



PIERRE-AUGUSTE
RENOIR



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PIERRE-AUGUSTE RENOIR (1841-1919)

Fillette à l'orange, 1911

Signed lower left, "Renoir"

oil on canvas

25 $\frac{3}{4}$ x 21 $\frac{3}{8}$ in. (65.4 x 54.2 cm)

PROVENANCE

Galerie Bernheim-Jeune, Paris (no. 19649), by 1913

Shinwa Art Auction Co., Tokyo, July 10, 2004, Lot 150

Private Collection, acquired from the above sale

Christie's London, Impressionist/Modern Evening Sale, February 9, 2011, Lot 44

Private Collection, acquired from the above sale

Christie's Private Sales, 2020

J. Watson Fine Art, acquired from the above, 2020

Private Collection

EXHIBITION

Paris, Galerie Bernheim-Jeune, *Renoir*, March 1913

Paris, Galerie Bernheim-Jeune, *Renoir*, February - March 1927, no. 2

Tokyo, Metropolitan Art Museum, *Masterpieces of the West*, March 1947, probably no. 109

LITERATURE

Bernheim-Jeune, ed., *Renoir*, Paris 1913, p. 64

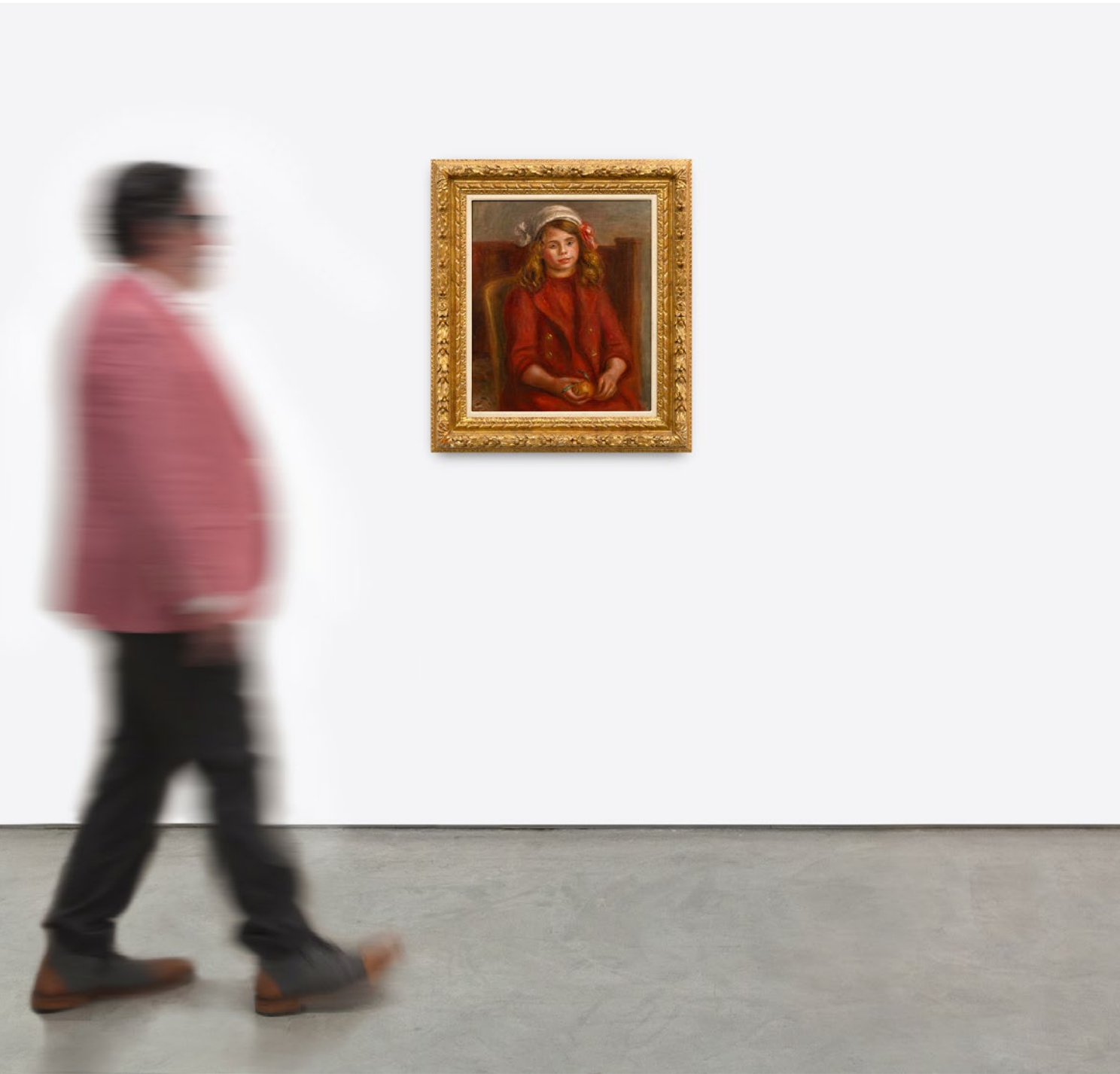
Gustave Coquiot, *Renoir*, Paris, 1925, p. 233

G.P. Dauberville & M. Dauberville, *Renoir : Catalogue Raisonné Des Tableaux, Pastels, Dessins et Aquarelles*, Paris, 2014, no. 4249
(illustrated pg. 361)

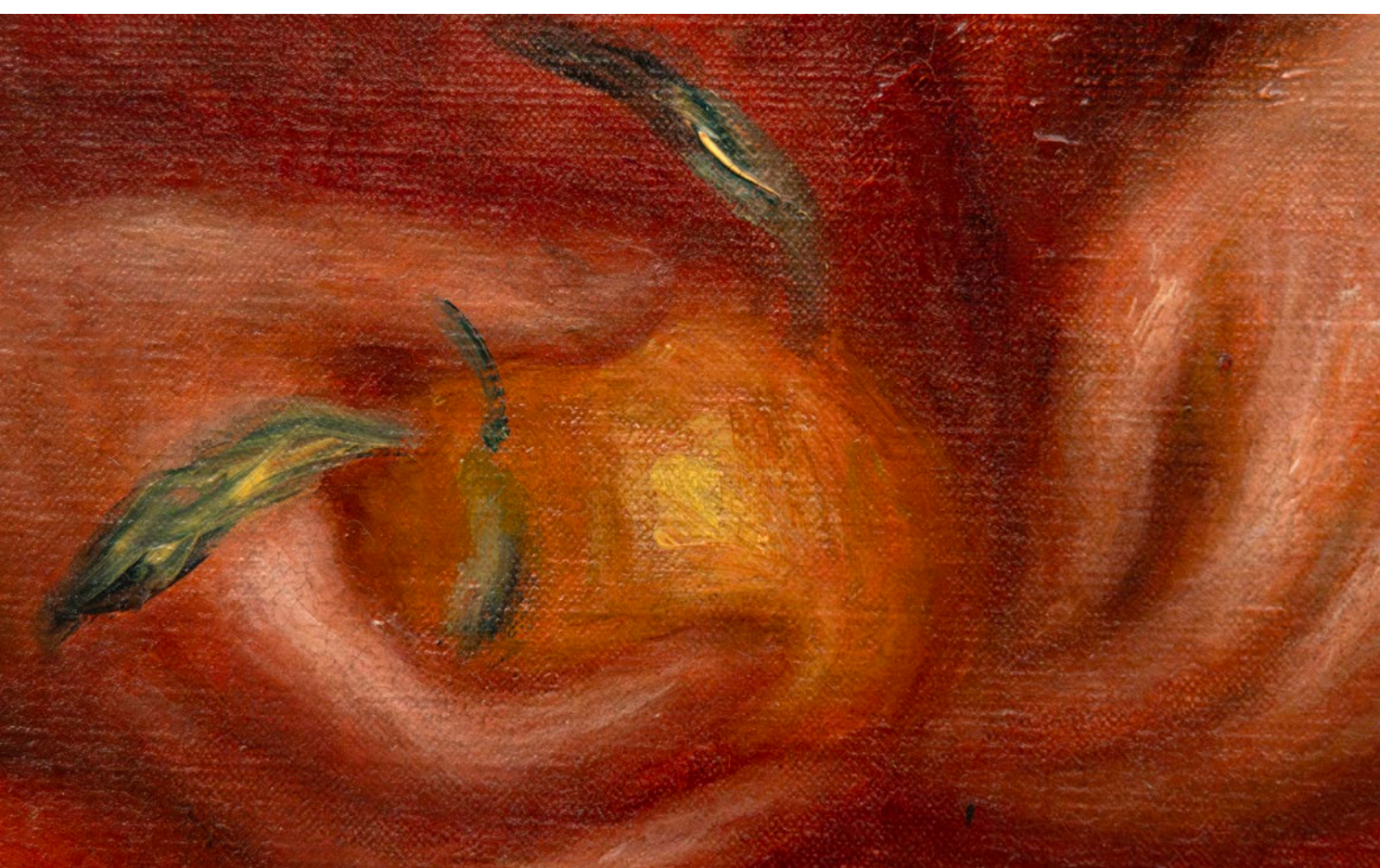
KEY DETAILS

- Renoir's figure paintings, especially his portraits of children, are known for their warmth, humanity, and timeless appeal. From the late 1870s to the 1880s, Renoir evolved his approach to painting children, moving beyond Impressionism to incorporate structured forms and a richer palette.
- In his later years, particularly from the 1890s onward, Renoir's child portraits reflected a classical and refined style influenced by Old Masters, aiming for a timeless quality.
- Using vibrant colors and nuanced light effects, Renoir enhanced the warmth and vitality of his child subjects, exemplified in *Fillette à l'orange*. Renoir approached his child portraits with sensitivity, capturing each subject's unique personality and character, blending technical mastery with emotional depth.

IMAGES







MARKET AND RARITY DATA

Pierre Auguste RENOIR

Statistical Analysis

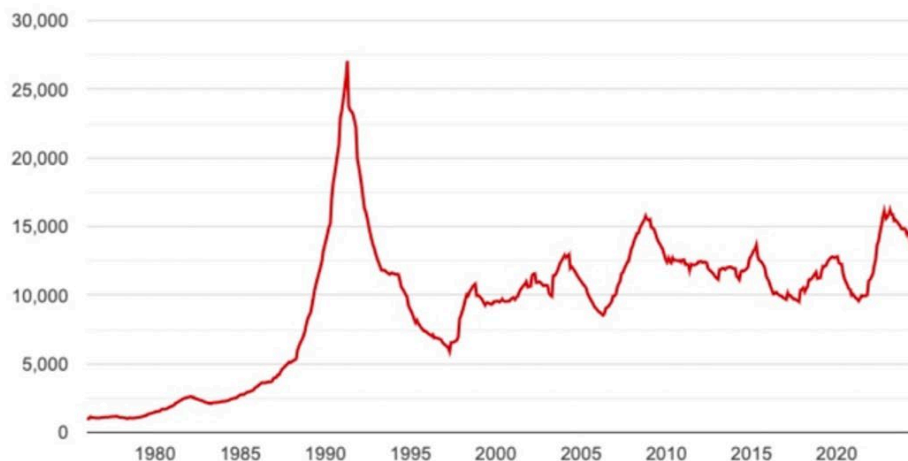
Number of lots	3811
Change from 1/1976 - 6/2024	+1296.8%
Compound Annual Growth Rate	5.5

Revaluation

Input value	0 USD
Revalue date	01/1976
Revaluation	0 USD

100% (median)-USD (Nominal terms)

AMR | Art
Market
Research



According to Art Market Research based in London, Renoir's market prices have increased at a 5.5% compound annual growth rate since 1976.

Paintings from Renoir's later years, including those featuring children, are relatively rare compared to his earlier works. This rarity adds to their desirability and can contribute to higher auction prices when they come to market.

TOP PAINTINGS SOLD AT AUCTION

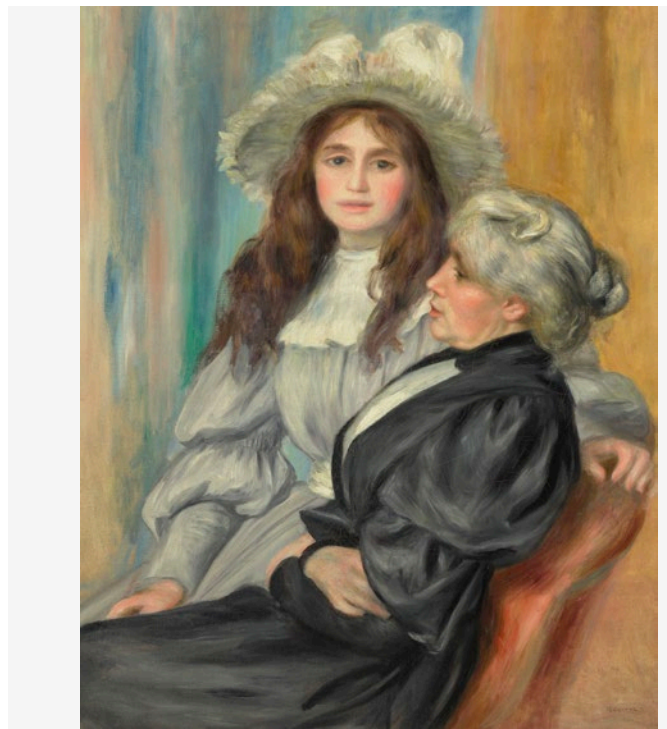


Au Moulin de la Galette
1876-1876
oil on canvas
30 $\frac{3}{4}$ x 44 $\frac{7}{8}$ in. (78 x 114 cm)

**Sold at Sotheby's New York:
May 1990 for \$78,100,000**

Berthe Morisot et sa fille, Julie Manet
1894
oil on canvas
32 x 25 $\frac{3}{4}$ in. (81.3 x 65.5 cm)

**Sold at Christie's New York:
May 2022 for \$24,435,000**



TOP PAINTINGS SOLD AT AUCTION



Dans les roses
(Madame Léon Clapisson)
1882
oil on canvas
39 ¼ x 32 in. (99.7 x 81.3 cm)

**Sold at Sotheby's New York:
May 2003 for \$23,528,000**

Baigneuse
1888
oil on canvas
25 ½ x 21 ½ in. (64.8 x 54.6 cm)

**Sold at Sotheby's New York:
November 1997 for \$20,902,500**



COMPARABLE PAINTINGS SOLD AT AUCTION



*Jeune femme en costume oriental
devant une table à thé*

1909-1910

oil on canvas

31 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in. (81 x 65.9 cm)

**Sold at Christie's London:
March 2022 for \$5,649,221**

La couseuse

1875

oil on canvas

25 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in. (65 x 54 cm)

**Sold at Sotheby's Hong Kong:
October 2021 for \$4,063,740**



COMPARABLE PAINTINGS SOLD AT AUCTION



Madame Henriot

1874

oil on canvas

16 x 13 in. (41 x 33 cm)

Sold at Christie's New York:

November 2021 for \$3,390,000

Jeune fille se peignant (La coiffure)

1896

oil on canvas

22 ½ x 18 ½ in. (57.2 x 47 cm)

Sold at Sotheby's Hong Kong:

March 2019 for \$2,621,186



COMPARABLE MUSEUM HOLDINGS



Barnes Foundation
Philadelphia, Pennsylvania

Jeune femme au balcon, Cagnes
c. 1911
oil on canvas
17 x 20 ½ in. (43.2 x 52.1 cm)

Musée cantonal des Beaux-Arts
de Lausanne, Switzerland

Coco, Portrait de Claude Renoir
1908
oil on canvas
11 ¾ x 9 in. (29 x 23 cm)



COMPARABLE MUSEUM HOLDINGS



Museum of Fine Arts, Boston

Coco

1910

oil on canvas

21⁵/₈ x 18¹/₄ in. (55 x 46.4 cm)

Barnes Foundation Philadelphia, Pennsylvania

Enfant lisant

early 1890s

oil on canvas

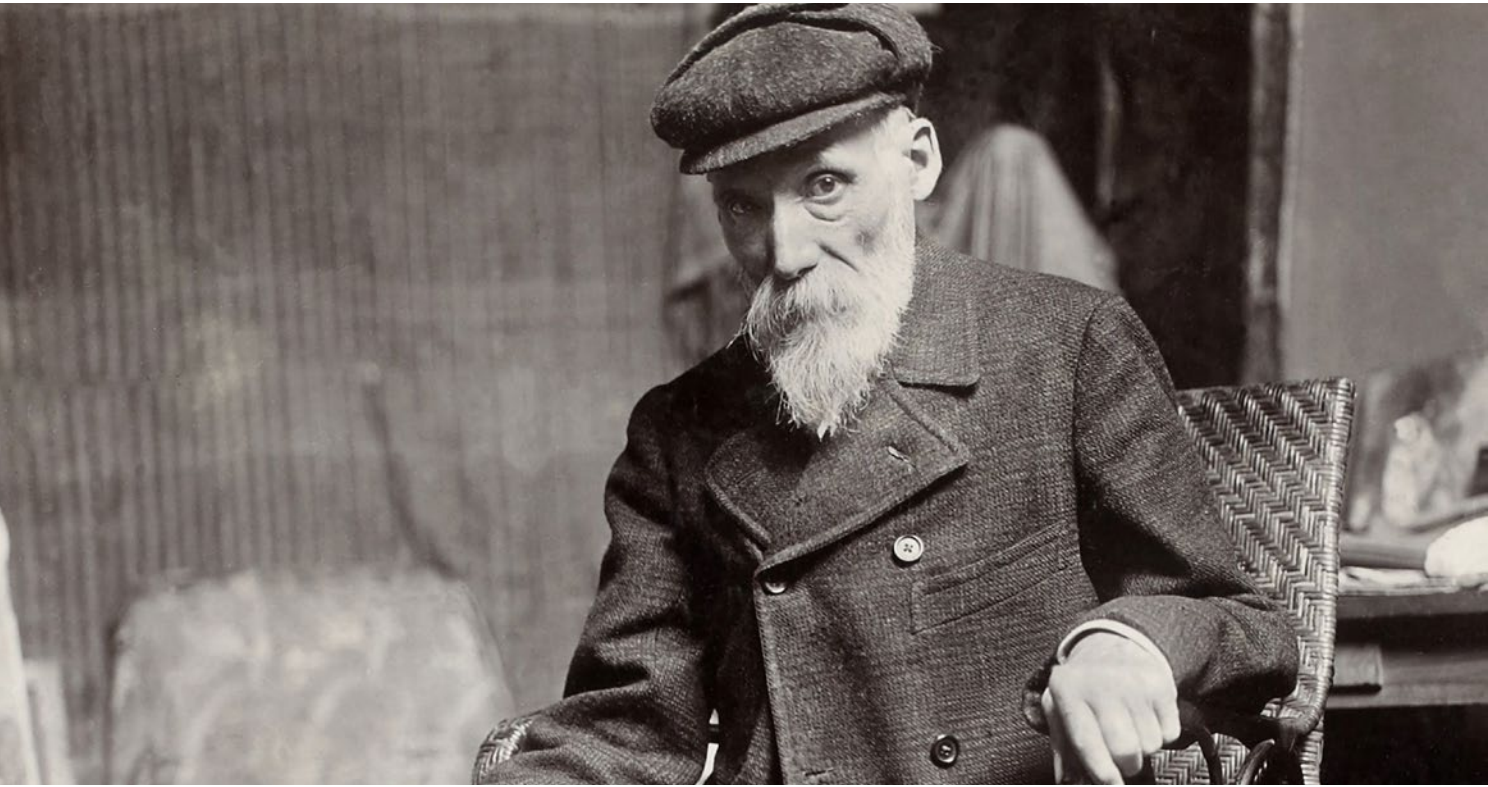
12¹³/₁₆ x 16¹/₄ in. (32.6 x 41.3 cm)



"Art is about emotion; if art needs to be explained it is no longer art."

Pierre-Auguste Renoir

HISTORICAL CONTEXT

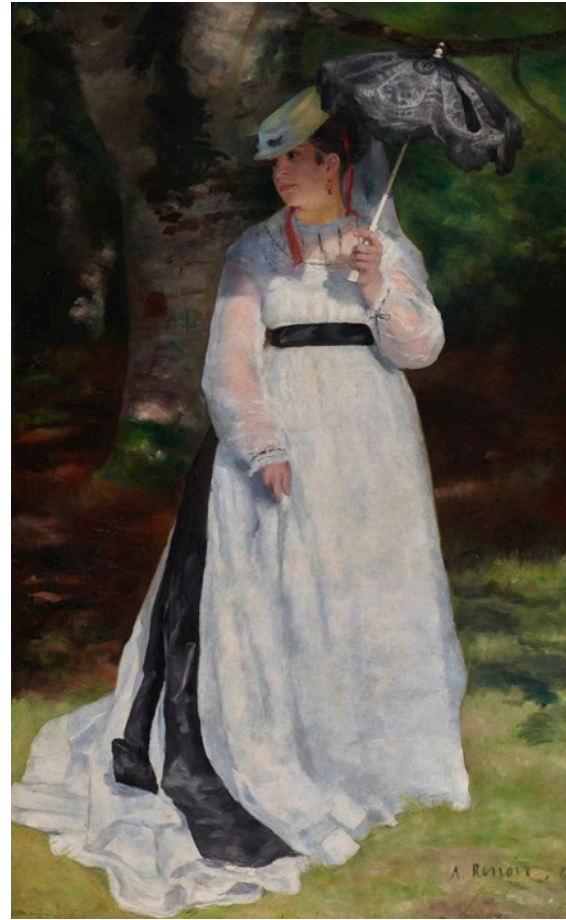


Pierre-Auguste Renoir (c. 1910)

From the earliest days of painting during the nineteenth century, which was precipitated by the advent of Impressionism, Renoir established a reputation as the finest portrait painter among the emerging landscapists. Works such as *Lise with a Parasol* (1867) demonstrated his ability to capture the essence of his subjects with a distinctive flair, setting him apart from his peers. Inspired by a transformative trip to Italy in 1882, Renoir shifted his approach emphasizing modeling and contours with smooth, blended handling, integrating a newfound rigor and clarity reminiscent of the old masters. Often referred to as Renoir's "Ingres period," he retained the reputation of the painter best suited to manage the traditional process of recording a sitter's likeness with the distinctive flair and vibrancy of an Impressionist.

By 1890, Renoir's style evolved again. He thinned his pigments to achieve a jewel-like translucence, infusing his works with a tender, ethereal quality. This final phase reflects the physical limitations of encroaching rheumatoid arthritis but also a deeper, more reflective approach to his subjects, capturing their inner light and character with subtle, luminous strokes.

No longer obliged to rely upon society portrait commissions, by 1900, Renoir began to focus on portraits and studies of family, close friends, and neighbors. *Fillette à l'orange*, painted in 1911, extends our appreciation of his very personal, intimate style and reputation for imbuing his portraits of children with all the affectionate charm he could muster. It avoids the softer, generalized approach that prompted his son Jean's remark that "we are all Renoir's children," idealized versions of beauty and sensuality expressed in universal rather than with physiognomic specifics. We may never know her identity, but her likeness is vivid because Renoir concentrates on her face and expression. Nevertheless, the interplay of light and color highlights her features and brings to life the tender and affectionate nature characteristic of Renoir's later portraits. An orange as an accessory is often included in portraiture as a symbol of fertility. Yet, here, it seems to serve as a formal element for the artist to demonstrate his skill at displaying its size, shape, and heft in this young girl's hand.



Pierre-Auguste Renoir, *Lise with a Parasol*, 1867
oil on canvas, 72 x 45 in.
Museum Folkwang, Essen, Germany