



# Paul Cezanne 1839 1906 De La Nature A Lart

**Singapore Art Museum**



## **Paul Cezanne 1839 1906 De La Nature A L'art:**

**Paul Cézanne, 1839-1906** Ulrike Becks-Malorny, 2001 From banker to painter Cezanne and the Impressionists  
Harmony in parallel with nature Still lifes Mont Saint Victoire Latter years Paul Cézanne 1839-1906 Anna Barskaïa, Evgueni Gueorguievskiaïa, 2011-07-01 Paul Cézanne Aix en Provence 1839 1906 Depuis sa mort il y a deux siècles Cézanne est devenu le peintre le plus célèbre du XIXe siècle Il naquit Aix en Provence en 1839 et la plus belle période de sa vie fut sa prime jeunesse en Provence qu'il passa en compagnie de Zola galement d'origine italienne Suivant l'exemple de ce dernier Cézanne partit pour Paris l'âge de 21 ans Il fut disert pendant la guerre franco prussienne partageant son temps entre la peinture en plein air et son atelier Il déclara Vollard un marchand d'art Je ne suis qu'un peintre L'humour parisien me donne du mal Peindre des nus sur les rives de l'Arc une rivière près d'Aix c'est tout ce que je demande Encouragé par Renoir l'un des premiers à l'apprécier il exposa avec les impressionnistes en 1874 et en 1877 Il fut réuni avec une dérision qui le blessa L'ambition de Cézanne selon ses propres paroles était de faire de l'impressionnisme quelque chose d'aussi solide et de durable que les peintures des musées Son but était d'atteindre au monumental par un langage moderne de tons incandescents et vibrants Cézanne voulait reproduire la couleur naturelle d'un objet et l'harmoniser avec les variations de lumière et d'ombre qui tendent habituellement le détruire il désirait laborer une chelle de tons capables d'exprimer la masse et le caractère de la forme Cézanne aimait peindre des fruits parce qu'ils étaient des modèles dociles et qu'il travaillait lentement Il ne cherchait pas reproduire la pomme Il gardait la couleur dominante et le caractère du fruit mais amplifiait l'attrait motionnel de sa forme par un agencement de tons riches et harmonieux C'était un maître de la nature morte Ses compositions de fruits et légumes sont véritablement impressionnantes elles ont le poids la noblesse le style des formes immortelles Aucun autre peintre n'a jamais accordé une pomme de conviction aussi ardente de sympathie aussi authentique ni d'intensité aussi prolongé Aucun autre peintre de ce talent n'a jamais servi dans ses natures mortes ses impulsions les plus fortes la création de choses nouvelles et vivantes Cézanne rendit la peinture la préminence du savoir de la connaissance des choses une qualité essentielle tout effort créatif À la mort de son père en 1886 il devint riche mais ne changea rien son train de vie frugal Peu après Cézanne se retira définitivement dans sa propriété en Provence Il fut sans doute le peintre le plus solitaire de son temps Parfois il était saisi d'une curieuse manie lancolique d'un noir désespoir Avec le temps il devint plus sauvage et exigeant détruisant des toiles les jetant dans les arbres par la fenêtre de son atelier les abandonnant dans les champs les donnant son fils pour qu'il en fasse des puzzles ou aux gens d'Aix Au début du XXe siècle quand Vollard débarqua en Provence avec l'intention de spéculer en achetant tous les Cézanne qu'il pouvait emporter les paysans des environs apprenant qu'un guignol de Paris cherchait gagner de l'argent avec des vieilles toiles se mirent produire dans leurs granges tout un tas de natures mortes et de paysages Le vieux Maître d'Aix fut submergé par la joie Mais la reconnaissance vint trop tard En 1906 il succomba une fièvre contractée alors qu'il peignait sous une pluie diluvienne **L'histoire de l'art occidental** Janetta Rebold

Benton, 2023-09-27T00:00:00-04:00 De la pr histoire aujourd'hui L histoire de l art occidental expose comment la peinture la sculpture l architecture et l ensemble des arts d coratifs refl tent la culture et la soci t de chaque poque tudi e *Catalog of the Library of the Museum of Modern Art: Bon* Museum of Modern Art (New York, N.Y.). Library, 1976 **Paul Cézanne 1839-1906** Anna Barskaya, Yevgenia Georgievskaya, 2011-07-01 Since his death 200 years ago C zanne has become the most famous painter of the nineteenth century He was born in Aix en Provence in 1839 and the happiest period of his life was his early youth in Provence in company with Emile Zol another Italian Following Zol s example C zanne went to Paris in his twenty first year During the Franco Prussian war he deserted the military dividing his time between open air painting and the studio He said to Vollard an art dealer I m only a painter Parisian wit gives me a pain Painting nudes on the banks of the Arc a river near Aix is all I could ask for Encouraged by Renoir one of the first to appreciate him he exhibited with the impressionists in 1874 and in 1877 He was received with derision which deeply hurt him C zanne s ambition in his own words was to make out of Impressionism something as solid and durable as the paintings of the museums His aim was to achieve the monumental in a modern language of glowing vibrating tones C zanne wanted to retain the natural colour of an object and to harmonise it with the various influences of light and shade trying to destroy it to work out a scale of tones expressing the mass and character of the form C zanne loved to paint fruit because it afforded him obedient models and he was a slow worker He did not intend to simply copy an apple He kept the dominant colour and the character of the fruit but heightened the emotional appeal of the form by a scheme of rich and concordant tones In his paintings of still life he is a master His fruit and vegetable compositions are truly dramatic they have the weight the nobility the style of immortal forms No other painter ever brought to a red apple a conviction so heated sympathy so genuinely spiritual or an observation so protracted No other painter of equal ability ever reserved for still life his strongest impulses C zanne restored to painting the pre eminence of knowledge the most essential quality to all creative effort The death of his father in 1886 made him a rich man but he made no change in his abstemious mode of living Soon afterwards C zanne retired permanently to his estate in Provence He was probably the loneliest of painters of his day At times a curious melancholy attacked him a black hopelessness He grew more savage and exacting destroying canvases throwing them out of his studio into the trees abandoning them in the fields and giving them to his son to cut into puzzles or to the people of Aix At the beginning of the century when Vollard arrived in Provence with intentions of buying on speculation all the C zannes he could get hold of the peasantry hearing that a fool from Paris was actually handing out money for old linen produced from barns a considerable number of still lifes and landscapes The old master of Aix was overcome with joy but recognition came too late In 1906 he died from a fever contracted while painting in a downpour of rain **Histoire de L'art: Moyen âge et temps modernes** Pierre Lavedan, 1944 *The Annenberg Collection* Metropolitan Museum of Art (New York, N.Y.), Colin B. Bailey, 2009 The Walter and Leonore Annenberg Collection of Impressionist and Post Impressionist paintings watercolors and drawings constitutes one of the most

remarkable groupings of avant garde works of art from the mid 19th to the early 20th century ever given to The Metropolitan Museum of Art A revised and expanded edition of the 1989 publication Masterpieces of Impressionism and Post Impressionism The Annenberg Collection this volume presents more than fifty masterworks by such luminaries as Manet Degas Morisot Renoir Monet Cezanne Gauguin Van Gogh Picasso and Matisse accompanied by elucidating texts and a wealth of comparative illustrations From publisher **Le renouveau de l'art pictural russe, 1863-1914** Valentine Marcadé,1971

**Le Bulletin de l'Art Ancien et Moderne** ,1920 **La Revue de l'art ancien et moderne** Jules Abel Comte,Jean de Foville,André Dezarrois,1924 *Madame Cézanne* Dita Amory,2014 A new account of C zanne s complex relationship with his wife who served as the subject of some of his most iconic portraits Paul C zanne s 1839 1906 portraits of Hortense Fiquet 1850 1922 his wife and the subject of some of his iconic portraits rank among the most powerful of their kind in French modernism Yet posterity has not been kind to Madame C zanne She was called a distraction blamed for her husband s lackluster landscapes and disdained for her impenetrable expression in the paintings The reality is more complex for while Fiquet may not have been the passion of C zanne s lifetime she was a willing accomplice as model mother of his only son and unwavering partner against all odds Madame C zanne examines this unique relationship as it looks at C zanne the painter draftsman and portraitist Featuring 24 of C zanne s oil portraits of Fiquet and most of the known drawings Madame C zanne both reevaluates with insight and compassion the long held misconceptions about the C zannes unconventional marriage and shows how C zanne s portraits of his wife provide a lens through which to better understand his overall technique Published by The Metropolitan Museum of Art Distributed by Yale University Press Exhibition Schedule The Metropolitan Museum of Art 11 18 14 03 15 15 *L'Art moderne et quelques aspects de l'art d'autrefois* ,1919 Bulletin de l'art ancien et moderne; supplément de la Revue de l'art [ancien et moderne]. ,1919 Revue de l'art ancien et moderne ,1924 **The Cambridge History of French Literature** William Burgwinkle,Nicholas Hammond,Emma Wilson,2011-02-24 From Occitan poetry to Francophone writing produced in the Caribbean and North Africa from intellectual history to current films and from medieval manuscripts to bandes dessin es this History covers French literature from its beginnings to the present day With equal attention to all genres historical periods and registers this is the most comprehensive guide to literature written in French ever produced in English and the first in decades to offer such an array of topics and perspectives Contributors attend to issues of orality history peripheries visual culture alterity sexuality religion politics autobiography and testimony The result is a collection that despite the wide variety of topics and perspectives presents a unified view of the richness of French speaking cultures This History gives support to the idea that French writing will continue to prosper in the twenty first century as it adapts adds to and refocuses the rich legacy of its past *The Origins of Modern Art in France, 1880-1939* Singapore Art Museum,1998 **Origins of Impressionism** Gary Tinterow,Henri Loyrette,1994 This handsome publication which accompanies a major exhibition at The Metropolitan Museum of Art is a lively and engaging account of the artistic

scene in Paris in the 1860s the years that witnessed the beginnings of Impressionism For the first time the interactions and relationships among the group of painters who became known as the Impressionists are examined without the overworn art historical polarities commonly evoked academic versus avant garde classicist versus romantic realist versus impressionist A host of strong personalities contributed to this history and their style evolved into a new way of looking at the world These artists wanted above all to give an impression of truth and to have an impact on or even to shock the public And they wanted to measure up to or surpass their elders This complex and rich environment is presented here the grand old men and the young turks encounter each other the Salon pontificates and the new generation moves fitfully ahead benignly but always with determination Origins of Impressionism gives a day by day year by year study of the genesis of an epoch making style Bibliographies and provenances are provided for each of the almost two hundred works in the exhibition and there is an illustrated chronology With more than two hundred superb colorplates this informative survey is an essential work for both the general reader and the scholar BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**La question du détail et l'art fractal** Jean-Claude Chirollet, 2011-01-01 La question du sens du détail en art r  
currente dans l'histoire de l'esthétique occidentale se pose de manière nouvelle lorsqu'elle est confrontée à la géométrie fractale  
et surtout l'art fractal qui s'en inspire C'est pourquoi l'œuvre plastique de Carlos Ginzburg artiste international aux origines de  
l'art fractal contemporain dont il est le représentant emblématique constitue la toile de fond de ce livre sur le détail **L'Art  
et les artistes**, 1924 Joseph Babinski Jacques Philippon, Jacques Poirier, 2009 In this volume two French physicians  
Jacques Philippon and Jacques Poirier analyze Joseph Babinski's great scientific achievements explore his unique family  
history and publish for the first time a complete bibliography of his publications This book chronicles his family's emigration  
from Poland to France his tutelage and early career under great teachers such as Alfred Vulpian Victor Cornil and Jean  
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