



Cézanne Challenge QUICK & EASY COMPARISON CHARTS

PORTRAITS: Quick & Easy Comparison Charts

Comparing one painting to another helps students sharpen observation skills and deepen understanding of each artwork. Use this Quick & Easy Comparison Guide to encourage discussion as you prepare students for a Portrait Challenge.

Warm-up Activity

Close your eyes and move your hands over your own face, feeling its ins and outs as if it were a landscape. Which parts of your face feel like rounded hills? Sharp ridges? Where are the valleys? The caves? The peaks? Now with your eyes still closed, imagine the light coming from your right side. Which parts of your face would catch the strongest light? What parts of your face would be in shadow? Where would the line between light and shadow be abrupt? Where would it be more gradual?

COMPARE

Mrs. Joseph Hooper by John Singleton Copley, c. 1767
Portrait of Madame Cézanne by Paul Cézanne, 1886-87

	<i>Mrs. Joseph Hooper</i>	<i>Portrait of Madame Cézanne</i>
Color selection	Copley portrays the ins and outs of the face by creating highlights and shadows with conventional flesh tones ranging from light to dark.	Cézanne portrays the ins and outs of the face by creating highlights and shadows with unconventional warm colors (that advance) and cool colors (that recede).
Brushwork	Small brushes create smooth, well-blended surfaces .	Skin tones are made of clearly defined patches of color that have distinct boundaries.
Canvas	Every inch of the canvas is covered with paint.	Portions of the canvas are thinly painted (or completely unpainted) to create highlights on hair and eyelid.

COMPARE

Robert Gilmor, Jr. by Thomas Sully, 1823
Portrait of Cézanne by Morgan Russell, c. 1910

	<i>Robert Gilmor, Jr.</i>	<i>Portrait of Cézanne</i>
Texture or structure	Sully uses paint and brush to faithfully and accurately describe the texture of skin as well as hair, sideburns, eyebrows, shaven beard, and fabric of scarf and shirt.	Russell concentrates on the planar structure of the face, which appears almost like a carving or mask. Except for the rough suggestion of a beard, texture is largely ignored.

LANDSCAPES: Quick & Easy Comparison Charts

Comparing one painting to another helps students sharpen observation skills and deepen understanding of each artwork. Use this Quick & Easy Comparison Guide to encourage discussion as you prepare students for a Landscape Challenge.

Warm-up Activity

Imagine a conversation taking place between John Kensett, Paul Cézanne, and Marsden Hartley about Hartley's painting of Mont Sainte-Victoire. What do you think each artist would say?

COMPARE

View on the Hudson by John Frederick Kensett, 1865

Mont Sainte-Victoire Seen from the Bibémus Quarry by Paul Cézanne, c. 1897

Mont Sainte-Victoire, two views by Marsden Hartley, both 1927

	<i>View on the Hudson</i>	<i>Mont Sainte-Victoire Seen from the Bibémus Quarry</i>	<i>Mont Sainte-Victoire</i> (pink mountain)	<i>Mont Sainte-Victoire</i> (red mountain)
Size of mountain	Kensett paints distant mountains very small. They are located in a narrow band across the center of painting, under large area of sky.	Cézanne paints the distant mountain unusually large . Its peak comes close to the painting's upper edge.	Hartley paints the distant mountain very large . The mountain occupies upper half of the painting.	Hartley paints the distant mountain so large that it occupies upper half of painting . Its peak comes close to upper edge of the painting.
Clarity of detail on mountain	No individual trees or rocks are visible on distant mountains.	Color patches suggest rocky outcroppings , but no rocks are clearly delineated.	Color patches suggest rocky outcroppings , but no rocks are clearly delineated.	No detail whatsoever.
Color of mountain	Each mountain becomes a slightly lighter shade of gray as it moves into the distance.	Patches of gray, various shades of blue, orange, and cream.	Patches of various shades of pink, orange, and dark blue.	Brilliant red , yellow, pink, and orange suggest mountain in dazzling light.
Size, shape, and direction of brushstrokes on mountain	Individual brushstrokes on mountain are very small and smoothly blended .	Wide brushstrokes form rectangular patches of color going in different directions to suggest cragginess of mountain surface.	Even, slanted brushstrokes form short strips of contrasting pinks that suggest uneven mountain surface.	Even, slanted brushstrokes coalesce into bold, nearly flat color bands or shapes.
Outline of mountain	Mountains are not outlined .	Mountain is outlined in dark purple .	Mountain outlined in dark red .	Mountain outlined in white .

COMPARE

Janetta Falls, New Jersey by Jasper Cropsey, 1846

In a Forest (Fontainebleau?) by Paul Cézanne, c.1892-94

	<i>Janetta Falls, New Jersey</i>	<i>In a Forest (Fontainebleau?)</i>
Quality of paint and brushwork	Cropsey skillfully applies opaque oil paint to create convincing textures of rocks, tree trunks, leaves, and water.	Cézanne applies thin watercolor paint in loose overlapping dabs of color . The underlying pencil sketch remains visible. Broken outlines firm up the tree trunks to distinguish them from the foliage.
Use of canvas or paper	Canvas is completely covered with paint to create a dense forest with no outlet. Areas of sunlight penetrating the forest are created with paint.	Paper left unpainted suggests bright sunlight at the far end of pathways through the woods. Unpainted paper also suggests sunlight falling on foliage of trees.

COMPARE

Landscape—Two Rivers by Leon Kroll, 1917

Trees and Barns (Bermuda) by Charles Demuth, 1917

	<i>Landscape—Two Rivers</i>	<i>Trees and Barns (Bermuda)</i>
Simplify the view	Kroll focuses on boulders, buildings, trees, and rivers. There are no cars, people, signs, or other distractions.	Demuth selects the village's pitched roofs, walls, windows, tree trunks, and foliage and eliminates everything else.
Present the landscape as a collection of planes	Roofs are presented as angled planes and boulders become planar slabs of rock.	A village scene is transformed into flat planes seen from multiple points of view . Pencil lines define edges of planes.
Compose the landscape	Boulders and buildings are arranged so that their edges form a monumental triangle with its base at the bottom edge of the painting and its apex at the church steeple.	Planes are reassembled in a new composition so that they are concentrated in the middle of the composition and thin out towards the edges of the paper.

STILL LIFES: Quick & Easy Comparison Charts

Comparing one painting to another helps students sharpen observation skills and deepen understanding of each artwork. Use this Quick & Easy Comparison Guide to encourage discussion as you prepare students for a Still Life Challenge.

Warm-up Activity

Select a group of apples of various colors and species from a grocery store. Study them closely. Which apples are multicolored? Which have even-toned skin? Striped? Speckled? Do the markings or color change in the area around the stem? Look for bruises and blemishes. Are the bruises flattened or indented? How do the blemishes differ in color from the rest of the apple? Compare a firm apple with one that is overripe. How is the skin different? Compare the color of light reflecting off of apples of different colors. Are the highlights on a red apple the same color as the highlights on a yellow apple?

Line up five apples of different species in a row. Make a sketch that shows how they compare in shape.

COMPARE

Still Life with Raisins, Yellow and Red Apples in a Porcelain Basket by Raphaele Peale, c. 1820-22

Five Apples by Paul Cézanne, 1877-78

Three Apples by Morgan Russell, 1910

Still Life Color Study by Morgan Russell, c. 1915

	<i>Still Life with Raisins, Yellow and Red Apples in a Porcelain Basket</i>	<i>Five Apples</i>	<i>Three Apples</i>	<i>Still Life Color Study</i>
Visible or hidden brushstroke	Peale's individual brushstrokes are invisible .	Cézanne's individual brushstrokes are very clear .	Russell blended some of the brushstrokes on the apples and the tablecloth but made others quite visible .	Russell's loose strokes of thin watercolor paint are very clear.
Roundness and solidity	Roundness of fruit is suggested by gradual movement from light to shadow .	Roundness of fruit is suggested with patches of warm colors and cool colors that create highlights and shaded areas.	Roundness of fruit suggested with patches of warm colors and cool colors that create highlights and shaded areas .	Solidity of fruit suggested with broad areas of color .
Direction of brushstrokes	No brushstrokes are visible .	All brushstrokes are on slight diagonal .	Some brushstrokes are diagonal .	Brushstrokes are laid down in various directions .

Edges and outlines	Edges of fruit are clearly defined by change in color . There are no outlines.	Clear black outlines distinguish one apple from another. Outlines vary in thickness and sometimes disappear.	Heavy black outlines surround each apple. In places, outline thins or breaks off and opens up to the tablecloth.	Some colors flow freely together . Very thin strips of color function as subtle outlines. Other edges fade into background.
Use of canvas or paper	Entire canvas is painted.	Outer areas of canvas are left unpainted.	Apples are heavily painted. Texture of canvas shows through in some areas of tablecloth.	Small areas of paper are left unpainted to create highlights on fruit.
Cast shadows	Raisins, leaves, and apple stem cast convincing shadows .	No distinct cast shadows .	Apples cast dark gray/blue shadows on tablecloth.	Fruit cast shadows of blue and lavender .
Clarity of space	Apples are clearly placed in a basket, on a table or ledge, in front of a wall. The yellow apples overlap and touch each other.	Apples are placed directly on a roughly painted surface, cropped at the top. All apples touch and overlap (or are overlapped by) another apple.	Apples are set on "white" tablecloth, near corner of table, in front of a dark wall. They are grouped symmetrically with the two front apples overlapping a central apple behind.	Cast shadows suggest the presence of a surface but no surface is indicated . One of the small fruits overlaps the large fruit.

COMPARE

Floral Still Life by Andrew Dasburg, 1914

Strewn Apples by Max Weber, 1923

	<i>Floral Still Life</i>	<i>Strewn Apples</i>
Angle of table	Dasburg tilts the front edge of table downward.	Weber tilts the tabletop severely downward. It seems that all the apples should be rolling off the table to the floor.
Multiple viewpoints	We look down on the table and the cup from above , but see the sugar bowl head on .	We see the tabletop, bowls, goblet, and fabric from above . We see the table leg from the side . We see the small-necked bottle from the top, side, and bottom simultaneously.
Ambiguous spatial relations	On the right, the blue wall pulls forward to merge with the blue of the flowers. On the left, it is unclear whether the orange rectangle is a picture frame, mirror, window, or part of the wall. The depth of the table is uncertain because we cannot see the back edge of table, or where the table legs meet the floor.	It is unclear where the corner of the room is or how much space exists between the table and the left wall. The dark blue panel seems to be pressed up against the table.
Fragmenting	Flower petals and leaves are sliced into multiple planes and patches of color .	Apples, formed with patches of color , appear solid.