

# Henri ROUSSEAU

February 21–June 4, 1985

The Museum of Modern Art, 11 West 53 Street, New York, NY 10019 (212) 708-9400

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## MAJOR PUBLICATION ACCOMPANIES RETROSPECTIVE EXHIBITION OF HENRI ROUSSEAU

Henri Rousseau, an engrossing study of the life and work of an artist who created some of the most powerful paintings of the modern era, has been published by The Museum of Modern Art in conjunction with the retrospective exhibition of the artist's work sponsored by the Museum and the Réunion des Musées Nationaux de France. The volume surveys the full range of Rousseau's paintings, and examines in-depth popular and scholarly interpretations of his often misunderstood genius. Many simplistic fictions about the artist's work are investigated and exposed, and a Rousseau of far more complex psychology and artistry emerges from the discussion.

The volume is 280 pages in length and contains 233 illustrations, including 66 color plates with detailed commentaries. The exhibition directors, Carolyn Lanchner, William Rubin, and Michel Hoog, have contributed essays on various aspects of Rousseau's art, and Roger Shattuck and Henri Béhar have added biographical pieces on the artist's career. The publication was made possible by a generous grant from PaineWebber Group, Inc., chief sponsor of the exhibition.

Ms. Lanchner, Curator in The Museum of Modern Art's Department of Painting and Sculpture, and Mr. Rubin, the Department Director, have collaborated on the major essay in the book. In a careful analysis supported  
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by many reference illustrations, the authors establish Rousseau's relevance to Post-Impressionist/early Modernist painting, including his affinities with such contemporaries as Gauguin and Seurat and his important influence on Picasso, Léger, de Chirico, the Surrealists, and others.

Mr. Hoog, Curator at the Musée de l'Orangerie in Paris, has provided the commentaries for most of the paintings reproduced in full color, with Ms. Lanchner contributing the balance. The works illustrated represent the artist's oeuvre from its documented beginnings in the 1880s to The Dream of 1910, his last masterpiece. They include modest pictures as well as large canvases, still lifes and portraits, and the exotic desert and jungle landscapes of his imagination.

Introductory selections from Mr. Shattuck's book The Banquet Years, the classic rendering of the artistic and literary avant-garde in turn-of-the-century Paris, tell the story of Rousseau the impoverished city toll collector, the "Sunday painter" who retired on a miniscule pension at age 49 to devote himself to his art.

Self-taught, eccentric, imbued with sometimes otherworldly vision, Henri Rousseau has most often been portrayed as the quintessential naive painter, the maker of masterpieces by happy accident, or, at best, as a solitary genius, entirely isolated from the mainstream of art history. Henri Rousseau untangles this knot of romantic typology, myth, and anecdote to present the real, demonstrable Rousseau--the early Modern master.

Henri Rousseau has been published by The Museum of Modern Art in both softcover and clothbound versions. Measuring 8½ x 9½ inches, the softcover volume sells for \$15 until June 15, 1985; \$17.50 thereafter. The clothbound version, which is being distributed in the United States by Little, Brown and Company, Boston, sells for \$40.

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CAROLYN LANCHNER

Carolyn Lanchner is Curator in the Department of Painting and Sculpture at The Museum of Modern Art, a position she has held since 1980. She first joined the Museum in 1967 as Assistant Registrar in charge of the Lillie P. Bliss International Study Center. She moved to the Painting and Sculpture Department in 1969 as Researcher of the Collection, becoming Research Curator in 1975.

Over the years she has worked on the development of a wide variety of exhibitions. She co-directed with William S. Lieberman The Sculpture of Richard Hunt in 1971 and was co-director with William Rubin of The Paintings of Gerald Murphy in 1974. She collaborated with Mr. Rubin on André Masson (1976), also co-authoring its catalogue. Included among her other projects have been primary responsibility under Mr. Rubin for the celebrated Pablo Picasso: A Retrospective (1980) and the directorship of Sophie-Taeuber-Arp (1981), for which she wrote the catalogue essay.

For the Museum's International Program, Ms. Lanchner has directed Surrealism from the Collection of The Museum of Modern Art, New York (1978); the painting and sculpture section of American Art from The Museum of Modern Art (1979); and Four Modern Masters: De Chirico, Ernst, Magritte and Miro (1981). She also wrote the catalogue essays for these exhibitions.

Born in San Mateo, California, Ms. Lanchner was a French major in the class of 1954 at Wellesley College. She has also studied at the Ecole

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du Louvre and the Sorbonne. Prior to coming to The Museum of Modern Art, she was Research Librarian for M. Knoedler and Company.

In addition to co-directing HENRI ROUSSEAU, Ms. Lanchner has collaborated with Mr. Rubin on the principal essay in the catalogue accompanying the exhibition.

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## WILLIAM RUBIN

William Rubin has been Director of The Museum of Modern Art's Department of Painting and Sculpture since 1973. He first joined the Museum staff in 1967 as Curator with primary responsibility for painting and sculpture acquisitions and scholarship associated with this collection.

Mr. Rubin has directed a number of highly acclaimed exhibitions. His most recent effort was the groundbreaking "PRIMITIVISM" IN 20TH CENTURY ART: Affinity of the Tribal and the Modern, which was on view last fall at the Museum and will open this winter at the Detroit Institute of Arts. He has also directed Cézanne: The Late Work (1977) and the seminal Pablo Picasso: A Retrospective (1980).

Included among the other notable exhibitions he has organized are: Giorgio de Chirico (1982); European Master Paintings from Swiss Collections (1976); André Masson (1976); Anthony Caro (1975); Frank Stella (1972); The New American Painting and Sculpture: The First Generation (1969); and Dada, Surrealism and their Heritage (1968).

Mr. Rubin, 57, was born in New York. He received his A.B. from Columbia University, studied at the University of Paris, and then received an M.A. in History and a Ph.D. in the History of Art from Columbia. He taught for many years simultaneously at Sarah Lawrence College and in the graduate school of the City University of New York. Since 1967, he has

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been Adjunct Professor of Art History at New York University's Institute of Fine Arts. In addition to his many Museum publications, including co-authorship with Carolyn Lanchner of the major essay in the catalogue accompanying HENRI ROUSSEAU, he has written The Church of Assy and Modern Sacred Art and Dada and Surrealist Art.

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## MICHEL HOOG

Michel Hoog was educated at the Institute of Political Science, the Ecole du Louvre, and the Sorbonne in Paris. He began work at the Musée National d'Art Moderne in 1961, and was named Curator in 1973 of the Musée de l'Orangerie and the Jeu de Paume, the museum of Impressionist art in Paris. In 1984, he was promoted to the rank of Chief Curator.

Mr. Hoog has directed a wide variety of exhibitions in France, including Robert Delaunay (1976); Realism and Poetry in Russian Painting (1978); Fantin-Latour (1982-83); and now Le Douanier Rousseau (HENRI ROUSSEAU) in collaboration with Carolyn Lanchner and William Rubin of The Museum of Modern Art. Among the earlier exhibitions he helped organize were Cézanne (1974) and the Centennial Exhibition of Impressionism (1974).

He has written many catalogues to accompany exhibitions and has published widely. His principal publications include: The Modern Painter (1969); The World of Cézanne (1971); Robert Delaunay (1976); Claude Monet (1978); Edition des textes de Michel Larionov (1978); Edouard Manet (1981); and Claude Monet, les Nymphéas (1984).

For the catalogue accompanying HENRI ROUSSEAU, Mr. Hoog has contributed the article, "Rousseau in His Time," as well as the majority of the commentaries for the volume's 66 color plates.

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## CHECKLIST

1. A Carnival Evening. 1886.  
Oil on canvas  
44 3/4 x 34 1/4" (113.6 x 87 cm)  
Philadelphia Museum of Art, The Louis E. Stern Collection
2. Walking in the Forest. c. 1886.  
Oil on canvas  
27 3/4 x 23 3/4" (70.5 x 60.4 cm)  
Kunsthaus Zurich
3. Rendezvous in the Forest. 1889.  
Oil on canvas  
36 3/8 x 28 7/8" (92.4 x 73.6 cm)  
National Gallery of Art, Washington, D.C.  
Gift of the W. Averell Harriman Foundation in  
memory of Marie N. Harriman, 1972.
4. River Bank. c. 1890.  
Oil on canvas  
8 3/8 x 15 1/2" (21.2 x 39.1 cm)  
Private collection, Paris
5. Myself, Portrait-Landscape. 1890.  
Oil on canvas  
56 1/4 x 43 1/4" (143 x 110 cm)  
National Gallery, Prague
6. Surprise! 1891.  
Oil on canvas  
50 x 63" (127 x 160 cm)  
The Trustees of The National Gallery, London
7. Portrait of Pierre Loti. c. 1891.  
Oil on canvas  
23 x 19 1/4" (58.4 x 49 cm)  
Kunsthaus Zurich

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8. War. 1894.  
Oil on canvas  
45 1/4 x 6' 4 7/8" (115 x 195.5)  
Musee d'Orsay, Galerie du Jeu de Paume, Paris
9. War. published 1895.  
Lithograph  
8 3/4 x 13" (22.2 x 33.1 cm)  
The Museum of Modern Art, New York, given anonymously
10. Artillery Men. c. 1893-95.  
Oil on canvas  
31 1/8 x 39" (79.1 x 98.9 cm)  
The Solomon R. Guggenheim Museum, New York,  
Gift of Solomon R. Guggenheim, 1938
11. Portrait of a Woman. c. 1895.  
Oil on canvas  
63 1/4 x 41 1/4" (160 x 105 cm)  
Musee du Louvre, Paris, Picasso Bequest
12. Study for Family Fishing. c. 1895.  
Oil on canvas  
7 1/2 x 11 7/8" (19 x 29 cm)  
Collection Sam Spiegel, New York
13. Family Fishing. c. 1895.  
Oil on canvas  
14 3/4 x 18 11/16" (37.5 x 47.5 cm)  
Private collection
14. The Quarry. 1896-97.  
Oil on canvas  
18 1/2 x 21 3/4" (47 x 55.3 cm)  
Private collection
15. Portrait of a Woman. c. 1895-97.  
Oil on canvas  
6' 6" x 42 7/8" (198 x 114.5 cm)  
Musee d'Orsay, Galerie du Jeu de Paume, Paris
16. The Chair Factory. c. 1897.  
29 x 36 1/4" (73.7 x 92.2 cm)  
Musee de l'Orangerie, Paris  
Collection Jean Walter-Paul Guillaume
17. The Sleeping Gypsy. 1897.  
Oil on canvas  
51" x 6' 7" (129.5 x 200.7 cm)  
The Museum of Modern Art, New York,  
Gift of Mrs. Simon Guggenheim, 1939.

18. Footbridge at Passy. c. 1895.  
Oil on canvas  
15 1/4 x 18 1/4" (38.7 x 46.2 cm)  
Private collection
  
19. Bouquet of Flowers. 1895-1900.  
Oil on canvas  
23 1/4 x 18 1/2" (59 x 47 cm)  
The Trustees of the Tate Gallery, London
  
20. Happy Quartet. 1901-02.  
Oil on canvas  
37 x 22 5/8" (94 x 57.5 cm)  
Collection Mrs. John Hay Whitney, New York
  
21. Portrait of the Artist. c. 1900-03.  
Oil on canvas  
9 1/2 x 7" (23.5 x 17.8 cm)  
Musée du Louvre, Paris, Picasso Bequest
  
22. Portrait of the Second Wife of Rousseau. c. 1900-03.  
Oil on canvas  
8 3/4 x 6" (22.2 x 15.2 cm)  
Musée du Louvre, Paris, Picasso Bequest
  
23. House on the Outskirts of Paris. c. 1902.  
Oil on canvas  
13 1/8 x 18 1/4" (33.4 x 46.2 cm)  
Museum of Art, Carnegie Institute, Pittsburgh,  
Acquired through the generosity of the  
Sarah Mellon Scaife family, 1969.
  
24. Study for the Mill at Alfort. before 1905.  
Oil on canvas  
9 5/8 x 12" (24.4 x 30.5 cm)  
Private collection
  
25. The Mill at Alfort. before 1905.  
Oil on canvas  
14 3/8 x 17 1/2" (36.3 x 44.5 cm)  
Private collection
  
26. The Wedding. 1904-05.  
Oil on canvas  
65 x 44 3/4" (165.2 x 113.7 cm)  
Musée de l'Orangerie, Paris  
Collection Jean Walter-Paul Guillaume
  
27. Eve. c.1905-07.  
Oil on canvas  
23 3/4 x 17 1/2" (61 x 46 cm)  
Kunsthalle, Hamburg

28. Jungle with Lion. 1904-10 (?)  
Oil on canvas  
15 1/4 x 18 1/2" (38.7 x 46.8 cm)  
Private collection, New York
29. Child with Doll. c. 1904-05.  
Oil on canvas  
26 1/4 x 20" (67.2 x 51 cm)  
Musée de l'Orangerie, Paris  
Collection Jean Walter-Paul Guillaume
30. Woman in Red in the Forest. c. 1905.  
Oil on canvas  
28 3/4 x 23 3/4 (73 x 58.9 cm)  
Private collection
31. The Hungry Lion. 1905.  
Oil on canvas  
6' 7 1/2" x 9' 10 1/4" (199.4 x 300.4 cm)  
Private collection
32. Liberty Inviting Artists to Take Part in the Twenty-second Exhibition of the Société des Artistes Indépendants. 1906.  
Oil on canvas  
68 1/2 x 46 1/4" (174 x 117.5 cm)  
National Museum of Modern Art, Tokyo
33. The Merry Jesters. c. 1906.  
Oil on canvas  
56 3/4 x 43 3/4" (144.1 x 111.1 cm)  
Philadelphia Museum of Art, the Louise and Walter Arensberg Collection
34. The Snake Charmer. 1907.  
Oil on canvas  
64 1/4" x 6' 1 1/4" (163.3 x 186 cm)  
Musée d'Orsay, on loan to the Musée National d'Art Moderne, Paris
35. The Flamingos. c. 1907.  
Oil on canvas  
44 7/8 x 64 1/4" (114 x 163.3 cm)  
Private collection
36. Village near a Factory. 1907-08.  
Oil on canvas  
12 3/4 x 16" (32.4 x 40.6 cm)  
Private collection
37. Old Junier's Cart. 1908.  
Oil on canvas  
38 1/4 x 51 1/4" (97.2 x 130.2 cm)  
Musée de l'Orangerie, Paris  
Collection Jean Walter-Paul Guillaume

38. The Banks of the Oise. c. 1908.  
Oil on canvas  
18 1/4 x 22" (46.2 x 56 cm)  
Smith College Museum of Art, Northampton, Massachusetts  
Purchase, 1939.
39. The Quay of Ivry. 1908.  
Oil on canvas  
17 1/5 x 20 3/4" (43.8 x 52.7 cm)  
Bridgestone Museum of Art, Tokyo, Ishibashi Foundation
40. The Fisherman and the Biplane. 1908.  
Oil on canvas  
18 x 21 1/2" (45.8 x 54.6 cm)  
Collection Jean Walter-Paul Guillaume
41. The Avenue, Park of Saint Cloud. c. 1907-08.  
Oil on canvas  
17 3/4 x 14 5/8" (45. x 37.2 cm)  
Städtische Galerie im Stadel'schen  
Kunstinstitut, Frankfurt-am-Main
42. The Football Players. 1908.  
Oil on canvas  
39 1/2 x 31 3/8" (100.5 x 80.3 cm)  
The Solomon R. Guggenheim Museum, New York
43. Study for View of Malakoff. 1908.  
Oil on canvas  
7 3/8 x 11" (18.7 x 28 cm)  
Private collection
44. View of Malakoff. 1908.  
Oil on canvas  
18 1/4 x 21 3/4" (46.2 x 55.3 cm)  
Private collection, Switzerland
45. Exotic Landscape. 1908.  
Oil on canvas  
45 11/16 x 35 1/16" (116 x 89 cm)  
Private collection
46. The Repast of the Lion. c. 1907.  
Oil on canvas  
44 1/4 x 63 3/4" (112.4 x 161.9 cm)  
The Metropolitan Museum of Art, New York  
Bequest of Sam A. Lewisohn, 1951
47. The Jungle: Tiger Attacking a Buffalo. 1908.  
Oil on canvas  
67 3/4" x 6' 3 1/2" (172 x 192 cm)  
The Cleveland Museum of Art, gift of Hanna Fund

48. Flowers in a Vase. 1909.  
Oil on canvas  
18 1/2 x 13 1/2" (47 x 34 cm)  
Albright-Knox Art Gallery, Buffalo, New York,  
Room of Contemporary Art Fund, 1939
49. View of Saint Cloud. 1909.  
Oil on canvas  
14 3/4 x 11 5/8" (37.4 x 29.6 cm)  
Collection Sam Spiegel, New York
50. Banks of the Bièvre near Bicêtre, Spring. 1909.  
Oil on canvas  
20 3/4 x 24 1/4" (52.7 x 61.5 cm)  
The Metropolitan Museum of Art, New York,  
Gift of Marshall Field, 1939
51. Study for View of the Bridge of Austerlitz. 1908-09.  
Oil on cardboard  
10 5/8 x 8 5/8" (27 x 22 cm)  
Private collection
52. Tropical Landscape: An American Indian Struggling with An Ape.  
1910.  
Oil on canvas  
45 x 74 1/8" (114.5 x 162.8 cm)  
Virginia Museum of Fine Arts, Richmond,  
Collection of Mr. and Mrs. Paul Mellon
53. Portrait of Joseph Brummer. 1909.  
Oil on canvas  
45 3/4 x 35" (116.3 x 88.9 cm)  
Private collection
54. The Muse Inspiring the Poet. 1909.  
Oil on canvas  
57 1/2 x 38 1/4" (146 x 97.2 cm)  
Oeffentliche Kunstsammlung, Kunstmuseum, Basel
55. Study for View of the Ile Saint Louis from the Quay Henry IV.  
1909.  
Oil on cardboard  
8 3/4 x 11 1/8" (21.9 x 28.2 cm)  
Private collection
56. Notre Dame: View of the Ile Saint Louis from the Quay  
Henry IV. 1909.  
Oil on canvas  
12 1/2 x 15 7/8" (31.7 x 40.1 cm)  
The Phillips Collection, Washington, D.C.
57. Forest Landscape with Setting Sun. c. 1910.  
Oil on canvas  
44 1/2 x 64" (115 x 162.5 cm)  
Oeffentliche Kunstsammlung, Kunstmuseum, Basel

58. Tropical Forest with Monkeys. 1910.  
Oil on canvas  
51 x 64 1/8" (129.6 x 162.9 cm)  
National Gallery of Art, Washington, D.C.,  
The John Hay Whitney Collection, 1982
59. The Dream. 1910.  
Oil on canvas  
6' 8 1/2" x 9' 10 1/2" (204.5 x 298.5 cm)  
The Museum of Modern Art, New York,  
Gift of Nelson A. Rockefeller, 1954.