

MUSEUM OF MODERN ART  
730 5th Avenue, New York City

Release Sunday, Feb. 1/31

The most comprehensive exhibition of paintings, drawings, pastels, and prints by Henri de Toulouse-Lautrec and Odilon Redon ever held in New York will be opened to the public at the Museum of Modern Art the afternoon of Sunday, February 1st at 2 o'clock. It will remain on view until March 2nd.

Many of the pictures by Toulouse-Lautrec have been sent to New York from the Art Institute of Chicago where the most important one-man exhibition of Toulouse-Lautrec ever organized in America was held from December 3rd to January 18th of this year.

The Louvre Museum in Paris altered its policy of never allowing oil paintings from its collection to ~~cross~~ cross the Atlantic when it loaned two canvases by Toulouse-Lautrec to the Chicago Art Institute, and these paintings will be shown at the Museum of Modern Art through the courtesy of the Louvre. The first loan ever made by the Louvre to an American Museum was that of drawings and watercolors by Corot and Daumier to the Museum of Modern Art in New York for the exhibition of these two masters during October and November, 1930.

Two

The ~~two~~ huge canvases by Lautrec lent by the Louvre were painted for the side-show of "La Goulue" at a Paris street carnival in 1895 and are extraordinary in their combination of racy topicality with a scale and power worthy of mural ~~decoration~~. "La Goulue" for whom they were painted was a leader of the "quadrille naturaliste" at the Moulin Rouge music hall, and for several seasons the toast of Paris. At the height of her career during the 90s she was known as the "Circe of the Can-can", later to become successively a lion-tamer and a laundress and to die in 1928 in abject poverty. Arthur Symonds, the English author, described her at the peak of her career as "a strange and tall girl, with a vampire's face, the profile of a bird of prey, a tortured mouth and metallic eyes."

The Art Institute of Chicago is lending two important paintings by Lautrec, a scene at the Moulin Rouge from the Birch-Bartlett collection and a daring composition showing the Ring Master directing the progress of the show at the Circus Fernando. Another important painting of the Moulin Rouge has been lent from the Chester Dale Collection in New York.

These paintings are striking illustrations of that preoccupation with the gaiety and fierceness of Parisian night life which characterized the work of Lautrec. A direct descendant of the counts of Toulouse in the south of France, a series of accidents in his youth turned Henri from the hardy open-air life of his ancestors. He sought Paris and its studios, but turned from them to the more direct stimulation of its cabarets, cafés and circuses to find an outlet for the bitterness of his crippled body in the brutal intensity of the metropolitan half-world.

Besides painting the ~~general~~ general aspects of the Parisian scene Lautrec did a number of portraits of the celebrities of his day, ~~many~~ many of which will be shown in the Museum of Modern Art exhibition. Among the famous public figures whose likeness Lautrec immortalized in his racy drawing are Yvette Guilbert, Cecy Loftus, Anna Held, Jane Avril, and Loie Fuller. The very

Toulouse-Lautrec & Redon  
for release 2/1/31

lively oil, "Jane Avril Dancing", lent by Wildenstein & Co. for the exhibition, and the sardonic watercolor portrait of Oscar Wilde lent by Messres. Jacques Seligmann & Co. of New York and Paris, are striking examples of this aspect of Lautrec's work.

The gentler side of Lautrec in which he seems at times to forget the bitterness with which he approached so many of his subjects is shown in several beautifully executed oil portraits, notably in the "Woman in a Studio" lent especially for the Museum of Modern Art exhibition by John T. Spaulding of Boston, who is one of the trustees of the Museum, and in the quiet "Lady at the Piano" from the private collection of Dr. Josef Stransky, New York.

The work of Odilon Redon, which the Museum of Modern Art has selected to supplement that of Lautrec in the exhibition, presents a striking contrast to that of the ~~the~~ satirical master from the neighborhood of Toulouse. Lautrec was a gifted draughtsman from childhood. An accident on horseback set him to drawing and painting in earnest and to exploring the less ~~respectable~~ respectable side of life in Paris, but his career presents a singleness and direction which is almost entirely lacking in Redon's. Before finding late in his life the curious mystical expression in painting for which he has since become famous, Redon had tried architecture, sculpture, and botany. Where Lautrec was absorbed in depicting the harshness of reality, Redon was occupied ~~in~~ in escaping all reality in the fantastical expression of dreams.

The highly imaginative "Vision of Dante", lent by Dr. W. R. Valentiner of Detroit, is ~~characteristic~~ characteristic of the illustrative fantasy with which Redon decorated the stories from Dante, Poe, and Baudelaire which he preferred to the harsh reality of the actual world. A number of exquisite flower pieces evidence Redon's supreme mastery of color.

The two painters will be shown together at the Museum of Modern Art because they represent the poles of approach which characterized the end of the 19th Century in France, poles represented in literature by the bitter realism of Maupassant and the exquisite symbolism of Mallarmé.

The complete list of lenders to the exhibition follows:

Mr. James W. Barney, New York  
Mr. Alexander M. Bing, New York  
Mrs. Cornelius N. Bliss, Jr., New York  
Miss L.P. Bliss, New York.  
F.H. Bresler Company, Milwaukee.  
Mr. Walter S. Brewster, Chicago.  
Mr. Gerald Brooks, New York  
Mr. John Nicholas Brown, Newport, Rhode Island.  
Mrs. John Alden Carpenter, Chicago.  
Mr. Thomas Cochran, New York  
Mr. and Mrs. Ralph M. Coe, Cleveland.  
Mr. and Mrs. Chester Dale, New York  
Messrs. Durand-Ruel, New York and Paris  
Mr. Frank H. Ginn, Cleveland.  
Mr. A. Conger Goodyear, New York  
Mr. Carter Harrison, Chicago  
Mr. William Preston Harrison, Los Angeles  
Mr. Philip Hofer, New York  
Mr. John A. Holabird, Chicago  
Messrs. M. Knoedler and Company, New York and Paris

(3)

Toulouse-Lautree + Redm.  
for release 2/1/31.

97

The Kraushaar Galleries, New York  
Mr. Paul Lamb, Cleveland  
Mr. Adolph ~~Leisner~~ Lewisohn, New York  
Mr. and Mrs. Samuel Lewisohn, New York  
Mrs. Frank R. Lillie, Chicago  
Mr. Albert E. McVitty, Bryn Mawr, Pa.  
Mrs. Charles J. Martin, Minneapolis.  
Mrs. James Murphy, New York  
Mr. J.B. Neumann, New York  
Mr. Sidney G. Osborne, New York  
Messrs. Alexander Reid & Lefèvre, London  
Mr. Martin A. Ryerson, Chicago  
The Reinhardt Galleries, New York  
Mrs. John D. Rockefeller, Jr., New York  
Dr. B.D. ~~San~~ Saklatwalla, Crafton, Pa.  
Mr. M.B. Sanders, Jr., New York  
Mr. Hardinge Scholle, New York  
Messrs. Jacques Seligmann and Company, New York and Paris  
Mr. John T. Spaulding, Boston  
Dr. Josef Stransky, New York  
Mr. and Mrs. Cornelius J. Sullivan, New York  
The Thannhauser ~~Galleries~~ Galleries, Berlin and Lucerne.  
Dr. W.R. Valentiner, Detroit  
Messrs. Wildenstein and Company, New York and Paris  
The Albright Art Gallery, Buffalo  
The Art Institute of Chicago  
The Art Museum of Yale University, New Haven  
The Boston Museum of Fine Arts  
The Brooklyn Museum  
The Detroit Institute of Arts  
The Louvre Museum, Paris  
The Minneapolis Institute of Arts,  
The Worcester Museum.