

Cézanne PORTRAITS

"I paint as I see, as I feel . . . and I have very strong sensations."

hroughout his career, Paul Cézanne (1839–1906) experimented with capturing likenesses

as part of his constant search for a pictorial language to convey his intense perceptions of the world. His portraits, though modest in number (about 160 out of nearly a thousand paintings), were always an integral aspect of his work. He first found his artistic voice through portraiture, and a portrait was the last painting he worked on before his death. Cézanne regularly painted self-portraits, creating a record both of his changes in appearance and his evolving style. He did not accept commissions for his portraits, which in almost all cases were not even intended for their sitters. A famously slow and methodical painter, he most often portrayed people he knew and who offered him the patience he required: family and friends, a few figures from the art world, and working-class locals with whom he felt comfortable.

In some respects Cézanne's portraits are straightforward, depicting subjects in conventional poses in bust, half-, and three-quarter-length formats. Yet these paintings often seem to question the very aim of portraiture. They reveal little about the personalities of their subjects, whom they refuse to flatter. Nor, as with portraits of his wife, do they always resemble the sitter. Cézanne's radical methods of building solid structure by means of shimmering color, geometric form, and line most famously in his landscapes and still lifes — proved especially shocking to audiences when applied to faces. Nevertheless, the vivid human presence in Cézanne's portraits contradicts a longheld idea that he painted people no differently than he did apples. With some sixty paintings, this exhibition is the first to study Cézanne's commitment to portraiture. Spanning the length of his career and encompassing the range of his sitters and his techniques, the selection sheds light on the

important role portraits played in the work of an artist who opened the door to twentieth-century abstraction and whom both Henri Matisse and Pablo Picasso called "the father of us all."

The exhibition is organized by the National Gallery of Art, Washington, the National Portrait Gallery, London, and the Musée d'Orsay, Paris.

The exhibition is made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation.

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. #CezannePortraits

Cézanne: Between Aix and Paris

A he oldest child of a wealthy banker, Cézanne was born and raised in Aix-en-Provence in the south of France. When he was twenty his father bought an estate on the outskirts of town, the Jas de Bouffan, that would become the artist's anchor over the next forty years. In the early 1860s he went to Paris to train as an artist, making his reputation there as a young provocateur. He shuttled back and forth between the capital and Provence until settling permanently in Aix in the 1890s. Although he sold rela-Belgium Germany tively few paintings until late in life, by the Paris turn of the century his work had become a FRANCE revelation to a younger generation of avantgarde artists in Paris. Italy \mathbf{O}



cezanne.rm1walltexts.9.indd



Paul Cézanne, c. 1875, photographer unknown. Classic Image/Alamy Stock Photo



3/14/18 11:40 AM

ézanne's very first portrait, from the early 1860s, was of himself. His interest in portraiture began in earnest several years later, when he called on family members and childhood friends to model for him. A series of portraits of his uncle Dominique Aubert is the earliest example of a practice Cézanne continued throughout his career: working systematically by painting the same subject repeatedly to explore variations of pose and composition.

With their thick applications of paint, coarse brushwork, and lack of detail, his early portraits display an utter disregard for the conventional niceties of the genre. The uncompromisingly combative style reflected his admiration for the bold work of Gustave Courbet and Édouard Manet, which he encountered while studying and working in Paris. At the same time, his rough-hewn manner also mirrored his embrace of a provincial persona to distinguish himself from the urban sophisticates of the French capital whom he so disdained.

Early Portraits

3/14/18 11:40 AM

Father and Friends

E arly on, to advance his career, Cézanne relied on the financial support of his father and the encouragement of friends. His father, despite initial reservations, ultimately made it possible for the young painter to devote himself to years of experimenting with controversial art that found few buyers. In Aix, Cézanne had grown up with a circle of aspiring artists and writers, many of whom, like himself, pursued their careers in Paris. Among them was the novelist Émile Zola, whose radical call for a new art to overturn the stale state of French painting aligned with the provocative stance of Cézanne's own work. One of the most vocal champions of this new direction was a state bureaucrat named Victor Chocquet. He befriended Cézanne in the 1870s, became his first steadfast patron, and like others in the artist's close circle, allowed himself to be portrayed in unconventional fashion.

Experimentation

E sperimentation was at the heart of Cézanne's practice. His goal was not to copy what he saw as he painted, but to create what he came to call "a harmony parallel with nature." Encounters with impressionist artists in the 1870s had lightened both his palette and his handling of paint, but his radical approach to color as a means to compose structure and volume set him somewhat apart. By the early 1880s he had dropped his heavy brushwork in favor of thinner applications of paint and smoother surfaces. He constructed his compositions step-by-step, sometimes using subtle gradations or patches of color, elsewhere systematizing his brushwork with parallel strokes. Fascinated by the oval of a face or the curved back of a chair, he regularly explored simplifying shapes almost to the point of abstraction. Many of his works incorporate areas of unpainted white canvas, and whether or not he intentionally left them there or did not finish the composition, they often convey an effect of luminosity.

Room 3

Madame Cézanne

ézanne painted more portraits of Hortense Fiquet than anyone else, including himself. A woman of humble origins, she was a bookbinder eleven years his junior who met the artist in 1869 in Paris. They began living together the following year, but he kept their relationship secret from his father for fear of losing his monthly allowance. Of the nearly thirty portraits of her, seventeen are from the second half of the 1880s, around the time of their marriage. Continuing an approach started with his uncle Dominique, Cézanne often conceived of her portraits in pairs or in series, as he examined different effects of certain poses, color combinations, or clothes—as notably in the four paintings of her wearing the same red dress.

Room 3

Room 4

The Model as Motif

hroughout the two decades Madame Cézanne served as the artist's principal subject, her facial features are seldom alike from portrait to portrait. Her expressions vary but are often masklike and difficult to interpret, leading to speculation about the closeness of her relationship with Cézanne—especially because the couple frequently lived apart. Yet her portraits represent the most intense examination of a person Cézanne ever undertook.

For an artist who said he could not bear to have anyone watching him paint, the hours Hortense spent in front of him suggest a profound intimacy. Indeed, she is a frequent subject in his sketchbooks, in quickly drawn studies that show her features from different angles.



Madame Cézanne by Paul Cézanne, 1888/1891, graphite on wove paper, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art, 1992

The repetition of Madame Cézanne as a subject whose appearance is constantly altered makes us look closely at how and what changes have been made from one canvas to another. Her multiple portraits break the genre away from its role of capturing a particular

Madame Cézanne by Paul Cézanne, 1882/1887, graphite on wove paper, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art, 1992

identity to act instead as an extended, systematic

analysis of a motif.

More portrait drawings of Madame Cézanne can be explored in the artist's sketchbook in the collection of the National Gallery of Art, digitized at www.nga.gov/cezanne-sketchbook

Boy in a Red Waistcoat

t the end of the 1880s Cézanne hired a young model to pose in an Italian peasant outfit with red waistcoat and leather pants. This is the largest of the paintings that resulted and depicts a standing adolescent not yet grown into his body, with the head of a child and the figure of a man. Both awkward and elegant, he has a bearing much different from that conveyed by his hunched posture in the nearby work. The massive curtain behind him shifts between legibility as fabric and dissolution into pure shapes and touches of color, enlivening the picture by creating a sense of volume that contrasts with the reality of paint on a flat canvas.

People of Aix

he artist Émile Bernard, reflecting on Cézanne's choice of models, wrote in 1904 that the painter favored "his wife, his son, and more often the common folk, a laborer or a milkmaid, preferable to a dandy or some such civilized person that he abhors for their corrupt taste and worldly insincerity." Indeed, starting in the 1890s, Cézanne turned a close eye to the people in and around Aix, where he now lived more or less permanently. His portraits of the working class reveal a respect for farmers, domestic servants, and other laborers without romanticizing them. Cézanne painted them as unaffected, sincere, and hardworking; in his eyes they were essentially unchanging in their traditional ways, embodying qualities he most admired about Provence. The choice of models from Aix—figures unknown to the world at large—removed the pressure to produce recognizable likenesses. By contrast, Cézanne often had difficulty painting his art-world admirers who grew in number after his first successful solo exhibition in 1895; he set many of their portraits aside without finishing them.

Room 5

The Last Decade

By the turn of the century Cézanne's reputation had grown thanks largely to the efforts of his Parisian art dealer Ambroise Vollard. Although Cézanne painted his portrait and a few other admirers at this time, including an elegant young Norwegian artist with whom he struck up a friendship, he continued to focus primarily on the people of Aix, with a particular interest in older men and women. In his last self-portrait he conveyed the effects of aging but projected a vivid presence beneath a soft beret. In his sixties and afflicted with diabetes, Cézanne nevertheless painted on a daily basis, leaving remarkable evidence of his artistic vitality until the end.

Room 6

Portraits at Les Lauves

In 1902 Cézanne built a new studio at Les Lauves, in the hills north of Aix with a panoramic view of the countryside he often painted. There his elderly gardener, known today only by his last name, Vallier, posed for him both in the studio and in the open air. In painting portraits out-of-doors, Cézanne returned to a practice he had experimented with early in his career and then attempted only rarely over the decades. The summer portraits made on the terrace of the Lauves studio—both of Vallier and of another unidentified man—are filled with light. The thinness of the paint allows the luminosity of the white canvas to shine through, and Cézanne left some areas unpainted to further lighten the effect. Quite different in mood are the indoor portraits of Vallier. The surfaces of these canvases, some of the darkest and densest paintings of Cézanne's career, are encrusted with layers of paint that hint at the obsessive, arduous labor of their creation.

final to film

Self-Portrait 1862–1864 oil on canvas Private Collection

Cézanne painted his first self-portrait from a photograph taken when he was twenty-two. He co-opted the matter-of-factness of the photograph, but rather than simply reproducing it, he created an intense portrait in which his face looms out of the darkness. Blood-red accents and dark lines under eyes that glare in slightly different directions heighten the vehemence of the expression.

I.2

Antoine-Fortuné Marion

1870-1871

oil on canvas

Kunstmuseum Basel

In his youth Cézanne made expeditions to the countryside with Antoine-Fortuné Marion to paint and collect rock specimens, and his love of the landscape of Provence was clearly enhanced by their friendship. Marion would go on to become the director of the Museum of Natural History in Marseille.

Ι.Ι

Marie Cézanne, the Artist's Sister

1866 - 1867

oil on canvas

Saint Louis Art Museum, Museum Purchase

2.I

Uncle Dominique in Profile

1866 - 1867

oil on canvas

The Provost and Fellows of King's College, Cambridge. On loan to the Fitzwilliam Museum, University of Cambridge

2.2

Uncle Dominique

1866 - 1867

oil on canvas

Private Collection

Uncle Dominique in a Turban

1866–1867 oil on canvas Private Collection



2.4

Uncle Dominique

1866 - 1867

oil on canvas

Private Collection

Uncle Dominique in Smock and Blue Cap

1866 - 1867

oil on canvas

Lent by The Metropolitan Museum of Art, New York, Wolfe Fund, 1951; acquired from The Museum of Modern Art, Lillie P. Bliss Collection, 53.140.1

A court bailiff who patiently indulged his nephew's demands, Dominique Aubert sometimes donned costumes for a series of ten portraits Cézanne painted in the fall of 1866. Rapidly building up the faces, he applied layer upon layer of paint with a palette knife (used for mixing pigment) and left slabs of colors unmodulated, a deliberately crude technique he would call "ballsy." A visiting friend called the effect "mason's painting," suggesting they were composed with the confidence of a builder plastering a wall.

Self-Portrait

C. 1875

oil on canvas Musée d'Orsay, Paris, Gift of Jacques Laroche, 1947

The landscape in the background is a copy of a painting of the River Seine in the center of Paris by the impressionist artist Armand Guillaumin, with whom Cézanne shared a studio at this time. Cézanne painted the landscape in reverse, as he saw it behind his reflection in a mirror while he worked. Although Cézanne exhibited twice with the impressionists in the 1870s, he was less interested in their goal of capturing fleeting atmospheric effects than he was in conveying a sense of solidity and structure in the subjects he painted.

Self-Portrait, Rose Ground

C. 1875

oil on canvas Musée d'Orsay, Paris, Gift of Philippe Meyer, 2000

Made a decade after Cézanne's first, scowling self-portrait nearby, this more sober picture features his prematurely balding head, which would become one of his signature motifs. The poet Rainer Maria Rilke described it as a "powerful structure . . . formed as though by hammering from within." Cézanne was by this time working closely with the impressionist painter Camille Pissarro, whose bright palette and broken brushwork influenced his technique in the early 1870s.

Antony Valabrègue

1866

oil on canvas

National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon

This ambitious portrait, painted partially with a palette knife, was Cézanne's first submission to the Salon, the state-sponsored annual exhibition in Paris that was essential for launching an artist's reputation. The overall coarse handling and the truculent tone of the sitter, with his indirect gaze and fists clenched against his thighs, offended the sensibilities of the jury, which rejected the canvas. One member accused the artist of painting it not just with a knife but with a pistol. A later portrait of the writer, nearby, is less aggressive, showing him in a more relaxed and sympathetic manner indebted to the style of Édouard Manet.

Antony Valabrègue

1870

oil on canvas

The J. Paul Getty Museum, Los Angeles

A childhood friend of both Cézanne and Émile Zola, Valabrègue moved to Paris in the 1860s to establish himself as a writer, publishing poems and art historical essays. Although he sat for at least three portraits by Cézanne, he never quite understood the artist's work, confiding later to Zola: "Every time [Cézanne] paints one of his friends, it seems as though he were avenging himself for some hidden injury."

Paul Alexis Reading a Manuscript to Zola

1869-1870

oil on canvas

Museu de Arte de São Paulo Assis Chateaubriand, Gift, Congresso Nacional, 1952

A rare double portrait by Cézanne, the unfinished canvas features one adventurous young author from Aix — Paul Alexis — reading his work to a more radical one — Émile Zola — at the latter's home in a Parisian neighborhood known for its artistic counterculture. Zola, who had persuaded Cézanne to come to the capital, was associated in the public's mind with the provocative art of Manet and the future impressionists. Thus the painting captures more than the camaraderie of friends from Provence: it also suggests the atmosphere of intellectual exchange Cézanne enjoyed in Paris. When war broke out between France and Prussia in 1870, Cézanne fled the city to avoid conscription into the French army, interrupting his work on the painting.

The Artist's Father, Reading "L'Événement"

I 866

oil on canvas

National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon

Louis-Auguste Cézanne had a complicated relationship with his son, whom he had wished to become a lawyer. Despite Émile Zola's condemnation of Louis-Auguste as cold and stingy, the banker's willingness to sit for such a monumental portrait indicates some encouragement of his son's artistic experiments. Cézanne presented his father at home in comfortable clothing, in a pose that a friend described as being "like a pope on his throne." Rather than have him read his usual provincial newspaper, the artist slyly depicted him with *L'Événement*, the short-lived, progressive journal for which Zola wrote a notorious article defending avant-garde painters. Cézanne added other autobiographical notes here: one of his still-lifes hangs on the wall, while the dark rectangle at the right shows a view into his studio.

Victor Chocquet

1876 – 1877 oil on canvas Private Collection

A customs official of modest means, Chocquet was one of the most passionate advocates of impressionism. His distinguished collection of modern art included some thirty-five paintings by Cézanne, by far the largest single cache of his work. This portrait received much ridicule at the 1877 impressionist exhibition. To an audience used to refined portraits of dignified sitters, the casual presentation of a somewhat unkempt figure painted with thick strokes of barely mixed pigment was too jarring. One observer warned pregnant women to steer clear of "this head... so strange," lest it incite premature birth.

6.I

Victor Chocquet

I 877

oil on canvas

Columbus Museum of Art, Ohio, Museum Purchase, Howald Fund, 1950.024

Cézanne experimented here with a new kind of handling, building the composition through blocks of pigment. The accumulation of brushstrokes and a repetition of patterns over the entire surface of the composition call as much attention to the carpet, furniture, and wallpaper as to Chocquet's face. In this way, Cézanne began to shift the expressive power of a portrait away from traditional notions of likeness to the overall design of the picture and the abstract pleasures of color.

Madame Cézanne in a Red Armchair

C. 1877

oil on canvas

Museum of Fine Arts, Boston, Bequest of Robert Treat Paine 2nd

Like the portraits of Victor Chocquet in the previous room, this sumptuous symphony of colors and patterns marked a new direction in Cézanne's portraiture. Patches of green and blue help model the face of the subject, the artist's future wife, Hortense Fiquet. The portrait is one of the most sympathetic depictions of Hortense, who radiates a regal calmness as she sits on her plush throne of a chair, embraced by its glowing red upholstery. A talented dressmaker, she probably made the elegant costume she wears here. Cézanne was clearly entranced by it, especially the striped skirt that shimmers with kaleidoscopic brilliance.

Madame Cézanne Sewing

1877

oil on canvas

Nationalmuseum, Stockholm

Along with the painting of the artist's father in the previous room, this is one of the few portraits in which Cézanne presented the subject absorbed in an activity, giving it the air of a genre scene. Hortense Fiquet sits in the same chair as she does in the adjacent painting, attending to her task with as much care and focus as the artist used to construct his composition.

8.I

Self-Portrait

1880 - 1881

oil on canvas

The National Gallery, London. Bought, Courtauld Fund, 1925

For many of his canvases in the 1880s, Cézanne adopted a technique of applying similarly sized patches of paint in a parallel, usually diagonal direction across the canvas. Far more controlled and systematized than the patches of paint in Cézanne's palette-knife portraits, the lively handling is especially visible here in the artist's head, where it helps create a sense of volume that contrasts with the flatness of the wallpaper behind him.

Louis Guillaume

1879-1890

oil on canvas

National Gallery of Art, Washington, Chester Dale Collection

One of Cézanne's few portraits of children, this painting depicts the son of a neighbor in Paris and a close friend of the artist's only child, Paul, whose own portrait is nearby.

9.2

The Artist's Son

 ${\rm I}\,88\,{\rm I}-{\rm I}\,88\,{\rm 2}$

oil on canvas

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

In the three portraits in this corner, Cézanne emphasized the rhythmic play of curves found in the streamlined arcs of eyes and brows, noses and ears on solidly formed, oval heads juxtaposed next to the flattened geometry of chairs. The bold shape behind his son, Paul, is the same plush armchair found in the adjacent portrait of the boy's mother and two other portraits of her in this room.

Madame Cézanne in a Striped Dress

1883-1885

oil on canvas

Yokohama Museum of Art

ΙΟ.Ι

Self-Portrait

C. 1885

oil on canvas

Carnegie Museum of Art, Pittsburgh. Acquired through the generosity of the Sarah Mellon Scaife Family, 68.11

Unusual for his self-portraiture, Cézanne stands facing the viewer directly, his hands placed on the back of a chair. He based the likeness on a photograph, thus eliminating the need to turn his head to gaze into a mirror while painting, as he did for the two nearby self-portraits.

Self-Portrait with Bowler Hat 1885–1886 oil on canvas Ny Carlsberg Glyptotek, Copenhagen

Madame Cézanne in a Red Dress

1888-1890

oil on canvas

Fondation Beyeler, Riehen/Basel, Beyeler Collection

The four related works of Cézanne's wife in a red dress appear to have been painted in pairs: this painting and one nearby (14.2) show Hortense seated with hands clasped and facing to the right; in the other two from the series, she faces forward and holds flowers. The contours of her figure in each pair are so closely related that it is quite possible he did not paint all four canvases in the presence of his wife. Instead he may have based one portrait from each pair on the other.

14.2

Madame Cézanne in a Red Dress

1888-1890

oil on canvas

The Art Institute of Chicago, Wilson L. Mead Fund

I4·3

Madame Cézanne in a Red Dress

1888-1890

oil on canvas

Museu de Arte de São Paulo Assis Chateaubriand, Gift, Guilherme Guinle, José Alfredo de Almeida, Banco Brasileiro de Descontos, Anonymous, Indústrias Químicas e Farmacêuticas Schering S.A., Moinho Santista S.A., and Moinho Fluminense S.A., 1949

The faces of Hortense in these four related portraits are without expression, and yet not completely alike: they could be mistaken

for sisters rather than the same person. In the series Cézanne experimented with positioning her head at different angles, exploring the varying effects of light and shade on her features. He also moved the direction of her gaze from painting to painting, and in this one he depicted her left ear instead of her right, as in the others.

I4.4

Madame Cézanne in a Red Dress

1888-1890

oil on canvas

Lent by The Metropolitan Museum of Art,

The Mr. and Mrs. Henry Ittleson Jr. Purchase Fund, 1962, 62.45

The backgrounds of most of Cézanne's portraits are either neutral or hint at the presence of a wall or wallpaper. Here Hortense appears instead in the elegant apartment in Paris that Cézanne was able to rent after he inherited a considerable estate upon the death of his father. Two of the nearby portraits suggest the setting solely through the chair rail running across the background. In this composition it tips down behind Hortense, creating the startling effect of a tilting room. The addition of the edges of a mirror and fireplace with irons at left and a curtain at right sets off a further wave of motion—nothing, including Madame Cézanne on her chair, appears anchored within the space.

Madame Cézanne

1885 - 1886

oil on canvas

Private Collection, on loan to the Museum Berggruen, Nationalgalerie, Staatliche Museen zu Berlin

I I.2

Madame Cézanne

1885 - 1886

oil on canvas

Philadelphia Museum of Art,

The Samuel S. White 3rd and Vera White Collection, 1967

I I.3

Madame Cézanne

1885 - 1886

oil on canvas

Musée d'Orsay, Paris, on loan to Musée Granet, Aix-en-Provence

I I .4

Madame Cézanne in a Striped Dress

1885 - 1886

oil on canvas

Philadelphia Museum of Art, The Henry P. McIlhenny Collection in memory of Frances P. McIlhenny, 1986

The gentle tilt of Madame Cézanne's head, her almost melancholic gaze, and her loose locks — the only time Cézanne depicted Hortense with her hair down — impart a tender mood to this portrait.

Madame Cézanne

1886–1887 oil on canvas Musée d'Orsay, Paris

Three related paintings of Hortense in this corner, made in the years around her marriage to Cézanne, demonstrate how thoroughly he rejected conventions of female portraiture: her hairstyle is severe, her outfit is shapeless, and her expression is either blank or sullen. Yet they do not lack pictorial appeal, especially in the elegant simplification of her oval head in this canvas, the decorative abstraction of the backgrounds in the other two, and the overall harmony of colors and strikingly complex brushwork.

Madame Cézanne in Blue

1886-1887

oil on canvas

The Museum of Fine Arts, Houston, The Robert Lee Blaffer Memorial Collection, Gift of Sarah Campbell Blaffer, 47.29

The wallpaper with a teardrop pattern seen in these three related paintings (as well as two others in the next room) indicates these works were painted in the Cézanne family estate in Aix. The wooden shape behind Madame Cézanne at left is the side of a carved piece of furniture.

I 3.3

Madame Cézanne

1886 - 1887

oil on canvas

Detroit Institute of Arts, Bequest of Robert H. Tannahill

Boy in a Red Waistcoat

1888 - 1890

oil on canvas

The Museum of Modern Art, New York, Gift of Mr. and Mrs. David Rockefeller, 1955

I **5**. I

Boy in a Red Waistcoat

1888-1890

oil on canvas

National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art

The Smoker (Le Fumeur accoudé)

C. 1891

oil on canvas Kunsthalle Mannheim

Paulin Paulet, a gardener at the Cézanne family estate, appeared in several of the artist's celebrated paintings of card players (seated at left in the painting reproduced here). In this portrait, he leans

into a table that slants downwards, as if viewed from above. Such spatial ambiguities would leave a strong impression on modernist painters in the early twentieth century.



The Card Players by Paul Cézanne, 1890–1892, The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 61.101.1

I 2.I

The Artist's Son, Paul

1886/1887

oil on canvas

National Gallery of Art, Washington, Chester Dale Collection

Cézanne doted on his only child, whom he drew frequently in sketchbooks and painted a half-dozen times. In the last painting he made of him, Paul is dressed like an adult, and although he looks out with an air of self-satisfaction, the jacket and hat, both slightly too small, suggest a youth still growing. Paul's bowler hat is similar to one worn



by Cézanne in an earlier self-portrait, on view in the third room of the exhibition. At right is the edge of a mirror, perhaps one that Cézanne used while making his self-portraits.

The Artist's Son by Paul Cézanne, c. 1887, graphite on wove paper, Collection of Mr. and Mrs. Paul Mellon, in Honor of the 50th Anniversary of the National Gallery of Art, 1992.51.9.bb (To see more portrait drawings from Cézanne's sketchbook, go to www.nga.gov/cezanne-sketchbook)

Man with Pipe

c. 1891–1896

oil on canvas The Samuel Courtauld Trust, The Courtauld Gallery, London

Gustave Geffroy

1895 - 1896

oil on canvas Musée d'Orsay, Paris, Gift of the Pellerin family, 1969

The Parisian critic Geffroy defended Cézanne's work in a widely read article of 1894, marking the beginning of critical appreciation for the artist, who painted the writer's portrait in gratitude. Although Geffroy sat almost daily for three months, Cézanne grew frustrated with the painting and stopped working on it, never fulfilling his promise to return to the face, which he considered unfinished. The setting, on the other hand, is one of the most elaborate of his portraits: Geffroy posed in his own apartment, surrounded by a restless array of books, furniture, flower vase, and a plaster statuette by Auguste Rodin, partly visible at far left. The sitter wrote of his portrait, "In spite of its unfinished state, it is one of Cézanne's most beautiful works... Everything is first rate... with incomparable harmony. He had only sketched in the face and would

I **7.** I

always say, 'We'll leave that for the end.' Sadly there was no end."

Woman with a Coffee Maker (Cafetière)

c. 1895

oil on canvas

Musée d'Orsay, Paris, Gift of Mr. and Mrs. Jean-Victor Pellerin, 1956

The plain face, no-nonsense costume, and large, rough hands evocative of manual labor do nothing to diminish the stately presence of this unknown woman from Aix. She is one of the few sitters in a well-defined environment: the coffee press and cup resting on an oilcloth-covered table point to a kitchen, perhaps in the Cézanne family house. An emphasis on geometrical shapes — the cylindrical cafetière and cup, the rectangular panels of doors — is tempered by softer passages such as the wallpaper of cascading flowers.

19.I

Girl with a Doll

C. 1895

oil on canvas

Private Collection

Child in a Straw Hat

1896

oil on canvas

Los Angeles County Museum of Art, Mr. and Mrs. George Gard De Sylva Collection

24.2

Seated Peasant

c. 1900–1904 oil on canvas Musée d'Orsay, Paris

The pyramidal shape of this monumental figure, whose symmetry is reinforced by the walking stick standing parallel to the central axis of the sitter, recalls the similarly posed woman with a coffee press nearby. The strangely disproportionate body and gigantic hands of this aging man have no precedent in Cézanne's work, and nothing like them would appear again.

Old Woman with a Rosary

1895-1896

oil on canvas

The National Gallery, London. Bought, 1953.

A former servant from Aix, this pious figure wears the typical costume of elderly Provençal peasants whom Cézanne knew from the Catholic church he attended in his later years. Such types were disappearing in the wake of modernization, and his portrayal suggests nostalgia for the traditional culture now slipping away. Still, Cézanne avoided an overly sentimental depiction of faith, for the woman's troubled expression and stooped posture suggest a difficult life.

18.2

Portrait of a Woman

C. 1900

oil on canvas

Private Collection

Ambroise Vollard

1899

oil on canvas

Petit Palais, Musée des Beaux-Arts de la Ville de Paris

An art dealer and gallery owner, Vollard gave Cézanne his first solo exhibition in 1895. Their partnership made Cézanne's reputation and Vollard's fortune. According to Vollard, this portrait resulted from an arduous process involving 115 sessions of posing for the artist. Cézanne famously groused at his sitter to remain motionless while he painstakingly applied one patch of color after another: "You wretch! You've spoiled the pose! Do I have to tell you again to sit like an apple? Does an apple move?" Although he apparently worked for hours on it even after Vollard left for the day, Cézanne never considered the work finished. He did tell his dealer, however, that he was "not displeased" with the shirtfront.

Alfred Hauge

1899

oil on canvas

Norton Museum of Art, West Palm Beach, Gift of R.H. Norton

When this Norwegian painter met Cézanne in the summer of 1899, he was surprised to learn the artist was still alive, and told him so. Cézanne nevertheless enjoyed the young man's company and offered to paint his portrait. Despite managing to convey a real presence, Cézanne grew frustrated with his progress on the portrait and reportedly slashed it with a knife in anger. Cézanne's son took the canvas to be repaired, but his father never resumed work on it, and Hauge never received it.

Man with Crossed Arms

c. 1899

oil on canvas

Solomon R. Guggenheim Museum, New York

Cézanne's son referred to this sitter from Aix as "the clock maker." Certainly his necktie (here barely suggested but prominent in another portrait of the man), waistcoat, and long hair are more in keeping with an artisan than the rougher appearance of local peasants. The mystery of this painting extends beyond the man's identity, however, to the melancholic gaze of his oddly angledface, the strange treatment of his disjointed left hand and sleeve, and the truncation of his right hand to a thumb. The man's expression and sideways glance, together with the emphatic gesture of his crossed arms and the painting's muddied tones, convey a moodiness that sets the portrait apart.

2 I . I

22.I

Self-Portrait with Beret

1898-1900

oil on canvas

Museum of Fine Arts, Boston, Charles H. Bayley Picture and Painting Fund and Partial Gift of Elizabeth Paine Metcalf

Seated Woman in Blue

1902–1904 oil on canvas The Phillips Collection, Washington

Though her identity is still debated, the woman here may well be the artist's sister Marie, whose portrait hangs in the first room of the exhibition, and with whom he remained close his entire life. The tone of the portrait is strikingly dark, not only in hue but in emotion, especially when compared to a related portrait

in St. Petersburg of the woman wearing the same dress. In that version she sits upright, her blue eyes lost in thought but clear, her outfit smartly tailored and crisp. By contrast, here Cézanne has presented a melancholic vision of aging, as the woman slumps with cloudy eyes and downcast



23.2

mouth, the dress bunched bulkily around her.

SeatedWoman in Blue by Paul Cézanne, c. 1904, State Hermitage Museum, St. Petersburg © State Hermitage Museum/Vladimir Terebenin

Man in a Blue Smock

C. 1897

oil on canvas

Kimbell Art Museum, Forth Worth. Acquired in 1980 and dedicated to the memory of Richard F. Brown

This dignified farmworker is seated at Cézanne's family home in Aix in front of a painted screen the artist had decorated as a young man. The background scene includes a young lady holding a parasol—a depiction of pastoral leisure perhaps ironically or humorously juxtaposed with the rural laborer. Joachim Gasquet, a writer from Aix and friend of the artist, mentioned this portrait in his description of a visit to Cézanne's studio. There he saw "some canvases in which sturdy peasants...gain a respite from their work. One especially in his blue smock, adorned with his red scarf, arms dangling, is admirable in his ruggedness, as if incarnated as this massive and magnificent flesh, baked by the sun and buffeted by the wind."

Portrait of a Peasant

1904-1906

oil on canvas

National Gallery of Canada, Ottawa. Purchased 1950

25.1

The Gardener Vallier

1906

oil on canvas

National Gallery of Art, Washington, Gift of Eugene and Agnes E. Meyer

Cézanne must have painted this portrait of his gardener in cold weather, for Vallier is dressed warmly in a wool coat and heavy cap that shadows his aging face with its sunken cheeks. Although the colors and handling differ slightly from the adjacent portrait of Vallier, the pose and the setting are almost

identical — the only example of such near replication among Cézanne's portraits. The relationship between the two canvases, however, remains puzzling: Is one a version of the other, or did he work on them simultaneously?

The Gardener Vallier

1902–1906 oil on canvas Private Collection

The numerous portraits with heavy layers of revisions are an indication that Cézanne did not always paint directly from the model: instead it is likely he frequently returned to work on canvases such as this one even when his sitter was not available.

26.I

Seated Man

1905-1906

oil on canvas

Museo Thyssen-Bornemisza, Madrid

26.2

The Gardener Vallier

oil on canvas

Tate, London, Bequeathed by C. Frank Stoop, 1933

Still Life with Skull

c. 1885

oil on canvas The White House Collection, Washington

Skulls appear in a number of Cézanne's paintings, especially in his final years. They perhaps represent a kind of posthumous portrait, or an updating of the Renaissance and baroque tradition of *vanitas* paintings that were filled with symbols reminding viewers of the transience of time.

27