

**Musée  
Marmottan  
Monet**

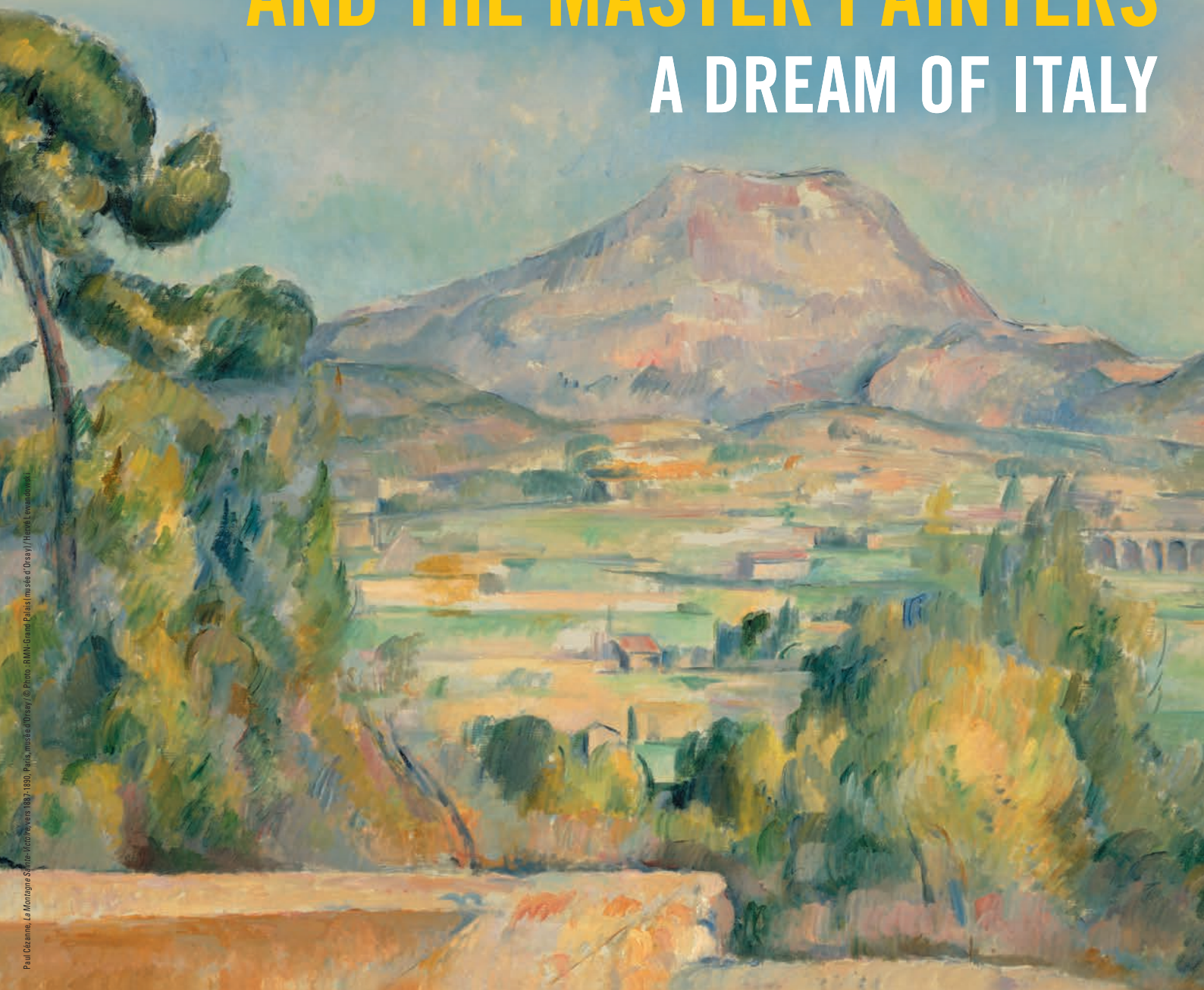
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# CÉZANNE

## AND THE MASTER PAINTERS

### A DREAM OF ITALY





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Jacopo Robusti, dit le Tintoret, *La Déploration du Christ*, vers 1580  
Paris, musée du Louvre, déposé au musée des beaux-arts de Nancy – © Droits réservés



Paul Cézanne, *Le Meurtre*, vers 1870 – National Museums Liverpool, Walker Art Gallery. Purchased with the assistance of Art Fund in 1964 – © National Museums Liverpool, Walker Art Gallery. Purchased with the assistance of Art Fund in 1964.

Between 27 February and 5 July 2020, the Musée Marmottan Monet will be holding an exhibition entitled 'Cézanne et les Maîtres. Rêve d'Italie' ('Cézanne and the Master Painters: a Dream of Italy'). For the first time the work of the Aixois master will be displayed alongside masterpieces by the great Italian masters from the sixteenth to the twentieth century. Hence, a remarkable selection of works by Cézanne, including the iconic *Montagne Sainte-Victoire* and the splendid *Pastorale* and still lifes, will be complemented by a rare ensemble of ancient paintings executed by Tintoretto, Bassano, El Greco, Giordano, Poussin, Rosa, and Munari; the modern painters will be represented by Boccioni, Carrà, Rosai, Sironi, Soffici, Pirandello, and Morandi.

This unprecedented event has been exceptionally supported by forty-three lenders: sixty paintings will be loaned by private collections, as well as French, Canadian, American, Swiss, German, Scottish, Spanish, Japanese, and, of course, Italian museums. Held in collections around the world, these works highlight the role of Latin culture in Cézanne's art and the way in which the Aixois master was inspired by the example of his illustrious predecessors to develop a new form of painting. They also illustrate the influence of the French artists on the Novecento artists.

The first part of the exhibition is devoted to the influence of the sixteenth- and seventeenth-century Italian masters on Cézanne's oeuvre throughout his life. An avid reader of the works of Virgil, Ovid, and Lucretius, an indefatigable visitor of the museums of the Louvre and Aix-en-Provence, Cézanne—who never visited Italy—was influenced from the outset by the masters of this country.

The Venetian influence was decisive: a good example is his tribute to the most famous pupil of Titian, El Greco, whose *Lady of the Ermine* (private collection) he reinterpreted. Yet, Cézanne never indulged in simple copies of these works. On the contrary, he assimilated the art displayed in museums to create his own unique work. He would capture the spirit of the painting and give it a contemporary interpretation. He carefully studied the brushstrokes of the painters of the lagoon. The *Portrait d'Antonio da Ponte* after Bassano (Musée du Louvre, Paris) and his *Tête de vieillard* (*Head of an Old Man*, the Musée d'Orsay, Paris) attest to the same approach to colour. In Venice and Aix, it was the key element, from which form, colour, and light emerged all at once. This was the cornerstone of their art. Hence, colour predominated over line, incorporating it. Cézanne also captured the dramatic style, and even the tragedy of Tintoretto's oeuvre. The canvases with the most violent themes, executed early in his career, adopted this approach. His *Meurtre* (*The Murder*, Walker Art Gallery, Liverpool) was inspired by Tintoretto's *Deposition of Christ* (the Musée des Beaux-Arts, Nancy), and his *Femme étranglée* (*Strangled Woman*, the Musée d'Orsay, Paris) was directly influenced by, but inverted, the movement of Christ's body in the *Descent from the Cross* by the same artist (the Musée des Beaux-Arts, Strasbourg).

He also drew inspiration from the Neapolitan model. These canvases are more quiet and imbued with mystery, as attested by the similarities between *A Prophet Reading* by the Master of the Annunciation to the Shepherds (the Musée des Beaux-Arts, Bordeaux) and the *Portrait de la mère de l'artiste* (*Portrait of the Artist's Mother*, Saint Louis Art Museum).

However, Cézanne's later works were based on the Roman model and Nicolas Poussin. Henceforth, the Aixois painter never left the Midi, and he embraced the approach of the classical painters, whose model was the same: the Mediterranean nature and light. Hence, *La Montagne Sainte-Victoire* (the Musée d'Orsay, Paris) echoed the outlines of the Albains mountains that Francisque Millet represented in his *Paysage classique* (*Classical Landscape*, the Musée des Beaux-Arts, Marseille). *Château Noir* (*Black Castle*, the Musée Picasso, Paris) and the Bibémus quarry are reminiscent of the rocky outcrops of Latium as represented in Poussin's *Paysage avec Agar et l'ange* (*Landscape with Hagar and the Angel*, the Galleria Nazionale, Palazzo Barberini, Rome). Indeed, Cézanne shared Poussin's quest for the permanence of classical composition; he wanted to 'recreate Poussin after nature'. Hence, the nymphs in the *Paysage de Bacchus et Cérès* (*Landscape with Bacchus and Ceres*, the Walker Art Gallery, Liverpool) and the figures of the *Moïse sauvé des eaux* (*Moses Saved from the Water*, the Musée du Louvre,



Nicolas Poussin, *Paysage avec Agar et l'ange*, après 1660 – Rome, Gallerie Nazionali d'Arte Antica – © Rome, Gallerie Nazionali d'Arte Antica di Roma



Paul Cézanne, *Château Noir*, 1903-1904  
Paris, Musée Picasso © Droits réservés



Paris) foreshadowed the bathing women, without ever being mere copies. Featuring the same classical equilibrium, these bathing women sum up Cézanne's approach: 'I wanted to make of Impressionism something solid and lasting like the art found in museums'.

The second part of the itinerary is devoted to Cézanne's influence on the Novecento painters. Soffici, Carrà, Boccioni, Morandi, and Pirandello discovered the work of the Aixois painter in Paris during the posthumous retrospective exhibition of 1907, and in Italy, where his works were exhibited in 1908 and sought after by collectors such as Egisto Paolo Fabbri and Charles Loeser, who lived in Florence. All of them saw Cézanne as the conveyor of a certain classical idea, whose art conveyed a sense of permanence, and established a link between the solidity of the Italian primitives and the French artist. The Italians definitively broke away from the religious and mythological paintings of the old masters; they adopted the purity and simplicity of Cézanne's themes: landscapes, figures, and still lifes. Boccioni's portrait of a child (private collection) echoed that of Madame Cézanne (private collection). Carrà's *Cabins on the Beach* (the Galleria Civica d'Arte Moderna, Turin) and Morandi's *Landscape* (the Musée Granet, Aix-en-Provence) share the quiet, even mystical atmosphere of Cézanne's last masterpiece, *Le Cabanon de Jourdan* (*Jourdan's Cottage*, the Galleria Nazionale d'Arte Moderna e Contemporanea, Rome). The Aixois's *Cinq Baigneurs* (*Five Bathers*, the Musée d'Orsay, Paris) provided Morandi (in 1915) and Pirandello (in 1955) with the compositional matrix for their canvases devoted to the same theme. Lastly, Morandi's still life (*Natura Morta*) works, compared with *Nature morte, poire et pommes vertes* (*Still Life, Pears, and Green Apples*, the Musée de l'Orangerie, Paris) summarise alone the metaphysical and subtle connections between Cézanne's oeuvre and those of the Novecento Italian masters.

**Curatorship:** **Marianne Mathieu**, art historian, Scientific Director of Collections, and Head of Communications  
**Alain Tapié**, Chief Curator, and Honorary Curator of French Museums



**Paul Cézanne, *Homme assis***, 1905-1906 – Madrid, Museo Nacional Thyssen-Bornemisza – © Madrid, Museo Nacional Thyssen-Bornemisza



**Mario Sironi, *Ritratto del fratello Ettore***, vers 1910 – Archivio Mario Sironi di Romana Sironi – © Archivio Mario Sironi di Romana Sironi



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**Jacopo Robusti, dit le Tintoret, *La Déploration du Christ*, vers 1580 – Huile sur toile, 104x137 cm - Paris, musée du Louvre, déposé au musée des beaux-arts de Nancy © Droits réservés**



**Paul Cézanne, *Le Meurtre*, vers 1870 – Huile sur toile, 65x80 cm – National Museums Liverpool, Walker Art Gallery – Purchased with the assistance of Art Fund in 1964 © National Museums Liverpool, Walker Art Gallery – Purchased with the assistance of Art Fund in 1964**



**Jean-François Millet, dit Francisque Millet, *Paysage classique*, vers 1840 – Huile sur toile, 96 x 128 cm – Paris, musée du Louvre, dépôt au musée des beaux-arts de Marseille © Droits réservés**



**Paul Cézanne, *La Montagne Sainte-Victoire*, vers 1890 – Huile sur toile, 65 x 95,2 cm – Paris, musée d'Orsay, donation de la petite-fille d'Auguste Pellerin, 1969 © Paris, musée d'Orsay, donation de la petite-fille d'Auguste Pellerin, 1969**



**Nicolas Poussin, *Paysage avec Bacchus et Cérès*, vers 1625-1628 – Huile sur toile, 102,5 x 133,3 cm – National Museums Liverpool, Walker Art Gallery. Presented by the Liverpool Royal Institution in 1948 – © National Museums Liverpool, Walker Art Gallery. Presented by the Liverpool Royal Institution in 1948.**



**Paul Cézanne, *Pastorale*, 1870 – Huile sur toile, 65x81,5 cm – Paris, musée d'Orsay © Paris, musée d'Orsay**



**Nicolas Poussin, *Moïse sauvé des eaux*, 1638 – Huile sur toile, 93 x 121 cm – Paris, musée du Louvre © Droits réservés**





**Nicolas Poussin, *Paysage avec Agar et l'ange*, après 1660**  
Huile sur toile, 98 x 73 cm – Rome, Gallerie Nazionali d'Arte Antica. © Rome, Gallerie Nazionali d'Arte Antica di Roma



**Paul Cézanne, *Château Noir*, 1903-1904** – Huile sur toile, 73 x 92 cm  
Paris, Musée Picasso © Droits réservés



**Paul Cézanne, *Paysage en Provence*, 1879-1882** – Huile sur toile, 54,7 x 65,5 cm  
Kanagawa, Pola Museum of Art © Pola Museum of Art



**Ottone Rosai, *Paysage*, 1922** – Huile sur carton, 61,2 x 46,5 cm – Milan, collection Fondazione Cariplo  
© Milan, collection Fondazione Cariplo



**Paul Cézanne, *Homme assis*, 1905-1906** – Huile sur toile, 64,8 x 54,6 cm  
Madrid, Museo Nacional Thyssen-Bornemisza © Madrid, Museo Nacional Thyssen-Bornemisza



**Mario Sironi, *Ritratto del fratello Ettore*, vers 1910** – Huile sur toile, 102 x 72 cm – Archivio Mario Sironi di Romana Sironi  
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