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from

THE FRICK COLLECTION

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MEDIA ALERT

Renoir, Impressionism, and Full-Length Painting

February 7, 2012, through May 13, 2012



Pierre-Auguste Renoir (1841–1919), *La Promenade*, 1875–76, oil on canvas, 67 x 42 5/8 inches, The Frick Collection, New York; photo: Michael Bodycomb

In early 2012, The Frick Collection will present an exhibition of nine iconic Impressionist paintings by Pierre-Auguste Renoir, offering the first comprehensive study of the artist's engagement with the full-length format, which was associated with the official Paris Salon in the decade that saw the emergence of a fully fledged Impressionist aesthetic. The project was inspired by *La Promenade* of 1875–76, the most significant Impressionist work in the Frick's permanent collection. It explores Renoir's portraits and subject pictures of this type from the mid-1870s to mid-1880s. Intended for public display, these vertical grand-scale canvases are among the artist's most daring and ambitious presentations of contemporary subjects and are today considered masterpieces of Impressionism. On view only at the Frick, ***Renoir, Impressionism, and Full-Length Painting*** is a landmark exhibition, bringing together, with the Frick painting, several beloved masterpieces from

around the world. Works on loan from international institutions are *Parisienne* (1874) from the National Museum Wales, Cardiff; *The Umbrellas* (*Les Parapluies*) (c. 1881–85) from The National Gallery, London (first time since 1886 on view in the United States); and *Dance in the City* and *Dance in the Country* (1883) from the Musée d'Orsay, Paris. Works on loan from American institutions are *The Dancer* (1874) from the National Gallery of Art, Washington, D.C.; *Madame Henriot "en travesti" (The Page)* (1875–76) from the Columbus Museum of Art; *Acrobats at the Cirque Fernando (Francisca and Angelina Wartenberg)* (1879) from the Art Institute of Chicago; and *Dance at Bougival* (1883) from the Museum of Fine Arts, Boston. The exhibition will be shown in the Frick's East Gallery.



Pierre-Auguste Renoir (1841–1919), *The Umbrellas* (*Les Parapluies*), c. 1881–85, oil on canvas, 71 x 45 inches, The National Gallery, London; photo: National Gallery, London / Art Resource, NY



Pierre-Auguste Renoir (1841–1919), *Dance in the City*, 1883, oil on canvas, 70 7/8 x 35 1/2 inches, Musée d'Orsay, Paris (Galerie du Jeu de Paume); photo: Réunion des Musées Nationaux / Art Resource, NY

Renoir, Impressionism, and Full-Length Painting will offer fresh insights into Renoir's complex ambitions, when as a young artist, he submitted works to both the avant-garde Impressionist exhibitions and the official Salon. While painting in the new Impressionist style, Renoir remained uniquely committed to the full-length format—a traditional type eschewed by most of his fellow Impressionists. The exhibition and its accompanying catalogue will draw on contemporary criticism, literature, and archival documents to explore the motivation behind Renoir's full-length figure paintings as well as their reception by critics, peers, and the public. Technical studies of the canvases themselves will also shed new light on the artist's working methods. The juxtaposition of these full-length works of women will bring the glamour of the Belle Époque vividly to life. This format, which bears striking similarities to contemporary fashion plates, afforded Renoir the perfect opportunity to devote himself not only to his sitters, but to the finest details of their dress. The exhibition and accompanying catalogue explore the rich variety of Renoir's painterly technique—the sheer virtuosity of his brushwork in creating silk, lace, mink, and taffeta—as well as the social significance of the garments themselves. From shimmering ball gowns to sumptuous furs, from chic Parisian day dresses to glamorous theatrical costumes, the nine paintings capture the fashions of Renoir's Paris.

Renoir, Impressionism, and Full-Length Painting is being organized by Colin B. Bailey, the Frick's Associate Director and Peter Jay Sharp Chief Curator. Dr. Bailey is a recognized authority on the artist and has organized two important international traveling exhibitions devoted to Renoir—*Renoir's Portraits: Impressions of an Age* in 1997–98 and *Renoir Landscapes, 1865–83*, in 2007–8. He is the author of the publication accompanying this exhibition, which will provide a new conceptual and contextual framework for approaching Renoir's oeuvre in the first decade of the Impressionist movement. Principal funding for the exhibition is provided by The Florence Gould Foundation and Michel David-Weill. Additional support is generously provided by The Philip and Janice Levin Foundation, The Grand Marnier Foundation, and the Pierre and Tana Matisse Foundation. Corporate support is provided by Fiduciary Trust Company International.



Pierre-Auguste Renoir (1841–1919), *Dance in the Country*, 1883, oil on canvas, 71 x 35 1/2 inches, Musée d'Orsay, Paris (Galerie du Jeu de Paume); photo: Réunion des Musées Nationaux / Art Resource, NY

ABOUT THE FRICK COLLECTION AND FRICK ART REFERENCE LIBRARY

Henry Clay Frick (1849–1919), the coke and steel industrialist, philanthropist, and art collector, left his New York residence and his remarkable collection of Western paintings, sculpture, and decorative arts to the public “for the purpose of establishing and maintaining a gallery of art, [and] of encouraging and developing the study of fine arts and of advancing the general knowledge of kindred subjects.” Designed and built for Mr. Frick in 1913 and 1914 by Thomas Hastings of Carrère and Hastings, the mansion provides a grand domestic setting reminiscent of the noble houses of Europe for the masterworks from the Renaissance through the nineteenth century that it contains.

Of special note are paintings by Bellini, Constable, Corot, Fragonard, Gainsborough, Goya, El Greco, Holbein, Ingres, Manet, Monet, Rembrandt, Renoir, Titian, Turner, Velázquez, Vermeer, Whistler, and other masters. Mr. Frick's superb examples of French eighteenth-century furniture, Italian Renaissance bronzes, and Limoges enamels bring a special ambiance to the galleries, while the interior and exterior gardens and the amenities created since the founder's time in the 1930s and 1970s contribute to the serenity of the visitor's experience.

Renowned for its small, focused exhibitions and for its highly regarded concert series and lectures, The Frick Collection also operates the Frick Art Reference Library, founded by Henry Clay Frick's daughter, Helen Clay Frick, located in an adjoining building at 10 East 71st Street. Both a research library and a photo archive, the Frick Art Reference Library is one of the world's great repositories of documents for the study of Western art. It has served the international art world for more than seventy-five years.

BASIC INFORMATION

General Information Phone: 212.288.0700

Web site: www.frick.org

E-mail: info@frick.org

Where: 1 East 70th Street, near Fifth Avenue.

Hours: open six days a week: 10am to 6pm on Tuesdays through Saturdays; 11am to 5pm on Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, and Christmas Day. Limited hours (11am to 5pm) on Lincoln's Birthday, Election Day, and Veterans Day.

Admission: \$18; senior citizens \$15; students \$10; "pay as you wish" on Sundays from 11am to 1pm

PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection.

Subway: #6 local (on Lexington Avenue) to 68th Street station; **Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72nd Street and northbound on Madison Avenue to 70th Street

Tour Information: included in the price of admission is an Acoustiguide Audio Tour of the permanent collection. The tour is offered in six languages: English, French, German, Italian, Japanese, and Spanish.

Museum Shop: the shop is open the same days as the Museum, closing fifteen minutes before the institution.

Group Visits: Please call 212.288.0700 for details and to make reservations.

Public Programs: A calendar of events is published regularly and is available upon request.

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For further press information, please contact Heidi Rosenau, Head of Media Relations & Marketing or Alexis Light, Media Relations & Marketing Coordinator

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