Pierre-Auguste RENOIR (1841-1919)

Standing nude child, c. 1900

Sanguine, pastel and white chalk on paper.

62 x 46 cm 85.2 x 69.3 cm (with frame)

GALERIE Omagh

Provenance:

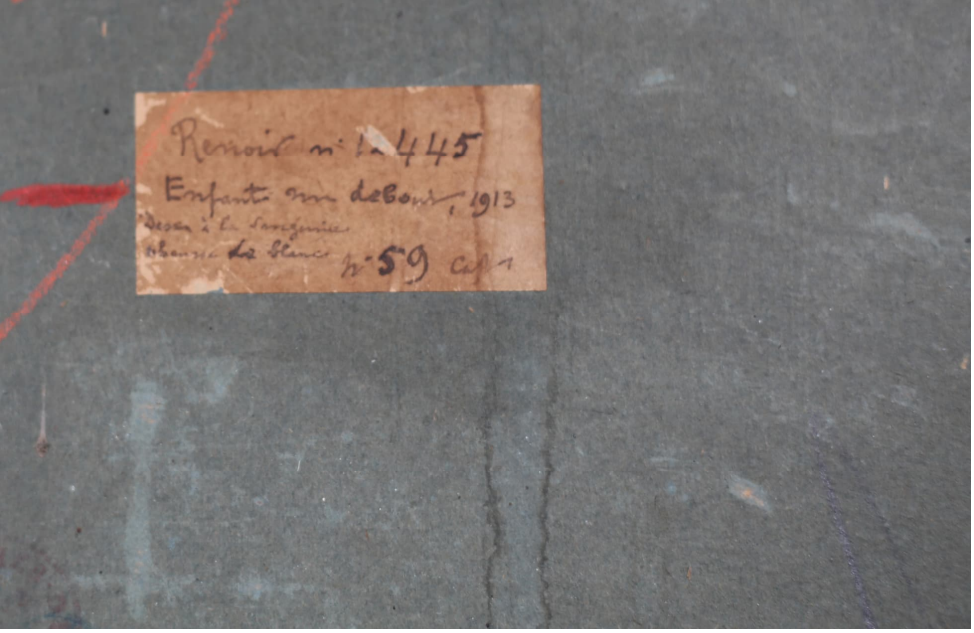
Collection Georges Bernheim, Paris, (Sale of the Georges Bernheim collection, Paris, Galerie Jean Charpentier, June 7, 1935, no. 23.)
Albright-Knox Art Gallery, Buffalo, NY, USA.

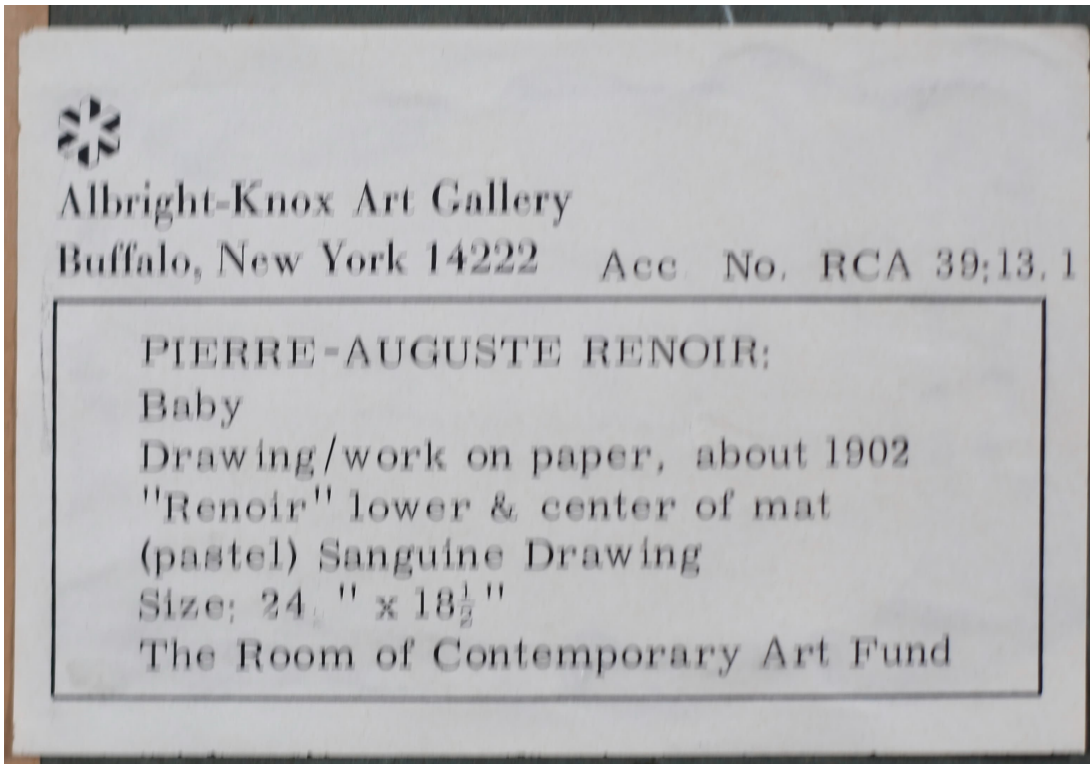
Exhibitions:
Renoir, San Francisco Museum of Art, August 25, 1955

Degas - Renoir, Charles E. Slatkin Galleries, New York, November 7 – December 6, 1958 (Cat. No. 57)

Literature:
Frost, Rosamund, *Pierre-Auguste Renoir*, The Hyperion Press, New York, 1944, p. 6

90HY9 pcs 1
Auguste Renoir, Enfant Nu Debout, c. 191
N09711 LOT395
2017/05/17
EIMP
Salander-O'Reilly Galleries, Inc.
20 East 79 Street New York, NY 10021
Auguste RENOIR
Baby (ca. 1902)
Pastel on paper
24 x 18½ inches
SORC 5525
Mark Davis, Hot Bowl
FI-5360
68
SAN FRANCISCO MUSEUM OF ART
EXHIBITION Renoir
ARTIST Renoir
TITLE Baby
No. DATE IN 8/5/55
LENDER Albright Art Gallery
ADDRESS Buffalo, New York Box 17
ADAM-DUPRE
865
AH
PH 3289
1327
N°26
Albright-Knox Art Gallery
Buffalo, New York 14222 Acc. No. RCA 39:13.1
PIERRE-AUGUSTE RENOIR:
Baby
Drawing/work on paper, about 1902
"Renoir" lower & center of mat
(pastel) Sanguine Drawing
Size: 24 " x 18½ "
The Room of Contemporary Art Fund
57
Degas · Renoir.
A Loan Exhibition
November 7 to December 6, 1958
Charles E. Slatkin Galleries
115 East 57th Street, New York
Catalogue No. 57
N09711 LOT395
EIMP





Albright-Knox Art Gallery
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PIERRE-AUGUSTE RENOIR:
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Catalogue No. 57

Museum of Modern Art
LOAN
44.186
Buffalo

SAN FRANCISCO MUSEUM OF ART
EXHIBITION Renoir
ARTIST Renoir
TITLE Baby
No. DATE IN 8/25/55
LENDER Albright Art Gallery
ADDRESS Buffalo, New York
Box 17

865

ADAM-DUPRÉ
19 bis, Rue Fontaine — PARIS
SPÉCIALITÉ D'ENCADREMENTS
TENDAGE DE PARCHEMINS
Nettoyage de Gravures
DE GRAVURES ANCIENNES
Montages de Gravures pour Amateurs
Cadres genre Ancien

selves as the embodiment of sophisticated elegance. But one thing is sure: to each of them Renoir is able to give an extraordinary glow and sense of life.

The strange thing is how the exquisite subtleties of Renoir's painting passed virtually unnoticed in his own time. Instead, criticism dwelt on its coarseness and lack of finish. Even supercerebrals like the Goncourts, who re-introduced their contemporaries to the eighteenth century, were too close to the artist to see in him the successor of the Watteau and Fragonard they admired.

Renoir's early champions were soon justified. His Durand-Ruel retrospective of 1883 was a semi-success. By the 1890s the pecuniary struggle was over, even though an incorrigible naturalness continued to bewilder such genuinely admiring critics as Arsène Alexandre, who in 1892 refers to " . . . the treasures of a gifted child." But by 1907 the straight painting quality of his early work began to be apparent to almost

BABY c. 1902 Pastel drawing 24½″ x 18½″
The Buffalo Fine Arts Academy, Albright Art Gallery

suffused late period. By 1919 Renoi
by the French Government and to
the Louvre.

In our day we can view Renoir
telescope. If the sculptor Bourdelle
tie-up with the classic pattern, co
been written echoing with comparis
the past, laden with pastry-rich w
flowing bounty of his work. So it
figure painter that Renoir takes h
things. At the same time we can en
ism, his shimmering touch, his
literally hundreds of smaller canva
vogue for Renoir has brought to A

Renoir's life was such a quiet o
raised a ripple which eventually car
magnetic pole of his career is the Sè
which provincial center he was b
family moved to Paris soon after
that the boy first became an app
decorating china with a brush, no
in the home town's most respect
application of his early talent for d

In later years Renoir was to obse
always permitted life to carry him
make his own decisions. This is bor
his career. It was the invention of t
with the new cult for machine-dec
soon to find its expression in the
1867) that brought to a close what
a life's occupation. In the worksh
painted awnings, signs, and backdr
to expand the conventional medalli
through which, since the age of thir
to steady his hand and tune his e
blues and greens, to the radiant
encounter over and again in his ear

Two other developments stemme
originated in the demand for deco
century style, which necessitated fa
for their mincing coquetries — t
Fragonards of the Louvre, onto who
inextricably links. The second was
enough money to enable him at th
off a whole year and study paint
academician Gleyre. Though until
jobs were needed to eke out, Ren
could give his entire heart and m
with a brush.

2491. — Fillette lisant - vers 1898-1900.

Pastel sur papier, 36,5 × 53,3 cm, signé en bas à gauche « Renoir ».

PROVENANCE
Collection particulière ; Galerie Daniel Malingue, Paris.

n° 2492

n° 2493

2492. — Tête d'enfant - vers 1902.

Pastel, signé en bas à gauche « Renoir ».

PROVENANCE
Succession Renoir.

Photographie Bernheim-Jeune.

2493. — Bébé relevant sa robe - vers 1900.

Pastel, 62 × 46 cm.

PROVENANCE
Collection Georges Bernheim*, Paris (vente de la collection Georges Bernheim, Paris, Galerie Jean Charpentier, 7 juin 1935, n° 23).

* Georges Bernheim qui avait sa propre galerie, rue La Boétie, était un cousin de Josse et Gaston Bernheim-Jeune.