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Great American Illustrator Remington Featured at the Museum of TTU

The Museum of Texas Tech University is pleased to announce the opening of the exhibition *Frederic Remington Makes Tracks...: Adventures and Artistic Impressions*, **Sunday, May 21 and continuing through July 16**. The Museum is located at 3301 4th Street (SE corner of 4th Street and Indiana Avenue) where there is available free parking in the north and west lots.

Frederic Remington (1861-1909), one of the most popular artists in the United States at the turn of the 19th century, produced over 3,000 signed prints, drawings and paintings, eight books, and 22 bronzes. Rather than with original works of art, however, his audiences in the United States encountered him primarily through his many illustrations reproduced for popular magazines of the day such as *Harper's*, *The Century*, and *Collier's*.

These reproductions date nearly to the beginning of Remington's career as an illustrator. For each illustration he produced an original work of art, often an oil painting, which one of the magazines mechanically reproduced for broad distribution. Usually, the publishers printed thousands upon thousands of these images to meet market demands. By far the most numerous reproductive prints—in both the variety of images and the size of the press run—were published by *Collier's*. Beginning in 1902, Remington's contract with *Collier's* required him to produce a painting a month. The magazine featured in its pages a color reproduction of the contracted paintings and offered the prints for sale through mail order. The paintings were often reproduced in varying sizes and marketed in different groupings.

In his diaries Remington noted that he burned numerous paintings. As he grew dissatisfied with his role as an illustrator, he sought to solidify his reputation as a painter. Since he did not want to be remembered for his illustrative work, it is a distinct possibility that he burned many original works that did not meet his criteria for good painting. In many cases all that is left as a record of his original painting is a commercial reproduction published by one of the magazines.

The reproductive, commercial prints in this exhibition were the way most people enjoyed Remington's work. His original paintings and drawings are plentiful but finite. Most people did not have access to these original works and, instead, decorated the walls of their homes with

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more widely available reproductions. These commonplace images provide a realistic glimpse of how Remington's images came to be so widely known among his contemporaries.

Admission to the Museum is free. For more information or to request special assistance, contact the Museum Education office at 806.742.2432, or email to museum.education@ttu.edu. Stay current with Museum exhibitions and events at www.museum.ttu.edu.

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“There’s something for everyone at the Museum.”