revue de l'art* 86 (1989), p. 64, no. 10 (ill.).

Sophie Monneret, *Renoir*, Profils de l'art (Chêne, 1989), p. 152, cat. 23 (ill.).

Introduction by James N. Wood, *Treasures of 19th- and 20th-Century Painting: The Art Institute of Chicago* (Art Institute of Chicago/Abbeville Press, 1993), p. 77 (ill.).

Douglas W. Druick, *Renoir*, Artists in Focus (Art Institute of Chicago/Harry N. Abrams, 1997), pp. 45–46; 88, pl. 7; 110.

Gilles Néret, *Renoir: Painter of Happiness, 1841–1919* (Taschen, 2001), pp. 124–25 (ill.).

John Collins, "Christine Lerolle Embroidering: Between Genre Painting and Portraiture," in Ann Dumas and John Collins, *Renoir's Women*, exh. cat. (Columbus Museum of Art/Merrell Publishers, 2005), pp. 102, 106.

Guy-Patrice Dauberville and Michel Dauberville, with the collaboration of Camille Frémontier-Murphy, *Renoir: Catalogue raisonné des tableaux, pastels, dessins et*

²⁰ Republished in Diane Kelder, *The Great Book of French Impressionism* (Artabras, 1997), pp. 236 (ill.), 391.

²¹ [Editor: this book is unpaginated and the plate numbers are not unique (they restart with each chapter). Include bracketed page number??]

aquarelles, 1858–1881, vol. 1 (Éditions Bernheim-Jeune, 2007), pp. 416–17, cat. 393 (ill.).

Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Impressionists: Master Paintings from the Art Institute of Chicago*, exh. cat. (Art Institute of Chicago/Kimbell Art Museum, 2008), pp. 15 (ill.); 76, cat. 29 (ill.).²²

Anne Distel, *Renoir* (Citadelles & Mazenod, 2009), pp. 154–55, ill. 138.

Toru Arayashiki, et. al., *Renoir: Tradition and Innovation*, exh. cat. trans. Stanly N. Anderson, Martha J. McClintock and Cheryl A. Silverman, Ph. D. (National Museum of Art, Osaka; National Art Center, Tokyo; Yomiuri Shimbun, Osaka, 2010), pp. 25 (ill.); 146–47, cat. 54 (ill.); 148–49 (detail); 249, cat. 54 (ill.).

²² This exhibition catalogue was simultaneously published as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of Impressionism at the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2008), pp. 15 (ill.); 76, cat. 29 (ill.), for distribution at the Art Institute of Chicago; the latter was republished as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of French Impressionism: Masterpieces from the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2010), pp. 15 (ill.); 82, cat. 35 (ill.).