



ODILON REDON

The Ian Woodner Family Collection

THE DIXON GALLERY AND GARDENS

Odilon Redon Ian Woodner Collection

**Museum of Modern Art (New York,
N.Y.)**



Odilon Redon Ian Woodner Collection:

Odilon Redon Israel Museum (Jerusalem), Odilon Redon, 1985 **Odilon Redon** Odilon Redon, 1990 *Odilon Redon* Odilon Redon, 1988 Odilon Redon Odilon Redon, 1988 Odilon Redon , 1985 *Beyond the Visible: The Art of Odilon Redon* Jodi Hauptman, 2005 Caught between description and dream the felt and the imagined French artist Odilon Redon whose career bridged the 19th and 20th centuries transformed the natural world into nightmarish visions and bizarre fantasies Closely allied with the Symbolist movement Redon offered his own interpretations of literary biblical and mythological subjects created a universe of strange hybrid creatures and presented landscape in a singular way we see grinning disembodied teeth smiling spiders melancholic floating faces winged chariots unfamiliar plant life and velvety black or colored swirls of atmosphere With a recent gift from the Ian Woodner family The Museum of Modern Art is now the site of the most significant body of the artist's work outside France and this book will showcase the full range of Redon's varied oeuvre charcoal noirs luminous pastels richly textured canvases literary collaborations and experiments in printmaking and will illuminate the hold his particular kind of modernism has had on both 20th century and contemporary artists **Master Drawings from the Woodner Collection** George R. Goldner, 1983 The Temptation of Saint Redon Stephen F. Eisenman, Odilon Redon, 1992-12-15 Bristling with demons grotesques and bizarre apparitions the graphic work of Odilon Redon has often seemed to be the product of a mind unhinged In *The Temptation of Saint Redon* Stephen F. Eisenman argues instead that these works are Redon's conscious and considered response to changing social realities an attempt to find refuge from the forces of modernization in an imaginative world of the macabre and the fantastic Eisenman's careful attention to the circumstances of Redon's life 1840-1916 allows him to bring into focus the interconnections between Redon's complex style and the culture and society of his time Born and raised on a sixteenth century estate near Bordeaux Redon was immersed as a child in traditional rural culture I spent my entire childhood in the M doc completely free among peasant children he recalled in his memoirs I heard them tell supernatural tales witches still exist there Indeed local tales and legends of witches ghosts one-eyed monsters evil eyes and wood fairies figure prominently in Redon's graphic works which he called his noirs or blacks After formal training at Bordeaux and Paris in the 1850s and 1860s Redon began to chart his independent artistic course Eisenman shows how rejecting both naturalism and classicism Redon a prototypical Symbolist found in grotesque and epic genres the expression of organic communities and precapitalist societies He places Redon's desire for this imagined world of superstitious simplicity a desire manifest in his entire mature artistic practice in the context of contemporary avant-garde movements Redon's great noirs of the 1870s and 1880s dreamlike configurations of seemingly irreconcilable elements from portraits still lifes and landscapes show an increasingly subtle control of connotation and a complex indebtedness to caricature allegory and puns Many of the noirs also visually interpret works by like-minded authors including Baudelaire Flaubert Poe and Mallarmé one of Redon's close friends Eisenman's analysis of the noirs underscores

Redon's interest in creating an imaginative even fantastic art that could act directly on the human spirit. In addition to deepening our understanding of Redon and his art *The Temptation of Saint Redon* exposes a link between place, politics, personal history and the artistic imagination. **Odilon Redon**, 1990. **The Brush and the Pen** Dario Gamboni, 2011.

French symbolist artist Odilon Redon (1840-1916) seemed to thrive at the intersection of literature and art. Known as the painter-writer, he drew on the works of Poe, Baudelaire, Flaubert and Mallarmé for his subject matter. And yet he concluded that visual art has nothing to do with literature. Examining this apparent contradiction, *The Brush and the Pen* transforms the way we understand Redon's career and brings to life the interaction between writers and artists in fin de siècle Paris. Dario Gamboni tracks Redon's evolution from collaboration with the writers of symbolism and decadence to a defense of the autonomy of the visual arts. He argues that Redon's conversion was the symptom of a mounting crisis in the relationship between artists and writers provoked at the turn of the century by the growing power of art criticism that foreshadowed the modernist separation of the arts into intractable fields. In addition to being a distinguished study of this provocative artist, *The Brush and the Pen* offers a critical reappraisal of the interaction of art, writing, criticism and government institutions in late nineteenth century France.

New York Magazine, 1993-04-26. New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea.

[Prints and Portfolios by Odilon Redon \(1840-1916\)](#) Odilon Redon, 1997.

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Odilon Redon, Gustave Moreau [and] Rodolphe Bresdin Museum of Modern Art (New York, N.Y.), 1961.

Odilon Redon Odilon Redon, 2018-03-13. **Nature and Imagination** Michael Wilson, Odilon Redon, 1978.

Marcel Duchamp (Second) (World of Art) Dawn Ades, Neil Cox, David Hopkins, 2021-04-13. A revised and expanded edition of one of the most original books ever written on the enigmatic artist Marcel Duchamp. Genius, anti-artist, charlatan, guru, impostor. Since he arrived on the scene in 1914, Marcel Duchamp has been called all of these. Almost no other

artist of the twentieth century has inspired more passion and controversy nor exerted a greater influence on art At the same time Duchamp continually challenged the very nature of art and strove to redefine it as conceptual rather than as product by questioning why the medium was mostly a retinal experience Always the provocateur Duchamp never ceased to be engaged openly or secretly in activities and works that transformed traditional artmaking Through his works like Fountain Bicycle Wheel L H O O Q and Nude Descending a Staircase No 2 Duchamp played with the idea of what art can be opening new possibilities for future generations This revised entry in the World of Art series written by three leading experts on twentieth century art and published with support of Duchamp s widow is one of the most original books written on this enigmatic artist Featuring a new chapter and preface as well as updates throughout from specialist scholars who are active in their fields this is the definitive introduction to Duchamp Thoroughly illustrated this volume combines thirty years of research by the authors and challenges history s presumptions misunderstandings and pieces of misinformation about Marcel Duchamp and his legacy

[An Introduction to Nineteenth-Century Art](#) Michelle Facos, 2011-02-22 Using the tools of the new art history feminism Marxism social context etc An Introduction to Nineteenth Century Art offers a richly textured yet clear and logical introduction to nineteenth century art and culture This textbook will provide readers with a basic historical framework of the period and the critical tools for interpreting and situating new and unfamiliar works of art Michelle Facos goes beyond existing histories of nineteenth century art which often focus solely on France Britain and the United States to incorporate artists and artworks from Scandinavia Germany and Eastern Europe The book expertly balances its coverage of trends and individual artworks where the salient trends are clear trend setting works are highlighted and the complexity of the period is respected by situating all works in their proper social and historical context In this way the student reader achieves a more nuanced understanding of the way in which the story of nineteenth century art is the story of the ways in which artists and society grappled with the problem of modernity Key pedagogical features include Data boxes provide statistics timelines charts and historical information about the period to further situate artworks Text boxes highlight extracts from original sources citing the ideas of artists and their contemporaries including historians philosophers critics and theorists to place artists and works in the broader context of aesthetic cultural intellectual social and political conditions in which artists were working Beautifully illustrated with over 250 color images Margin notes and glossary definitions Online resources at www.routledge.com/textbooks/facos with access to a wealth of information including original documents pertaining to artworks discussed in the textbook contemporary criticism timelines and maps to enrich your understanding of the period and allow for further comparison and exploration Chapters take a thematic approach combined within an overarching chronology and more detailed discussions of individual works are always put in the context of the broader social picture thus providing students with a sense of art history as a controversial and alive arena of study Michelle Facos teaches art history at Indiana University Bloomington Her research explores the changing relationship between artists and society since the Enlightenment

and issues of identity Prior publications include Nationalism and the Nordic Imagination Swedish Painting of the 1890s 1998
Art Culture and National Identity in Fin de Si cle Europe co edited with Sharon Hirsh 2003 and Symbolist Art in Context
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