

CÉZANNE AND AMERICAN MODERNISM

February 14 – May 3, 2010



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BMA PRESENTS FIRST EXHIBITION TO EXPLORE CÉZANNE'S INFLUENCE ON AMERICAN ART

BALTIMORE, MD (January 11, 2009)—Discover how Cézanne transformed American art at the beginning of the 20th century. *Cézanne and American Modernism*, on view **February 14 - May 23, 2010**, brings together 16 of the French master's paintings and watercolors with more than 80 works by 33 American artists, including Marsden Hartley, Maurice Prendergast, Alfred Stieglitz, and Man Ray. Along with the BMA's two great Cézanne paintings, *Mont Sainte-Victoire Seen from the Bibémus Quarry* and *Bathers*, the exhibition showcases outstanding works from public and private collections throughout the U.S., including The Metropolitan Museum of Art, Art Institute of Chicago, and Museum of Fine Arts, Boston. This nationally traveling exhibition is co-organized by the Montclair Art Museum and The Baltimore Museum of Art. It is a special ticketed event that includes complimentary audio tours for both adults and kids.

Paul Cézanne (1839–1906) is universally acclaimed as the father of modern art for his revolutionary use of flattened perspective, carefully structured compositions, and his signature technique of painting with patches of color. This exhibition is the first to reveal how a small group of pioneering American artists championed the reclusive French artist before he gained international prominence. Although these painters and photographers never met Cézanne in person, his long and prolific career provided many avenues of influence for them to explore.

The transformative impact of Cézanne's painting is vividly illustrated by the American artists' adaptations of his stylistic hallmarks and subjects. Marsden Hartley was introduced to Cézanne's work in 1911, moved to the south of France in 1925 to be closer to the native countryside of his mentor, and produced his own rugged and colorful modern landscapes. Cézanne's powerful images of bathers in the landscape moved Man Ray to pay homage in his Cubist-inspired compositions of the same topic. The French artist's strong and powerful portraits motivated Stanton Macdonald-Wright to produce an image of his brother in a colorful and confident style. John Marin's free-flowing watercolors are notable for their suggestive power, freshness, and immediacy. Artists such as Patrick Henry Bruce, Andrew Dasburg, and Charles Demuth were inspired by Cézanne's still-life compositions and variously reflect his affinity for vibrant colors, tilted table tops, multiple views, and complex structures.

Cézanne's influence on early 20th-century American photography is examined for the first time with examples by Alfred Stieglitz, Edward Steichen, Paul Strand, and others who played a pivotal role in introducing modernism to America. Their experimentation included closely cropped portraits, abstract still lifes, and nudes and bathers in landscape settings.

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Another surprising aspect of the exhibition is Cézanne's remarkable impact on art in the western United States. Artists Willard Nash, Józef Bakoś, B.J.O Nordfeldt, and others spent varying lengths of time in the region and merged Cézanne's influence with inspiration from the western landscape and culture. Cézanne also inspired a new generation of younger artists who discovered him for the first time during the 1920s. This includes Arshile Gorky, who created strikingly faithful imitations of Cézanne's work while living in New York. African-American artists William H. Johnson and Hale Woodruff both visited France at this time and embraced aspects of Cézanne's palette and structural style early in their careers.

Organization

Cézanne and American Modernism is organized by the Montclair Art Museum and The Baltimore Museum of Art, and curated in Baltimore by Katy Rothkopf, BMA Senior Curator of European Painting & Sculpture.

Sponsors

This exhibition is made possible by Bank of America.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities. Additional funding is provided by the Terra Foundation for American Art, The Henry Luce Foundation, the National Endowment for the Arts, The Leir Charitable Foundations, and the Thaw Charitable Trust.

Generous local sponsorship is provided by The Rouse Company Foundation and by David L. Warnock and Deidre A. Bosley.

Catalogue

The exhibition is accompanied by a fully illustrated catalogue co-published by Yale University Press and The Baltimore Museum of Art. It is co-authored by Montclair Art Museum Chief Curator Dr. Gail Stavitsky and BMA Senior Curator of European Painting & Sculpture Katy Rothkopf. The 376-page catalogue features 190 illustrations and is available at The BMA Shop.

Ticket Information

Cézanne and American Modernism is a special ticketed event with complimentary audio tours for both adults and kids. Tickets go on sale January 15, 2010. General admission to the BMA and the collection is free.

Adults	\$15	Ages 6 to 18	\$6
Seniors (65+)	\$12	Ages 5 & under	FREE
Students (with ID)	\$10	BMA Members	FREE

Purchase tickets: **In person** at the BMA Box Office in the Visitor Lobby (No service charges apply). **Online** at www.artbma.org. **By phone** through Tickets.com at 1-800-919-6272. (Service charges apply to online and phone orders).

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Discovering Cézanne in Paris

American artists first began to encounter Cézanne's work in the early years of the 20th century. American expatriate Leo Stein can be credited with spreading knowledge about the French master's genius to many collectors and artists as he acquired his first Cézanne painting in 1904. He shared his discovery with his sister, the writer Gertrude Stein, who joined him in the eventual purchase of at least 18 works by the artist. The Stein's Parisian apartment was the primary gathering place for many American and European artists, as well as collectors such as Baltimore sisters Claribel and Etta Cone, who could see works by Cézanne side-by-side with paintings by Henri Matisse and Pablo Picasso.



Gertrude and Leo Stein's apartment, rue de Fleurus, early 1906. Dr. Claribel and Miss Etta Cone Papers, Archives and Manuscripts Collection, The Baltimore Museum of Art, SFH.12

Early admiration of Cézanne's work also came from the pivotal Salon d'Automne memorial exhibition of 1907. The exhibition had a profound effect on Henri Matisse, who passed along his admiration of Cézanne's work to his American students, including Max Weber and Alfred Maurer. In the art classes that he taught from 1907 to 1911, Matisse clearly communicated his appreciation for Cézanne, whom he regarded as "the father of us all."

Cézanne in America

In the U.S., the pioneering gallery 291, opened by photographers Alfred Stieglitz and Edward Steichen, was the first to exhibit Cézanne's works in a group show in 1910 and then a solo exhibition in 1911. *Cézanne and American Modernism* presents archival materials documenting the occasion such as a rare group of black-and-white photographs of Cézanne's paintings by Parisian photographer-gallery owner Eugène Druet. These images are being shown for the first time since they were lent by American modernist Max Weber to gallery 291 in 1910. Reprints of reviews of Cézanne's first one-man show at 291 are displayed in the October 1911 issue of Stieglitz's magazine *Camera Work*.

The landmark Armory Show of modern art in 1913 was the American public's first real introduction to modern art, and featured 13 oil paintings, one watercolor, and two prints by Cézanne. Two paintings from the Armory Show on view in the exhibition include the first Cézanne ever purchased by an American museum, *View of the Domaine Saint-Joseph*, which was purchased by the Metropolitan Museum of Art, and Oscar Bluemner's *Hackensack River*. Also on view are rare postcards and a relatively unknown but seminal booklet on the artist that was made available during the show.

Americans' fascination with Cézanne's work has continued to grow in appreciation through the late 20th and early 21st centuries, as major exhibitions around the world reveal more about the genius of this great artist. Cézanne presciently told a young artist, "Perhaps I came to soon. I was a painter of your generation more than my own."

BANK OF AMERICA AND THE ARTS

Bank of America is a major supporter of arts and heritage in the United States, and increasingly in Europe. Its support is built on a foundation of responsible business practices and good corporate citizenship that helps improve access to the arts and arts education in local communities nationwide. Bank of America offers customers free access to more than 120 of the nation's finest cultural institutions through its acclaimed Museums on Us® program, while the Art in our Communities program shares exhibits from the bank's corporate collection with communities across the country through local museums. In addition, the Bank of America Charitable Foundation provides philanthropic support to museums, theaters and other arts-related nonprofits to expand their services and offerings to schools and communities. Bank of America's unique arts and heritage program makes good business sense by providing customers with a distinct benefit, while supporting the economic and cultural vitality of the communities it serves.

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THE BALTIMORE MUSEUM OF ART

The Baltimore Museum of Art is home to an internationally renowned collection of 19th-century, modern, and contemporary art. Founded in 1914, the BMA's outstanding collection encompasses 90,000 works of art, including the largest and most significant holding of works by Henri Matisse in the world, as well as masterpieces by Pablo Picasso, Paul Cézanne, and Vincent van Gogh. An expanding collection of contemporary art features iconic post-1960 works by Andy Warhol and Sol LeWitt, as well as exciting acquisitions by artists such as Kara Walker and Olafur Eliasson. The BMA is also recognized for an internationally acclaimed collection of prints, drawings, and photographs from the 15th-century to the present; grand European painting and sculpture from Old Masters to the 19th-century; distinguished American painting, sculpture, and decorative arts and Maryland period rooms; one of the most important African collections in the country, and notable examples of Asian, ancient American, and Pacific Islands art.

VISITOR INFORMATION

General admission to the BMA is free; *Cézanne and American Modernism* is a special ticketed event. The BMA is open Wednesday through Friday, 10 a.m.–5 p.m.; Saturday and Sunday, 11 a.m.–6 p.m. (except major holidays). The Museum is closed Monday, Tuesday, New Year's Day, July 4, Thanksgiving, and Christmas. The BMA is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor. For general Museum information, call 443-573-1700 or visit artbma.org.

VISIT BALTIMORE

For more great Baltimore experiences, visit web sites for the Baltimore Area Convention and Visitors Association (www.baltimore.org), Baltimore Office of Promotion & The Arts (www.baltimoreevents.org), and Greater Baltimore Cultural Alliance (www.baltimoreculture.org).

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IMAGE CAPTIONS

- 1 Paul Cézanne. *Five Apples*. 1877-78 (R334). Collection of Mr. And Mrs. Eugene V. Thaw
- 2 Marsden Hartley. *Mont Saint Victoire*, 1927. Private Collection of Elaine and Henry Kaufman
- 3 Paul Cézanne. *Bathers*. 1898-1900. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.195
- 4 Morgan Russell. *Three Apples*. 1910. The Museum of Modern Art, New York. Given anonymously 1949
- 5 Paul Cézanne. *Self-Portrait with a Beret*. c. 1898–99. Museum of Fine Arts, Boston. Charles H. Bayley Picture and Painting Fund and Partial Gift of Elizabeth Paine Metcalf, 1972.950
- 6 Paul Cézanne. *Mount Sainte-Victoire Seen from the Bibémus Quarry*. c. 1897 (R837). The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.196
- 7 Man Ray. *Departure of Summer*. 1914. The Art Institute of Chicago; Through prior gift of the Mary and Leigh Block Institution
- 8 Oscar Bluemner. *Jersey Silk Mills (Paterson)*. 1911 (repainted in 1917). Private Collection
- 9 Maurice Prendergast. *Bathers by the Sea*. 1910-13. Williams College Museum of Art, Gift of Mrs. Charles Prendergast, 83.20.1
- 10 Alfred Stieglitz. *Marsden Hartley*. 1916. The Baltimore Museum of Art: Gift of David Warnock and Deidre Bosley