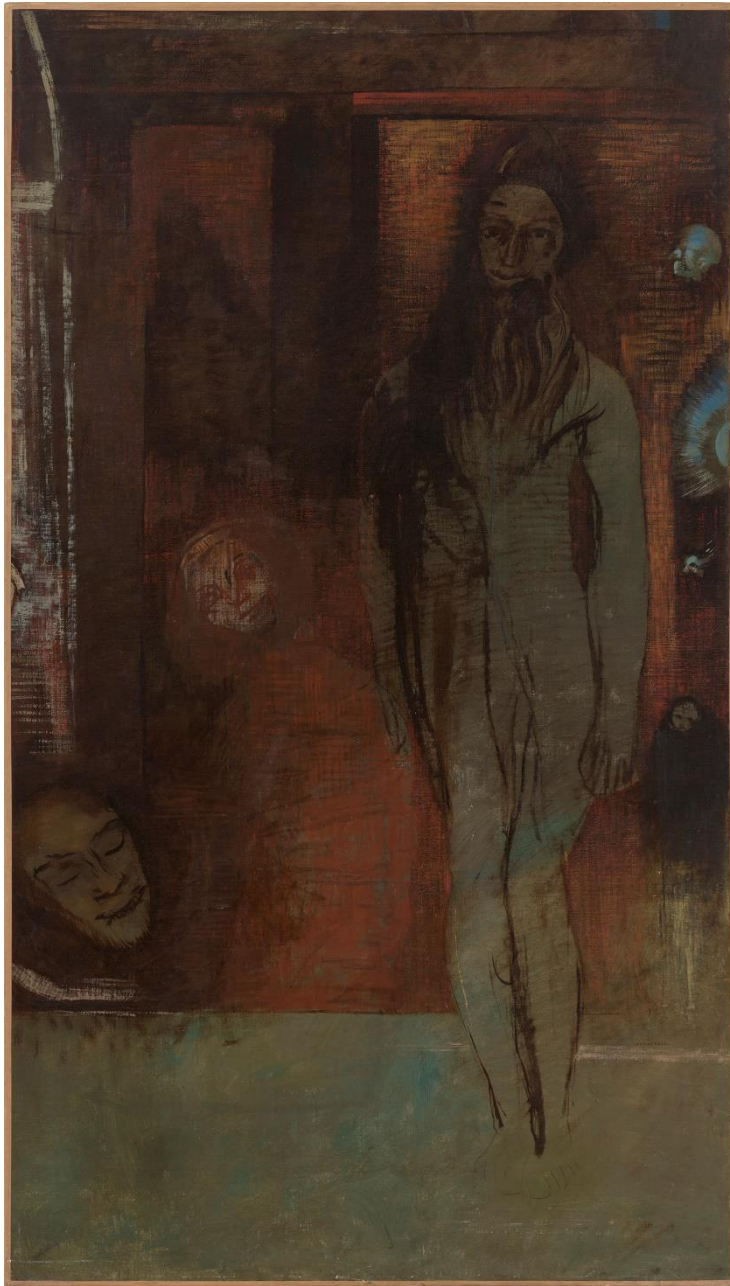


LE CLAIRE

SEIT 1982

KUNST



ODILON REDON

1840 Bordeaux – Paris 1916

L'Apparition

Oil on canvas; c.1895

Signed lower right: *Odilon Redon*; lower left with the monogram: *OdR*.

130.4 x 74.5 cm

PROVENANCE: Jacques Dubourg, Paris – Jean Dufresne, Paris – André Schoeller, Paris (c.1964) – Claude Laydu, Paris – Galerie Motte, Geneva, Sale 8.12.1970, Tableaux Modernes, lot 72 – Galerie Motte, Geneva, Sale 2.7.1971, Tableaux Modernes, lot 305 – Galerie Jean-Claude Gaubert, Paris (c.1973) – Sotheby's London, Sale 2.4.1979, lot 40 – Merton D. Simpson Gallery, New York – Ian Woodner, New York – The Ian Woodner Family Collection, New York – Gift of Dian Woodner, New York, to the Museum of Modern Art, New York (Inv. no. A860.2019) – Sold in 2023.

LITERATURE: *Odilon Redon 1840-1916*, exhib. cat. Kunsthalle Bern, 1958, cat. no. 192 – Klaus Berger, *Odilon Redon. Fantasy and Colour*, Köln 1964, nos. 74, p.187 – *Idéalistes et Symbolistes*, exhib. cat. Galerie Jean-Claude Gaubert, Paris, 1973, cat. no. 64, p. 89 (ill.) – *Odilon Redon. Ian Woodner Collection*, exhib. cat. The Israel Museum, Jerusalem, 1986, cat. no. 9 – *Odilon Redon. Ian Woodner Collection, 1840-1916. Meisterwerke aus der Sammlung Ian Woodner*, exhib. cat. Villa Stuck, München, 1986, p. 59 (ill.) – *Odilon Redon. Ian Woodner Collection*, exhib. cat. The Philips Collection Washington, Washington, 1988, cat. no. 18 – *Odilon Redon*, exhib. cat. The National Museum of Modern Art, Tokyo/The Hyogo Prefectural Museum of Modern Art Kobe/Aichi Prefectural Art Gallery, Nagoya, 1989, cat. no. 100 – *Odilon Redon. La colección Ian Woodner*, exhib. cat. Museu Picasso, Barcelona 1990, cat. no. 11 – *Odilon Redon. La colección Ian Woodner*, exhib. cat. Fundación Juan March, Madrid, 1990, cat. no. 12 – *Odilon Redon. The Ian Woodner Family Collection*, exhib. cat. The Dixon Gallery and Gardens, Memphis, 1990, cat. no. 41 – *Odilon Redon. La collection Woodner*, exhib. cat. Fondation de l'Hermitage, Lausanne/Musée Marmottan, Paris, 1992, cat. no. 10 (ill.) – *Odilon Redon. Selections from the Woodner Family Collection*, exhib. cat. The Drawing Center, New York, 1993, p. 10 – Alec Wildenstein, *Odilon Redon, Catalogue raisonné de l'oeuvre peint et dessiné*, Bd. 2, Paris 1994, Nr. 1072

EXHIBITIONS: *Odilon Redon 1840-1916*, Kunsthalle Bern, 1958 – *Idéalistes et Symbolistes*, Galerie Jean-Claude Gaubert, Paris, 3 October until 21 December 1973 – *Odilon Redon. Ian Woodner Collection*, The Israel Museum, Jerusalem, 3 December 1985 until 3 February 1986 – *Odilon Redon. Ian Woodner Collection, 1840-1916. Meisterwerke aus der Sammlung Ian Woodner*, Villa Stuck, München, 27 March until 8 June 1986 – *Odilon Redon. Ian Woodner Collection*, The Minneapolis Institute of Arts, Minneapolis, 13 December 1986 until 15 February 1987 – *Odilon Redon. Ian Woodner Collection*, University Art Museum, Berkeley, September until December 1987 – *Odilon Redon. Ian Woodner Collection*, The Philips Collection Washington, Washington, 15 April until 26 June 1988 – *Odilon Redon. Masterpieces from the Woodner Collection*, Portland Museum of Art, Portland, 1988 – *Odilon Redon*, The National Museum of Modern Art, Tokyo/The Hyogo Prefectural Museum of Modern Art Kobe/Aichi Prefectural Art Gallery, Nagoya, 1989 – *Odilon Redon. La colección Ian Woodner*, Museu Picasso, Barcelona 1989-1990 – *Odilon Redon. La colección Ian Woodner*, Fundación Juan March, Madrid, 19 March until 1 April 1990 – *Odilon Redon. The Ian*

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Woodner Family Collection, The Dixon Gallery and Gardens, Memphis, 29 April until 24 June 1990 – *Odilon Redon. La collection Woodner*, Fondation de l'Hermitage, Lausanne, 22 May until 21 September 1992; 14 October 1992 until 15 January 1993 Musée Marmottan, Paris – *Odilon Redon. Selections from the Woodner Family Collection*, The Drawing Center, New York, 9 April until 28 May 1993.

„I do not see why it is said that Odilon Redon paints monsters.
They are imaginary beings. He is a dreamer, an imaginative spirit.”¹

Redon was an artist of astonishing originality. Born in the same year as Claude Monet, he did not aspire to the naturalistic goals of Impressionism, but was more interested in mysterious, even visionary themes. A pupil of the enigmatic Rodolphe Bresdin (1822-1885), he acquired a deep respect for the expressive powers of black pigment. After Redon had mainly worked with charcoal drawings, the so-called *Noirs*, during the 1870s and 1880s, the years 1889/90 marked a turning point in his work with the introduction of colour. He worked in the techniques of oil and pastel painting, and the more clearly delineated forms in his earlier drawings were gradually replaced by atmospheric and mysterious visions, often combined with a clearer conception of space.

For Redon, the logic of the pictorial order in modern painting cannot correspond to the logic of the visible world, but is the result of an independent artistic gaze, a vision. Redon wanted to create fictions, purely artistic inventions in his works. These "fictions" are the ideas themselves. The mystery is not an esoteric or occult, but a purely aesthetic secret, calculated and created from elements of nature.² He wrote: “It is the meaning of mystery to always live with ambiguity, with double or triple perspectives, with surmised aspects (images within images), forms that arise or will arise from the inner state of the viewer. All things become all the more suggestive the more visible they become.”³

Jodi Hauptman describes the *Apparitions* by Redon as follows:” While a painting, in image and title, presents an apparition (a specter) as subject matter, and attempts to describe the experience of hallucination (or seeing a vision outside of reality’s bounds), it can be argued that practically every work in Redon’s mature oeuvre presents an apparition, every work stages for the viewer the experience of fantastic vision. In some Redon installs a viewer within the painting, drawing, or print to emphasize the theme of looking. In Redon’s works we become the primary viewers of bizarre and ghostly phantoms, horrific or pensive creatures, fantastic spectacles staged by the artist for us and for himself. By casting light – he literally illuminates his subjects through bold chiaroscuro or bright patches of colour – on figures, spaces and objects that cannot be found in reality, Redon tell us that these things can be seen.”⁴ (also see [Fig.1]).

Our painting comes from the distinguished collection of one of the most important holdings in the United States. The Woodner Family Collection spans more than five hundred years of European art and features an exceptional group of drawings from the beginnings of modern draughtsmanship in the fourteenth and fifteenth centuries.

¹ Paul Gauguin, *Un Inédit de Gauguin*, in : *Nouvelles littéraires*, May 7, 1953

² Markus Bernauer, *Kunstverbündete – Odilon Redon, Joris-Karl Huysmans und Stéphane Mallarmé*, in: Margret Stuffmann et al., *Wie im Traum. Odilon Redon*, exhib. cat., 28 January until 29 April 2007, Schirn Kunsthalle, Frankfurt, p. 119

³ Odilon Redon 1902, in: Odilon Redon, *To myself: Notes on Life, Art and Artists*, New York 1986, S. 82

⁴ Jodi Hauptman, *Beyond the Visible. Apparitions*, in: Jodi Hauptman et al., *Beyond the Visible: The Art of Odilon Redon*, exhib. cat., 30 October 2005 until 23 January 2006, The Museum of Modern Art, New York, p. 44 ff.

Ian Woodner (1903-1990) gradually assembled the world's largest group of works by Odilon Redon. After his death, his two daughters, Dian and Andrea, took over the Ian Woodner Family Collection and donated more than one hundred paintings, pastels, watercolours, drawings, prints, and illustrated books by Redon to the Museum of Modern Art in New York.



Fig.1: *L'apparition*, 1883,
charcoal, etching, gumming and white heightening on paper,
580 x 440 mm.
Musée des Beaux-Arts, Bordeaux,
Inv. no. Bx E 1712