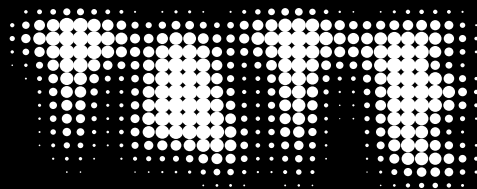


THE EY EXHIBITION: CEZANNE

5 October 2022 – 12 March 2023

LARGE PRINT GUIDE



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CONCOURSE

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THE EY EXHIBITION: CEZANNE

5 October 2022 – 12 March 2023

The EY Exhibition: Cezanne is presented in
the Eyal Ofer Galleries

The EY Tate Arts Partnership

EY

EY is delighted to support **The EY Exhibition: Cezanne**, a landmark new show which presents a fresh perspective on one of the most influential figures in twentieth century art, Paul Cezanne. Cezanne altered the course of painting forever, giving licence to generations of artists to break the rules and ultimately transform the future of art and culture. It is this unique vision and ability to innovate for the future that inspired EY to support this exhibition.

The EY Exhibition: Cezanne is a landmark show in more ways than one. This exhibition also marks the tenth EY Exhibition as part of The EY Tate Arts Partnership. We are extremely proud to have supported Tate through our longstanding partnership, recognising the importance of creativity and culture in supporting the UK's broader societal and economic wellbeing. We are therefore thrilled to invite you to celebrate this milestone moment with us by enjoying this spectacular exhibition.

Michel Driessen
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Exhibition organised by Tate Modern and the
Art Institute of Chicago

Curated by Natalia Sidlina, Curator, International Art, Tate Modern; Gloria Groom, Chair and David and Mary Winton Green Curator, Painting and Sculpture of Europe, Art Institute of Chicago; Caitlin Haskell, Gary C. and Frances Comer Curator, Modern and Contemporary Art, Art Institute of Chicago; and Michael Raymond, Assistant Curator, International Art, Tate Modern

This exhibition has been made possible by the provision of insurance through the Government Indemnity Scheme. Tate would like to thank HM Government for providing Government Indemnity and the Department of Culture, Media and Sport and Arts Council England for arranging the indemnity.

Let us know what you think: **#Cezanne**

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ROOM 1

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Room 1

Clockwise from room entrance

Portrait of the Artist with a Pink Background

c.1875

Oil paint on canvas

Creating a self-portrait allows an artist to project their image onto the world. Cezanne was his own favourite male sitter, portraying himself at every key stage of life. Here, aged 35, Cezanne was a member of the controversial group of impressionists – artists who defied the conventions of academic art practice. Cezanne participated in their exhibitions and gained notoriety in the press for his radical manner of painting. He wears clothing typical of the middle class at the time, while setting himself against a flamboyant pink background – presenting a balanced front to both the public and his peers.

Musée d'Orsay, Paris, donation of M. Philippe Meyer, 2000,
RF 2000 14
X76642

A still life is not a portrait nor is it a landscape, however it was and maybe still is perceived as the lowest denominator within painting as a discipline... I suspect that the neglect of still life made it attractive to Cezanne. It sort of opened up a free zone in which he could experiment in a fairly unhindered way. On the other hand, his choice might even have been an underhanded political statement against the more urban, worldly, and mundane themes in painting of the time, since the fruit was grown locally and the pottery made of clay from the surrounding landscape. All in all, I think Cezanne's quest was for the affirmation of his own eternity, driven by a monumental persistence.

Luc Tuymans

Luc Tuymans (b.1958) is an artist living and working in Belgium.

Captions written by artists are excerpts from their texts in the exhibition catalogue.

The Basket of Apples

c.1893

Oil paint on canvas

The Art Institute of Chicago, Helen Birch Bartlett Memorial
Collection, 1926.252

X76717



INTRODUCTION

Paul Cezanne (1839–1906) is one of the most highly regarded and enigmatic artists of the late 19th century. By approaching painting as a process and investigation, where uncertainty plays an integral role, he gave this medium a new lease of life. Cezanne linked the formal process of art-making he called 'realisation' to his personal experiences, or 'sensations'. His work has always strongly resonated with other artists, and this legacy continues into the present day.

The exhibition opens with one of Cezanne's early self-portraits. In his 30s, he depicted himself as a mature, self-assured and sophisticated modern man. He then spent the following 30 years wrestling with what it meant to be a modern painter. At the same time, he remained deeply sceptical about the world he lived in, from political unrest in France to a continually accelerating way of life. This study of the self is displayed alongside a still life of apples, Cezanne's most celebrated subject, through which he investigates our relationship with the object world.

The first half of the exhibition looks at Cezanne in the context of his time, exploring his life, relationships and the creative circle that surrounded him. The second half presents groups of works that focus on particular themes, including his radical still lifes and studies of bathers. Some labels include the names of artists who owned the paintings. You can also look out for captions written by artists working today, responding to Cezanne's influence.

Quote above

'I paint as I see, as I feel... They also feel and see like me, but they don't dare... I dare.'

Paul Cezanne, 1870

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ROOM 2

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Room 2

Clockwise from room entrance

The Murder

c.1870

Oil paint on canvas

This murky, brutal scene reflects a widespread fascination with murder and acts of violence in late 19th-century France. Newspapers and the popular press helped fuel this interest, publishing shocking news stories and graphic illustrations for an increasingly literate public. It is possible that an article of this kind inspired **The Murder**. Cezanne may also be responding to Zola's 1868 novel **Thérèse Raquin**. Featuring a murderous love triangle at the heart of the story, it signals the darkened spirit of the times.

National Museums Liverpool, Walker Art Gallery, purchased by the Walker Art Gallery with the assistance of Art Fund in 1964, WAG 6242
X76700

Quote above

'The times are in turmoil, and it is this turmoil of the moment which I shall depict.'

Émile Zola

Wall text

Once in Paris, Cezanne cultivated a reputation for himself as an outsider from Provence, opposed to fashionable metropolitan tastes. In tandem with Zola's gritty realistic style of writing, and reflecting the turbulent times, Cezanne painted modern scenes of violence and degradation. The sexualised imagery he often included alludes to society's discrimination against women as well as a preoccupation with their changing roles in public life.

Violence in the world called for a violent painting technique. Cezanne would describe his early style as 'ballsy'. He viewed this as a virile antidote to the stale traditional approach to painting taught at the prestigious art school the Académie des Beaux-Arts, or the officially approved works displayed at the annual state-sponsored Salon competition. While many of Cezanne's works took their cues from the traditional genre of history painting, the combination of his raw style, contemporary settings and a disregard for bourgeois morality set the artist apart.

Left to right

The Battle of Love

1879–80

Oil paint on canvas

Previously owned by the artist Camille Pissarro (1830–1903)

Three Bathers

c.1875

Oil paint on canvas

Previously owned by the artist Henry Moore (1898–1986)

Afternoon in Naples

1876–7

Oil paint on canvas

Private collection, USA. X76782

Private collection courtesy of Connery & Associates. X78622

Private collection. X76792

Nude Woman (Leda?)

1885–7

Oil paint on canvas

One of Cezanne's most puzzling paintings, the inspiration for the naked woman was once thought to be Leda, from Greek mythology. Recent research has revealed a different source – a champagne label, pictured here. Its brand name **Nana** mirrors the title of Zola's celebrated novel, written in 1880. **Nana** details the scandalous life and downfall of a Parisian sex worker and actor. In copying the champagne label Cezanne may be referencing the work of his novelist friend. Conservation research shows that the upper left corner was cut out to form a separate still life, then later reattached.

Von der Heydt Museum, Wuppertal, Germany, inv. nr. G 1143 X76659

Reference image

Champagne Nana, patent for champagne bottle label, registered on 24 May 1880

© French Patents and Trademarks Office

Vitrine against the wall

Roger Fry 1866–1934

Sketchbook

c.1925

This sketchbook belonged to British art critic Roger Fry who coined the term 'post-impressionism'. It shows his drawings and notes on the two still lifes in this room, made when visiting the Parisian house of Auguste Pellerin, a major early collector of Cézanne's work. These impressions served as a basis for Fry's 1927 publication **Cézanne, a Study of his Development**, a text that helped to introduce English speaking audiences to the artist.

Tate Archive, Helen Anrep & Roger Fry collection. Accepted by HM Government in lieu of inheritance tax and allocated to Tate, August 2006 TGA 200611/1/4/2/13
Z76234

Still Life with Fruit Dish

1879–80

Oil paint on canvas

Previously owned by the artist Paul Gauguin
(1848–1903)

This still life typifies how Cezanne developed what art historians later termed his 'constructive stroke' – the technique of using small diagonal brushstrokes of colour. The painting was treasured by the artist Paul Gauguin who bought it in 1884. Overall, Cezanne did not achieve commercial success or widespread recognition in his early career. It was not until a later generation of artists discovered Cezanne in the 1890s that he was to finally 'astonish Paris'. In Maurice Denis's painting from 1900, reproduced here, we can see a new generation of radical artists admiring **Still Life with Fruit Dish**.

The Museum of Modern Art, New York, gift of Mr and Mrs David Rockefeller, 1991, 69.1991
X76755

Reference image

Maurice Denis (1870–1943), **Homage to Cezanne** 1900, oil paint on canvas. Left to right: Odilon Redon, Édouard Vuillard, André Mellerio, Ambroise Vollard, Maurice Denis, Paul Sérusier, Paul Ranson, Ker-Xavier Roussel, Pierre Bonnard and Marthe Denis.

Musée d'Orsay, Paris, donated by André Gide, 1928, RF 1977 137. Photo © RMN-Grand Palais (Musée d'Orsay) / Adrien Didierjean

Rooftops in Paris

c.1882

Oil paint on canvas

Private collection

X76785

Turn in the Road

c.1881

Oil paint on canvas

Previously owned by the artists Paul-César Helleu (1859–1927) and Claude Monet (1840–1926)

Museum of Fine Arts, Boston, bequest of John T. Spaulding,

48.525

X76708

Auvers, Panoramic View

1873–5

Oil paint on canvas

The Art Institute of Chicago, Mr and Mrs Lewis Larned Coburn
Memorial Collection, 1933.422

X76711

Wall text

Cezanne and Pissarro met in 1861 at the Académie Suisse. Though Cezanne continued to spend time in the south, between 1872–82 the two often lived near each other in Pontoise and Auvers-sur-Oise, just outside Paris. Here they worked side-by-side, learning by watching each other paint. Pissarro was nine years older than Cezanne, who once wrote Pissarro 'was like a father to me'. Cezanne adopted a lighter and more colourful palette from Pissarro. He also learned how to treat proximity and distance with care on a two-dimensional picture plane. By the early 1880s Cezanne developed his signature technique of considered parallel brush strokes that permitted him to render his **sensations**. Cezanne's unpopulated landscapes and pensive, intricately constructed still lifes would remain central to his art throughout his life.

Quote above

'Cezanne came under my influence and I under his.'
Camille Pissarro, 1895

The François Zola Dam

1877–8

Oil paint on canvas

Previously owned by the artist Paul Gauguin
(1848–1903)

Art historians think this painting depicts a valley near Aix. The dam that crosses it was designed by the engineer François Zola, Émile Zola's father. As a youth, Cezanne regularly explored the Provençal countryside with his school friends Zola and Jean-Baptiste Baille (1841–1918). This painting was loaned to the Tate Gallery in 1922 – the first time a work by Cezanne had been displayed at a national museum in the UK. The same year, British art critic Roger Fry (1866–1934) praised it as 'one of the greatest of all Cezanne's landscapes'.

Amgueddfa Cymru - National Museum Wales, Cardiff,
bequeathed by Gwendoline Davies, 1951, NMW A 2439
X76696

The Avenue at the Jas de Bouffan

c.1874–5

Oil paint on canvas

Tate. Bequeathed by the Hon. Mrs A.E. Pleydell-Bouverie through the Friends of the Tate Gallery 1968

T01074



Sugar Bowl, Pears and Blue Cup

1865–70

Oil paint on canvas

Musée d'Orsay, Paris, on deposit to Musée Granet, Aix-en-Provence, acquired by donation, 1982, RF 1982 44

X76634

Wall text

BECOMING 'CEZANNE'

In 1861, 22-year-old Cezanne's future lay at a crossroads. His father wanted him to remain in his home town Aix-en-Provence in southern France and pursue a career in law. His school friend, the writer Émile Zola (1840–1902), who had established himself in Paris, encouraged Cezanne to join his avant-garde creative circle and pursue an artistic career. Cezanne chose the latter, but he would never truly settle in Paris. Living between Provence and Paris became a lifelong habit that strongly influenced his working practice, style and career.

Paris was in the midst of a turbulent social and urban transformation. As the cultural centre of France, the city gave Cezanne access to the resources he needed to thrive as an artist. He made studies of sculptures and paintings in the capital's museums, and sketched life models at the independent art school Académie Suisse. Here he met his friend and mentor Camille Pissarro (1830–1903). Together with a group of other young ambitious artists they developed new techniques, approaches to composition, and ways of using colour. This change, known as the impressionist

revolution, dramatically modernised painterly practice in Europe, which had remained broadly unchanged since the 15th century.

Cezanne's relationships with Zola and Pissarro were key in developing his style and subject matter. Their influence saw his paintings evolve from dark, violent, thickly painted compositions such as **Sugar Bowl, Pears and Blue Cup** (on display nearby), to the more colourful and considered style of **Still Life with Fruit Dish** (on the opposite wall).

Vitrine 1, middle of room

John Rewald 1912–1994

Cézanne et Zola

1936

This early monograph traces Émile Zola and Cezanne's close friendship, showing how important it was for their creative development. They met at school in 1852. Zola later became a noted campaigner of social issues and one of the most celebrated authors of the 19th century. In 1886 he published **The Masterpiece**, a novel about a failed artist which could be interpreted to be based on Cezanne. Until recently it was thought that Cezanne was offended by the book and the relationship ceased. A newly discovered letter shows they continued their friendship beyond this date.

Tate Library and Archive

Z76383

Ambroise Vollard 1866–1939

Paul Cézanne: His Life and Art

1924

Tate Library and Archive
Z76385

John Rewald 1912–1994

Carnets de Dessins: par Paul Cézanne

1951

The top two sketches reproduced above date from 1870–3. They show studies for violent and sexual scenes, possibly depicting a Parisian brothel. The lower right image is a sketch of a champagne label that would become the basis of the painting **Nude Woman (Leda?)**, displayed in this room.

Tate Library and Archive
Z76337

Octave Mirbeax 1848–1917

Cézanne

1914

This reproduction shows an early painting by Cezanne of a railway cutting close to his family home, Jas de Bouffan, in Aix. Paris and Aix were connected by railway in 1856, drastically reducing travel times and giving Cezanne the freedom to move frequently between the two.

Tate Library and Archive
Z76388

Vitrine 2, middle of room

Jean Cherpin

L'Oeuvre Gravé de Cézanne: pour le Centième Anniversaire de ses Eaux-Fortes

1972

Camille Pissarro was born to a Jewish family of Portuguese and French descent in the Danish West Indies. He moved to Paris in 1855 and by 1870 became a key figure within the impressionist group. Pissarro and Cezanne's close friendship is documented through a number of portraits they made of each other. Shown here is a reproduction of Pissarro's 1874 print that was used as the cover image for a brochure on Cezanne produced in 1891 by Émile Bernard (1868–1941).

Tate Library and Archive
Z76384

Letter from Paul Cezanne to Camille Pissarro

April 1876

The Estate of Karsten Schubert
Z76389

My dear Pissarro,

Two days ago I received a large number of catalogues and newspapers about your exhibition at Durand-Ruel... Among other things I saw a long, savage attack by Sire Volf [Albert Wolff, art critic of **Le Figaro**]. It's Monsieur [Victor] Choquet who gave me the pleasure of hearing this news. I also learned from him that Monet's **La Japonaise** had been sold for 2 thousand francs. According to the papers, it seems that Manet's rejection by the Salon has caused quite a stir, and that he's doing his own exhibition at home.

Before leaving Paris, I met a certain Authier, of whom I've spoken to you. He is the fellow who signs articles on painting with the name Jean-Lubin. I told him what you had shown me about you, Monet, etc.; but (as you have no doubt heard since) he had not intended to put the word 'Imitator', but 'Initiator', which completely alters the meaning of the article [...]

I almost forgot to tell you that I was sent a certain rejection letter [from the Salon]. It's neither new nor surprising. I wish you fine weather and, if such a thing is possible, a good sale.

Please give my respects to Madame Pissarro, as well as greetings to Lucien and your family.

With my best wishes,
Paul Cezanne

Photographer unknown

Photograph of Paul Cezanne (centre) and Camille Pissarro (right) at Auvers-sur-Oise, c.1875

Printed 2022

Courtesy of National Gallery of Art, Washington, DC, Gallery Archives

Charles-Henry Stock 1826–1885

‘Le Salon par Stock’, **Stock-Album**, No.2

1870

Facsimile

This caricature portrays Cezanne as he tries to submit two paintings to the 1870 Salon exhibition. Cezanne’s work was seen as too radical and was repeatedly rejected. Here he is depicted as a wild revolutionary figure, a reputation he actively cultivated in Paris. In place of the Salon, Cezanne participated in the first and third impressionist exhibitions in 1874 and 1877.

Roger Viollet / TopFoto

ROOM 3

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Room 3

Clockwise from room entrance

Wall text

SCIPIO

This large-scale and ambitious early portrait depicts the Académie Suisse model known as Scipio. Despite extensive research, not much information survives about him. The painting was made just after the American Civil War and 20 years after France ended slavery across its Empire. From friends such as Pissarro, raised in the Danish colonies of the Caribbean, and Puerto Rican painter Francisco Oller (1833–1917), a firm abolitionist, Cezanne was aware of debates around enslavement. Scholars argue that Scipio could be a nickname taken from the anti-slavery book **Uncle Tom's Cabin** by Harriet Beecher Stowe, published in France in 1853.

This work was owned and treasured by Monet and more recently researched by contemporary artist Ellen Gallagher. She writes here about connections she makes between the painting and a photograph of an enslaved man, known as Gordon, whose story was told by abolitionists through

widely circulated photographs that appeared in the 1860s, including in **Harper's Weekly** (illustrated here).

Harper's Weekly, 4 July 1863

Library of Congress, Prints and Photographs Division
Washington, D.C. 20540 USA, LC-DIG-ds-05099

[I imagine that] Cezanne depicts the formerly enslaved Gordon as Scipio leaning on a cotton bale, in grief. ... Cezanne wanted nothing less than to move us in time. He has used the language of painting to bring us back in time before the keloid scarring. ... The back of Scipio, layered in thick black and umber slabs of paint with the faint presence of red that seeped from the edge of the brush, is more liquid, more unfixed than the keloid. Cezanne presents an unfixed body that could occupy multiple positions in time: the oozing liquidity of an open wound and the sediment of the keloid... It is no wonder Claude Monet kept this canvas and never let it go.

Ellen Gallagher

Ellen Gallagher (b.1965) is an artist living and working between the Netherlands and the US.

Scipio

1866–8

Oil paint on canvas

Previously owned by the artist Claude Monet (1840–1926)

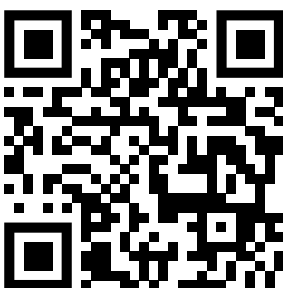
Collection Museu de Arte de São Paulo Assis Chateaubriand, gift Henryk Spitzman-Jordan, Drault Ernanny de Mello e Silva, Pedro Luiz Correia e Castro and Rui de Almeida, 1950, MASP.00085. X76630



FREE AUDIO

Listen to artist Ellen Gallagher discussing **Scipio** 1866–8.
Scan the QR code below.

atsweb.app/c/cezanne-free



THE CONVERSATION

Cezanne was an avid reader of contemporary media. His interests spanned from left-wing press and popular broadsheets to illustrated magazines. During the Franco-Prussian War, Cezanne worked on three paintings based on fashion plates from the Parisian magazine **La Mode Illustrée**. In two of them, his approach was to create a painterly version of the lithograph. But in **The Conversation** he copied the magazine image then added two male figures on the right, and the French tricolour flag on the centre left. Later, a plaque was attached to the frame which suggests the work has been seen as a portrait of Cezanne's sisters, Rose and Marie, and his friends, Anthony Valabrègue and Antoine-Fortuné Marion. Cezanne's interest in popular imagery and politics has not often been discussed. His inclusion of the flag might represent a rare political or patriotic assertion made during a time of great turmoil.

Large scale image caption

Lithograph by Adèle-Anaïs Toudouze
published in **La Mode Illustré**, 31 July 1870
MoMu Collection Antwerp, inv. 58.166

The Conversation

1870–1

Oil paint on canvas

Private collection

X81431

RADICAL TIMES

Cezanne was never as politically outspoken as his friends. Pissarro was a committed anarchist, and Zola wrote in support of the republican movement. However, recent research has unveiled elements in Cezanne's early work that question his remoteness from issues of modernity. This room reveals his interest in popular visual culture and political topics. We look at three works in focus, exploring how he carefully considered the subjects he chose to depict. In **Scipio** we look at the possible influence of abolitionism on Cezanne, while **The Eternal Feminine** addresses imagery from the popular press, and **The Conversation** subtly hints at Cezanne's political views.

Cezanne lived through times of extreme political and social upheaval. Paris had been subject to a cycle of violent power

struggles since the French Revolution in 1789. Different groups fought between competing visions of France: as a monarchy, a republic, or an empire. In the provinces, regionalist movements for cultural self-determination were gaining force. In the capital, sweeping urban modernisation caused displacement and further social unrest. In 1870–1 Prussia invaded and defeated France after the long brutal siege and subsequent fall of Paris. Months later, the Paris Commune, a workers' uprising against the French government, was brutally suppressed. Globally, tensions and debates around slavery continued following the American Civil War, while France and other European colonial empires were reaching the peak of their exploitative powers.

Quote above

'Politicians have a terrifying power.'

Paul Cezanne, 1880

The Eternal Feminine

Like many of his works, Cezanne did not title this painting and watercolour. They were later titled **The Eternal Feminine** – a phrase used in Europe at the time to describe idealised qualities attributed to women. Cezanne surrounds the female nude in the centre with figures representative of French society, including clerics, merchants, lawyers, entertainers, bankers and an artist depicting the scene.

The composition may be inspired by Eugène Delacroix (1798–1863), Cezanne's favourite 19th-century artist. Recent scholarship suggests the content reflects political cartoons from the 1870s popular press. In the image reproduced here, the female allegorical figure represents Paris. Cezanne's female nude with disturbing red eyes, crowded by men, might be read as a comment on the political and social state of modern French society.

'Pauvre Paris!' (Poor Paris!),
La Vie Parisienne, 8 July 1871

'Pauvre Paris!', **La Vie Parisienne** (8 July 1871): 735,
reproduced in André Dombrowski, **Cézanne, Murder, and
Modern Life**, London 2013

The Eternal Feminine

c.1877

Watercolour, graphite and gouache on paper

Owned by the artist Jasper Johns (b.1930)

Collection of Jasper Johns

X78839

The Eternal Feminine

c.1877

Oil paint on canvas

The J. Paul Getty Museum, Los Angeles, 87.PA.79

X76752

ROOM 4

Blank page

Room 4

Clockwise from room entrance

The Plate of Apples

c.1877

Oil paint on canvas

The Art Institute of Chicago, gift of Kate L. Brewster, 1949.512
X76716

Madame Cezanne in a Red Armchair

c.1877

Oil paint on canvas

Both works on this wall were painted at the family's Parisian apartment at rue de l'Ouest near Montparnasse station. This portrait is one of Cezanne's earliest of Fiquet. She appears dignified yet enigmatic, her expression subtle and not evident to read. Cezanne has skilfully used colour to construct the composition. Looking at the work in 1907, the

Austrian poet Rainer Maria Rilke wrote: 'It's as if every place were aware of all the other places... the interior of the picture vibrates, rises and falls back into itself, and does not have a single unmoving part.'

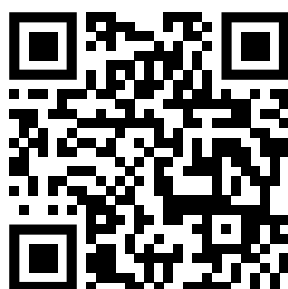
Museum of Fine Arts, Boston, bequest of Robert Treat Paine,
2nd, 44.776
X76706



FREE AUDIO

Listen to art historian Satish Padiyar discussing **Madame Cezanne in a Red Armchair** c.1877. Scan the QR code below.

atsweb.app/c/cezanne-free



Portrait of the Artist's Son

1880

Oil paint on canvas

Musée de l'Orangerie, Paris, Jean Walter and Paul Guillaume
Collection, RF 1963 59

X76645

Portrait of the Artist's Son

1881–2

Oil paint on canvas

In this tender portrait, considered unfinished, Cezanne depicts his son, Paul, asleep. The two remained close throughout the artist's life, with Cezanne later trusting his son to run his business affairs. The young Paul seems to have held a particular fascination as a subject for Cezanne, resulting in at least 120 sketches and 15 paintings. A recent discovery suggests that Cezanne also painted a still life on the same piece of canvas he used for this portrait, as pictured here.

Private collection, Derbyshire

X81063

Reference image

Reconstruction of **Portrait of the Artist's Son and The Blue Plate** 1879–80

Stephen White & Co and Ise Cultural Foundation, Japan

The painting does not conform to the brick-by-brick pattern of coloured planes generally agreed to reflect Cezanne's method but is rich with many of the formal idiosyncrasies we take for granted as being his today. Sections of the picture alternate between flatness and volume. Edges and contours are established, then disappear. Foreground objects and the background alternatively overlap and merge. Continuous forms are misaligned from one side of a shape to the other. These are among the peculiar, yet deliberate, inconsistencies that give Cezanne's painting its vitality and contribute to an inexhaustible sense of fascination.

Kerry James Marshall

Kerry James Marshall (b.1955) is an artist living and working in the US.

Madame Cezanne in a Yellow Chair

1888–90

Oil paint on canvas

The Art Institute of Chicago, Wilson L. Mead Fund, 1948.54
X76715

FAMILY PORTRAITS

Cezanne and Marie-Hortense Fiquet (1850–1922) met in 1869. Like Cezanne, Fiquet's family had moved to Paris from the provinces. Fiquet worked as a bookbinder in her father's shop. Defying the social conventions of her middle-class upbringing, she moved in with Cezanne while they were not married, and remained his life-long companion and model. Known as 'Madame Cezanne', Fiquet and the artist eventually married in 1886, although by this time they were mainly living apart. There are 29 known portraits of Fiquet, painted over the next 25 years, more than any of his other models. This body of work testifies to the continuous closeness, rapport and partnership between the artist and his favourite, most patient model.

Also displayed in this room are portraits of Cezanne and Fiquet's son, Paul. He was born in 1872 and brought up largely by his mother. For years Cezanne tried to hide his young family from his overbearing father, worried that he would remove the struggling artist's much-needed allowance.

Cezanne rarely worked with professional life models, preferring those he knew well. His careful repeated study of sitters' features and poses over the years allowed him to give presence to his models without commenting on their character. The artist's close relationship with family members was key in affording him the time to experiment, hone and master his portraiture practice.

Quote above

'Since my husband is a doctor of law (he did his studies before becoming a painter) he should know!'

Hortense Cezanne, 1905

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ROOM 5

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Room 5

Clockwise from room entrance

L'ESTAQUE: BETWEEN THE SEA AND THE MOUNTAINS

In his youth, Cezanne holidayed in the southern coastal village of l'Estaque, located on the bay of Marseille, close to Aix. He would go on to visit with his partner and son, the village becoming a place of refuge. In relative isolation, away from the concerns of the outside world, the artist could concentrate on painting.

His first lengthy stay was in 1870–1, when he hid in l'Estaque to avoid military conscription in the Franco-Prussian War. Here Cezanne could also prevent his father from discovering his relationship with Fiquet. During many visits over the next 15 years, Cezanne painted more than 40 known paintings of the village and its rocky surroundings. The artist's early paintings of the area show how he engaged with the local geology, adapting his brushstrokes to reflect the rugged surfaces of sunlit rocks.

During a visit in 1876, Cezanne wrote to Pissarro, describing the views as 'like a playing card. Red roofs against the blue

sea'. In comparison to northern French landscapes, Cezanne praised the light and unchanging vegetation which better suited the time he needed to complete his compositions. Through repeated observation and careful study of the same outdoor subject matter or '**motif**', Cezanne began to realise his vision. Crucially, the artist discovered that his native region, Provence, contained the conditions and inspiration he needed to thrive. Commentators would later proclaim l'Estaque as the site where 'Cezanne became Cezanne'.

Large scale image caption

View of the Bay of L'Estaque, c.1935

Venturi / Rewald Archive, Department of Image Collections,
National Gallery of Art Library, Washington, DC

Landscape: Road with Trees in Rocky Mountains

c.1870

Oil paint on canvas

This painting is thought to depict one of the mountainous rocky tracks in the steep hills above l'Estaque. It is one of only a handful of the artist's works dated to the time of the Franco-Prussian War, when Cezanne and Fiquet initially found refuge in l'Estaque. Here they were briefly joined by Zola, who later described the local scenery as 'traversed by roads that disappear in the midst of a chaos of jagged rocks... nothing equals the majesty of these gorges hollowed out between the hills, narrow with paths twisting at the bottom of an abyss'.

Städel Museum, Frankfurt, SG458

X81056

Cliffs in L'Estaque

1882–5

Oil paint on canvas

Collection Museu de Arte de São Paulo Assis Chateaubriand,
gift Edward Marvin, 1953, MASP.00087

X78610

The Gulf of Marseille Seen from L'Estaque

1878–9

Oil paint on canvas

Previously owned by the artist Gustave Caillebotte (1848–1894)

With its view across the sea to Marseille, this landscape and the other works in this room demonstrate the flattening planes of colour Cezanne described by letter to Pissarro. This work belonged to the impressionist artist Gustave Caillebotte, who bequeathed his collection, including five paintings by Cezanne, to the French state. Following difficult negotiations between the reluctant representatives of the government and Caillebotte's estate, only two out of five works by Cezanne, including this one, were accepted into the national collection in 1896.

Musée d'Orsay, Paris, legacy of Gustave Caillebotte, 1894, RF 2761

X76638

The Bay of Marseille, Seen from L'Estaque

c.1885

Oil paint on canvas

The Art Institute of Chicago, Mr and Mrs Martin A. Ryerson
Collection, 1933.1116

X76713

The Viaduct at L'Estaque

1879–82

Oil paint on canvas

Finnish National Gallery, Ateneum Art Museum, Helsinki,
Antell collections, A II 906

X81367

Lessons I find for the future painter: No part of your picture is autonomous, or even a solid fact. Every plant and house you paint has a mirror-like surface, a refracted symmetry, mini-tricornered and ovalish framed paintings hinged together. Two trees obstruct, contain, and surround both the water and the sky. X marks imply the start of an open weave, an aborted grid. It is without regularity that the lines carve the sea, but each sideways cat's-eye, triangle, and brushstroke has a twin or cousin of varying size. Mirroring the left and right or top and bottom like an unfolded piece of origami, these flattened shapes remember space.

Laura Owens

Laura Owens (b.1970) is an artist living and working in the US.

The Sea at L'Estaque behind Trees

1878–9

Oil paint on canvas

Previously owned by the artist Pablo Picasso (1881–1973)

Musée national Picasso, Paris, MP2017–8

X76653



L'Estaque with Red Roofs

1883–5

Oil paint on canvas

Private collection

X76791

Quote above

'Climbing the hills as the sun goes down one has a glorious view of Marseille in the background and the islands, all enveloped towards evening to very decorative effect.'

Paul Cezanne, writing from l'Estaque, 1883

Vitrine against wall

Paul Cezanne

Sketchbook Chicago

1875–86

Graphite and ink drawings on paper

The Art Institute of Chicago, Arthur Heun Purchase Fund,
1951.1

X76730

ROOM 6

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Room 6

Clockwise from room entrance

Wall text

MODERN MATERIALS

Cezanne engaged with a range of artistic media throughout his career. He worked with oil-based paint, watercolour, pencil, ink, charcoal and mixed media. He made works on canvas, on paper, and experimented with prints. He also adopted the same commercially produced tools and materials that had enabled the impressionist revolution – lightweight dismountable easels, primed (ready to paint) canvases of standardised sizes and in rolls that could be cut as required, tubes of oil-based paints and tins of watercolours. These enabled him to work quickly and outdoors.

Cezanne's preference for a small range of colours, used in a particularly rich variety of shades, fascinated both his peers and art historians. According to the poet Rainer Maria Rilke (1875–1926), Cezanne used no fewer than 16 shades of blue that he mixed himself. Recent developments in conservation

have shed light on the complexity of Cezanne's technique and his engagement with specific media. We can also chart his changing financial circumstances, as this enabled or prevented his access to high-end materials.

Photograph of Paul Cezanne (1839–1906) French artist and Post-Impressionist painter c.1870
World History Archive / Alamy Stock Photo

Quote above

'The contrasts and connections of tones – there you have the secret of drawing and modelling.'
Paul Cezanne, 1905

Vitrine against wall

Palette and watercolour tins

Displayed here are four of Cezanne's watercolour tins and his palette. Cezanne was often precise and exacting with his art suppliers. The last letter he wrote was to a supplier demanding to know where his missing paints were. He also once asked to have a palette specially made with 'a hole big enough for my thumb'. These watercolour tins appear in the catalogues of Gustave Sennelier who was a manufacturer famed for the vibrancy and quality of his paints.

Musée Granet, Aix-en-Provence, 2018.2.1, 2018.1.2–5
Z76026–30

X-radiograph image of Paul Cezanne's
Still Life with Water Jug c.1892–3

Modern imaging, shown here, testifies to Cezanne's use of very thin paint as it does not show up in X-ray, apart from the more finished form of the jug. The diagonal black line is where the canvas has been creased. It has been roughly cut from its original stretcher and the upper and lower right corners of the original canvas were lost.

Annette King and Elisabeth Reissner

Painting Conservators, Tate

Photo: © Tate

Early publications on Cezanne by people who knew him personally and visited his studio – art dealer Vollard and fellow-artist Bernard – give important insight into his creative process. Modern scientific analysis of Cezanne’s works has confirmed he used the pigments listed in Bernard’s monograph. His very rich palette of colours derives from those pigments. Bernard’s photograph of Cezanne in front of his **Large Bathers** captured the work in progress.

Émile Bernard 1868–1941

Souvenirs sur Paul Cézanne

1912

Tate Library and Archive
Z76387

Ambroise Vollard 1866–1939

Paul Cézanne

1914

Tate Library and Archive. Z76233

Still Life with Water Jug

c.1892–3

Oil paint on canvas

Tate. Bequeathed by C. Frank Stoop 1933. N04725



‘This is an unfinished painting, scored with a knife by Cezanne, left crumpled in the studio and later partially restored after his death. Sketching his initial ideas in thinned painted lines and washes rather than pencil, he then reworked them with intense blue lines. He wiped paint away when he changed his mind about an object’s position, to retain the luminosity of the off-white background. Cezanne was aware that all these preparatory stages might play a useful visual role on the finished surfaces of his paintings. We can see this in the more developed compositions displayed in the next room.’

Still Life with Sliced Watermelon

c.1900

Watercolour and graphite on paper

Foundation Beyeler, Riehen/Basel, Sammlung Beyeler,
inv. 781. X78772a

The Large Bathers

c.1898

Lithograph on paper

Artists have used printing techniques for hundreds of years, both to experiment with and to create affordable artworks for larger audiences. Cezanne started working with prints in the 1870s, encouraged by Pissarro and arts patron and amateur printmaker Paul Gachet (1828–1909). This lithograph was commissioned by Cezanne's dealer Ambroise Vollard, who put together lavish print portfolios for the modern artists he represented. As well as bringing financial benefits, the print portfolios also made Cezanne's works accessible to a wider public. This print is based on the **Bathers at Rest** painting (now at the Barnes Foundation, Philadelphia) that gained notoriety during the Caillebotte bequest press campaign of 1894–6.

Tate. Presented by Lord Duveen 1927

P01008

ROOM 7

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Room 7

Clockwise from room entrance

Quote above

‘With Cézanne, fruits cease entirely to be edible, they become such very real things, so simply indestructible in their obstinate presence.’

Rainer Maria Rilke, 1907

This group of three still lifes exemplifies Cezanne’s lifelong quest for perfection through a deliberately narrow range of subjects and objects. Here, a table, some apples, lemons or pears, a fruit dish, and a blue-grey stoneware pitcher are set alongside the theatrically arranged, curtain-like **l’indienne** fabric. The materiality of the objects gives them a strong presence in the space. Together they evoke the local and social context of a lower-middle class Provençal household. Cezanne’s structured compositions and repetition of props across the group allows viewers to concentrate on modulations of colour and space, encouraging slow looking.

Stoneware Pitcher

1893–4

Oil paint on canvas

Curtain, Pitcher and a Fruit Bowl

1893–4

Oil paint on canvas

Pitcher and Fruits on a Table

1893–4

Oil paint on paper

Fondation Beyeler, Riehen/Basel, Sammlung Beyeler, inv. 99.7
X76680

Private Collection
X76710

Private Collection
X76789

Still Life with Apples

1893–4

Oil paint on canvas

When Rilke first saw this work in 1907 he was particularly struck by it: 'Between the cover's bourgeois cotton blue and the wall, which is suffused with a light cloudy bluishness, an exquisite large, grey-glazed ginger pot holding its own.... In the blue cover, some apples have partly rolled out from a porcelain dish whose white is determined by the blanket's blue. This rolling of red into blue is an action that seems to arise ... naturally from the colourful events in the picture...' Rilke emphasises how Cezanne uses colour rather than light to activate forms on the two-dimensional surface.

The J. Paul Getty Museum, Los Angeles, 96.PA.8
X76751



Still Life with a Ginger Jar and Eggplants

1893–4

Oil paint on canvas

The Metropolitan Museum of Art, New York, bequest of
Stephen C. Clark, 1960, 61.101.4

X76764

Still Life with Plaster Cupid

c.1894

Oil paint on paper

Still Life with Plaster Cupid

1894–5

Oil paint on canvas

The Courtauld Gallery, London (Samuel Courtauld Trust),

P.1948.SC.59

X76704

Nationalmuseum, Stockholm, gift 1926 Nationalmusei

Vänner, NM 2545

X76678

Grand Bouquet of Flowers

c.1892–5

Oil paint on canvas

Cezanne often left his paintings in what would have been considered during the 20th century as an unfinished state. He left parts of the canvas unpainted, developed compositions using thinned translucent paints and washes, and included forms that might appear unresolved. Today artists have much more autonomy in deciding when, and in which state of execution, a work is finished. **Grand Bouquet of Flowers** emphasises Cezanne's own understanding of completeness, or **realisation**. Impressionist artist Pierre-Auguste Renoir (1841–1919) reputedly claimed that Cezanne 'cannot put two touches of colour on to a canvas without its being already an achievement'.

The National Museum of Modern Art, Tokyo, 001245
X78614

Man in a Blue Smock

c.1896–7

Oil paint on canvas

The sitter in this portrait has recently been identified as a Jas de Bouffan farm worker called père Alexandre. He is set against a screen decorated with pastoral scenes. Cezanne has modelled the sitter and background using a restricted palette of blues and ochre, adding black outlines. We know however that Cezanne's works from the late 1890s contain a rich variety of pigments such as emerald green, brilliant and opaque red vermilion, iron-based earth pigments, and black and white. He mixed them together to achieve a highly sophisticated and nuanced palette of colours.

Kimbell Art Museum, Fort Worth, Texas, acquired in 1980
and dedicated to the memory of Richard F. Brown, 1980.03
X76747

STILL LIFE: CONTINUOUS RESEARCH

Cezanne's most focused and intense investigations took place in the highly controlled and isolated environment of his studio. Here he would experiment with and elevate the genre of still life painting, traditionally considered the least important of the art genres. In contrast to painting outdoors, in the studio Cezanne could control his subject – staging, arranging, propping and tilting the objects to his desired effect.

After inheriting his father's estate, Jas de Bouffan, in 1886 along with his mother and sisters, Cezanne's studio practice changed. He planned a group of paintings which followed a singular method, depicting the same objects repeatedly. In 1893–5 Cezanne painted a dozen canvases where his usual combinations of props – apples and pears, bottles, a ginger jar, sugar bowl, water jug – are connected by an intricately folded blue fabric. Produced locally in Aix until 1885 and known as *l'indienne*, the fabric takes centre stage in most of the works in this room.

Through repeating this narrow range of everyday, locally produced or readily available household objects, Cezanne reinforces the materiality of his still life compositions. The blues of the background flatten the picture space. Cezanne uses a rich and varied palette to define form with colour, emphasising the two-dimensionality of his painterly project. By producing these works together as a clearly defined group, Cezanne invites us to consider them as a whole, to look again, and to engage with his experimentation.

Large scale image caption

Lionello Venturi, The North Façade of the Jas de Bouffan, 1934. Courtesy of Archivio Lionello Venturi, Dipartimento di Storia Antropologia Religione Arte Spettacolo (S.A.R.A.S.), Sapienza Università di Roma

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ROOM 8

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Room 8

Clockwise from room entrance

Wall text

MONT SAINTE-VICTOIRE

Without doubt, Cezanne's favourite and most emblematic landscape subject was Mont Sainte-Victoire, a limestone mountain that dominates Aix and its surroundings. Between 1882 and 1906 it appeared more than 80 times in his paintings and watercolours. In the 1880s Cezanne painted the mountain from the grounds of Jas de Bouffan. In the 1890s, he went on to depict it from the valley surrounding Aix and the town's stone quarry, the Bibémus. Finally, he worked from a vantage point above his last studio in Les Lauves just north of Aix. Today, Cezanne's paintings of Mont Sainte-Victoire are his most internationally appreciated landscapes, featuring in collections from Japan to South America.

An ongoing study of the known and the familiar was at the core of Cezanne's creative project. His landscapes, devoid of human presence, represent a decisive step away from

19th-century romantic and allegorical painting. They also mark a shift from impressionism's ambition to capture the fleeting effects of light and atmosphere. Cezanne learnt about the geography and geology of the mountain ridge from his childhood friend, naturalist Antoine-Fortuné Marion (1846–1900). This knowledge, together with his methodical observation of the mountain, enabled Cezanne to create a new sort of landscape that deeply engaged with the terrain of his homeland. Instead of capturing a passing moment, Cezanne strived to convey a geological embodiment of timelessness.

Large scale image caption

Mont Sainte-Victoire Seen in the Distance from la Route du Tholonet, c.1935

Venturi / Rewald Archive, Department of Image Collections, National Gallery of Art Library, Washington, DC

Chestnut Trees at Jas de Bouffan

c.1885–6

Oil paint on canvas

Jas de Bouffan was a large working farm on the outskirts of Aix. From its grounds, Cezanne could see the distant blurry outline of the mountain that dominates the landscape. This work is rare among his landscapes as it reflects the seasonal changes in nature. The bare branches of the chestnut trees reveal Mont Sainte-Victoire silhouetted in the background. Cezanne was at his best when he worked with subjects he knew well. Familiarity allowed him to concentrate on his sensory experiences or **sensations**. From the early 1880s to 1906, views of the mountain remained his favourite landscape subject.

Lent by the Minneapolis Institute of Art, The William Hood Dunwoody Fund, 49.9

X76754

Mont Sainte-Victoire

1886–7

Oil paint on canvas

The Phillips Collection, Washington, DC, acquired 1925, 0285
X76777

Montagne Sainte-Victoire

c.1890

Oil paint on canvas

Musée d'Orsay, Paris, donation of the granddaughter of
Auguste Pellerin, 1969, RF 1969 30. X76639

Mont Sainte-Victoire

1904–6

Oil paint on canvas

Detroit Institute of Arts, bequest
of Robert H. Tannahill, 70161. X76744

Mont Sainte-Victoire

1902–6

Oil paint on canvas

In 1902 Cezanne moved to a new studio situated in the hills to the north of Aix. Just above the studio, the descending terraced fields of the Arc river valley offered an uninterrupted view of the horizon and the peak of Mont Sainte-Victoire. From this vantage point, the artist executed 11 oil paintings in which the mountain assumes an epic scale. They range from heavily reworked canvases like this one, to works featuring a mirage-like shape outlined with a few precise brushstrokes (on display in room 11). At the heart of Cezanne's investigation of the mountain is his engagement with place, history, and the timeless geological nature of a landmark he sought to elevate from local to universal.

Philadelphia Museum of Art, gift of Helen Tyson Madeira,

1977, 1977–288–1

X78899



Mont Sainte-Victoire Seen from the Bibémus Quarry

c.1895–9

Oil paint on canvas

In the mid-1890s Cezanne started to paint the disused quarries of Bibémus, located at the foot of Mont Sainte-Victoire. This landscape, partly man-made and partly formed by the extensive geological forces of nature, became the focus of his work for about five years. Cezanne explored the structures of the rocks with their intense colouring ranging from ochre to terracotta red. He was interested in both the geology of the land and the history of the site, subject to hard labour from antiquity to the 18th century. In this composite work he places the timeless image of the mountain in contrast to the quarries shaped by people.

The Baltimore Museum of Art, The Cone Collection, formed by Dr Claribel Cone and Miss Etta Cone of Baltimore, BMA

1950.196

X76705



Quote above

'I need to know some geology – how Sainte-Victoire's roots work, the colours of geological soils – since such things move me...'

Paul Cezanne, 1880s

Forest Floor (Sous-Bois)

c.1894

Oil paint on canvas

Los Angeles County Museum of Art, Wallis Foundation Fund
in memory of Hal B. Wallis, AC1992.161.1

X76750

I wonder what this landscape would have looked like to us without colonisation? Would we care about Cezanne or his work? Better yet, would there even be a 'Cezanne' without colonisation? Would it matter that he broke up the picture plane? Would the idea of the picture plane even be an issue? How would we register the light between the branches? ... Could Cezanne have surveyed the land, creating a disintegrating picture plane, if he was unaware of the disintegration happening on his and his countrymen's behalf in the likes of Algeria, the Congo, Vietnam, and the rest of France's colonies? I don't know if Cezanne had put two and two together. But how do you just see the formal properties of a painting or the scholarship or the invention his work evokes without foregrounding that history?

Rodney McMillian

Rodney McMillian (b.1969) is an artist living and working in the US.

ROOM 9

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Room 9

Clockwise from room entrance

Bathers at Rest

1875–6

Oil paint on canvas

MAH Musée d'art et d'histoire, Geneva, deposit of the
Fondation Jean-Louis Prévost, Geneva, 1985, 1985-0017
X76689

Bathers

1874–5

Oil paint on canvas

The Metropolitan Museum of Art, New York, bequest of Joan
Whitney Payson, 1975, 1976.201.12
X77950

Cezanne's bathers seem at ease with themselves. They look pleased by simply being, enlivened by their surroundings and by each other, enjoying themselves without guilt, aggression, or fear. What I like most about looking at his bathers, especially this painting, is how they remind me of what it feels like to be renewed. Perhaps this feeling also reflects the notion that water represents a source of life, an instrument of cleansing, and a means of regeneration in virtually all cultures. Is this why I so strongly correlate the bathers motif with the notion of renewal?

Paul Chan

Paul Chan (b.1973) is an artist, writer and publisher living and working in the US.

The Bathers

1899–1904

Oil paint on canvas

The Art Institute of Chicago, Amy McCormick Memorial
Collection, 1942.457

X76714

Quote above

'In my opinion, one does not replace the past, one only adds a new link.'

Paul Cezanne, 1905

Five Bathers

1885–7

Oil paint on canvas

Kunstmuseum Basel, acquired with contributions from the Government of Basel, the Max Geldner-Stiftung and private Kunstfreunde, acquired 1960

X76682

BATHERS: TRADITION AND CREATIVITY

Cezanne reportedly boasted to his young poet-friend Joachim Gasquet (1873–1921) that he ‘wanted to make of impressionism something solid and enduring like the art of museums’. This informed the artist’s life-long engagement with the theme of bathers, which follows a long classical tradition of depicting nude figures in imaginary landscapes. Cezanne’s bathers were inspired by his sketching trips to the Louvre. They first appeared in early tense and violent works such as **The Battle of Love** 1879–80 (seen in room 2) and through the crudely painted male bodies of **Bathers at Rest** 1875 (in this room).

Cezanne’s bathers also reveal the very modern approach of working through appropriating other imagery. Instead of sketching from life models, he continuously studied paintings and sculptures in museums, drew from **écorché** figures (sculptures that reveal muscles and anatomy) and photographs of models. He began by depicting single figures, or groups of male and female bathers, freeing them from allegorical context or narrative. Over the years, curvaceous female forms and muscular male bodies turn into almost androgynous figures, set in non-specific outdoor surroundings.

The bathers are among the very few large-scale canvases Cezanne produced after the 1870s. For the last ten years of his life, he worked on three monumental **Large Bather** compositions, constantly changing the figures' positions, shapes and outlines. He repeatedly extended the sizes of canvases, adding layers of paint, and experimenting with pigments, tonality and mark making. All three paintings were still in Cezanne's studio the day he died – a testimony to his continuous research and experimentation through this theme.

Boy Resting

c.1890

Oil paint on canvas

Hammer Museum, Los Angeles, the Armand Hammer Collection, gift of the Armand Hammer Foundation, AH.90.11 X76749a

Reference image

Photographer unknown, **Standing Model**, c.1885

Gift of Curt Valentin. Acc. no.: SC2008.94. © 2022.

Digital image, The Museum of Modern Art, New York.

© Photo SCALA, Florence

The Bather

c.1885

Oil paint on canvas

Cezanne reportedly admitted that he was too shy to hire models for his paintings of nudes. Instead, he relied on studying sculptures and paintings in museums. For this work the innovative unusual source is a photograph of a male model, taken in the studio, who adopts a traditional academic pose. Cezanne carefully studied his stance and pensive demeanour. He depicts the figure as a bather, complete with modern underwear, against the backdrop of what might be Cengle ridge near Aix. Cezanne fuses the figure and landscape through a flattened perspective and muted palette, balanced within a precisely structured composition, giving both equal presence.

The Museum of Modern Art, New York, Lillie P. Bliss Collection,
1934, 1.1934. Conservation was made possible by the Bank of
America Art Conservation Project
X76756

Bathers

1890–2

Oil paint on canvas

Previously owned by the artist Claude Monet (1840–1926)

Saint Louis Art Museum, funds given by Mrs Mark C.
Steinberg, 2:1956

X76767



Bathers (Les Grandes Baigneuses)

c.1894–1905

Oil paint on canvas

Cezanne turned to large-scale painting early in his career, when he still aspired to present his work at the Paris Salon. He returned to monumental compositions around 1895, concentrating solely on the traditional genre of nudes depicted in an imaginary landscape. The artist created three paintings known as **Large Bathers**, reinterpreting this classical subject in a radical new way. Cezanne's bathers are liberated from mythological narrative and the sensual connotations of classical compositions. They are instead experiments in the synthesis of landscape and human figure, a celebration of our union with nature.

The National Gallery, London, purchased with a special grant and the aid of the Max Rayne Foundation, 1964, NG6359 X76702

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ROOM 10

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Room 10

Clockwise from room entrance

Wall text

CEZANNE: THE ARTIST'S ARTIST

Throughout his life, Cezanne turned to museums to study and draw sculptures and paintings from the past. Some of these drawings are displayed in this room. In his bather scenes, Cezanne inserted figures and poses he had carefully studied, adapting them within the new compositions. He once said: 'We turn to the admirable works handed down to us through the ages, where we find comfort and support, like the plank for the [struggling] bather.' The works of the 17th-century French sculptor Pierre Puget (1620–1694), also from Provence, were particularly meaningful for Cezanne, as we saw in room 7 and again here.

In turn, generations of artists have been drawn towards Cezanne's bathers for 'comfort' and 'support' in their own practice. Proportionally, artists have since purchased more of Cezanne's bather works than any other subject. British sculptor Henry Moore (1898–1986) once owned **Three**

Bathers, which we encountered in room 2. Here, we see works from the collections of artists such as the Spanish Pablo Picasso (1881–1973), French Henri Matisse (1869–1954), and North American Jasper Johns (born 1930). Describing Cezanne’s influence, Matisse said: ‘In moments of doubt, when I was still searching for myself, frightened sometimes by my discoveries, I thought: “If Cezanne is right, I am right”; because I knew that Cezanne made no mistake.’

Five Bathers

1877–8

Oil paint on canvas

Previously owned by the artist Pablo Picasso
(1881–1973)

Picasso encountered Cezanne’s bather compositions at the 1907 Salon d’Automne exhibition in Paris. The theme left a strong impression on the Spanish artist and has been cited as an inspiration for his later paintings. Picasso would go on to develop the new artistic movement of cubism, which was indebted to Cezanne’s innovative approach to colour and composition. 50 years later, Picasso would eventually purchase **Five Bathers**. Reflecting on Cezanne’s influence he

once explained that '[Cezanne] was my one and only master. It was the same for all of us – he was like our father. It was he who protected us'.

Musée national Picasso, Paris, MP2017-10
X76651

Bather Descending into the Water

c.1885

Watercolour and graphite on paper

Owned by the artist Jasper Johns (b.1930)

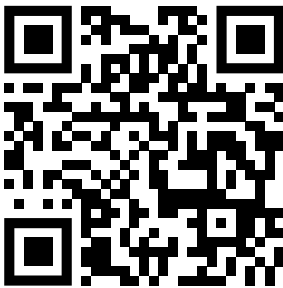
Collection of Jasper Johns
X78889



FREE AUDIO

Listen to artist Phyllida Barlow discussing Cezanne in the context of young artists working today. Scan the QR code below.

atsweb.app/c/cezanne-free



Three Bathers

1882–5

Watercolour and graphite on paper

Owned by the artist Jasper Johns (b.1930)

Collection of Jasper Johns

X80200

Quote above

'The Louvre is the book from which we learn to read. However, we should not be content with holding onto the beautiful formulas of our illustrious predecessors.'

Paul Cezanne, 1905

Three Bathers

1879–82

Oil paint on canvas

Previously owned by the artist Henri Matisse (1869–1954)

Placing himself under considerable financial burden, Matisse purchased this painting from Vollard in 1899. When he later gifted the work to the Petit Palais museum, in Paris, he wrote to the curator: 'In the 37 years I have owned this canvas... it has sustained me morally in the critical moments of my venture as an artist. I have drawn from it my faith and my perseverance.' Cezanne's bathers influenced Matisse's practice as a painter and similarly proportioned figures appear in his sculptural work.

Musée de la Ville de Paris, Petit Palais, Paris, gift of Henri Matisse, PPP2099

X76646

Bather with Outstretched Arms

1874–7

Graphite on paper

The Art Institute of Chicago, gift of Richard and Mary L. Gray,
2019.840

X81429

Hercules Resting

1897

Graphite on paper

The Art Institute of Chicago, gift of Dorothy Braude Edinburg
to the Harry B. and Bessie K. Braude Memorial Collection,
1998.695v

X76738

After the Antique: Crouching Venus

c.1875–8

Graphite on paper

The Whitworth, The University of Manchester, Karsten
Schubert Gift, 2019, D.2020.4

X81043

After Pierre Puget: Milo of Crotona

c.1882–5

Graphite on paper

The Whitworth, The University of Manchester, Karsten
Schubert Gift, 2019, D.2020.5

X80526

ROOM 11

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Room 11

Clockwise from room entrance

Man Wearing a Straw Hat

1905–6

Watercolour and graphite on paper

The Art Institute of Chicago, gift of Janis H. Palmer in memory of Pauline K. Palmer, 1983.1498

X76733

Seated Man

1905–6

Oil paint on canvas

Museo Nacional Thyssen-Bornemisza, Madrid, inv. no. 488
(1979.68)

X76665

Of all my experiences of Cezanne's works, the most haunting have been his portraits of the gardener Vallier. Of course, the Mont Sainte-Victoire paintings and watercolours have occupied my mind for years. But the epiphany came with the gardener's portraits. This is a simple man, maybe the closest to Cezanne. He is sitting on a small wall, or on a chair. He has a thin face and penetrating eyes, and is sunk in a meditation, probably in a lifetime of meditations. And the nobility it entails. ... The gardener Vallier's portrait is Cezanne's ultimate 'mountain', his **Ecce homo**, his real testament. The gardener is sitting cross-legged, looking from his bench at the master's studio, lost in his thoughts. And Cezanne, watching him, is overwhelmed. No philosopher's portrait has ever reached the evocative power of this one.

Etel Adnan

Etel Adnan (1925–2021) was a poet, writer and artist who lived and worked in Lebanon, Syria, France and the US.

The Gardener Vallier

c.1906

Oil paint on canvas

Tate. Bequeathed by C. Frank Stoop 1933

N04724

Château Noir

1900–4

Oil paint on canvas

This uncompleted neo-gothic house, known to locals as the 'Devil's castle', was familiar to Cezanne from childhood. In the 1880–90s he rented rooms in the château to store materials, as he loved working in its extensive rocky grounds. Cezanne reworked this painting over a number of years, resulting in built-up layers of paint with overlapping brushstrokes as well as lumps of dried pigments. Adding canvas strips to the left and right edges, he stretched the view of the scene. The deeply confounding and dark landscape is often compared to works from the same period that deal with mortality.

The National Gallery of Art, Washington, DC, gift of Eugene and Agnes E. Meyer, 1958.10.1

X78628

Mont Sainte-Victoire Seen from Les Lauves

1904–6

Oil paint on canvas

Kunstmuseum Basel, with contributions from the Government of the Canton Basel-Stadt, the Department of Education Basel-Stadt, the Firma CIBA AG, the Firma J. R. Geigy AG, the Firma Sandoz AG and acquired from the Meisterwerk-Fonds, 1955, nv. G 1955.12

X76681

Mont Sainte-Victoire Seen from Les Lauves

c.1904

Oil paint on canvas

Private collection, Derbyshire

X81062

Montagne Sainte Victoire

1905–6

Watercolour and graphite on paper

Tate. Bequeathed by Sir Hugh Walpole 1941

N05303



I recall my first experience
of looking at Cezanne's **Montagne Sainte-Victoire**,
when I was a student at Chelsea School of Art:

it was 1961 and at the Tate Gallery, now Tate Britain,
following a tutorial from Michael Andrews:

"line is a human invention – there are no lines in
nature, or anywhere;

go and look at Cezanne's watercolour at the Tate,

Montagne Sainte-Victoire,

and look at how little there is – the economy of
colour, line, space,

and where an empty space is in fact full."

and I have been back to look at **Montagne**

Sainte-Victoire,

each time a shock,

comparable to listening to Beethoven's Opus 133,

or being caught in extreme weather – wind, rain,

snow, things that disappear,

where remembering fails

the sentience of the experience.

Phyllida Barlow

Phyllida Barlow (b.1944) is an artist living and working
in the UK.

Each absent place an eye should be
drinks-in
the spectrum of its circumstance:

thin'd red with blue
marks one
against a yellow'd pool

the other five make what they will
from annotated variants:
sparks or faded notes of green
gray'd-blues
indigos with cobalt-bits
water'd-sepias
blotched-pinks from red
ochre'd-mauves and violets.

Each absent nose inhales
an ever-shaded-palette-scent.

Each brush-marked gap
proposes 'inside-ness' –
invokes a dome we cannot see:
where thought and recollection
once prevailed.

Julia Fish

Julia Fish (b.1950) is an artist living and working in the US.

The Three Skulls

1902–6

Watercolour, graphite and gouache on paper

The Art Institute of Chicago, Olivia Shaler Swan Memorial
Collection, 1954.183

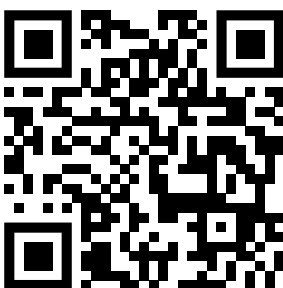
X76731



FREE AUDIO

Listen to artist Julia Fish discussing The Three Skulls 1902–6.
Scan the QR code below.

atsweb.app/c/cezanne-free



Quote above

'I believe in the logical development of what we see and feel through the study of nature. Techniques are merely the means of making the public feel what we ourselves feel, and making us acceptable.'

Paul Cezanne, 1906

Three Skulls on a Patterned Carpet

1904

Oil paint on canvas

Kunstmuseum Solothurn (Dübi-Müller-Stiftung), Switzerland,

C 80.2

X76691

Still Life with Apples and Peaches

c.1905

Oil paint on canvas

National Gallery of Art, Washington, DC, gift of Eugene
and Agnes E. Meyer, 1959.15.1

X76775

Still Life with Ginger Jar, Sugar Bowl and Oranges

1902–6

Oil paint on canvas

The Museum of Modern Art, New York, Lillie P. Bliss Collection,
18.1934

X76757

During the last years of his life Cezanne produced a number of large-scale still lifes in watercolour. He began such works by establishing through pencil drawing the relationships between key elements. He then added the watercolour wash one brushstroke at a time and layer by layer, gradually building forms and colour intensity. Experimenting with watercolour enabled Cezanne to explore translucency, luminosity and the boundaries of colour. He often returned to the same compositions, rendering them in washes and oil, grappling with the subject to achieve **realisation** of his experience: 'I paint as I see, as I feel.'

Bottle, Carafe, Jug and Lemon

1902–6

Watercolour and graphite on paper

Still Life with Apples on a Sideboard

1900–6

Watercolour and graphite on paper

Still Life with Milk Pot, Melon and Sugar Bowl

1900–6

Watercolour and graphite on paper

Museo Nacional Thyssen-Bornemisza, Madrid, inv. no. 489
(1979.18). X78765

Dallas Museum of Art, The Wendy and Emery Reves
Collection, 1985.R12. X78770

Private collection, care of Christie's. X78767

Wall text

1899–1906: SLOW HOMECOMING

1899 was a watershed in Cezanne's life, marked by irreversible change. Following his mother's death in 1897, the family estate Jas de Bouffan was sold. Later that year the artist sold the contents of his Paris studio to dealer Ambroise Vollard (1866–1939) and reputedly destroyed many of his early works. By then Cezanne was diagnosed with diabetes and feeling increasingly frail. The artist's concerns surfaced in moody dark landscapes and ominous compositions with skulls.

Despite this, during the last six years of his life Cezanne was pushing against mortality with bursting creativity. He designed his first purpose-built studio in Les Lauves. Here Cezanne explored the painterly possibilities of thick oils and delicate, luminous watercolour washes. For the first time in his career, he took the easel out of the studio to paint portraits of people bathed in direct sunlight. In works such as **The Gardener Vallier** he set solitary figures alongside lonely trees. He also created an increasingly atomised representation of the isolated summit of the mountain in **Mont Sainte-Victoire Seen from Les Lauves**.

The last years of Cezanne's life are documented in the most detail. He was visited by peers and younger artists keen to pay respects to the legendary painter. Their accounts, paintings and photographs (as seen in rooms 2 and 6) reveal Cezanne at his most revered, yet modest. Cezanne remains an innovator whose very personal engagement with the local, and endeavours to develop a new visual language, bridged tradition and modernity.

Pistachio Tree at Château Noir

c.1900

Watercolour and graphite on paper

The Art Institute of Chicago, Mr and Mrs Martin A. Ryerson
Collection, 1937.1030

X76724

Undergrowth, Path of Mas Jolie at Château Noir

1900–2

Oil paint on canvas

Fondation Beyeler, Riehen/Basel, Sammlung Beyeler, inv. 67.1
X78616

EXIT

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Exiting the exhibition

Large scale image

Cezanne's Studio at Les Lauves, Aix-en-Provence

© Sophie Spiteri, courtesy of Aix-en-Provence Tourist Office

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