

[Redon at the Tate](#)[Redon at MoMA](#)[Redon at Musée d'Orsay](#)

In 1994, [Odilon Redon: Prince of Dreams, 1840-1916](#) was organized by The Art Institute of Chicago featuring 180 works by Redon. A similarly-titled exhibition was later installed at the Grand Palais in Paris. Read reviews of the Parisian exhibition in [Artprint](#) and [The Guardian](#).

[Beyond the Visible: The Art of Odilon Redon](#) was on display at the Museum of Modern Art in New York in 2005-2006, highlighting a major gift of over 100 Redon works from The Ian Woodner Family Collection. Read a review of the exhibition in [CAA](#) and in the [Brooklyn Rail](#).

The Fundación Mapfre installed [Odilon Redon \(1840-1916\)](#) in 2012, the first major solo exhibition of Redon's work in Spain.

In 2018, the [Kröller Müller Museum](#) in The Netherlands launched *Odilon Redon: La littérature et la musique*, an exhibition focusing on the literature and music that played a huge role in Redon's work. Read an article about the exhibition in [Apollo Magazine](#).

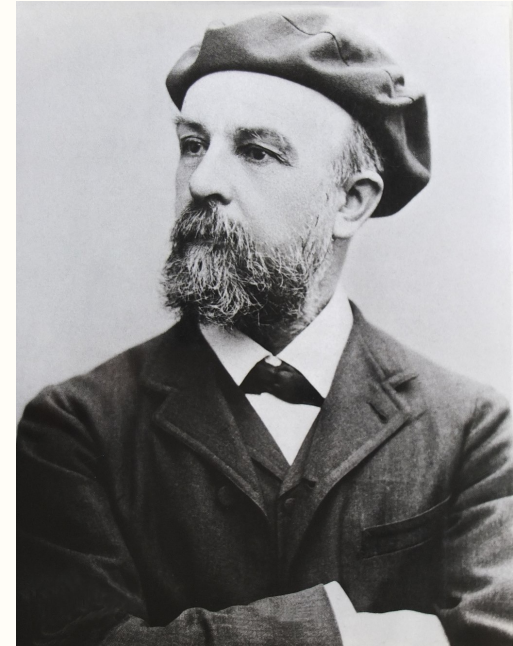
[Collecting Dreams: Odilon Redon](#) was on display at the Cleveland Museum of Art in 2021-2022. The Cleveland Museum of Art was one of the first American museums to collect Redon's work. Read a review of the exhibition in [Forbes](#).

Watch a 2021 [lecture](#) on the life and art of Odilon Redon given by Dr. Christian Conrad.

In 2022, The Van Gogh Museum installed [Andries Bonger and Odilon Redon: Kindred Spirits](#). The exhibition documented the friendship between Bonger, a collector, and Redon, an artist. It featured 30 works by Redon that were part of Bonger's collection.



Redon self-portrait, 1880



Redon, unknown date
Photograph: Guy et Mockel



Odilon Redon (French, 1840-1916)

Le pavot noir (The Black Poppy), ca. 1905

Oil on canvas

Private Collection; L2022:115.1

French artist Odilon Redon began studying etching and lithography in the 1860s before he was drafted to serve in the Franco-Prussian War. After his return in 1871, Redon worked exclusively in charcoal drawings and lithographs he termed *noirs*. The artist was relatively unknown until 1884, when his work was referenced in the popular novel *À rebours (Against Nature)* by Joris-Karl Huysmans (1848-1907). Redon turned away from his *noirs* at the turn of the 20th century and exclusively worked with pastels and oils for the rest of his career. **Le pavot noir (The Black Poppy)** is a still life of summer wildflowers. Although the colorful blossoms and butterflies take up the majority of the composition, a single black poppy draws the most attention. The artist once said: “Black is the most essential of colors. Above all, if I may say so, it draws its excitement and vitality from deep and secret sources of health.”

On view March 8 – June 11, 2023

Odilon Redon (French, 1840-1916)

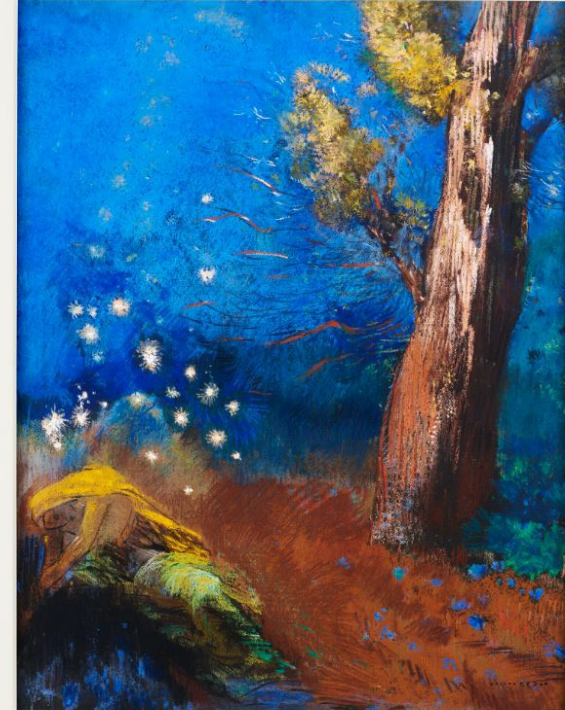
La mort de Bouddha (The Death of Buddha), ca. 1899

Pastel on paper

Private Collection; L2022:139.9

Odilon Redon enjoyed an avid clientele of collectors throughout his career as an artist. When he transitioned to work with pastels and oils (rather than the black-and-white works of his early career), Redon continued to sell new paintings. **La mort de Bouddha (The Death of Buddha)** was acquired by Henri Matisse (1869-1954) in 1900, when Matisse first began using the bright, contrasting colors that later became known as Fauvism. The painting's Buddhist subject matter is inspired by Redon's interest in Asian religious practice, which was partly due to the recent establishment of trade with Japan and exposure to Japanese art in Europe.

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Odilon Redon (French, 1840-1916)

Le pêcheur aliéné (The Alienated Fisherman), n.d.

Oil on canvas

Private Collection; L2022:139.10

Born and raised in Bordeaux, Odilon Redon was part of a prosperous family that earned their fortune through the Louisiana slave trade. Though he originally intended a career as an architect, Redon failed the entrance exams to the École des Beaux-Arts and turned to drawing, printmaking, and painting. In the late 19th century, Redon's works were largely inspired by his own nightmares and dreams. **Le pêcheur aliéné (The Alienated Fisherman)** is part of a series of paintings that feature phantomlike ships and isolated passengers. The imaginative subjects are often seen as precursors to Surrealism, which emerged as a movement years after Redon's death in 1916. As the artist once said: "I have tried to put the real at the service of the unreal."

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