

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE

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NATIONAL GALLERY OF ART FEATURES WORKS FROM PERMANENT COLLECTION
CONCURRENT WITH "CEZANNE: THE EARLY YEARS 1859-1872"

Washington, DC, January 24, 1989 - The National Gallery of Art is presenting some 25 paintings produced by Paul Cézanne after 1872 in concurrence with the National Gallery's special exhibition of Cézanne: The Early Years 1859-1872, January 29 - April 30, 1989. This exhibition of Cézanne's later works will feature selected paintings from the Gallery's collection, the White House collection, and three private collections in the United States.

Cézanne, a key figure in the impressionist and post-impressionist movements, greatly influenced modern art and had particular impact on artists such as Georges Braque and Pablo Picasso. The National Gallery owns 22 paintings and 14 works on paper by Cézanne, one of the most outstanding representations of the artist's works in any American museum.

"The presentation of Cézanne's later works next to the special exhibition of his early works enables visitors to see and enjoy the rich and diverse spectrum of work that he produced throughout his remarkable career," said J. Carter Brown, director of the National Gallery.

The National Gallery loaned two important portraits of 1866 to Cézanne: The Early Years 1859-1872, seen earlier in 1988 at the Royal Academy of Arts in London and the Musée d'Orsay in Paris. The paintings, Portrait of Louis-Auguste Cézanne, Father of the Artist and Portrait of Antony Valabrègue, are from the National Gallery's Collection of Mr. and Mrs. Paul Mellon. Other paintings from the Gallery's Collection of Mr. and Mrs. Paul Mellon, such as Harlequin (1889-1890) and Houses in Provence (1879-1882), are included in the auxiliary exhibition.

Several paintings from the National Gallery's Chester Dale Collection are featured in the auxiliary exhibition, including The House of Père LaCroix (1873) and Still Life (1894). Even before the Chester Dale Collection was given to the National Gallery, it had long been recognized as one of the most distinguished collections of French nineteenth-century paintings in the world. Other paintings on exhibit from the National Gallery's permanent collection include gifts of the W. Averell Harriman Foundation in memory of Marie N. Harriman, and gifts of Eugene and Agnes E. Meyer.

Cézanne: The Early Years 1859-1872 was organized by eminent British art historian Sir Lawrence Gowing, curatorial chairman of The Phillips Collection in Washington, D.C. and former Samuel H. Kress Professor at the National Gallery (1986-87). The special exhibition is supported in part by Gerald D. Hines Interests and by an indemnity from the Federal Council on the Arts and the Humanities. The auxiliary exhibition of Cézanne's later paintings was organized by Charles Moffett, senior curator of paintings, National Gallery of Art.

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CHECKLIST

Auxiliary Exhibition to:

Cézanne: The Early Years 1859-1872

1. View of Auvers-sur-Oise -- The Fence, c. 1873
oil on canvas, 17 1/2 x 14 1/2 in.
Mr. and Mrs. Nathan L. Halpern
2. Portrait of Valabrègue, c. 1874-1875
oil on canvas
Private Collection
3. House of Père Lacroix, 1873
oil on linen, 24 1/8 x 20 in.
National Gallery of Art, Chester Dale Collection
4. Cup, Glass, and Fruit, c. 1877
oil on canvas, 16 3/8 x 21 5/8 in.
Private Collection
5. Flowers in a Rococo Vase, c. 1876
oil on linen, 28 3/4 x 23 1/2 in.
National Gallery of Art, Chester Dale Collection
6. Landscape near Paris, c. 1876
oil on linen, 19 3/4 x 23 7/8 in.
National Gallery of Art, Chester Dale Collection
7. Houses in Provence, c. 1880
oil on canvas, 25 5/8 x 32 in.
National Gallery of Art,
Collection of Mr. and Mrs. Paul Mellon
8. Louis Guillaume, c. 1882
oil on canvas, 22 x 18 3/8 in.
National Gallery of Art, Chester Dale Collection
9. Paysage de Provence c. 1879-1882
oil on canvas
Private Collection
10. The Artist's Son, Paul, 1885/1890
oil on linen, 25 3/4 x 21 1/4
National Gallery of Art, Chester Dale Collection
11. Harlequin, 1888-1890
oil on canvas, 39 13/16 x 25 7/8 in.
National Gallery of Art,
Collection of Mr. and Mrs. Paul Mellon

12. House on the Marne, 1888/1890
oil on canvas, 28 3/4 x 35 7/8 in.
White House Collection
13. At the Water's Edge, c. 1890
oil on canvas, 28 7/8 x 36 1/2 in.
National Gallery of Art,
Gift of the W. Averell Harriman Foundation in memory of
Marie N. Harriman
14. The White Sugar Bowl, 1893-1894
oil on canvas, 20 1/8 x 24 3/8 in.
Private Collection
15. Still Life with Peppermint Bottle, c. 1894
oil on canvas, 26 x 32 3/8 in.
National Gallery of Art, Chester Dale Collection
16. Riverbank, c. 1895
oil on canvas, 28 3/4 x 36 3/8 in.
National Gallery of Art, Ailsa Mellon Bruce Collection
17. Still Life, c. 1900
oil on linen, 18 x 21 5/8 in.
National Gallery of Art,
Gift of the W. Averell Harriman Foundation in memory of
Marie N. Harriman
18. Vase of Flowers, 1900/1903
oil on linen, 39 7/8 x 32 3/8 in.
National Gallery of Art,
Gift of Eugene and Agnes E. Meyer
19. Le Château Noir, 1900/1904
oil on linen, 29 x 38 in.
National Gallery of Art,
Gift of Eugene and Agnes E. Meyer
20. Still Life with Apples and Peaches, c. 1905
oil on linen, 32 x 39 5/8
National Gallery of Art,
Gift of Eugene and Agnes E. Meyer
21. The Gardener Vallier, c. 1905
oil on canvas, 42 1/4 x 29 3/8 in.
National Gallery of Art,
Gift of Eugene and Agnes E. Meyer
22. Bend in the Road, 1900/1906
oil on canvas, 32 5/16 X 26 in.
National Gallery of Art,
Collection of Mr. and Mrs. Paul Mellon
23. The Forest, 1890-1894
oil on canvas, 28 3/4 x 36 1/4 in.
White House Collection
24. House on a Hill, 1904/1906
oil on canvas, 25 7/8 x 31 7/8 in.
White House Collection

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CEZANNE: THE EARLY YEARS 1859-1872

Update to Checklist

The following works from the checklist are not included in the exhibition:

Cat. 23 - The Lawyer

Cat. 32 - Christ in Limbo

Cat. 67 - The Rum Punch

National Gallery of Art

Washington, D.C.

EXHIBITION BACKGROUNDER

Cézanne: The Early Years 1859-1872
National Gallery of Art
January 29-April 30, 1989

... For the Cézanne of the formative years, the Cézanne before the mature Cézanne, was a man of major achievements, an artist who would have left a name even if he had not reached the glorious mastery of his subsequent, especially late, years.

John Rewald

Uncertainty and growth, which marked France's Second Republic of the 1860s, also characterized Paul Cézanne's career during the same period. His turbulent adolescent anxieties were revealed in the erotic, somber, and violent works of his twenties. His early exploration of quasi-expressionist brushwork and other techniques were a prelude to the later, more disciplined stages of his art which made him one of the most brilliant, revolutionary, and influential painters. Yet, despite the abundance and importance of Cézanne's early works, little attention has been paid to his formative years as an artist.

Cézanne was born in Aix-en-Provence in the south of France on January 19, 1839, the son of Louis-Auguste Cézanne, a banker, and Anne-Elisabeth-Honorine Aubert, a local shopgirl. Louis-Auguste Cézanne's financial success enabled him to rent and later purchase a 37-acre estate with an eighteenth-century manor house called Jas de Bouffan, Provençal for "Habitation of the Winds."

The young Paul Cézanne was terrified of his domineering father and overly dependent on his mother who, with one of his two sisters, supported his struggle to become a painter. While the insecurities stemming from his familial relationships troubled him throughout his adult life, his childhood friendships, particularly the one with Emile Zola, had a lasting and positive impact.

Cézanne was a good student and attended the town's drawing academy when he was 15. While he later studied law at his father's behest, he continued to study art. At the age of 20 he painted The Four Seasons (cat. 1a-1d)*, a series of panels, on the salon walls of Jas de Bouffan.

At Zola's urging, and with his father's reluctant permission, Cézanne gave up his law studies and followed Zola to Paris in 1861 to realize his dream of becoming an artist. He spent long hours at the Académie Suisse, a studio with no instructors, and lived on a tight allowance provided by his father. The unrestrained but somber-toned Self-Portrait (1861-62, cat. 2) he painted from a photograph taken in 1861 reveals the brooding conviction he felt at this time. Cézanne soon became discouraged with his work and returned to Aix. After a brief stint working as a clerk, he realized that he would never become a banker or a lawyer. He continued painting and returned to Paris with renewed confidence in November 1862.

The art-buying public's taste was shaped by the rigidly conservative Académie and the Ecole des Beaux Arts. Predictably, Cézanne's application to the Ecole des Beaux Arts and the paintings he submitted to the Salon of 1863, and later on a yearly basis from 1865 through 1870, were rejected.

Cézanne, Edouard Manet, and other artists who were rejected by the Salon of 1863 exhibited in the first and only Salon des Refusés of

1863, which drew harsh criticism from the critics and the public. The experience brought together a number of rebellious painters -- including Cézanne, Manet, Pierre-Auguste Renoir, Claude Monet, and Edgar Degas -- who, one decade later, were in the forefront of the impressionist movement.

Painting became a compulsion for Cézanne. He tackled a variety of problems, and did not follow a strict line of progress. He seldom signed or dated his paintings and sometimes abandoned incomplete paintings and returned to them many months later. In the exhibition catalogue, Cézanne: The Early Years 1859-1872, art historian Lawrence Gowing presents important evidence for a more secure chronology for the artist's development during his formative years than has been previously available.

Cézanne's paintings in the early 1860s reflect a variety of influences. He learned the traditional skills of figure drawing at the Académie Suisse in the company of Pissarro and was drawn to the robust technique of Gustave Courbet. He spent many hours in the Louvre, copying works by artists such as Eugène Delacroix. He also began to use a dense, curving brushstroke that he further developed in the late 1860s in his compositions of eroticism and violence and in his paintings of religious themes, such as Christ in Limbo (1867) and Sorrow, or Mary Magdelene (1867, cat. 33), originally a single painting.

Cézanne's inspired palette-knife technique of the mid-1860s was strongly influenced by the work of Courbet. Most of his palette-knife paintings (cat. 16, 18-24) are portraits, including an astonishing series of portraits of his Uncle Dominique and a major work, Portrait of Louis-Auguste Cézanne, Father of the Artist, reading l'Événement (1866, cat. 21). The stability of the palette-knife paintings is echoed

several years later in what many consider to be the most accomplished still life of his early period, The Black Clock (1870, cat. 49). With its strong linear definition and carefully-balanced composition, The Black Clock reveals a new phase in Cézanne's development.

Before moving to L'Estaque, near Marseille, in 1870 to avoid the Franco-Prussian War, Cézanne painted a series of landscapes with figures, allegorical illustrations of the actual events and erotic frustrations of his own life. During the war he painted landscapes directly from nature. A series of structured and symmetrical landscapes and portraits of his friends painted after the war display his increasing progress as a painter.

Cézanne painted Self-Portrait (1872, cat. 63) during a watershed year in which he became a father. He also was searching for a method of rendering nature accurately and with feeling. At Pissarro's invitation, Cézanne, his mistress, Marie-Hortense Fiquet (whom he later married), and his son, Paul, moved to the Oise valley. There he and Pissarro worked intermittently from 1872 to 1874, an experience that, along with the impressionist movement, confirmed Cézanne's inclination toward landscapes and still lifes, and the shortened, rhythmic brush strokes that soon began to dominate his work.

One day Cézanne was discovered on the banks of the Oise River by the established landscape painter Charles Daubigny who later wrote to a friend, "I have just seen an extraordinary piece of work. It is by a young and unknown man, a certain Cézanne."

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* - Refers to catalogue exhibition number.

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CEZANNE: THE EARLY YEARS 1859-1872

The Royal Academy of Arts, London
Musée d'Orsay, Paris

22 April - 21 August 1988
19 September 1988 - 1 January 1989

National Gallery of Art

29 January - 30 April 1989

Catalogue list of works being shown at the National Gallery of Art

- ° color transparency available
- * black and white photograph available
- 1a. The Four Seasons (Summer), c. 1860-1862
oil on canvas, 314 x 109 cm
Musée de la Ville de Paris, Petit Palais
- 1b. The Four Seasons (Winter), c. 1860-1862
oil on canvas, 314 x 104 cm
Musée de la Ville de Paris, Petit Palais
- 1c. The Four Seasons (Spring), c. 1860-1862
oil on canvas, 314 x 97 cm
Musée de la Ville de Paris, Petit Palais
- 1d. The Four Seasons (Autumn), c. 1860-1862
oil on canvas, 314 x 104 cm
Musée de la Ville de Paris, Petit Palais
- 2. Self-Portrait, c. 1861-1862
oil on canvas, 44 x 37 cm
Private Collection
- 3. Lot and His Daughters, c. 1861
oil on canvas, 23.6 x 28.7 cm
Private Collection
- 5. 'The Barque of Dante', after Delacroix, c. 1864
oil on canvas, 25.5 x 33 cm
Private Collection, Cambridge, Mass.
- 6. Head of an Old Man, c. 1865
oil on canvas, 51 x 48 cm
Musée d'Orsay, Paris
- 7. Still Life: Bread and Eggs, 1865
oil on canvas, 50 x 76 cm
Cincinnati Art Museum, Cincinnati, Ohio

8. Landscape, c. 1865
oil on canvas, 26.7 x 35 cm
Vassar College Art Gallery, Poughkeepsie, New York (61.7)
9. Landscape by a River, c. 1865
oil on canvas, 29 x 42 cm
The Sam Spiegel Collection
11. Landscape near Aix-en-Provence, c. 1865
oil on canvas, 40.5 x 59.5 cm
Insel Hombroich
12. Still Life: Skull and Candlestick, c. 1866
oil on canvas, 47.5 x 62.5 cm
Private Collection
13. Still Life: Bread and Leg of Lamb, c. 1866
oil on canvas, 27 x 35.5 cm
Kunsthaus, Zürich
14. Still Life: Sugar Pot, Pears and Blue Cup, c. 1866
oil on canvas, 30 x 41 cm
Musée d'Orsay, Paris, on deposit with the Musée Granet, Aix
16. Portrait of Antony Valabrègue, 1866°*
oil on canvas, 116 x 98 cm
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon (1970.35.1)
17. View of Bonnières, 1866
oil on canvas, 38 x 61 cm
Musée Faure, Aix-les-Bains
18. Portrait of Uncle Dominique (profile), 1866°*
oil on canvas, 39.5 x 30.5 cm
The Provost and Fellows of King's College, Cambridge (Keynes Collection), on loan to the Fitzwilliam Museum, Cambridge
19. Portrait of Uncle Dominique, 1866°*
ptg: oil on canvas, 41 x 33 cm
The Bakwin Collection
20. Portrait of Uncle Dominique (in a turban), 1866
oil on canvas, 44 x 37 cm
Private Collection
21. Portrait of Louis-Auguste Cézanne, Father of the Artist, 1866°*
oil on canvas, 200 x 120 cm
National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon (1970.5.1)
22. The Man with the Cotton Cap (Uncle Dominique), c. 1866
oil on canvas, 79.7 x 64.1 cm
Lent by The Metropolitan Museum of Art; Wolfe Fund, 1951, from the Museum of Modern Art, Lillie P. Bliss Collection

- 24a. Portrait of Marie Cézanne, Sister of the Artist (recto), c. 1866-1867
oil on canvas, 53.5 x 37 cm.
The Saint Louis Art Museum, Purchase
- 24b Portrait of the Artist's Mother(?) (verso), c. 1866-1867
oil on canvas, 53.5 x 37 cm
The Saint Louis Art Museum, Purchase
25. Marion and Valabrègue Setting out for the Motif, 1866
oil on canvas, 39 x 31 cm
Private Collection
26. The Walk, c. 1866
oil on canvas, 28 x 36 cm
Private Collection
27. Afternoon in Naples (with a Negro Servant), c. 1866-1877
oil on canvas, 37 x 45 cm
Australian National Gallery, Canberra
28. Women Dressing, c. 1867
oil on paper mounted on canvas, 22 x 33 cm
Insel Hombroich
29. The Rue des Saules, Montmartre, c. 1867°*
oil on canvas, 31.5 x 39.5 cm
Private Collection
30. The Negro Scipion, c. 1867
oil on canvas, 107 x 83 cm
Museo de Arte, Sao Paulo
31. The Rape, c. 1867
oil on canvas, 90.5 x 117 cm
The Provost and Fellows of King's College, Cambridge (Keynes Collection), on
loan to the Fitzwilliam Museum, Cambridge
32. Christ in Limbo, c. 1867
ptg: oil on canvas, 170 x 97 cm
Private Collection
33. Sorrow, or Mary Magdalen, c. 1867
oil on canvas, 165 x 124 cm
Musée d'Orsay, Paris
34. The Murder, c. 1867-1868
oil on canvas, 64 x 81 cm
National Museums and Galleries on Merseyside, Walker Art Gallery
35. Preparation for the Funeral, or The Autopsy, c. 1868
oil on canvas, 49 x 80 cm
Private Collection

36. Winding Road in Provence, c. 1868
oil on canvas, 91 x 71 cm
The Montreal Museum of Fine Arts; Adeline Van Horne Bequest
37. Standing Bather, Drying Her Hair, c. 1869
oil on canvas, 29 x 13 cm
Private Collection
38. Bathers, c. 1870
oil on canvas, 20 x 40 cm
Private Collection
39. The Feast (The Orgy), c. 1870
ptg: oil on canvas, 130 x 81 cm
Private Collection
40. A Modern Olympia (The Pasha), c. 1869-1870
oil on canvas, 56 x 55 cm
Private Collection
42. Contrasts, c. 1869-1870
oil on canvas, 50 x 40 cm
The Ian Woodner Family Collection, Inc.
43. Paul Alexis Reading at Zola's House, c. 1867-1869°
oil on canvas, 52 x 56 cm
Private Collection, Switzerland
44. Young Girl at the Piano -- Overture to "Tannhäuser", c. 1869-1870
oil on canvas, 57 x 92 cm
Leningrad, The State Hermitage Museum
45. Still Life: Skull and Waterjug, c. 1868-1870
oil on canvas, 60 x 50 cm
Private Collection
46. Portrait of the Painter, Achille Empeaire, c. 1868-1870°*
oil on canvas, 200 x 122 cm
Musée d'Orsay, Paris
47. Paul Alexis Reading to Emile Zola, c. 1869-1870°
oil on canvas, 130 x 160 cm
Museo de Arte, São Paulo
49. The Black Clock, c. 1870°*
oil on canvas, 55.2 x 74.3 cm
Private Collection
51. Le Déjeuner sur l'herbe, c. 1870-1871
oil on canvas, 60 x 80 cm
Private Collection

52. Pastoral (Idyll), c. 1870°
oil on canvas, 65 x 81 cm
Musée d'Orsay, Paris
55. The Walk, 1871°
oil on canvas, 58 x 43 cm
Private Collection
56. Portrait of Antony Valabrègue, c. 1871°*
oil on canvas, 58 x 48.5 cm
The J. Paul Getty Museum, Malibu, Calif.
57. The Man with a Straw Hat -- Gustave Boyer, c. 1871°*
oil on canvas, 55 x 38.8 cm
The Metropolitan Museum of Art: Bequest of Mrs. H. O. Havemeyer, 1929; The
H. O. Havemeyer Collection
58. Landscape with a Watermill, c. 1871
oil on canvas, 41 x 54 cm
Yale University Art Gallery, New Haven
59. The Oilmill, c. 1871
oil on canvas, 38 x 46 cm
Private Collection, London
61. The Road, c. 1871
oil on canvas, 59.8 x 72.4 cm
Private Collection, USA
62. Paris: the Quai de Bercy -- The Wine Market, c. 1872
oil on canvas, 73 x 92 cm
Private Collection
63. Self-Portrait, c. 1872°*
oil on canvas, 64 x 52 cm
Musée d'Orsay, Paris
64. Seascape, c. 1864
pencil, watercolor, gouache on brownish paper, 17 x 22.5 cm
Private Collection
65. The Orgy or The Banquet, c. 1867°
pencil, black & colored chalk, watercolor and gouache on cardboard, 32.4 x
23.1 cm
Private Collection, Stuttgart
67. The Rum Punch, c. 1867
pencil, pen, wc and gouache on cardboard, 11 x 14.8 cm
Private Collection, Stuttgart
70. Venus, after Raphael, c. 1866-1869*
pencil, 24 x 17 cm
Private Collection, Zürich

71. Study of Nudes Diving, c. 1863-1866
pencil on yellowish paper, 18 x 27 cm
Los Angeles County Museum of Art, Mr. and Mrs. W. P. Harrison Collection
72. Male Nude, c. 1863-1866
charcoal heightened w/ white, 49 x 31 cm
The Syndics of the Fitzwilliam Museum, Cambridge
73. The Apotheosis of Henry IV, after Rubens, c. 1864-1865
pencil, 40.5 x 30 cm
Private Collection
- 74a,b. Male Nude, Back View [r]; Sheet of Studies for "The Feast (The Orgy)" [v], c. 1863-1866*
pencil, 23 x 17 cm
The Picker Art Gallery, Colgate University, Gift of Mr. Joseph Katz
76. Painter Holding a Palette, c. 1868-1871
pencil, 10.3 x 17 cm
Kunstmuseum, Basel
77. The Painter, c. 1868-1871
pencil, 17.1 x 10.3 cm
Kunstmuseum, Basel
78. Male Nude, c. 1864-1867*
charcoal, 20 x 25.7 cm
Jim and Mary Lewis
79. Head of Achille Empereur, 1867-1870*
charcoal, 43.2 x 21.9 cm
Kunstmuseum, Basel
83. Study for "Pastoral" or "Idyll", c. 1870
pencil, 10.2 x 13.4 cm
The Henry and Rose Pearlman Foundation
84. Study for "L'Eternel féminin", c. 1870-1875
pencil and black crayon, 17.7 x 23.6 cm
Kunstmuseum, Basel
85. Studies of a Mourning Woman, c. 1872-1873
pencil and watercolor, 16.2 x 17.2 cm
Private Collection, New York