Cézanne and the Modern
12 March - 22 June 2014

This exhibition offers the opportunity to see extraordinary masterpieces by some of the most famous artists of the Impressionist and Post-Impressionist movements.

Students can study and make their own drawings from paintings and watercolours by Paul Cézanne, as well as paintings and sculptures by artists including Paul Gauguin, Henri de Toulouse-Lautrec, Edouard Manet, Vincent van Gogh, Jacques Lipchitz, Edgar Degas and Amedeo Modigliani.

This is a charging exhibition but FREE for booked school groups.

To book a group visit please contact the Education Department: education.service@ashmus.ox.ac.uk

Notes for secondary teachers

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Exploring art collecting

This exhibition is the personal collection of an American businessman named Henry Pearlman. One January day in 1945, just before his 50th birthday, he walked into an auction house in New York and bid successfully for a picture called "View of Ceret" by the Russian born artist Chain Soutine. It became the start of more visits to auction houses and dealers to buy more and more paintings. Henry said he 'loved the thrill of the chase'.

Pearlman bought what he liked. This included the Post-Impressionist artist Cézanne and other modern artists who came to Paris in the late nineteenth century including Van Gogh, Modigliani and Chaim Soutine. His collection is a useful survey of an important period in art - the start of Modernism. However, it is all figurative as he did not like the abstract movement.

Exploring artists: Paul Cézanne

Front cover

Mont Sainte-Victoire (1904-6)

*oil on canvas (83.8 x 65.1 cm)*

Cézanne spent hours and days looking very carefully at his subject and taking time before he made a paint mark, although the paintings don't look like that.

The result is something fresh and shimmering with light and movement. He often left parts of the picture unpainted, so the paper on canvas showed through, so they looked even brighter and lighter. This is why watercolour appealed to him, because the brush marks are like small pieces of transparent silk shimmering across the paper surface.

Cézanne also developed a highly personal style working with oils. In some of his paintings you can see how he has drawn the structure in graphite and left areas of the canvas unworked with oils, so that they appear to be 'unfinished'.

A few miles from his house was the Montagne Sainte-Victoire, a motif that Cézanne returned to time and time again. The way he applies the paint in little blocks or cubes of colour give the impression the mountain is very strong yet lively. The result is something bright and light, but also very solid.

Discuss

> Can you think of any famous painters who came to Paris, but who are not in this exhibition?

> If you had the money, what art would you choose to collect?

24. Still Life with Carafe, Bottle and Fruit (1906)

*Paul Cézanne, 1839-1906*

*watercolour and soft graphite on pale buff wove paper (48 x 62.5 cm)*

17. Route to Le Tholonet (1900-1904)

*Paul Cézanne, 1839-1906*

*oil on canvas (101.6 x 81.3 cm)*
50. Tarascon Stagecoach (1888)  
Vincent Van Gogh, 1853-1890  
oil on canvas (71.4 x 92.5 cm)

Van Gogh travelled to Arles in the warm south of France where he painted this stagecoach. It reminded him of a passage from Alphonse Daudet’s book, Tartarin of Tarascon. Van Gogh particularly enjoyed these tales of adventure, and this inspired him to paint this picture.

By the look of the shadows, it is mid afternoon, siesta time, so everything is quiet, allowing him to paint undisturbed. The paint is thick with impasto, like cream cheese spread on toast; the primrose yellow wheels and green carriage are set against a splinter of bright blue sky. The whole picture is full of joy.

Discuss
> Can you describe how Van Gogh and Cézanne’s use of paint are different?  
... and how they are the same?

43. View of Ceret (1916)  
Chaim Choutine  
oil on canvas (74 x 85.7 cm)

A landscape by Chaim Soutine was the picture, which first turned on Henry Pearlman to buying art. Here, there are 3 of Soutine’s landscapes, to compare with the Cézanne landscapes at the start of the show.

Soutine chose to move to the French Pyrenees to paint. It is a mountainous, wild and rugged part of France whose geography reflected his own inner turmoil. He immersed himself in this landscape and exaggerated the twisted trees, the dramatic perspective and the tumbling clouds, filling the whole landscape with his emotional intensity.

Discuss
> What recognizable features can you see in these paintings? Do you think they express a state of mind?  
> Soutine was painting later than Cézanne and Van Gogh. Does his work suggest that he was influenced by them?

Links to permanent galleries:
Gallery 48: Still-Life Paintings  
Gallery 65: Pissarro  
Gallery 62: Modern art  
www.ashmolean.org/education