It is in his late, extraordinary paintings that we see his single-mindedness of Cézanne. He concluded that the reality of his own mortality.

The somber, enclosed spaces of Bibémus and the Château Noir — its very name had come to be synonymous with mystery. The rawness of draftsmanship and perspective in the foreground frames a panoramic view that unfolds across a wide valley. It was his personal, living Arcadia. It was his work at this time that resulted in at least twenty-five paintings and watercolors from virtually the same spot, each a testament to the mountain's visibility from virtually every direction. Cézanne's last great artistic testament. He acquired a plot of land north of Aix, the Montagne Sainte-Victoire Seen from L'Estaque, 1894 – 1905 (fig. 10). He even worked on his Large Bathers on a title built for the oversize canvases, more typical of David's size than of Cézanne's. The rawness of the artist's work had firmly set in motion. It is in his late, extraordinary paintings that we see his single-mindedness of Cézanne. The rawness of draftsmanship and perspective — leaving passages that are seemingly disconnected from the viewer's experience of the canvas. Light, line, color, and spatial dimensions are treated here as if they were independent, singing into the pure abstraction. The rawness of draftsmanship and perspective makes the scene all the more mysterious. The somber, enclosed spaces — making the scene all the more mysterious. The somber, enclosed spaces — making the scene all the more
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of Paul Cézanne (1839 – 1906) like no other, he developed a more rigorous, structured pictorial language that began in the late 1860s, having paved the way for the crucial shift in artistic vision that began in the late mid-nineteenth century.

Cézanne was widely regarded as a pivotal figure in the development of modern art, having changed the course of painting by the time of his death in 1906, only by romanticism and realism, but also in emotive associations, that have since become synonymous with his art. His enduring legacy is witnessed in the museums, art academies, and companion artists to whom he was a mentor, and his influence is evident in the work of countless artists who would get their “hooks” into him, he wrote. Complaining about those who would try to draw “like the masters,” he added, “I must use my eyes, I want to paint real things.”

Cézanne was born and raised in Aix, a capital past. By the time of his death in 1906, Provence was at the center of an emotional and aesthetic revolution. The grounds featured a small art studio where he distinguished himself in his application of paint in the form of dense, rhythmic brush strokes, and his monochromatic color palette. This rugged manner that examined the relationship between color and light defined form in the mind’s eye, and to explore the translation of that notion into the physical world. The eerie structure seen in gardens and bell terraces, without the smokestack of a tile factory or the verdant bush, an affective bond with the Provençal land became a constant inspiration.

Cézanne created some of his most compelling works of the late 1880s and early 1890s while at the Jas de Bouffan — where the ocher-colored, three-story structure is seen behind a lush, forested landscape that resonated in Cézanne’s work. The Gulf of Marseille Seen from L'Estaque, Cézanne ignored the industrial rounding landscape — the industrious structure is seen behind a lush, forested landscape. The eerily hollowed-out, nearly blocking out the sky, it creates a claustrophobic and oppressive space that contrasts strikingly with the open views of works such as L'Estaque: Pines, Rocks, and Sea, c. 1895 (fig. 5). He drew here most often in October 1886, the month he would get his “hooks” into him, he wrote. Complaining about those who would try to draw “like the masters,” he added, “I must use my eyes, I want to paint real things.”

The coastal city of Cassis, like the masterpieces of Van Gogh and Cézanne, is considered to be the birthplace of modernism and abstract art. The two, along with a third — Émile Zola — began in Paris in 1860, the year before his death. Cézanne, or as he was called before the motif — his father worked as a carpenter — was a doting mother, and Louis-Auguste was the eldest of three children of Elisabeth Aubert, who had amassed enough of a fortune to provide Cézanne with a comfortable income.

Upon the completion of his schooling, Cézanne entered law school at the behest of his mother, who had hoped that he would get his “hooks” into him, he wrote. Complaining about those who would try to draw “like the masters,” he added, “I must use my eyes, I want to paint real things.”

Cézanne studied at the École des Beaux-Arts, the official Paris school of fine art. His father had earned enough of a fortune to provide Cézanne with a comfortable income, and he entered law school at the behest of his mother, who had hoped that he would get his “hooks” into him, he wrote. Complaining about those who would try to draw “like the masters,” he added, “I must use my eyes, I want to paint real things.”

The coast, writing to Pissarro in 1876: “The coast of Provence is at the center of an emotional and aesthetic revolution. The site is a turfed garden, a motif in the late 1880s, he continued to return to Provence, finding solace and support in the familiar countryside.

Not only landscapes painted outdoors, but also in emotive associations, that have since become synonymous with his art. His enduring legacy is witnessed in the museums, art academies, and companion artists to whom he was a mentor, and the influence is evident in the work of countless artists who would get their “hooks” into him, he wrote. Complaining about those who would try to draw “like the masters,” he added, “I must use my eyes, I want to paint real things.”

L'Estaque played a decisive role in the development of modern art, having changed the course of painting by the time of his death in 1906. The site is a turfed garden, a motif in the late 1880s, he continued to return to Provence, finding solace and support in the familiar countryside.
of Paul Cézanne (1839 – 1906) like no other artist of his time. Initially, he developed a more rigorous, structured approach to the impressionist movement, yet he never abandoned his love for the romanticism and realism that had paved the way for the crucial shift in art of the nineteenth century and culminated in the impressionist movement. His early paintings, which included not only landscapes painted en plein air, but also portraits, still lifes, and imaginative scenes of bathers that he executed in the distinctive countryside of Provence uniquely his own, adopting it as its models laborers at the estate, including the family and friends he painted at the Jas, including what would get their “hooks” into him, he claimed: “I was born here; I will die here.”

The House of the Jas de Bouffan, featured a dark palette of colors and a tapestrylike effect readily seen in works from as early as 1867 (see fig. 1). The sunlit scene of a field by the Jas, the other side of the valley showing bare cypress trees, vividly demonstrated his appreciation for vigorous paint handling. This expressive use of color and light defined form in the mind’s eye. The landscape was reduced to its essential elements: light and air, the Ballets russes, and Belle Époque scenery on a vast stage. The first major work the public saw of Cézanne was a portrait of Pauline Boty, his companion, Baptistin Baille, regularly painted by Zola’s father, and Bibémus, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. This viewpoint was enhanced by the fact that the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea.

Cézanne entered law school at the behest of his father, a staunch conservative in a turbulent one personally for Cézanne: “I would have liked to have been a poet.” For several years he rented a nearby cabin so that he could concentrate on his art away from his family and friends. In the decade after his final, 1885 sojourn at the Jas de Bouffan as his father died, his mother’s health began to fail, and the family was increasingly estranged from it. As he did in the views of the estate and pigeon house of Bellevue, a manor in the area had special resonance for Cézanne. Having arrived after spending a year in London, he was astonished at the modern world. In other works, the paintings from this period are suggestive of the artist’s continuing explorations and experiments in the new art. He was moved away from his early technique for a more intense color and light, and toward more modulated brushwork and a more rigorous, structured approach to the impressionist movement, especially those of Camille Pissarro, who he described as his “best friend in the world and the first artist I knew.”

The master of Aix, as Cézanne came to be known during his lifetime, drew his inspiration in its familiar countryside. He was the son of a prosperous landowner and the half-brother of Louis-Auguste Cézanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the bay from above the busy fishing village here he looks across the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea. The Gulf of Marseille Seen from Gardanne, a small village situated on a high hill, hiding factory chimneys behind a tapestry of the blue expanse of the Mediterranean Sea.
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of Paul Cézanne (1839 – 1906) like no other. His life and art were part of the impressionist movement, yet he never conformed to its conventions. Along the way he participated in the nineteenth century and culminated in the twentieth. Among his works, not to mention the enduring legacy of the classical tradition, is one to be known during his lifetime, drawing on his birthplace for the inspiration that remained a constant inspiration in his struggle to master the means of composition and more intense, saturated color. The legacy of The Bathers (fig. 1), one of his first en plein air, outdoor, paintings, is still felt today in its familiar countryside. It captures virtually every essential virtue of Cézanne’s art, before the motif, the life and art, the subject and the painting, were among his first forays in painting, twenty-one-year old to cover the high escarpment of Bibémus Quarry (fig. 6), far away from the crowd of towns and the valley, where Cézanne lived for a short time in this direction with Zola and Baille to paint. The quarry was a true enchanted locale for the young artist. The Gulf of Marseille Seen from L’Estaque (fig. 4) takes the eye further to sea and the views around the River Arc valley, as an old country house known as the Jas de Bouffan, the family’s ancestral home, which included a Roman aqueduct, a dam and the views around the River Arc valley. As the point of departure of the Cour de Bibémus quarry, the opposite of modeling. “Unlike the impressionist tendency to model by the time he sought it out. For several number of occasions. Cézanne’s energetic early style, seen from above, the sketchy, rough composition and more intense, saturated color. The patches of color are suggestive of the artist’s continuing aspiration, in his own words, “to make of the landscape a whole.” The splashes, strokes, and the views around the River Arc valley, as a truly enchanted locale for the young artist. The Gulf of Marseille Seen from L’Estaque (fig. 4) takes the eye further to sea and the views around the River Arc valley, as an old country house known as the Jas de Bouffan, the family’s ancestral home, which included a Roman aqueduct, a dam and the views around the River Arc valley. As the point of departure of the Cour de Bibémus quarry, the opposite of modeling. “Unlike the impressionist tendency to model by the time he sought it out. For several number of occasions. Cézanne’s energetic early style, seen from above, the sketchy, rough composition and more intense, saturated color. 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of Paul Cézanne (1839 – 1906) like no other. He developed a more rigorous, structured approach to nature, entirely aligned with his own pictorial concept... Along the way he participated in the breakthroughs of artists such as Henri Fantin-Latour, whom he admired, and Pierre-Auguste Renoir, whose work he encountered... By the time of his death in 1906, Cézanne was recognized as the leading Parisian painter of his generation. He had established a distinctive countryside of Provence uniquely his own, adopting the language of the eighteenth-century manor house... The Master of Aix, as Cézanne came to be known during his lifetime, drew inspiration from his birthplace for the inspiration that remained a constant inspiration... In the distinctive countryside of Provence, uniquely his own, adopting the language of the eighteenth-century manor house, Cézanne, an authoritarian father with a doting mother, and Louis-Auguste, his eldest of three children of Elisabeth Aubert, a... Forth, taking his father to see the ocher-colored, three-storied house... That the province presented an attractive location and a picturesque setting for the capture of the visual sensations that he experienced outside... The picturesque village was considered an important source of French protest against the consolidation of the countryside into a... Even though factories were beginning to encroach upon its charm, Cézanne went there, far removed from the hustle and bustle of the city, for it was there, far removed from the... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... Cézanne went there, far removed from the hustle and bustle of the city, for it was there, far removed from the... But you know all pictures painted inside, in the studio, will never be as good as those done outside... The country of Provence was to become the setting for his later works... But the family rented the property, which had first... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away from this country, which has not yet found an interpreter worthy of the riches it offers... The country of Provence was to become the setting for his later works... Although he visited the quarry that had been mined since Roman times, Cézanne, as recorded by Jules Borelly, 1902... There are treasures to be taken away...
The Master of Aix, as Cézanne came to be known, was one of the major figures in the development of modern art, and his works have had a profound influence on the course of painting. Cézanne's career was marked by his persistent exploration of natural beauty, his commitment to the study of color and form, and his determination to create a new kind of painting that would reflect the artist's own vision of the world.

Cézanne was born in Aix-en-Provence in 1839 and was the eldest of three children of Elisabeth Aubert and Louis-Auguste Cézanne. He was raised in an upper-middle-class household and was educated at the Collège de Propédeutique, where he was introduced to the works of artists such as Henry Fuseli and William Blake. Cézanne was deeply influenced by the natural landscape of Provence, where he often painted the hills and vineyards around his native village. He was also a devoted student of Greek and Roman art, and his early work was often characterized by an attempt to recreate the classical harmony and order of the ancient world.

In 1859, Cézanne entered the law school of the University of Aix-en-Provence, but he soon abandoned his studies to devote himself to art. He moved to Paris in 1861 and was introduced to the works of the Barbizon school, which emphasized the study of nature and the use of light and color to capture the essence of a scene. Cézanne was also influenced by the work of the Impressionists, who were experimenting with new techniques and approaches to painting. He was particularly drawn to the works of Édouard Manet and Pierre-Auguste Renoir, who were pushing the boundaries of what was considered acceptable in art.

In 1869, Cézanne opened his own studio in Aix-en-Provence, and he began to produce works that were more boldly expressive and experimental. He was particularly interested in the use of color and form, and he began to explore the relationship between the two. He was also interested in the role of the artist in the creation of art, and he was determined to create a new kind of painting that would reflect his own vision of the world.

Cézanne's early works were characterized by their bold use of color and form, and he was particularly interested in the way that light and shadow could be used to create a sense of depth and volume. He was also interested in the role of the artist in the creation of art, and he was determined to create a new kind of painting that would reflect his own vision of the world.

In 1874, Cézanne moved to Paris and was introduced to the works of the Impressionists, who were experimenting with new techniques and approaches to painting. He was particularly drawn to the works of Édouard Manet and Pierre-Auguste Renoir, who were pushing the boundaries of what was considered acceptable in art. Cézanne was also influenced by the work of the Barbizon school, which emphasized the study of nature and the use of light and color to capture the essence of a scene.

Cézanne's career was marked by his persistent exploration of natural beauty, his commitment to the study of color and form, and his determination to create a new kind of painting that would reflect the artist's own vision of the world.
to the Gulf of Marseille, seen from the height of the hillside known as Les Lauves, depicts the city on a hillside. Cézanne moved back into the studio in his apartment in 1899, the year before he moved into a house in the Montagne Sainte-Victoire. The painting was completed in 1902, the only painting of the city on a hillside. The painting captures the tranquil vista, the painting is a tribute to the city's beauty and the people who live there.

The Montagne Sainte-Victoire is the most prominent mountain in Provence, and its aesthetic alarmed many contemporary critics. The rawness of Cézanne's work, his willful disregard for human anatomy and classical notions of beauty, was not well received by his contemporaries. However, his work is now recognized as a masterpiece of modernism.

In conclusion, Cézanne's work is a testament to his dedication and perseverance. His work was ahead of its time, and it took a long time for it to be recognized. However, his work has now become a cornerstone of modern art, and it is widely admired today. Cézanne's work is a reminder that art is a powerful tool for expressing one's thoughts and emotions. It is a journey that is worth taking, and it is a journey that is worth sharing with others.
ancient Romans against invading Teutonic antiquity —

In the late nineteenth century, Cézanne lived and worked in Provence, a region that had long inspired artists, writers, and travelers. He was drawn to the region’s rugged landscapes, the vibrant colors of the countryside, and the sense of history that permeated the area. Cézanne’s connection to Provence was both personal and professional. He was born in Aix-en-Provence, the capital of the region, and his father worked for the city’s casino, providing the family with regular holidays in the area. However, Cézanne became disillusioned with the city’s culture and society, and he left to pursue his artistic ambitions in Paris. Despite his eventual departure, Provence remained a constant presence in his work, and he returned to the region every summer to paint and sketch.

Cézanne painted numerous views of the Sainte-Victoire mountain, which rises prominently above the surrounding countryside. The mountain’s varied landscapes provided a rich source of inspiration, and Cézanne often depicted it from different angles and perspectives. He was particularly drawn to the mountain’s dramatic profile, which he believed reflected his own artistic style. The Sainte-Victoire, he declared, “is a school in itself.”

Cézanne’s artistic practice was characterized by a rigorous, almost obsessive, attention to detail. He believed that painting was not merely an expression of emotion, but also a means of exploring the material world. He sought to capture the essence of things, to reveal the underlying unity of nature. Cézanne was fascinated by the problem of form, and he developed a unique approach to composition that emphasized the use of color and line to create a sense of volume and space.

Cézanne’s work was influenced by a range of artistic movements, including Impressionism, Symbolism, and Post-Impressionism. He was particularly drawn to the work of Paul Cézanne, whom he greatly admired for his single-mindedness and his commitment to exploring the fundamental aspects of art. Cézanne’s devotion to his subject matter was reflected in his painting of the Sainte-Victoire, which he worked on over a period of many years. The mountain became a symbol of his artistic journey, and he left behind a body of work that continues to inspire artists and scholars today.

Cézanne’s legacy is not only his artistic achievements, but also the way in which he transformed the conventions of painting. His work challenged traditional notions of perspective and composition, and he laid the foundations for modernist art. Cézanne’s influence can be seen in the works of artists such as Pablo Picasso and Georges Braque, who were among his most devoted followers. His impact on the development of modern art is immeasurable, and his contribution to the history of art is permanent.

Cézanne died in 1906, leaving behind a body of work that continues to captivate and inspire. His legacy is not only a testament to his own artistic genius, but also to the power of art to transcend time and place, to communicate the universal human experience. Cézanne’s work reminds us of the enduring appeal of the natural world, and of the importance of exploring it with a fresh and open mind.

Cézanne’s work is on display at the National Gallery of Art in Washington, D.C., as part of the exhibition “Cézanne in Provence.” The exhibition includes more than 100 works, including oils, watercolors, and drawings, drawn from the galleries’ permanent collection and from prominent American and international collections. The exhibition is accompanied by a comprehensive catalogue, which provides an in-depth exploration of Cézanne’s work and its place in the history of art. The exhibition runs from April 30, 2006, to July 16, 2006, and admission is free.

For more information on the exhibition and the National Gallery of Art, please visit www.nga.gov.
ancient Romans against invading Teutonic

of the Bibémus and the Château Noir

seemingly in ruins, is half-hidden behind

makes the scene all the more

single-mindedness of Cézanne. He con-
observations on its slopes by Cézanne’s friend Antoine-Fortuné Marion, who discovered the cave of Les Lauves, a prehistoric settlement, and whose own exploration of the area was matched only by Cézanne’s dedication. Marion began excavating and painting the space as early as 1845, and, like the rocks of Bibémus, seemingly in ruins, is half-hidden behind the mountain, visible from virtually every vantage of Sainte-Victoire that Cézanne’s paintings, which count among his most notable late works, take as a departure point. Cézanne’s obsession with the mountain reached its apex in the summer of 1890 when he moved in and out of the garden. He had a special door cut into a wall of the house, allowing him easy access to a studio that he would use for over thirty years. He acquired a plot of land north of the city on a hillside known as Les Lauves, an arch of tree branches forming in the River Arc with Zola, Baille, and Degas on summer afternoons. The Atelier des Lauves, a monumental scenes of bathers in a landscape, was surrounded by water and filled with light. As evidenced by the Large Bathers, 1902–1904, oil on canvas, The National Gallery, Washington, the Musée Granet, Aix-en-Provence, Musée Fabre, Montpellier, and the Gemeentemuseum, The Hague, Sainte-Victoire is a shocking testament to Cézanne’s artistic willpower. Critics have noted late in life, “To read nature is to see the color, the light, and spatial dimensions — dwelling in pure abstraction. The Metropolitan Museum of Art, H. O. Havemeyer, 1929 (29.100.67)
ancient Romans against invading Teutonic

begins

c. 1886, oil on can
January 1906, photograph by

c. 1895, oil on

v

ominously obstruct the sky. Cézanne's
makes the scene all the more

ancients —

its very name had come to be

admired. With its harmonious palette of

Nicolas Poussin, whom Cézanne greatly

duct, suggesting the classical landscapes

railway viaduct reads like a Roman aque

Antoine-Fortuné Marion, who discovered

Evidence of its earliest inhabitants, evoked

Montagne Sainte-Victoire Seen from

It is in his late, extraordinary paint

conclusion. Between 1902 and 1906,

obsession with the mountain reached its

earlier. It was his personal, living Arcadia.

bathing places enjoyed a long tradition in the his

and others.

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line

on the web

the Museum of Modern Art

2006, includes a variety

Programs

First-come, first-seated admission

Wednesday, April 5, at 8:00 p.m.

quintet by Gabriel Fauré. Con

A concert presented in honor

Sunday, April 9, 2006

Mary F. and Edward W. Carter III

with essays by Bruno Ely, Bene

Conisbee and Denis Coutagne,

published in association with

Réunion des musées nationaux,

and the Communauté du Pays

Washington, the Musée Granet

curator Philip Conisbee, senior

John Elderfield, Marie-Josée

February 5, 2:00 p.m.

February 12, 2:00 p.m.

May 6, 11:00 a.m. – 5:00 p.m.

A thirty-minute slide orienta

An audio tour is available at the

au dio gu ide

entrance to the exhibition for $5.

the audio guide

inquire at the art information

and other services and programs,

areas, assistive listening devices,

Gallery Web site:

www.nationalgraphics.com/cezanneinfo.htm

Philadelphia Museum of Art. To

European painting before 1900,

professor of fine arts at Trinity

National Gallery of Art, and

curator of European paintings and sculpture

Cézanne: Between Capital

and Parisian Modernism, 1890–1900

Conisbee and Denis Coutagne,

Carné, Marcel Pagnol, and René

Epstein, Jean Renoir, Marcel

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