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*Filippo Strozzi (after Benvenuto da Maiano)*  
1580-84

# Paul Cezanne The Basel Sketchbooks

**Lei Huang**



## **Paul Cezanne The Basel Sketchbooks:**

Paul Cézanne Lawrence Gowing, Paul Cézanne, Museum of Modern Art (New York, N.Y.), 1988 Published on the occasion of the exhibition Paul Cezanne The Basel sketchbooks March June 1988      **Paul Cezanne** Lawrence Gowing, 1993-03-01

Paul Cézanne ,1988      **PAUL CEZANNE** ,1988      Paul Cézanne ,1988      **The Hidden Cézanne** Anita Haldemann, Oskar Bätschmann, Henrike Hans, Annegret Seger, Fabienne Ruppen, Richard Schiff, Matthew Thomas Simms, 2017 One of the founding artists of modern art Paul C zanne 1839 1906 is now widely acclaimed as the preeminent painter of the late nineteenth century Less well known is his groundbreaking work as a draftsman relatively little scholarship has been devoted to this aspect of his oeuvre which is rarely presented in exhibitions The Kunstmuseum Basel s Kupferstichkabinett Department of Prints and Drawings contains 154 sheets by C zanne making it the most comprehensive and significant collection of the artist s drawings in the world The collection dates back to the 1930s attesting to the museum s farsighted collection policy Two thirds of these drawings come from dissolved sketchbooks which were reconstructed in view of this presentation The starting point and nucleus of C zanne s creative thinking they allow us to observe C zanne s everyday practice as a draftsman up close Early scenes of violence appear side by side with portrait sketches copies after Delacroix or ancient sculptures alternate with landscapes and bathers Repetition and slight variation of the angle from which he studied a motif enabled the artist to understand how perceptions formed and to develop entirely new pictorial registers In his watercolors C zanne explored the dynamic interplay between line and color casting off the constraints of the tradition In his paintings too the line is vital He often produced a preparatory drawing on the canvas and reworked it with the brush before executing the picture in paint This book offers fascinating insights into this outstanding painter s creative process Exhibition Kunstmuseum Basel Neubau Switzerland 10 06 24 09 2017      *Paul Cezanne the Basel Sketchbooks* ,1988      *Paul Cézanne* ,1988      **A Cézanne Treasure** Emily Bardack Kies, Paul Cézanne, Museum of Modern Art (New York, N.Y.), 1988      Paul Cézanne Lawrence Gowing, Paul Cézanne, Museum of Modern Art (New York, N.Y.), 1988 Published on the occasion of the exhibition Paul Cezanne The Basel sketchbooks March June 1988      *Paul Cézanne* Mary Louise Elliot Krumrine, Paul Cézanne, 1990 Of the bathers      **Paintings of Paul Cezanne** John Rewald, Walter Feilchenfeldt, Jayne Warman, 1996-11 Vol 1 The textsvol 2 The plates      **The Sketchbooks of George Grosz** George Grosz, 1993 This book explores surprising sides of Berlin Dada activist George Grosz 1893 1959 known for his acerbic drawings of the teens and twenties that mocked the decadent ruling class and the hypocritical petit bourgeois His sketchbooks however encompass a broader array of themes and styles childhood drawings caricature satire landscapes nude studies teaching instructions sketches of people and street scenes From his early beginnings in his home town of Stolp to his late work in the U S where he settled in 1933 the nearly 200 sketchbooks offer new insights into Grosz s development and reveal a scrutinizing yet witty and humane observer Includes summary catalogue of all extant sketchbooks Harvard University Art Museum      **Cezanne's Early Imagery** Mary

Tompkins Lewis, 2023-12-22 *Cézanne's Early Imagery* by Mary Tompkins Lewis explores the lesser known but significant early works of Paul Cézanne bringing to light the rich cultural and artistic context of his first decade as a painter. While Cézanne's biographers have long emphasized his tumultuous early life marked by his friendship with Emile Zola, his rebellious nature, and his passionate yet crude persona, the actual paintings from this period have often been overshadowed. Lewis addresses this gap in Cézanne scholarship by examining how his early works reflect deep connections to both popular and artistic traditions, revealing a more nuanced and deliberate painter than previously recognized. Through detailed analysis of Cézanne's early subject pictures, Lewis moves beyond the conventional view of the artist as an impulsive romantic. Instead, she argues that his early paintings are stylistically and iconographically coherent, shaped by both his engagement with the old masters and his awareness of contemporary cultural currents. Highlighting the contributions of previous scholars such as Roger Fry and Meyer Schapiro, Lewis builds on their groundwork to offer a comprehensive reappraisal of Cézanne's early compositions. Ultimately, this study provides a deeper understanding of the young painter's creative process and the intellectual depth behind his bold, defiant imagery, enriching our appreciation of his role in modern art. This title is part of UC Press's *Voices Revived* program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, *Voices Revived* makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1989.

Walker Evans Svetlana Alpers, 2023-11-07 A magisterial study of celebrated photographer Walker Evans. Walker Evans (1903-1975) was a great American artist photographing people and places in the United States in unforgettable ways. He is known for his work for the Farm Security Administration addressing the Great Depression, but what he actually saw was the diversity of people and the damage of the long Civil War. In *Walker Evans*, renowned art historian Svetlana Alpers explores how Evans made his distinctive photographs. Delving into a lavish selection of Evans's work, Alpers uncovers rich parallels between his creative approach and those of numerous literary and cultural figures, locating Evans within the wide context of a truly international circle. Alpers demonstrates that Evans's practice relied on his camera choices and willingness to edit multiple versions of a shot, as well as his keen eye and his distant, straight-on view of visual objects. Illustrating the vital role of Evans's dual love of text and images, Alpers places his writings in conversation with his photographs. She brings his techniques into dialogue with the work of a global cast of important artists, from Flaubert and Baudelaire to Elizabeth Bishop and William Faulkner, underscoring how Evans's travels abroad in such places as France and Cuba, along with his expansive literary and artistic tastes, informed his quintessentially American photographic style. A magisterial account of a great twentieth-century artist, Walker Evans urges us to look anew at the act of seeing the world, to reconsider how Evans saw his subjects, how he saw his photographs, and how we can see his images as if for the first time.

**Cézanne** Alex Danchev, 2012 A major biography, the first comprehensive new assessment to be published in decades of the brilliant work and restless life

of Paul Cezanne the most influential painter of his time whose vision revolutionized the role of the painter      **The Invisible Masterpiece** Hans Belting,2001-09 The invisible masterpiece then is an unattainable ideal an ideal that has both bewitched and bewildered artists The Invisible Masterpiece is an unusual reconstruction of the history of the work of art since 1800 in which Hans Belting explores and explains the dreams and fears the triumphs and failures of modernity s painters and sculptors BOOK JACKET      Colour and Culture John Gage,2024-10-24 What does the language of colour tell us Where does one colour begin and another end Is it a radiant visual stimulus an intangible function of light or a material substance to be moulded and arrayed Colour is fundamental to art yet so diverse that it has hardly ever been studied in a comprehensive way Art historian John Gage considers every conceivable aspect of the subject in this groundbreaking analysis of colour in Western culture from the ancient Greeks to the late twentieth century Gage describes the first theories of colour articulated by Greek philosophers and subsequent attempts by the Romans and their Renaissance disciples to organize it systematically or endow it with symbolic power He unfolds its religious significance and its use in heraldry as well as how Renaissance artists approached colour with the help of alchemists He explores the analysis of the spectrum undertaken by Newton and continued in the nineteenth century by artists such as Seurat traces the influence of Goethe s colour theory and considers the extraordinary theories and practices that attempted to unite colour and music or make colour into an entirely abstract language of its own The first ever undertaking to suggest answers to many perennial questions about the role of colour in Western art and thought this study throws fresh light on the hidden meanings of many familiar masterpieces      Cézanne and Poussin Richard Verdi,National Gallery of Scotland,1990      *Paul Cézanne; The Basel Sketchbooks* L. Gowing,1988

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