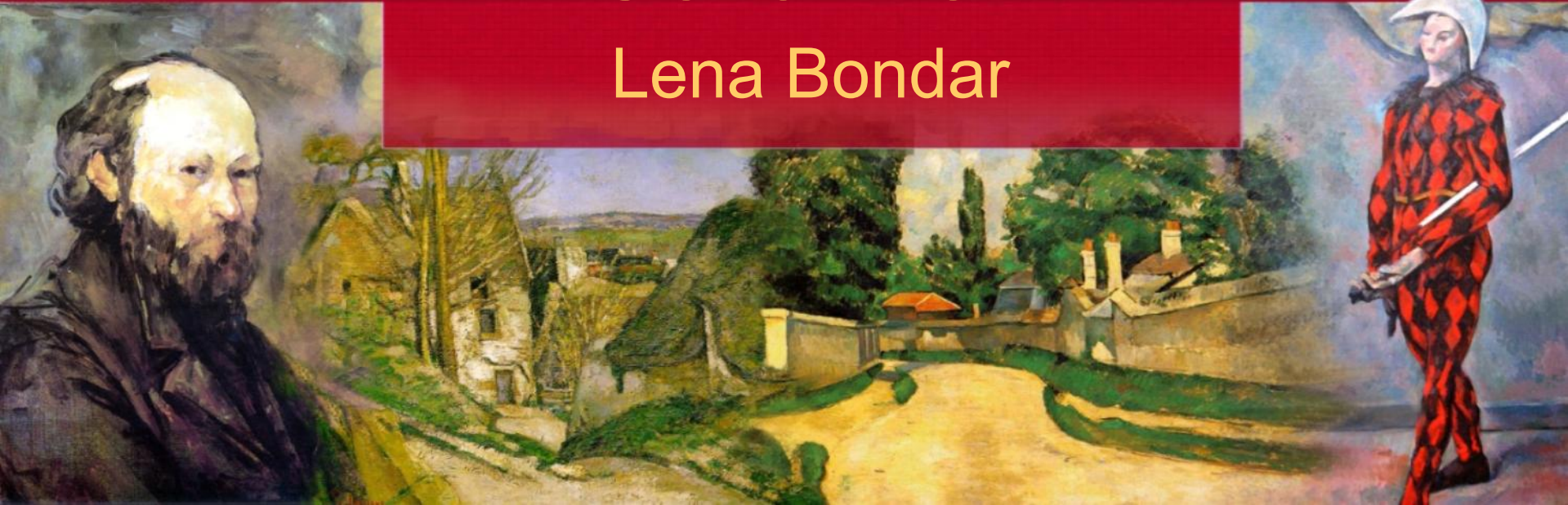


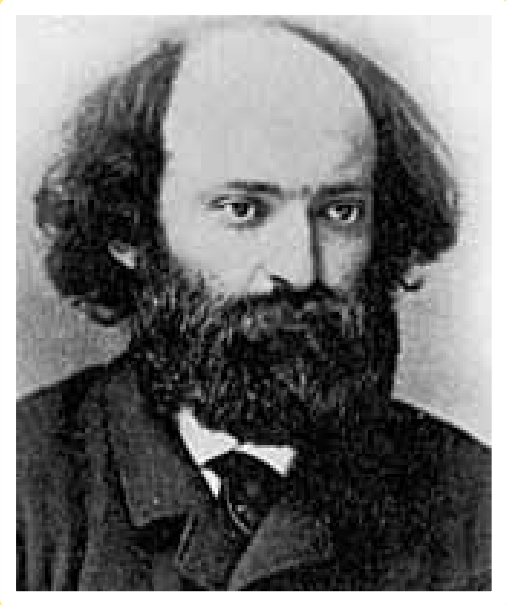
The Art and Impact of Paul Cézanne

Lena Bondar



Background

d:



- (1839-1906)
- Born in Aix-en-Provence, southern France
- Newly-wealthy, money-lender family
 - Overbearing father
- Received a sound, traditional education
 - Little exposure to excellent art, however
 - Initial interests inclined toward literature
- Reluctantly Studied Law
- 1861: Travelled to Paris to paint

Early Work

- **Painted and studied at the Atelier Suisse**

- Model provided, but no instruction
- Wished to enter the Ecole des Beaux- Arts

- **Met with frustration, ridicule, and rejection**

- Lack of technical skill in comparison to other students
- Sensitivity to criticism

- **Rejected the academic style**

- **However, consistently visited the Louvre to study and copy the works of masters**

- *“the Louvre is the book from which we learn to read.”*



Challengers of Academic Style

- **Ecole des Beaux-Arts:** a renowned art school, sponsored by the French Academy of Fine Arts.

- **The Academy also hosted an annual Salon:**

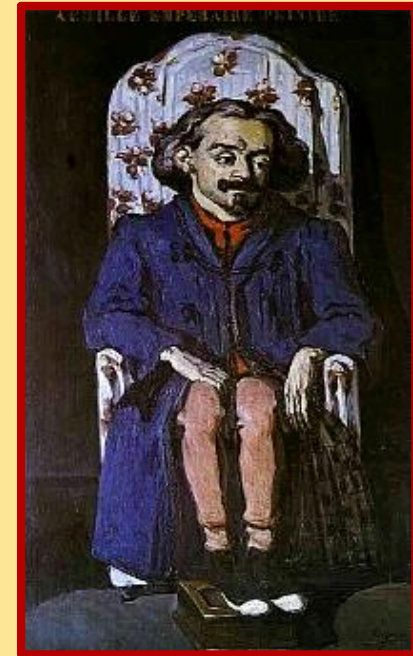
- Historical and literary subjects preferred.
- Salon judges, trained in the “classical” style, advocated similar works →

- **The public looked to Salon reviews to define “good art.”**

- **Entries by Cézanne were derided and rejected as disruptive of art values**



Henri Regnault:
Salomé, 1870



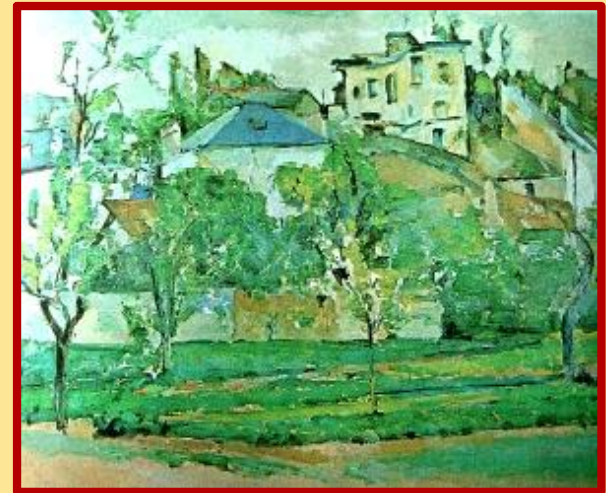
Paul Cézanne:
Achille Empeire, c.
1868

Cézanne & the Impressionists

- **Many rebellious, young artists met at the Café Guerbois in Paris**
 - Including Manet, Degas, Renoir, Pissarro, and Monet
- **Cézanne sometimes visited the Café**
- **He was withdrawn and brusque in personality**
 - Did not easily fit into company
- **Pissarro was patient with Cézanne and became his mentor and friend**
- **Impressionist influences on Cézanne:**



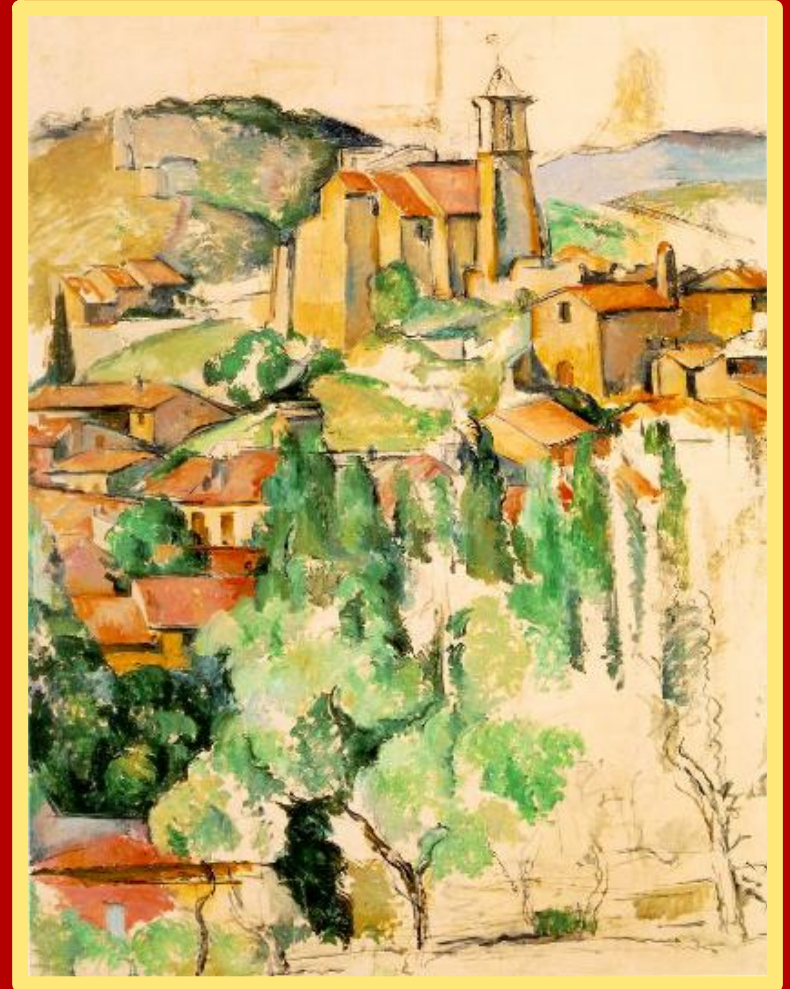
Camille Pissarro: *Orchard with Flowering Fruit Trees, Springtime, Pontoise, 1877*



Paul Cézanne: *Orchard in Pontoise, 1877*

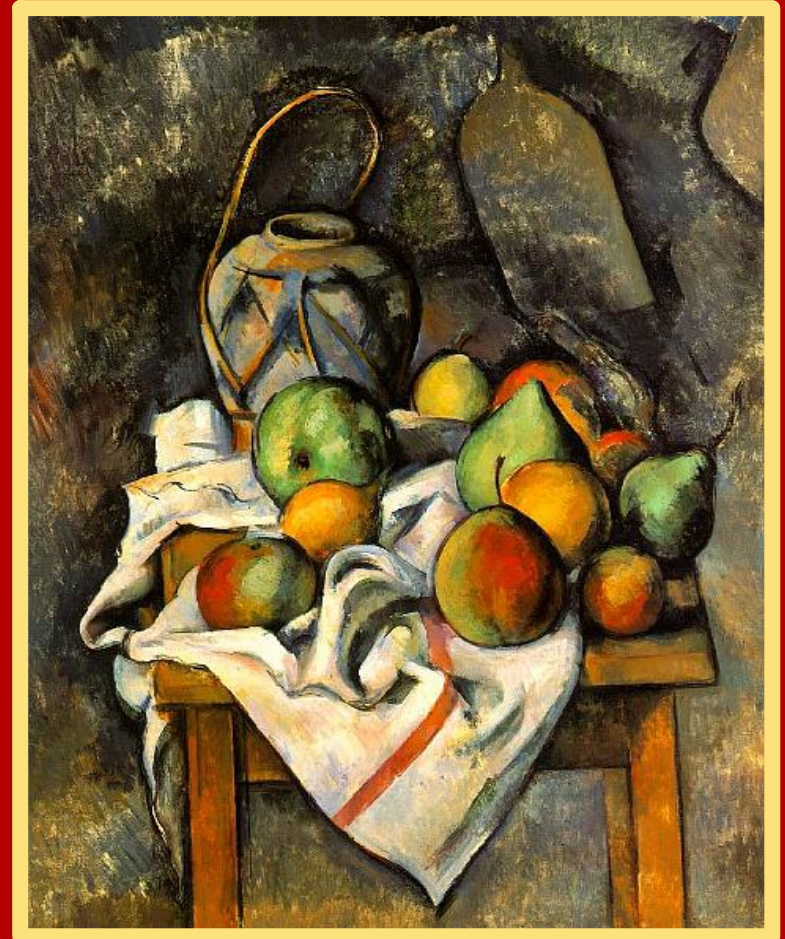
Cézanne's Technique

- **Pencil outline of contours on bare canvas**
- **Retrace/augment initial line with blue-gray, thinned in turpentine**
- **Dark outer contours lain in 1st, throughout canvas**
 - Complete, continuous outline of planes is infrequent
 - Foreground fuses with space
 - Work is simultaneously flat and deep!
- **High key palette**
 - Changing colors create volume
 - Optical Properties of color utilized: Recognized that



Cézanne's Technique

- **General, fairly consistent light source**
- **Distortion and alteration of subject matter!**
 - Creates tension and dynamism
 - intentional in his mature works
 - Visual representation of the passage of time
- **Small, angled brushstrokes**
 - Unblended
 - Direction shifts in different parts of the canvas
 - Unlike Van Gogh, Cezanne did not follow the direction of forms
- **Objects are sized not in accordance with scientific perspective, but due to**



Cézanne's Impact

- **Distortion = non-scientific abstraction**

- *revealed* and celebrated the artifice of art:
- *representation* of nature in 2 dimensions = a structured illusion
- “I would like to know whether anyone has ever seen a natural work of art” (Picasso)

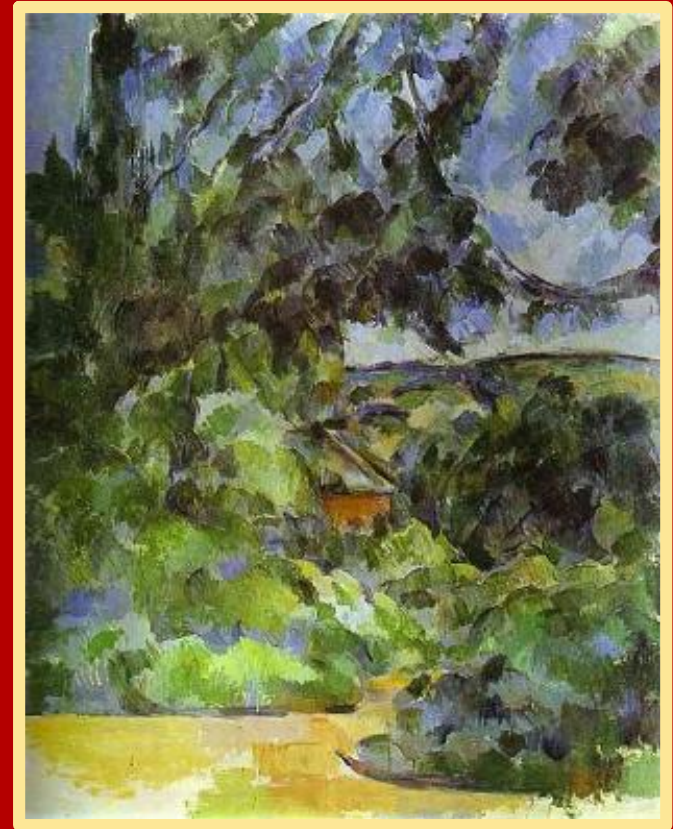
- **Interest in Time and its visual representation:**

- Abstraction visually represents synthesis of knowledge through space and time
- Searching for the underlying structure in nature via geometric patterns (later work)

- **Art increasingly becomes conceptual**

- **A new generation of artists embraced Cézanne as the “father” of Modernism**

- Numerous movements fall into this category



Inspiration From Cézanne



Completed Painting



Reflection

I feel that making this painting deepened my understanding of Cezanne's style and of my own. I found it much harder to apply his principles in practice than appreciating them in his works, which testifies, in my opinion, to the fluidity of "style". I began to appreciate it as a process that no single work can formulate.

It was not my goal to copy Cezanne but to learn from him. The more I studied his aesthetic, the more I discovered between my style and his. His style is more structured,

Forms and abstraction--for me--lies in the distortion of color in order to express a personal connection to the subject. However, incorporating Cezanne's emphasis on line and the optical properties of warm and cool colors



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