

+ Paul Cézanne (1839-1906)

- Cézanne was born in Aix-en-Provence in Southern France.
- Started out painting landscapes using the Impressionist's techniques. He then became interested in capturing the essence of a scene or still life using colour and tone.
- Tone and colour were used to give objects a more structured, solid appearance than the impressionist style.
- As well as landscapes and still lifes, Cézanne had an interest in painting peasants from his home town Aix-en-Provence.
- The impressionist movement which influenced his early work, also influenced Cézanne to paint out-doors.





To please his father, Paul studied Law and worked at his father bank. He spent as much of his spare time as he could taking art classes. Finally Cezanne's mother convince his father to let him study in Paris, France. It was were all the great artists went to study art and sell their work. Paul's father finally agreed and gave him a weekly allowance to live on, while in Paris.



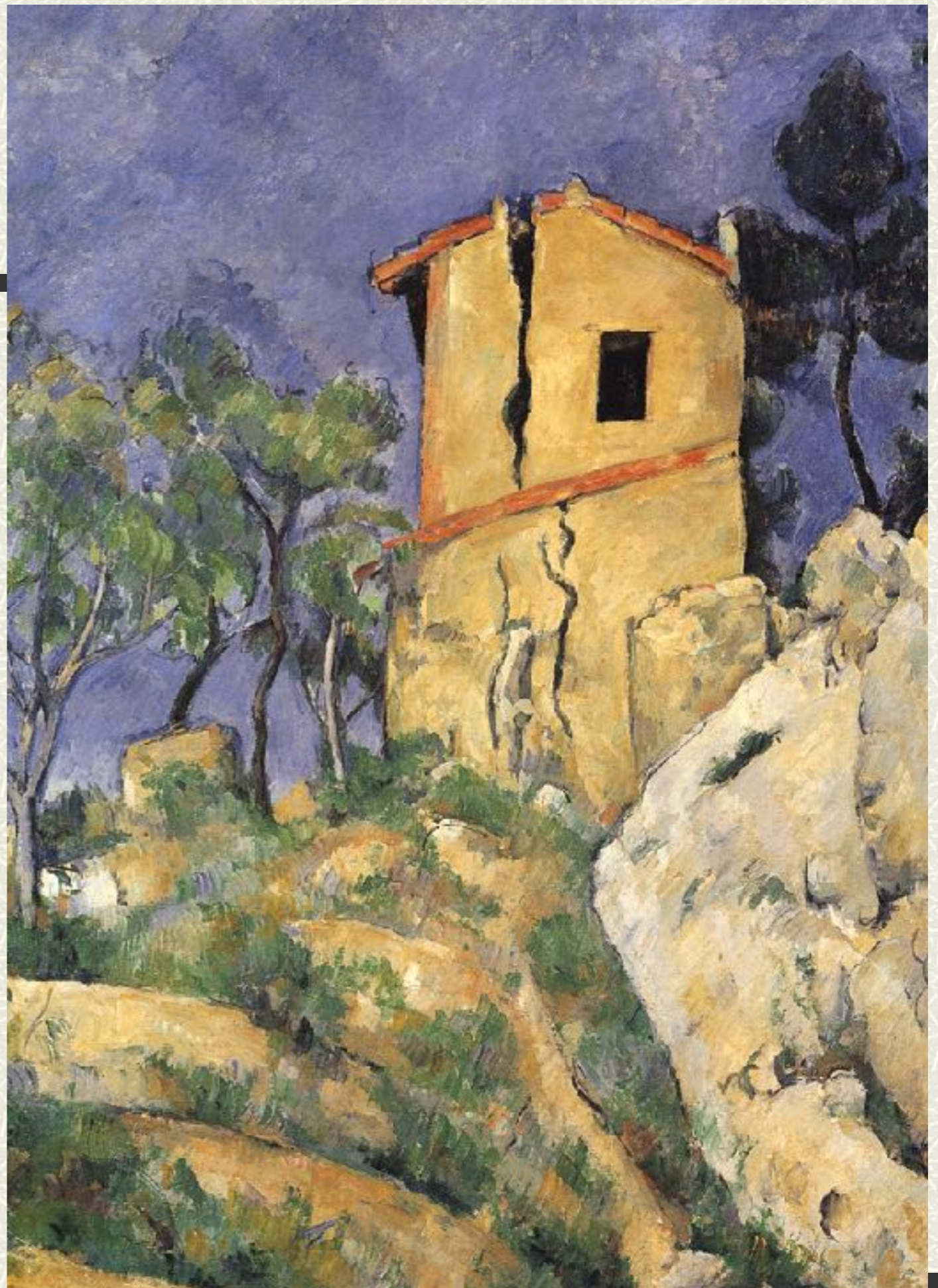
The Oath of the Horatii by Jacques Louis David

When Paul arrived in Paris he found an art studio to study in. It was filled with many young artists, most of whom were happy to paint in the accepted style of the day. This style was pretty realistic looking, with dark color and carefully drawn figures. This was the type of painting that was selected by the Salon, the most important art show in France. Cezanne began painting in this style, but got restless doing the same old thing. The Salon did not accept any of Paul's paintings.

+ Rejection of Impressionism

- Cezanne wanted to ‘make of Impressionism something more solid and durable, like the art of the museums’. He believed strong compositions should be carefully balanced to work in harmony with the visual elements.
- He rejected Impressionism because in his opinion:
 - It was limited because of the artists’ obsession with colour and light
 - The paintings lacked structure and would eventually be just bright coloured haze

Paul Cezanne was ready to give up, but fortunately there were some other art students looking for new ways to paint things. They were Claude Monet and Camille Pissaro and they showed Paul how much more fun it was to paint outdoors than in a dark, stuffy studio. They showed Cezanne how they used lots of bright, beautiful colors to show nature. Paul liked these new ideas and began spending a lot of time outdoors. He worked side by side with Pissaro, who turned out to be a great teacher.



+ The Influence of Camille Pissarro

- Cézanne's work was heavily influenced by the French artist Camille Pissarro, who he met in Paris.
- Pissarro provided Cézanne with the encouragement he needed and also introduced him to the impressionist's technique of rendering outdoor light.
- Along with other artists such as Monet and Renoir – Pissarro worked *en plein air*, painting on a small scale, using touches of colour, without the use of preparatory sketches.
- Pissarro and the other artists aimed to capture both the transient effects of nature and their own emotional response to nature.
- Due to Pissarro's influence – Cézanne began working with lighter tones and concentrated on scenes of farmland and rural villages – moving from Paris and returning to his village in Aix-en-Provence.

+ Early works

- His early works are often clumsy and his real strength only appeared after he began working with Pissarro.
- His paintings became calmer as he abandoned the palette knife and began to use lighter and purer colour in smaller dabs.



+ The Hanged Man's House

- Subject.
- The landscape shows not human presence. The abandoned house is isolated, the walls are cracked and the trees partially block it. Steep roads make it look as if it is springing up out of a hollow

Composition:

The composition has a form overall structure
And moves out from a central point. A diagonal
Track descends from left to right in the foreground.
The dark roof on the house guides out eye to the
blue door of the house

Style

Pale colours and broken brushstrokes show
Impressionist influence, but Cezanne's solid,
structured approach can be seen in the dense and
angular surface



+ Cezanne's technique

- He outlined forms such as tree trunks and fields in dark blue. He applied several coats of paint to emphasise its three-dimensional nature
- He translated nature into patterns, shapes and colours arranged on a flat canvas
- He said 'treat nature by means of the cylinder, the sphere and the cone'
- He built up the structure slowly and painstakingly with blocks of strong colour.
- Each brushstroke was carefully placed. **Horizontal strokes were used for breadth and vertical ones for depth**

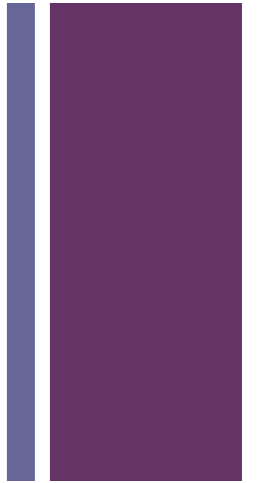




- The objects interlock in a dense and intensely coloured structure of brushstrokes
- He often used multiple viewpoints in still life such as objects seen from different positions at one time
- He distorted objects and compositions to prevent it from becoming rigid did not like working with a model and only painted people he knew well or who were humble and respectful.



Cezanne also used lots of colour, building up shapes and objects to make them feel solid. In some of his paintings, even the people seem like they're chiseled out of stone or carved out of clay. Using colours this way was another new idea of Paul's.



Cezanne picked a traditional style of painting. Scenes like these were often found in Dutch and French 17th-century art. These usually featured drama and bad behaviour but Cezanne's appear like a human still life.

Subject

The models were workers on Cezanne's family estate and the man with the pipe is their gardener. The scene shows a timeless tranquility

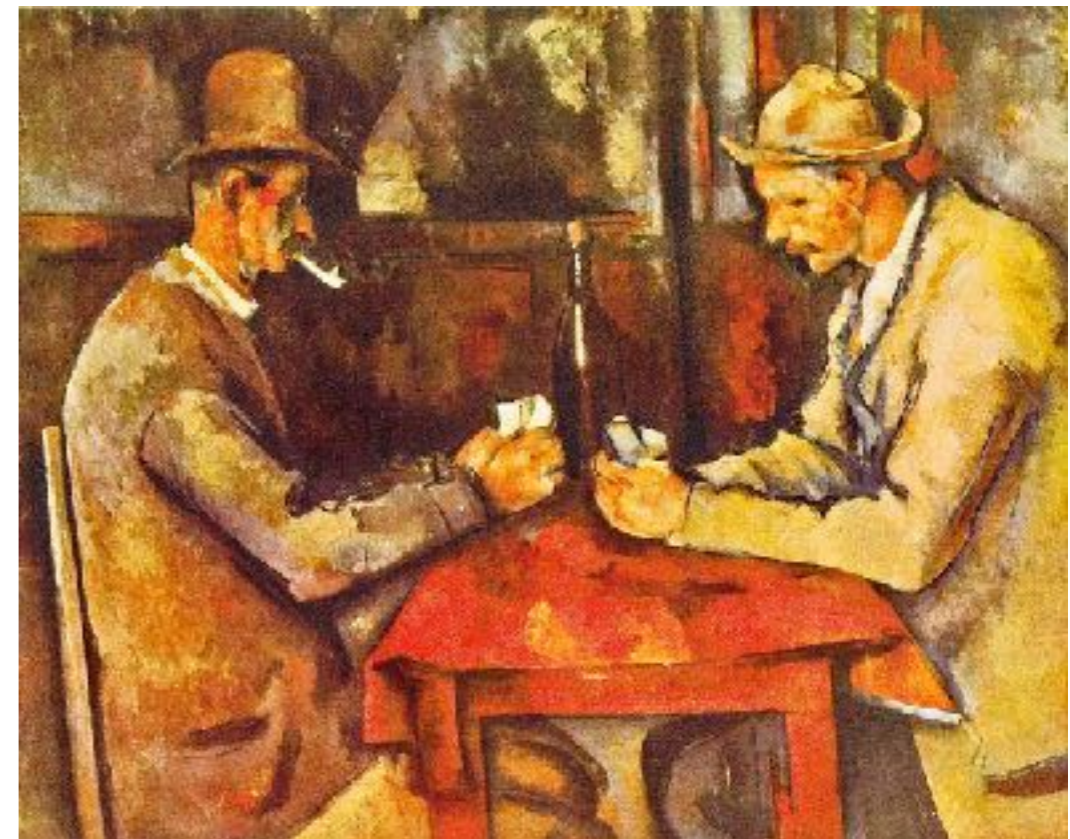
Composition

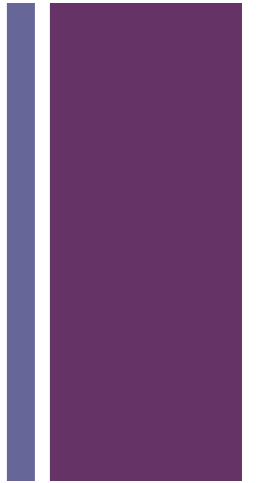
The bottle, with the light playing on it, forms the central line of the composition between the men's hands. The space is divided evenly in the two

Colour

The white cards contrast with the deep red background, the yellows and the greens of the jackets and the orange of the table.

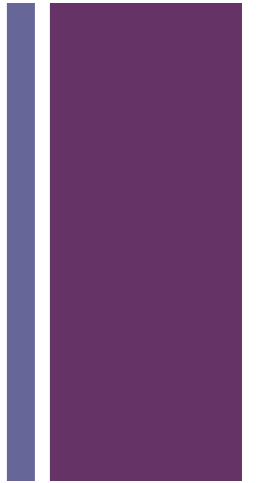
The figures have a three-dimensional reality but feel like a still life





Paul Cézanne

'Le Château Noir' (1900-04)



Paul Cézanne
'Mont Sainte Victoire' (1885-87)



Branches echo the shade of the mountain

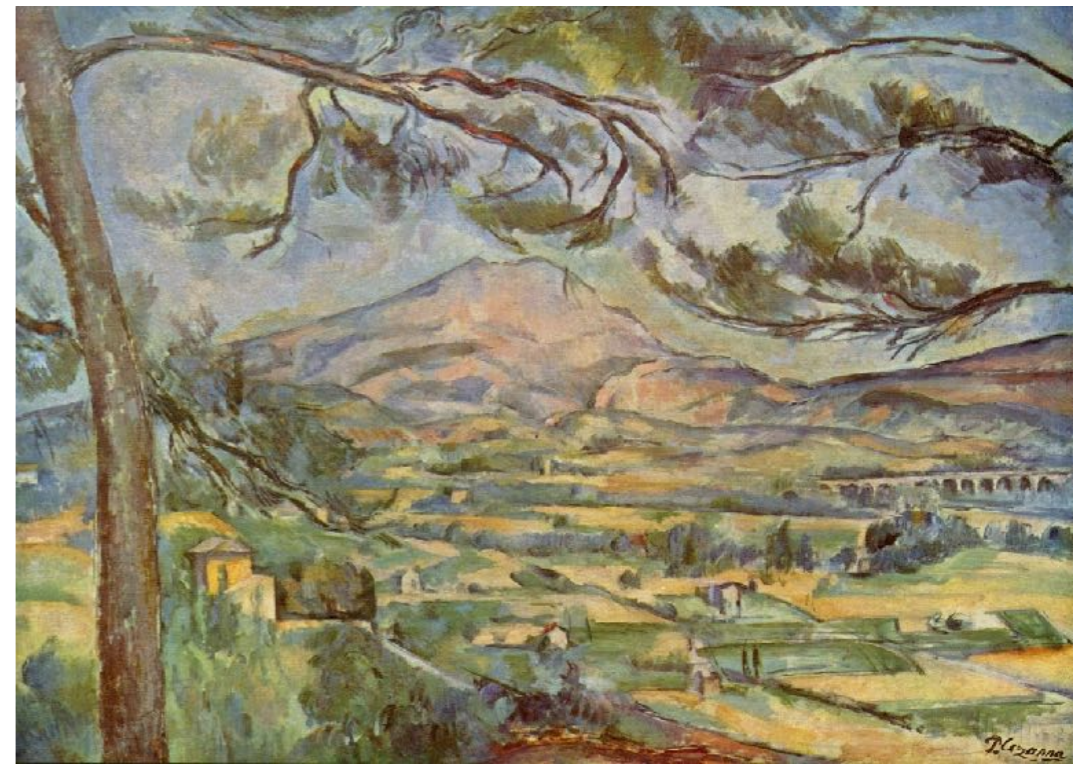
Cropped at the sides

So whilst Cézanne focused mainly on the landscape around his home town, he turns this landscape into a study of form and colour.

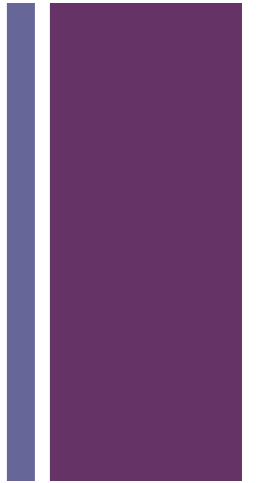
Whereas the Impressionists painted with thick, short brushstrokes, shimmering colours and no outlines, Cézanne used blocks of strong colour, prominently outlining forms such as the tree trunk and the fields in dark blue.

His interest in form and line is emphasised in the shape of the branches and the way in which they perfectly echo the outline of the mountain behind.

Cézanne's simplification of the landscape could be interpreted as a return to an era of balanced, harmonious form rather than complex ornamentation, as well as a leap towards Modernism: the structured parallel brushstrokes that fragment the surface of the composition, as well as the bold colours, appealed to younger artists and paved the way towards abstraction.



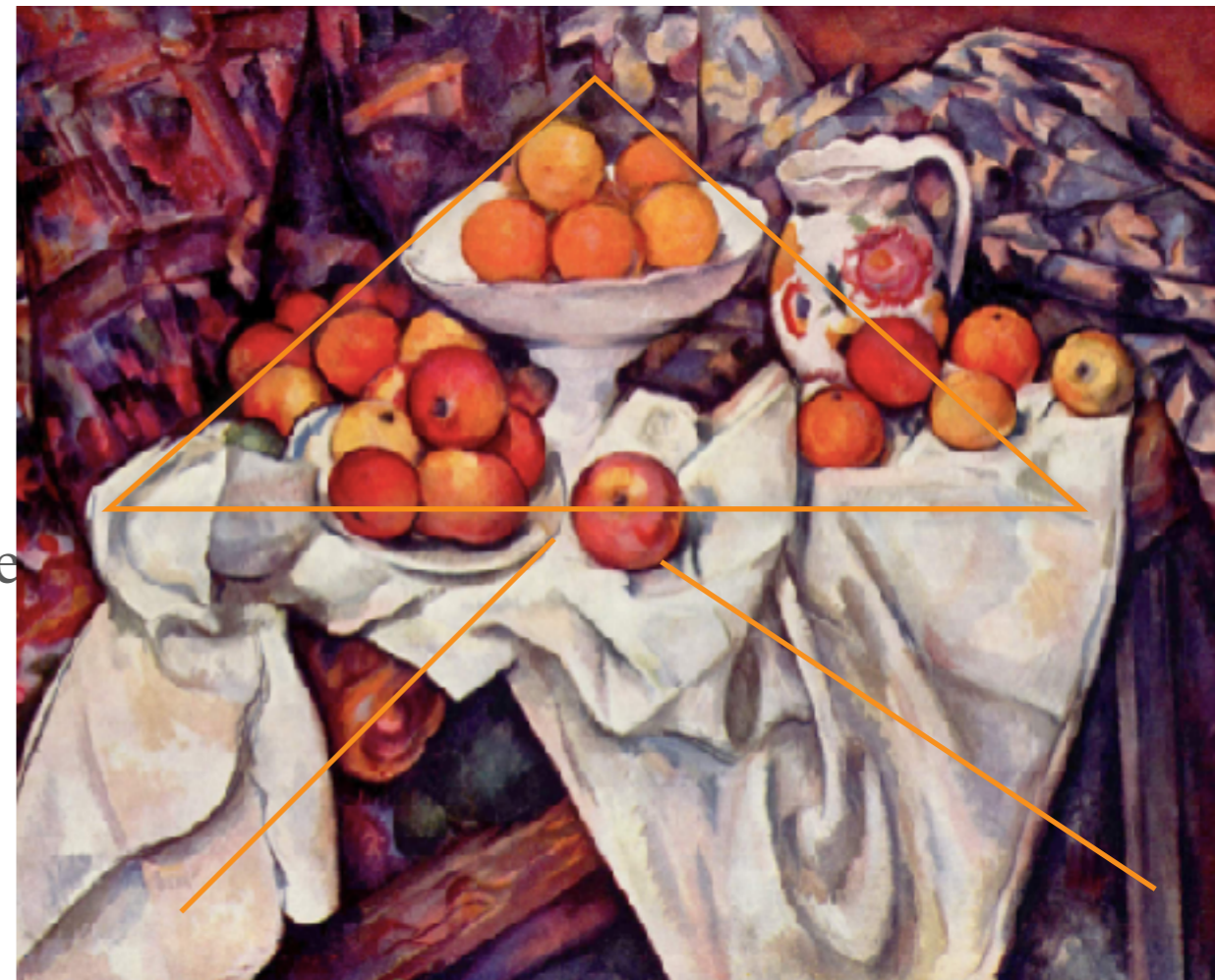
- This is an intellectual arrangement of nature and landscape.
- The style reflects the solidity of a traditional balanced and harmonious landscape, but the structured, parallel brushstrokes break up the surface in a modern way.
- Colour harmonies hold the painting together. The bold orange and purple balance the vivid green.



Paul Cézanne
'Apples and Oranges' (1895-1900)



- Composition: He stripped the display down to the minimum of detail. The apples, cloth, dishes and backdrop are arranged on flat but uneven planes. It is set against a backdrop of loudly patterned cloth, and the deep twists and folds are painted with dramatic energy.
- He has ignored the laws of classical perspective but the arrangement creates an impression of depth
- The focal point is the single apple at the front where the two diagonals cross.



+ Cézanne's Influence

- Cézanne greatly influenced subsequent art during the 20th Century.
- He is noted for his influence on the work of Picasso and other Cubist artists. These artists were influenced by:
 - Cézanne's ability to break form into geometric shapes.
 - His technique of 'modulating' – creating form using flat planes of colour.
 - His use of multiple angles when depicting an object or still life.
- It is due to this influence on subsequent art movements, that Paul Cézanne is often referred to as the 'Father of Modern Art'



+ Paul Gauguin (1848-1903)

- Paul Gauguin was born in Paris, France. As a child he spent four years living in Peru with his family before returning to Paris.
- Until the age of 35, Gauguin had a successful career as a stockbroker in Paris.
- Although a successful stockbroker - his real love was for painting. He took lessons from Pissarro and began exhibiting with the Impressionists.
- At 35yrs – Gauguin gave up his career as a stockbroker to become a professional painter. This was unsuccessful and led to the breakdown of his marriage and a life of poverty.
- Subsequently, his Danish wife returned to Denmark with their five children.

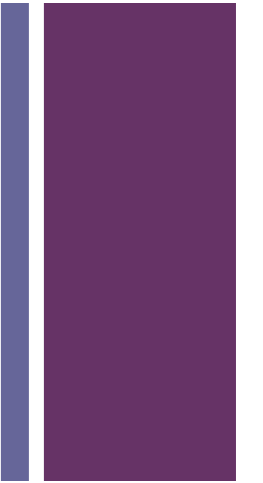
+ Gauguin's beginnings as an artist

- In 1887, he travelled to **Panama** in Central America **and** the island of **Martinique** in the Lesser Antilles (Caribbean Sea) for inspiration. This resulted in some exciting artwork.
- He then travelled to **Brittany, Northern France** in his quest to find a simpler way of life. Here he painted the local landscapes and inhabitants using bright cold colours.
- Gauguin also travelled to **Arles, Southern France** – accompanied by Vincent Van Gogh.
- At this stage Gauguin, whilst Gauguin was widely known in Parisian circles – he continued a life of destitute.



+ Gauguin's move to Tahiti

- In 1891, Gauguin moved to Tahiti in French Polynesia.
- Gauguin aimed to immerse himself in a primitive society – unaffected by western civilisation.
- It was here that he produced his best and most regarded works.
- Often taking the sides of the native Tahitians, Gauguin often ran into difficulties with the colonial authorities and the Catholic Church.
- From 1893-1895 Gauguin returned to Paris to exhibit his work. Hopes of success and fame were soon shattered, prompting his return to Tahiti.



+ Gauguin's Style

- The impressionists painted the natural world, observing from nature and attempting to capture the appearance of something.
- Gauguin however was fascinated by more than just appearance, he wanted his paintings to convey emotion.
- Gauguin rejected the idea that a painting must convey something that we can see in the real world.
- He was one of the first artists to take inspiration from 'primitive' cultures.

