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Vincent van Gogh, *The Bedroom*, 1889, oil on canvas. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection. Photography courtesy of the Art Institute of Chicago

THE IMPRESSIONISTS
MASTER PAINTINGS FROM THE ART INSTITUTE OF CHICAGO
THROUGH NOVEMBER 2

Kimbell Art Museum

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Through November 2, thanks to an unprecedented and exclusive loan from the Art Institute of Chicago, the Kimbell plays host to 92 of the most celebrated works of the great Impressionist painters. The Art Institute's Impressionist collection has never left Chicago before in such a large group, and it will be shown only at the Kimbell.

"The Impressionists: Master Paintings from the Art Institute of Chicago" features signature works by the most

beloved group of painters of all time, including Manet, Degas, Monet, Renoir, Cézanne, Gauguin, Van Gogh, and Toulouse-Lautrec. The fact that this succession of geniuses worked largely in the same country and within the span of a single lifetime is one of the miracles of the history of art. Between them, they reinvented painting, taking color and brushwork into new realms of beauty and artistic adventure. They were painters

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Henri de Toulouse-Lautrec, *At the Moulin Rouge*, 1892/95, oil on canvas. The Art Institute of Chicago, Helen Birch Bartlett Memorial Collection. Photography courtesy of the Art Institute of Chicago

THE IMPRESSIONISTS

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of modern life who created a more complete and delightful picture of the world in which they lived than any artists have done before or since. Carried forward by the “Post-Impressionists”—represented in the exhibition by Cézanne, Van Gogh, and Gauguin—the Impressionist movement fostered breathtakingly original pictorial ideas that ushered in the progressive art of the twentieth century.

and *Woman Reading* (1878/79); the monumental *Paris Street; Rainy Day* (1877) by Gustave Caillebotte; 12 Renoirs, including *Lunch at the Restaurant Fournaise* (1875), *Acrobats at the Cirque Fernando* (1879), and *Two Sisters (On the Terrace)* (1881); 6 paintings and pastels by Degas, including *Yellow Dancers (In the Wings)* (1874/76) and *The Millinery Shop* (1884/90); 7 Cézannes, including *Madame Cézanne in a Yellow Chair* (1893/95) and *The Bathers* (1899/1904); 5 Van Goghs, including *Self-Portrait* (1887) and *The*



Edouard Manet, *The Races at Longchamp*, 1866, oil on canvas. The Art Institute of Chicago, Potter Palmer Collection. Photography courtesy of the Art Institute of Chicago

The exhibition brings to Fort Worth many of the works that have come to define Impressionism—paintings so widely disseminated in textbooks, posters, and so on, that they will be familiar even to those who have never visited the Art Institute. The collection is especially rich in the work of Monet. The 26 works by him form an exhibition-within-the-exhibition that shows every phase of his career, from his earliest Impressionist experiments to the great serial paintings, including 6 of wheat stacks, 4 of scenes on the Thames in London, and 3 of the water lily pond in his garden at Giverny. The exhibition also features 7 Manets, including *The Races at Longchamp* (1866)

Bedroom (1889); 7 Gauguins, including *The Arlésiennes* (1888) and *The Ancestors of Tehamana* (1893); and 3 Toulouse-Lautrecs, including *Moulin de la Galette* (1889) and *At the Moulin Rouge* (1892/95).

Founded in 1879 as both museum and art school, the Art Institute of Chicago is one of the treasure houses of the world. Its Impressionist collection—the jewel in its crown—has grown since the early twentieth century, largely through donations from enlightened Chicago collectors. One of those collectors was Bertha Honoré Palmer, wife of Chicago retail tycoon Potter Palmer. Mrs. Potter Palmer collected with an insatiable appetite for art and the guidance of the

American artist Mary Cassatt, who lived and worked in Paris and was on close terms with Degas and other members of the circle. The bulk of the Potter Palmer Collection entered the Art Institute in 1922. The museum's holdings grew yet richer in 1926 with the addition of the Helen Birch Bartlett Memorial Collection, given by the independently wealthy Chicago artist Frederic Clay Bartlett. Such early, collector-donors of Impressionist art established a proud Chicago tradition that has continued to

the Kimbell to design its own second building. Because of the renovation, portions of the Art Institute's collection, including the Impressionist paintings, had to be moved or put into storage. It was a unique opportunity for these great works to be shown outside the Art Institute's own walls, and the Kimbell was able to seize the moment.

"The Impressionists: Master Paintings from the Art Institute of Chicago" is organized by the Art Institute of Chicago in collaboration with the Kimbell Art



Gustave Caillebotte, *Paris Street; Rainy Day*, 1877, oil on canvas. The Art Institute of Chicago, Charles H. and Mary F. S. Worcester Collection. Photography courtesy of the Art Institute of Chicago

the present. As a result, there is no collection in the world that tells more vividly, artist by artist and year by year, the story of this epoch-making artistic movement.

The loan of the Art Institute's collection became possible because of a project that includes extensive renovation of the galleries and the ongoing construction of a new Modern Wing designed by Renzo Piano—the architect recently chosen by

Museum. Generously supported by JPMorgan. Promotional support is provided by American Airlines and the Fort Worth *Star-Telegram*.

The Kimbell Art Museum is open Tue.-Thurs. 10 a.m.-5 p.m., Fri. noon- 8 p.m. Sat. 10 a.m.-5 p.m. & Sun. noon-5 p.m. Closed Mondays. 3333 Camp Bowie. 817-332-8451, www.kimbellart.org/impressionists.