

# Cézanne

## The Late Work

208

The Museum of Modern Art

Contact:

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### SUMMARY

EXHIBITION / CEZANNE: THE LATE WORK

ITINERARY The Museum of Modern Art, New York  
October 7, 1977 - January 3, 1978  
Press Preview: October 4, 11 a.m. - 4 p.m.

The Museum of Fine Arts, Houston, Texas  
January 26 - March 19, 1978

Grand Palais, Paris (under the auspices of the Réunion des Musées Nationaux)  
April 28 - July 23, 1978

MADE POSSIBLE BY THE GENEROUS SUPPORT OF IBM CORPORATION AND THE NATIONAL ENDOWMENT FOR THE HUMANITIES

DIRECTORS William Rubin, Director, Department of Painting and Sculpture  
The Museum of Modern Art

John Rewald, Professor of Art History, Graduate School,  
City University of New York

Theodore Reff, Professor of Art History,  
Columbia University

CONTENTS One of the most important in the Museum's history, this exhibition is the first ever held to focus primarily upon the ten years preceding Cézanne's death. Containing over 100 works from public and private collections in 14 states and 8 foreign countries, this show offers the unprecedented opportunity to study Cézanne's late works in depth and continuity. The exhibition has been organized around the recurrent themes of the late period to allow the rich and complex evolution of Cézanne's last phase to be fully appreciated.

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During the final decade (1895-1906) of his life, Paul Cézanne's art underwent a series of profound changes. In his old age, the balanced, almost classical style characteristic of Cézanne's work of the 1880s gradually gave way to an expressive, dramatically intense manner, which in many ways echoes the impetuous romanticism of his youthful works. However, the animated execution and vibrant colors of Cézanne's late paintings are always contained by an unerring sense of structure that distinguishes them as the culminating creations of his long development.

Watercolors form an essential part of Cézanne's late career and comprise a large part of this exhibition. In these fragile works, which are rarely on public view in such large numbers, Cézanne achieves an extraordinary freedom of line and color not possible in the more resistant medium of oil paint. In his last oil paintings, however, Cézanne arrived at a brilliant translation of the transparent colors and nearly abstract appearance of these watercolors.

Cézanne's work from the '80s onward was an important influence on the evolution of 20th-century art; but the near abstraction and fragmentation of the motif demonstrated in his late work provided a foundation and sanction for the development of Cubism and other modernist styles. In this sense his last works form a major art-historical bridge between the 19th and 20th centuries.

#### ORIENTATION GALLERY

The Orientation Gallery accompanying CEZANNE: THE LATE WORK is located in the south two-thirds of the East Wing. Consisting of a series of illustrated wall panels containing brief discussions of Cézanne's late work and a small auditorium, the Orientation Gallery is not meant to substitute for the firsthand experience of encountering Cézanne's art; for this reason it is physically separate from the main exhibition galleries. It is hoped that the gallery will function as a reference tool which can be used to enhance the viewer's appreciation of the original works by providing supplemental information.

The Orientation Gallery includes biographical material, a section devoted to placing Cézanne's art within the context of Impressionism and Post-Impressionism, and a discussion of the formal means of Cézanne's "late style"--pointing out how it differs from, as well as builds upon, his earlier career. The major landscape motifs of Cézanne's late period--the Mont Sainte-Victoire, Chateau Noir, and Bibemus Quarry--are discussed with comparative photographs, enabling viewers to see how Cézanne proceeded from nature, yet dramatically altered it in the course of making a picture. Some of the problems surrounding Cézanne's late portraits are examined, and background information on late period themes--as the still lifes of skulls--is provided.

Two slide programs are being alternately shown in a small auditorium constructed within the Orientation Gallery. The first, prepared by Professor Robert Ratcliffe of the Courtauld Institute of Art, in London, provides a photographic tour of the places where Cézanne lived and worked during his last years. The second program, produced by the Museum's staff, discusses Cézanne's multifaceted importance for 20th-century painting.

#### AUDIENCE EXPANSION

"People to Pictures" is a new approach to the problem of providing a nationwide audience with the opportunity to view a major exhibition that can be presented in only one or two places. For this show, arrangements have been made for group visits by educational institutions and art organizations from around the country and in Canada. Under this program each participating group will be able to see the exhibition in uncrowded galleries at special hours and will be provided with a lecturer. The "People to Pictures" program, by expanding the Museum's capability to reach a public outside of the New York area, will enable as broad an audience as possible to share in the unique experience afforded by this exhibition. (Groups from Nova Scotia to California have made reservations to take part.)

PUBLICATION Cézanne: The Late Work. Edited by William Rubin. 416 pages, 427 illustrations (50 in color). \$40.00 clothbound; \$17.50 paperbound. Published by The Museum of Modern Art, New York. Clothbound distributed to the trade by New York Graphic Society, Boston; paperbound available only from The Museum of Modern Art.

#### LECTURES AND SYMPOSIA

"Cézanne: The Late Work -- Four Public Lectures"; October 7-10, 8:30 p.m.  
"Cézanne in Perspective -- Six Public Lectures"; Tuesdays, October 25-November 29, 8:30 p.m.  
"Cézanne Studies: A Week of Specialized Symposia," art-historical discussions; October 8-11, 2:30 p.m.

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221

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FINAL DECADE OF CÉZANNE'S ART IS FOCUS OF  
MAJOR EXHIBITION AT THE MUSEUM OF MODERN ART

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CÉZANNE: THE LATE WORK, a comprehensive exhibition of more than 100 paintings and watercolors examining in depth the great achievement of the French painter's final years, is on view at The Museum of Modern Art from October 7, 1977 through January 3, 1978. It has been made possible by the generous support of IBM Corporation and the National Endowment for the Humanities.

While exhibitions covering the whole of Cézanne's career have been held periodically both in this country and abroad, CÉZANNE: THE LATE WORK is the first exhibition ever to focus specifically on the crucial last decade of the artist's life, from 1895 to his death in 1906. During these years Cézanne's work underwent a series of profound transformations that make it a formal as well as chronological bridge between the art of the nineteenth and twentieth centuries. The exhibition aids in clarifying Cézanne's far-reaching influence on the more important movements and artists of our own century and offers viewers an opportunity to understand Cézanne's late work as one of the prime sources of modern painting.

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CÉZANNE: THE LATE WORK brings together paintings and watercolors from public and private collections in fourteen states and eight foreign countries.

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The exhibition has been organized by The Museum of Modern Art in collaboration with the French Réunion des Musées Nationaux. The Federal Council on the Arts and Humanities, through the Art and Artifacts Indemnity Act, provided foreign-loan coverage, which otherwise would have been prohibitively costly. The exhibition will later travel to The Museum of Fine Arts, Houston (January 26-March 19, 1978) and, under the auspices of the Réunion des Musées Nationaux, to the Grand Palais in Paris (April 28-July 23, 1978).

The exhibition has been directed by William Rubin, Director of the Museum's Department of Painting and Sculpture; Professor John Rewald of the Graduate Center of the City University of New York; and Professor Theodore Reff of Columbia University.

A major book edited by Mr. Rubin and containing illustrated essays by noted scholars, a generous plate section, documentary materials, and a catalogue of the works in the exhibition is being published by the Museum in conjunction with the show.\*

A full program of educational activities has been planned to complement the exhibition. Adjacent to the exhibition area the Museum has installed an Orientation Gallery; by means of photographs, illustrated taped lectures, and other graphic media, an understanding of Cézanne's late work, in the context of his life and times and as a key to the art and culture of this century, will be facilitated.

A program of lectures and scholarly symposia is also being presented, including "Cézanne Studies," a week of public lectures and specialized art-historical discussions beginning October 7. More than twenty leading scholars from this country and abroad will participate in wide-ranging discussions of Cézanne's late work, the context in which that work was created, and the impact of Cézanne's achievement on the art of this century.

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To enable as broad a segment as possible of the American public to see this exhibition, the Museum has organized an innovative "People to Pictures" program. Arrangements have been made under this program for groups from educational and art organizations throughout the country to visit the exhibition. Coming from as far as Mississippi, Nebraska, and California, these groups will be able to see the show during private viewing hours and will be provided with special lecturers. In addition, regular Thursday evening gallery talks will be held and half-hour lunchtime lectures are scheduled.

Paul Cézanne was fifty-six years old when his first one-man exhibition opened in November 1895 at Vollard's gallery. In the shop on the rue Laffitte the public was afforded its first extensive view of Cézanne's art. Increasingly reclusive and usually keeping to his native city of Aix-en-Provence, Cézanne had become a virtual stranger to the Parisian art world; his works were known to only a handful of artists and collectors. Yet by the time of his death in October 1906, Cézanne's art had become vitally important to many of the young Parisian painters: it had directly influenced the direction of Fauvism and would emerge as crucial to the development of early Cubism within the following year.

Cézanne's art, like his reputation, underwent dramatic changes during the final decade of his life. In the middle 1890s, moving away from the restrained, balanced style that had previously characterized his work, Cézanne began to paint pictures infused with a new intensity and formal complexity. His portraits exhibit a deeper, more somber coloration, and the sitters often project introspective, melancholy moods. The new tenor is also evident in his landscape paintings as the aging Cézanne, attracted to the desolate, overgrown sites of the Bibemus Quarry and the Chateau Noir, painted the scenes with a new expressive power. Even his still lifes acquired a daring in color and

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composition unprecedented in his art.

Watercolors formed an important part of the work produced in Cézanne's last decade, and the remarkable virtuosity of his late watercolors, which are rarely on public view in such a large number as in this exhibition, now ranks him as one of history's greatest masters of the medium. During the late period, Cézanne's watercolors--with their limpid, luminous tones and the dazzling white ground essential to their effect--began to influence his oil paintings. The transparent colors, facetlike brushstrokes, and areas of bare canvas characteristic of Cézanne's late and increasingly abstract oil paintings were suggested by his watercolor technique. The formal dialogue between his oils and watercolors enabled Cézanne to achieve structural clarity with an economy of means that exposes the abstraction inherent to all painting and questions the traditional notion of a finished picture.

To illuminate the rich and complex development of Cézanne's art and the workings of his mind during this final phase of his career, the exhibition galleries on the Museum's first floor have been organized around recurrent motifs of the late period such as Mont Sainte-Victoire, the Bibemus Quarry, and the Chateau Noir.

Cézanne's last paintings are formally and thematically challenging; despite their richness and their importance for our century, they remain inadequately understood. This exhibition is designed to provide the context in which the great achievement of his late work can be more widely studied and appreciated.

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265  
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### THE THREE DIRECTORS OF CEZANNE: THE LATE WORK

WILLIAM RUBIN, Director of the Department of Painting and Sculpture at The Museum of Modern Art since 1973, joined the Museum as Curator of Painting and Sculpture in 1967. Mr. Rubin has directed such major exhibitions at the Museum as Dada, Surrealism, and their Heritage (1968), The New American Painting and Sculpture: The First Generation (1969), and the recent European Master Paintings from Swiss Collections (1976). He also directed the Museum's important retrospectives of Frank Stella (1970), Anthony Caro (1975), and André Masson (1976), as well as major exhibitions of the work of Miro (1973) and Picasso (1972), drawn from the Museum's Collection.

Mr. Rubin received his B.A. from Columbia University, studied at the University of Paris, and then received an M.A. in history and a Ph.D. in the History of Art from Columbia, working with Professors Meyer Schapiro and Millard Meiss. He has taught at Sarah Lawrence College and in the graduate school of the City University of New York. He is presently an Adjunct Professor of Art History at the Institute of Fine Arts, New York University. His publications include, among others, The Church of Assy and Modern Sacred Art, Dada and Surrealist Art, Frank Stella, Anthony Caro, and André Masson, plus numerous articles in leading American and European periodicals and journals.

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JOHN REWALD, widely recognized as a leading authority on French painting of the late-19th century, is currently Professor of Art History at the Graduate Center of the City University of New York. He has been Guest Director of three previous exhibitions at The Museum of Modern Art: Pierre Bonnard (1948), Les Fauves (1952), and Redon, Moreau, Bresdin (1962). Mr. Rewald is the author of the now classic History of Impressionism and Post-Impressionism: From van Gogh to Gauguin, both of which are published by The Museum of Modern Art. In addition, he has published books on Cézanne, Pissarro, Seurat, Gauguin, Degas, and Maillol.

Born in Germany, Mr. Rewald studied at the universities of Hamburg and Frankfurt and received his Ph.D. from the Sorbonne in 1936.

THEODORE REFF, who most recently was Guest Curator of Degas in the Metropolitan (1977) at The Metropolitan Museum of Art, has been teaching at Columbia University since 1957 and has been Professor of Art History there since 1967. He helped organize and edited the catalogue for the exhibition, Cézanne's Watercolors held at the Knoedler Gallery in 1963.

Mr. Reff's publications include The Notebooks of Edgar Degas, Manet: Olympia, and the critically acclaimed Degas: The Artist's Mind. He has, in addition, contributed numerous articles on 19th- and 20th-century art to almost every major art periodical.

Theodore Reff was educated at Columbia University and at Harvard, where he received his Ph.D. in 1958 with a dissertation on the drawings of Cézanne. He has been a Visiting Professor of Art History at Johns Hopkins, Princeton, New York University, and other leading universities and has lectured widely throughout the United States, Canada, and England.

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227

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### ORIENTATION GALLERY

Adjacent to the exhibition galleries of CEZANNE: THE LATE WORK is an Orientation Gallery offering visitors to the exhibition an opportunity to enrich their understanding of the work of Cézanne's final decade and its seminal role in the evolution of modern painting through documentary materials.

In the Orientation Gallery are a series of illustrated wall panels containing brief discussions of Cézanne's late work and a small auditorium. Intended to complement, rather than substitute for the firsthand experience of encountering Cézanne's art, the Orientation Gallery is physically separate from the main exhibition galleries. It is hoped that the gallery will function as a reference tool that can be used to enhance an appreciation of the original works by providing supplemental information; it has been coordinated by Michael Marrinan of the Institute of Fine Arts, New York University, under the direction of John Elderfield, Curator of Painting and Sculpture at the Museum.

The Orientation Gallery includes biographical material, a section devoted to placing Cézanne's art within the context of Impressionism and Post-Impressionism, and a discussion of the formal means of Cézanne's late style, pointing out how it differs from as well as builds upon his earlier career. The major landscape motifs of Cézanne's late period--Mont Sainte-Victoire, Chateau

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Noir, and Bibemus Quarry--are discussed with comparative photographs, enabling viewers to see how Cézanne proceeded from nature in the course of making a picture. Some of the problems surrounding Cézanne's late portraits are examined, and background information on other late period themes--such as the still lifes of skulls--is provided.

Two slide programs are being alternately shown in a small auditorium constructed within the Orientation Gallery. The first, prepared by Professor Robert Ratcliffe of the Courtauld Institute of Art in London, provides a photographic tour of the subjects Cézanne painted during his last years. The second program, produced by the Museum's staff, discusses Cézanne's multifaceted importance for 20th-century painting. In this way, CEZANNE: THE LATE WORK and the Orientation Gallery provide a touchstone and a context for viewing and appreciating the Museum's unparalleled collection of 20th-century art.

CEZANNE: THE LATE WORK, on view at The Museum of Modern Art from October 7, 1977 through January 3, 1978, has been made possible by the generous support of IBM Corporation and the National Endowment for the Humanities.

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229

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THE MUSEUM OF MODERN ART PUBLISHES  
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MAJOR STUDY OF CEZANNE'S LATE WORK

Cézanne: The Late Work. Edited by William Rubin. 416 pages, 427 illustrations (50 in color). \$40.00 clothbound; \$17.50 paperbound. Published by The Museum of Modern Art, New York. Clothbound distributed to the trade by New York Graphic Society, Boston; paperbound available only from The Museum of Modern Art.

Cézanne: The Late Work, edited by William Rubin, is being published October 7 by The Museum of Modern Art on the occasion of the opening of its major exhibition of work from the great French painter's last decade (1895-1906). An essential book for understanding Cézanne and his place at the origins of 20th-century art, this richly illustrated volume examines the artist's final period with a close, particularized, and devoted attention it has never before received. Adopting different approaches to Cézanne's achievement during the last ten years of his life, nine essays by an international group of eminent scholars--Theodore Reff, Lawrence Gowing, Liliane Brion-Guerry, John Rewald, F. Novotny, Geneviève Monnier, Douglas Druick, George Heard Hamilton, and William Rubin--scrutinize many aspects of Cézanne's art in this period. They consider not only the formal and iconographic characteristics of his final oils, watercolors, and lithographs but locate them within the context of Cézanne's personal development as well as within that of early 20th-century

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art and culture. The authors and titles are as follows:

- "Painting and Theory in the Final Decade" by Theodore Reff  
"The Logic of Organized Sensations" by Lawrence Gowing  
"The Elusive Goal" by Liliane Brion-Guerry  
"The Last Motifs at Aix" by John Rewald  
"The Late Landscape Paintings" by F. Novotny  
"The Late Watercolors" by Geneviève Monnier  
"Cézanne's Lithographs" by Douglas Druick  
"Cézanne and His Critics" by George Heard Hamilton  
"Cézannisme and the Beginnings of Cubism" by William Rubin  
Comparative Chronology  
The book concludes with catalogue notes on the pictures in the exhibition by John Rewald.

In the art of the West, the late work of Paul Cézanne constitutes a bridge between the 19th and 20th centuries. In the last years of the 19th century and until his death in 1906, Cézanne's mature style underwent a series of significant transformations. The exuberant, even violent drama that had animated his youthful works resurfaced in a new and monumental manner. His explorations became freer and more radical, with a trend toward greater abstraction. This aspect of Cézanne's oeuvre provided a sanction and foundation for Cubism and other major modern styles.

The exhibition for which this book serves as catalogue was organized by William Rubin, Director of the Department of Painting and Sculpture at The Museum of Modern Art; John Rewald, Professor of Art History at the Graduate Center of the University of New York; and Theodore Reff, Professor of Art History at Columbia University. The plate section of the book reproduces more than 200 of Cézanne's late works--50 of them in color. In addition, the illustrations include photographs of sites and motifs, and reproductions of related earlier paintings by Cézanne, as well as collateral reproductions of works by many other artists.

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Drawing upon the latest scholarship, this book penetratingly analyzes and evaluates Cézanne's complex achievement and its relationship with subsequent developments in 20th-century art--an ambitious and beautifully executed enterprise that will certainly stand as a lasting contribution to Cézanne studies.

The exhibition, CEZANNE: THE LATE WORK, organized by The Museum of Modern Art, is made possible by the generous support of IBM Corporation and the National Endowment for the Humanities. The show will later travel to The Museum of Fine Arts, Houston, and the Grand Palais, Paris.

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232

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PEOPLE TO PICTURES

In conjunction with CEZANNE: THE LATE WORK, The Museum of Modern Art has inaugurated PEOPLE TO PICTURES, an innovative program designed to enable as broad a segment of the American public as possible to attend this major exhibition.

PEOPLE TO PICTURES is a bold solution to the persistent problem of providing a nationwide audience with the opportunity to view an exhibition which, of necessity, can only be presented in one or two American cities. (Following its showing at The Museum of Modern Art, CEZANNE: THE LATE WORK will travel to The Museum of Fine Arts, Houston, January 26-March 19, 1978, and then to the Grand Palais, Paris, April 28-July 23, 1978.)

Under the PEOPLE TO PICTURES program, groups from educational and art organizations throughout the United States and Canada will be coming to New York to view the exhibition under optimum conditions. Groups from as far away as California, Kentucky, Michigan, Ohio, and Nova Scotia will be participating. The Museum of Modern Art, through its Education Office, has made special arrangements for these groups to visit the show during private viewing hours when the Museum is otherwise closed. Each group will be escorted by a lecturer expert in late 19th-century French painting, who will both discuss the works on view and be available for questions.

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Since the Museum sent out its first invitations under this program last spring, the response has been enormous. The Museum has provided participating groups with the information necessary to help them coordinate their visit to The Museum of Modern Art with the experience of other exhibitions and cultural activities concurrently taking place in New York.

/ CÉZANNE: THE LATE WORK has been made possible by the generous support of IBM Corporation and the National Endowment for the Humanities. It will be on view at The Museum of Modern Art from October 7, 1977 through January 3, 1978.