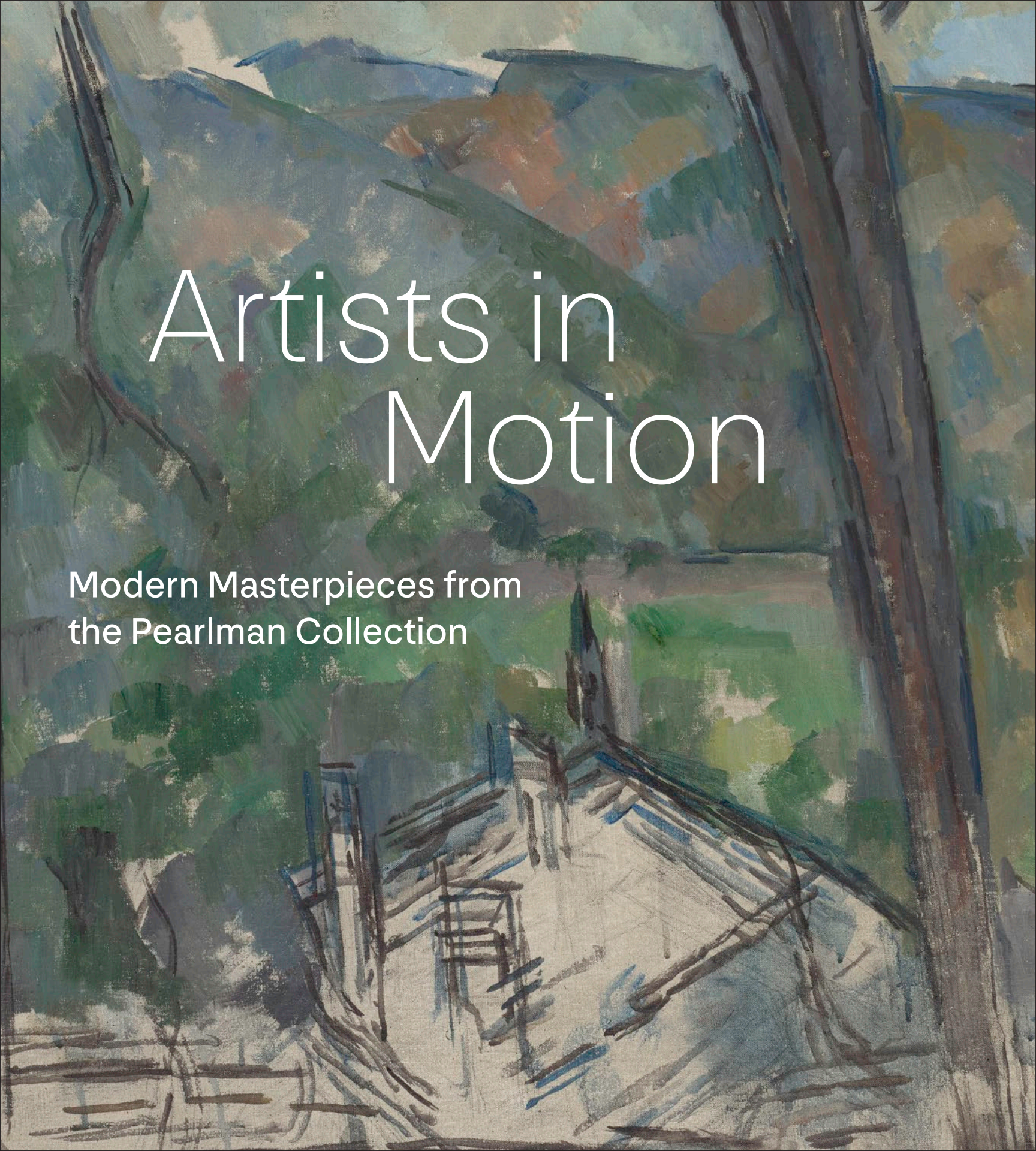


Artists in Motion

Modern Masterpieces from the Pearlman Collection



Artists in Motion



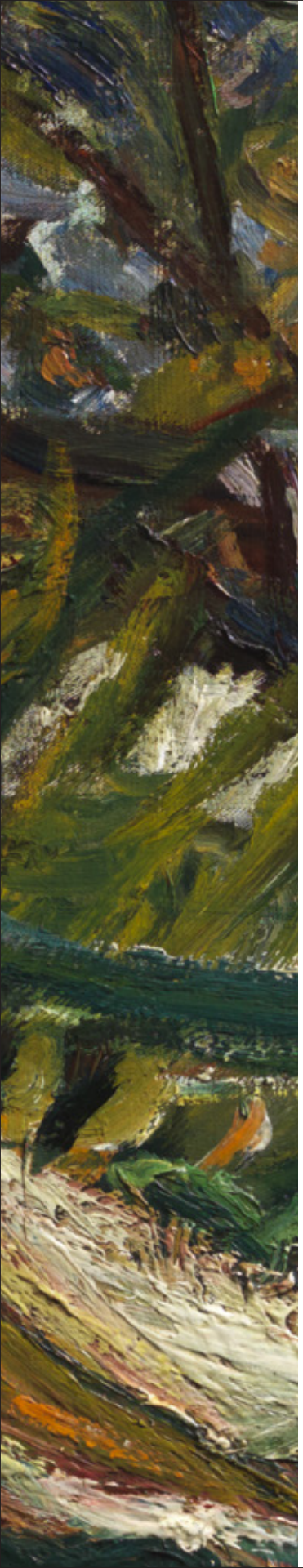
Artists in Motion

Modern Masterpieces from the Pearlman Collection

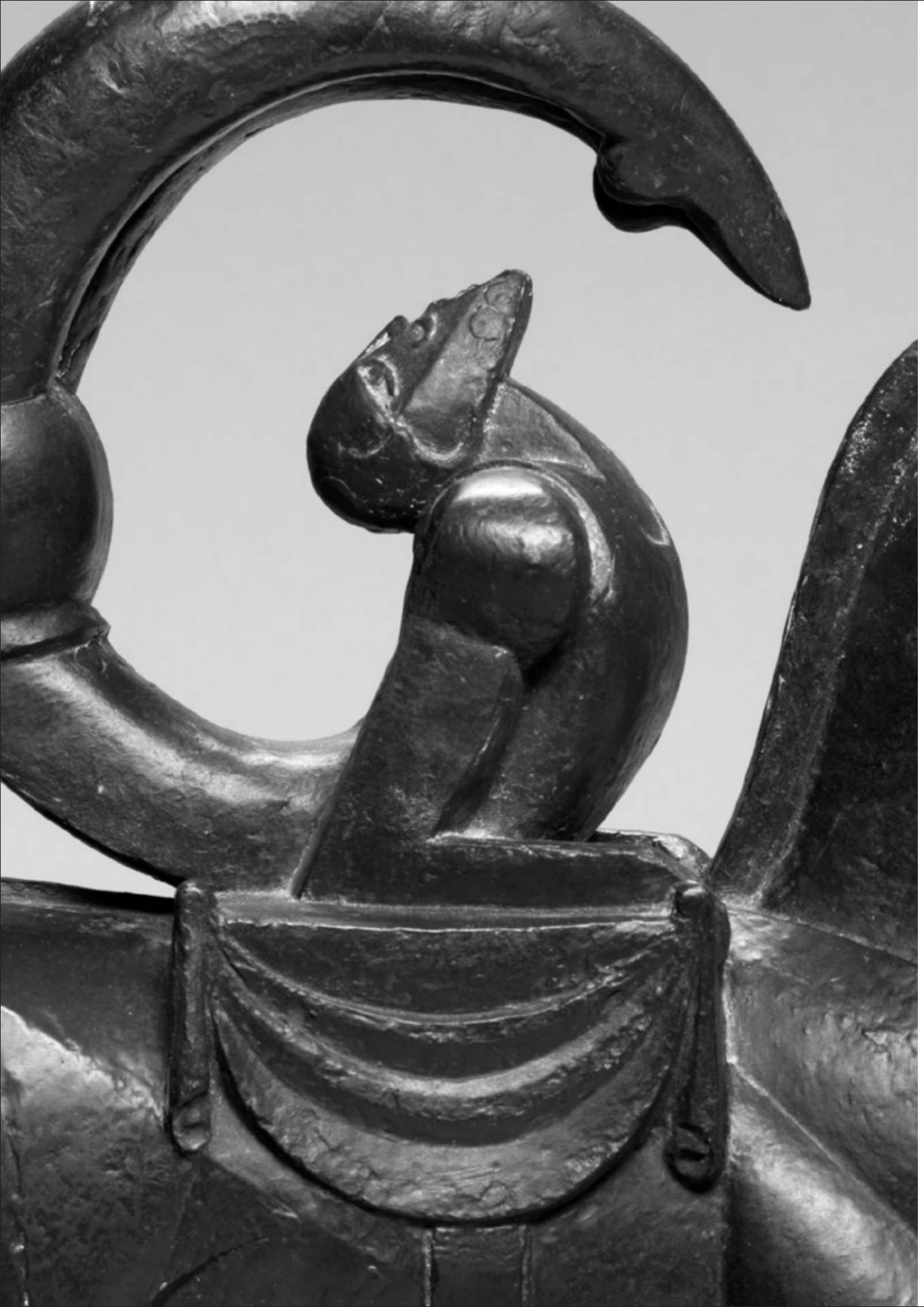
Daniel Edelman, Allison Unruh, and Zhang Hongtu interviewed
by Caroline Harris, with original poems by Fareena Arefeen,
Susana Bentzulul, and Vandana Khanna

Princeton University Art Museum












SERVICE DE TARASCON

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DIRECTOR'S FOREWORD

For almost fifty years, the Princeton University Art Museum has been the grateful custodian of the Pearlman Collection from the Henry and Rose Pearlman Foundation. Since 1976 the Museum and the Foundation have collaborated on the research, study, care, preservation, and exhibition of the remarkable works in this collection, which was assembled by Henry Pearlman, whose unfailing eye and business savvy helped him gather a group of artworks of outstanding quality and historical significance. This collaboration has included multiple exhibitions and a robust program of international loans to museums on several continents. Indeed, not long after I arrived as director of the Museum in 2009, one of my first projects was to shepherd a partnership with the Foundation to mount an international tour of the collection that began in 2014 and whose venues included the Ashmolean Museum at the University of Oxford, the Musée Granet in Aix-en-Provence, the High Museum of Art in Atlanta, and the Vancouver Art Gallery, before the collection returned "home" to Princeton for a showing that eclipsed previous exhibition attendance records.

A few years ago, the president of the Henry and Rose Pearlman Foundation, Henry Pearlman's grandson, Daniel Edelman, came to me to suggest that we take on another tour of the collection during the years when our Museum was marked for closure, occasioned by the construction of a dramatic (and dramatically larger) new facility designed by Sir David Adjaye. Daniel proposed that we take a fresh approach to the material, leveraging the Foundation's extraordinary masterpieces of late nineteenth- and early twentieth-century European painting and sculpture to investigate connections between migration and creativity, and those between the experiences of the artists represented in the collection and migrants today. The result is *Artists in Motion: Modern Masterpieces from the Pearlman Collection*, a traveling exhibition and accompanying catalogue that explore works by Paul Cézanne, Paul Gauguin, Jacques Lipchitz, Amedeo Modigliani, Chaïm Soutine, Vincent van Gogh, and others within the context of their personal experiences of transience—regional, national, and transnational.

This approach takes its cue from Henry Pearlman, who delighted in researching the lives, relationships, and journeys of the artists whose works he acquired. As Daniel Edelman observes in these pages, Henry "sought to see through their eyes and into their minds and personal experiences." Some of those experiences may have had special resonance for Henry. He may, for example, have developed his first passion as a collector—the work of Soutine—at least in part because of shared personal experiences. They were both Jews whose lives had been molded by the immigrant experience, and Henry may have been touched by the challenges Soutine faced during the Nazi occupation of France. Henry also clearly felt deep connections with other immigrant artists whose work fascinated him, such as Modigliani and Henry's dear friend Jacques Lipchitz.

As Henry studied more about the artists he collected, he became both an armchair traveler and an actual traveler, spurred by living with the objects to discover the places that had inspired them, including Céret and Aix-en-Provence. Beyond the notions of displacement and experience, *Artists in Motion* also considers the journeys of the artists in the collection and examines how their travels and contact with new experiences helped shape their creative paths and outputs. Maps included in this

catalogue give a sense of the complex journeys of seven artists central to the collection (see pp. 14–17). A world map highlights some of the globe-spanning travels of Gauguin, Lipchitz, and Oskar Kokoschka; while a European map highlights four artists—Cézanne, Modigliani, Soutine, and Van Gogh—whose perambulations remained within continental Europe but nonetheless were essential to these artists' creative development. A third map, of Aix-en-Provence, illustrates the local places in which Cézanne, the artist whose work forms the extraordinary core of the Pearlman Collection, painted or lived.

This catalogue begins with an introduction by Daniel Edelman that explores connections between these artists' lives and practices and Henry Pearlman's experience, and considers how these resonances may have influenced Henry's collecting. Even as someone who is by now familiar with the story of Henry and his wife, Rose, I was particularly excited to read this essay, as Daniel provides new insights about his grandfather in particular and shares previously unpublished family photographs. Consulting curator Allison Unruh's essays on specific artists in the collection take a fresh look at their works through the lens of movement, defined in many ways—across time and space and encompassing both real journeys and those of the imagination. These are not, of course, questions and preoccupations that pertain only to the past. The conversation is brought up to our own day with the work of three writers who offered original poems resonant with the themes of the exhibition. In addition, an interview with contemporary artist Zhang Hongtu provides a lens into his experience of travel and immigration and how it has shaped his own work and, as it happens, his appreciation for the artists in the Pearlman Collection.

As my comments here and the themes of the present volume suggest, the Pearlman Foundation's mission includes broadening the public reach of and deepening personal access to and the experience of the art under their stewardship. These are commitments that we share at the Princeton University Art Museum, where we are but stewards of these and all the works in our care. To further these commitments to accessibility and engagement, this catalogue is being offered digitally and without cost in both English and Spanish. The exhibition will include bilingual English and Spanish interpretation, which will also be available free online.

Projects of this complexity owe their existence to many. In addition to extending my warmest thanks to the Pearlman Foundation, Daniel Edelman, and members of the extended Pearlman family, I would like to thank our exhibition partners at the Museum of Fine Arts, Houston, and the Norton Museum of Art in West Palm Beach, Florida, including in particular their directors, Gary Tinterow and Ghislain d'Humières, respectively. I am grateful as well to Zhang Hongtu and to poets Fareena Arefeen, Susana Bentzulul, and Vandana Khanna for enriching this catalogue by sharing their experiences and their art. This exhibition and catalogue would not have been possible without the expertise, deep knowledge of the Pearlman works, and curatorial acumen of Allison Unruh. Her work was supported by Kirsten Marples of the Menil Drawing Institute in Houston, who served as research assistant on this project. I also want to express my deepest appreciation to the editor of this volume, Sarah Noreika, and to its designer, Rita Jules of Miko McGinty Inc. This exhibition was made possible thanks to an indemnity from the Federal Council on the Arts and the Humanities.

At Princeton, this project has been realized by an extraordinary team of colleagues who lent their expertise and sage advice to bringing the catalogue and exhibition to fruition, including Anna Brouwer, managing editor; Sarah Brown, museum information coordinator; Bart Devolder, chief conservator; Cassandra DiCarlo, exhibitions coordinator; Laura Giles, Heather and Paul G. Haaga Jr., Class of 1970, Curator of Prints and Drawings; Caroline Harris,

Diane W. and James E. Burke Associate Director for Education; Chris Hightower, former registrar; Alexia Hughes, chief registrar and manager of collections services; Janna Israel, Andrew W. Mellon Curator of Academic Engagement; Chris Newth, associate director for collections and exhibitions; and Janet Rauscher, editor.

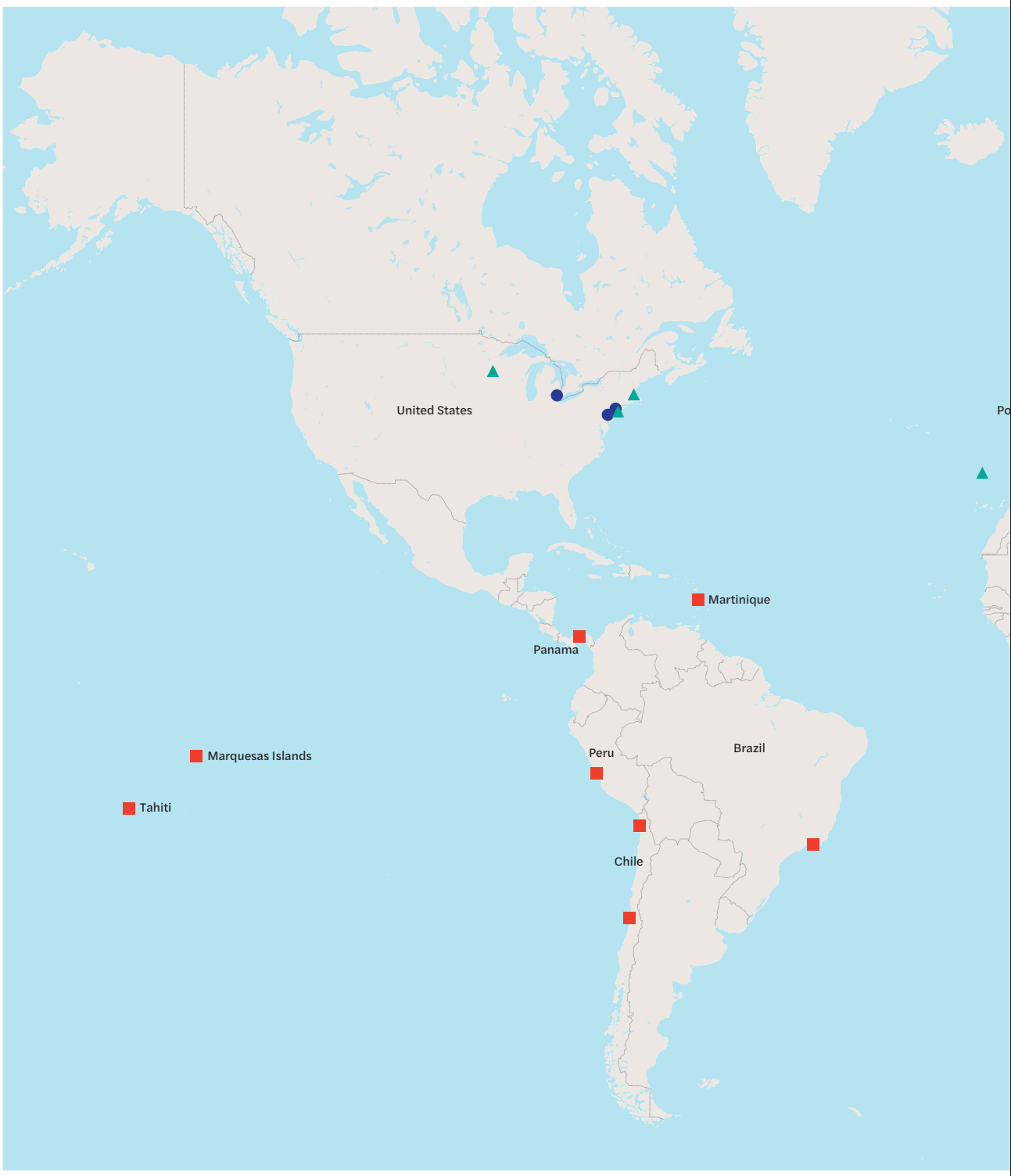
Our deepest gratitude inevitably must go to Henry and Rose Pearlman, for the vision and audacity to assemble such a collection over many years, and to their children, grandchildren, and now great-grandchildren over the past nearly fifty years. Henry and Rose's legacy lives on through their family and this extraordinary collection, and now, with *Artists in Motion*, we are honored to introduce it to new audiences in new communities.

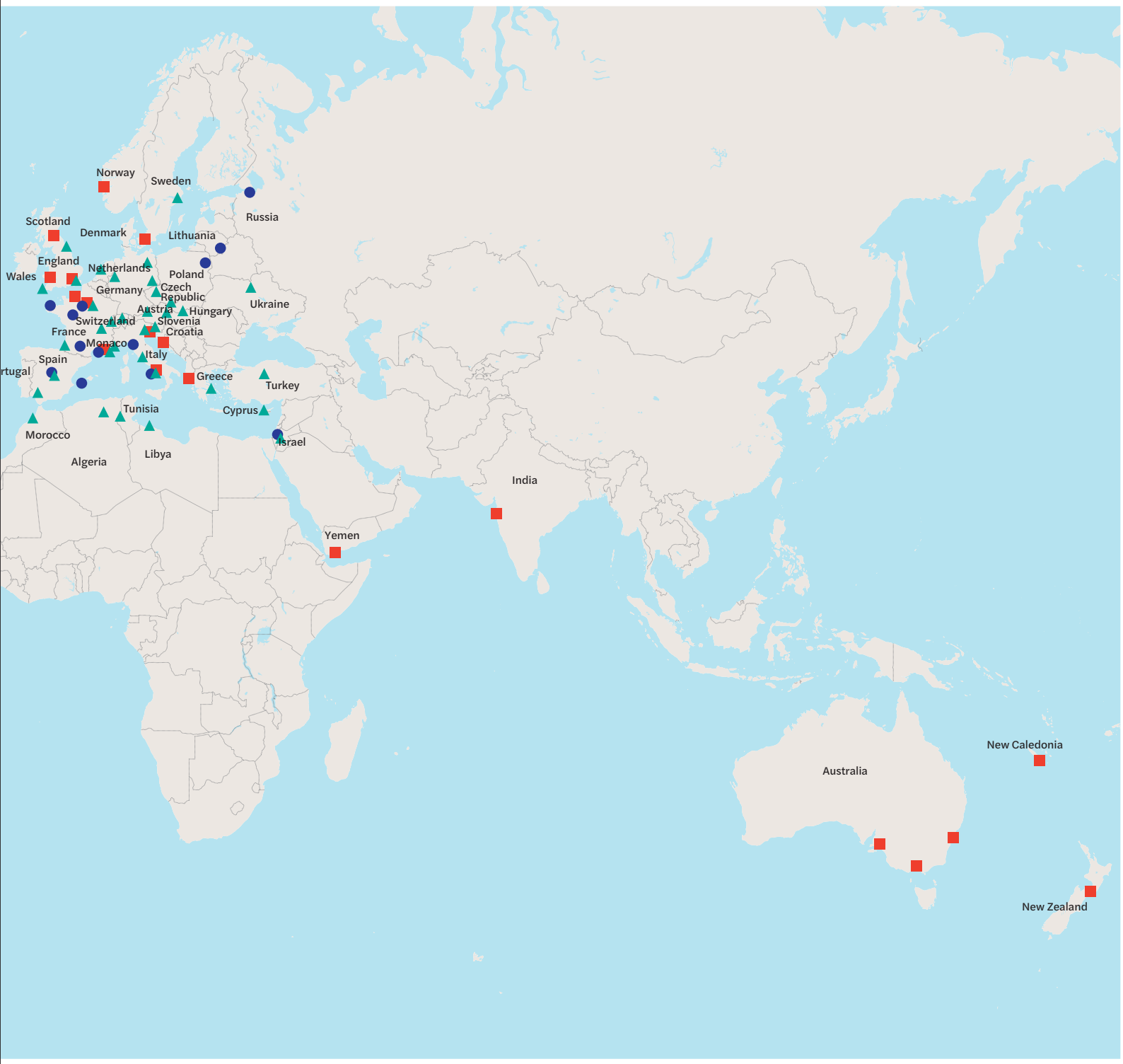
James Christen Steward
Nancy A. Nasher–David J. Haemisegger,
Class of 1976, Director
Princeton University Art Museum

ARTISTS IN MOTION: MAPPING GAUGUIN, KOKOSCHKA, AND LIPCHITZ

The maps on this and the following spread indicate many of the locations where the artists lived, worked, or traveled. For the place names, see page 19.

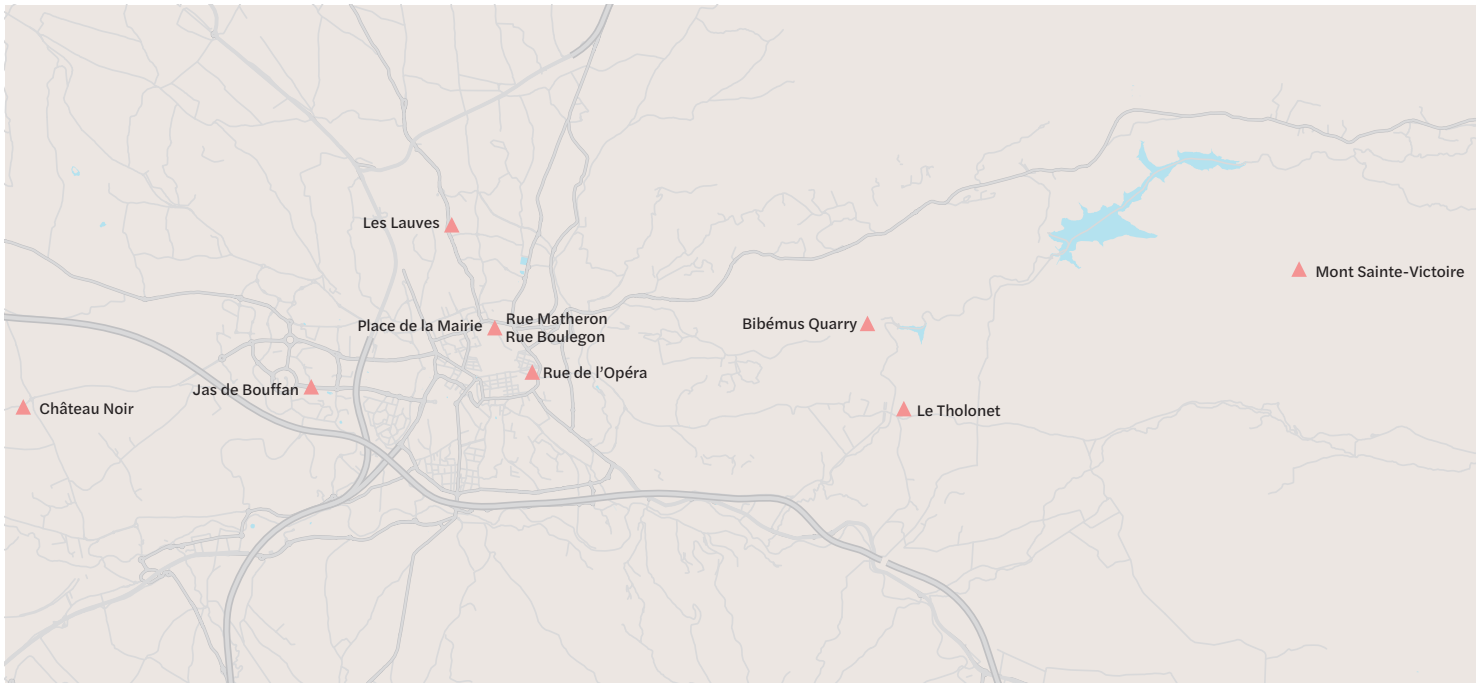
- Paul Gauguin
- Oskar Kokoschka
- Jacques Lipchitz




Norway
Sweden
Russia
Scotland
Denmark
Lithuania
England
Netherlands
Wales
Poland
Germany
Czech Republic
Ukraine
Austria
Hungary
Switzerland
Slovenia
France
Croatia
Monaco
Italy
Spain
Greece
Turkey
Tunisia
Cyprus
Morocco
Israel
Algeria
Libya
India
Yemen
New Caledonia
Australia
New Zealand

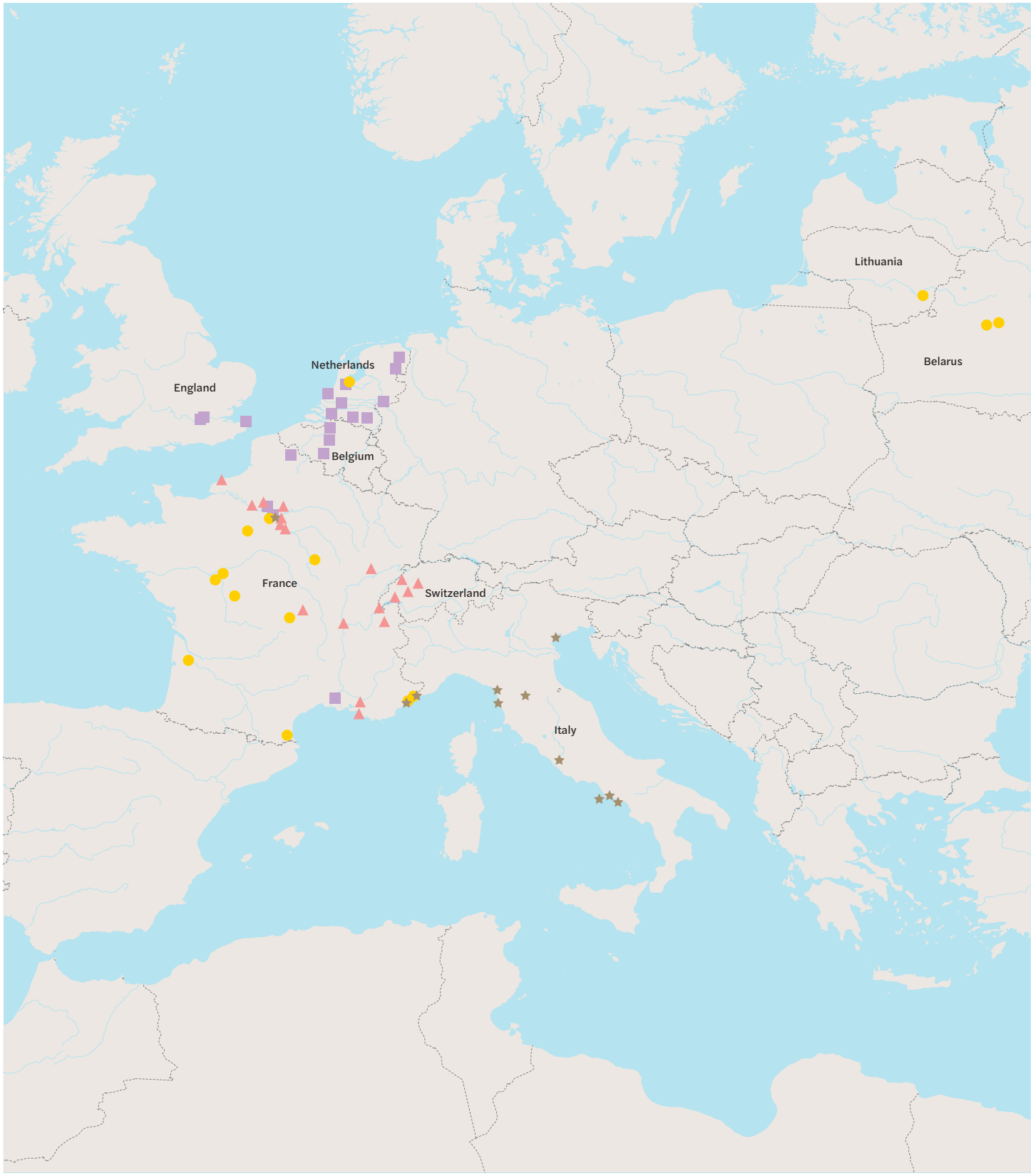
ARTISTS IN MOTION: MAPPING CÉZANNE, MODIGLIANI, SOUTINE, AND VAN GOGH

- ▲ Paul Cézanne
- ★ Amedeo Modigliani
- ● Chaïm Soutine
- ■ Vincent van Gogh



▲ Paul Cézanne in Aix-en-Provence and environs




Lithuania
Belarus
Netherlands
England
Belgium
France
Switzerland
Italy

The following lists represent many of the places the artists lived, worked, or traveled. The locations are listed in approximate chronological order based on the first (or only) visit to provide a sense of each artist's movement. Cited locations are indicated on the maps on the preceding pages; in some cases, location markers signify more than one city within a country.

ARTISTS IN MOTION: MAPPING GAUGUIN, KOKOSCHKA, AND LIPCHITZ

Paul Gauguin
France (Paris, Orléans, Rouen, Dieppe, Pont-Aven, Arles, Le Pouldu) ▪ **Peru** (Lima) ▪ **Brazil** (Rio de Janeiro) ▪ **India** ▪ **Chile** (Valparaíso, Iquique) ▪ **Denmark** (Copenhagen) ▪ **England** (London) ▪ **Wales** (Cardiff) ▪ **Scotland** (Edinburgh) ▪ **Norway** (Bergen) ▪ **Croatia** (Dalmatian Coast) ▪ **Italy** (Trieste, Venice, Naples) ▪ **Greece** (Corfu) ▪ **Panama** ▪ **Martinique** ▪ **Yemen** (Aden) ▪ **Australia** (Adelaide, Melbourne, Sydney) ▪ **New Caledonia** (Nouméa) ▪ **Tahiti** (Papeete, Mataiea, Papeari) ▪ **New Zealand** (Auckland) ▪ **Marquesas Islands** (Hiva Oa)

Oskar Kokoschka
Austria (Pöchlarn, Vienna, Salzburg) ▪ **Switzerland** (Les Avants, Bernese Oberland, Zurich, Lucerne, Montreux, Sierre, Villeneuve) ▪ **Germany** (Berlin, Cologne, Dresden) ▪ **Italy** (Venice, Naples, Dolomites, Florence, Sirmione, Fiesole, Rome) ▪ **Ukraine** ▪ **Czech Republic** (Brno, Prague) ▪ **Slovenia** ▪ **Sweden** (Stockholm) ▪ **Monaco** (Monte Carlo) ▪ **France** (Nice, Marseille, Avignon, Aigues-Mortes, Biarritz, Paris, Villeneuve, Lyon) ▪ **Spain** (Madrid, Seville, Toledo) ▪ **Netherlands** (Amsterdam) ▪ **England** (London, Cornwall) ▪ **Tunisia** (Tozeur) ▪ **Algeria** (Biskra) ▪ **Libya** ▪ **Morocco** ▪ **Portugal** (Madeira) ▪ **Greece** ▪ **Turkey** ▪ **Hungary** (Budapest) ▪ **Scotland** ▪ **United States** (New York, Boston, Minneapolis) ▪ **Cyprus** ▪ **Israel** (Jerusalem)

Jacques Lipchitz
Lithuania (Druskininkai, Vilnius) ▪ **Poland** (Białystok) ▪ **France** (Paris, Beaulieu-lès-Loches, Ploumanac'h, Toulouse, Marseille) ▪ **Russia** (Saint Petersburg) ▪ **Spain** (Madrid, Majorca) ▪ **United States** (New York, Hastings-on-Hudson) ▪ **Italy** (Pietrasanta, Capri) ▪ **Israel** (Tel Aviv, Jerusalem)

ARTISTS IN MOTION: MAPPING CÉZANNE, MODIGLIANI, SOUTINE, AND VAN GOGH

Paul Cézanne
France (Aix-en-Provence, Paris, Bennecourt, L'Estaque, Auvers-sur-Oise, Pontoise, Marseille, Melun, Hattenville, La Roche-Guyon, Gardanne, Chantilly, Émagny, Fontainebleau, Giverny, Vichy, Talloires) ▪ **Switzerland** (Neuchâtel, Bern, Fribourg, Lausanne, Vevey, Geneva)

Aix-en-Provence and environs
28, rue de l'Opéra ▪ 14, rue Matheron ▪ Jas de Bouffan ▪ Place de la Mairie ▪ Mont Sainte-Victoire ▪ Bibémus Quarry ▪ Château Noir ▪ Les Lauves ▪ 23, rue Boulegon ▪ Le Tholonet

Amedeo Modigliani
Italy (Livorno, Florence, Naples, Capri, Amalfi, Rome, Venice, Pietrasanta, Carrara) ▪ **France** (Paris, Cagnes-sur-Mer, Nice)

Chaïm Soutine
Belarus (Smilavičy, Minsk) ▪ **Lithuania** (Vilnius) ▪ **France** (Paris, Céret, Cagnes-sur-Mer, Le Blanc, Châtel-Guyon, Vence, Chartres, Bordeaux, Lèves, Civry-sur-Serein, Champigny-sur-Veude, Chinon) ▪ **Netherlands** (Amsterdam)

Vincent van Gogh
Netherlands (Zundert, Zevenbergen, Tilburg, The Hague, Etten, Dordrecht, Amsterdam, Hoogeveen, Nuenen, Drenthe) ▪ **England** (London, Ramsgate, Isleworth) ▪ **France** (Paris, Arles, Saint-Rémy-de-Provence, Auvers-sur-Oise) ▪ **Belgium** (Laken, Borinage, Brussels, Antwerp)



Travesías

SUSANA BENTZULUL

En tus ojos de oleaje navegan colores, luces y sombras;
inmensos paisajes inundados de figuras y trazos
que dialogan entre sí
y remontan océanos de siglos y geografías.

Te embriagas de expresiones de mundo;
no hay abismos ni distancias;
llegas a un puente entretejido de pensamientos,
a través de un sendero de luz,
donde brota otro mundo dentro del mundo:

Un amanecer desnudo en agonía;
un campo de lomas verdes y un monte sediento de lluvia;
una mujer bebiendo su desnudez en un rio de árboles;
Una telaraña de ramas y nubes enraizadas
en un valle de naturalezas muertas.

Un camino de piedras enloquecidas
hacia una ciudad envejecida;
un niño en un puente de cenizas
con los ojos vestidos de luto;
en una recámara vacía
se asoma un sombrero de mujer
a un balcón de cielo.

Cuadros, paisajes y rostros:
geometría del universo
atravesando el tiempo, el espacio y a nosotros.

Voyages

SUSANA BENTZULUL

In your eyes of sea-swell sail colors, lights, and shadows;
immense landscapes flooded with figures and lines
that speak to each other
and overcome oceans of centuries and geographies.

You get drunk on worldly expressions;
there are no abysses or distances;
you come to a bridge interwoven with thoughts,
across a path of light,
where blooms another world within the world:

A nude sunset in distress;
a field of green hills and a mountain thirsty for rain;
a woman who drinks her nakedness in a river of trees;
A cobweb of branches and clouds rooted
in a valley of still lifes.

A road of mad stones
toward an aged town;
a child on a bridge of ash
with eyes cloaked in mourning;
in an empty room
a woman's hat leans out over
a balcony of sky.

Paintings, landscapes, and faces:
geometry of the universe
crossing time, space, and us.

Translated by KEBishop



FIG. 1

Chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France)
***View of Céret*, ca. 1921–22**

Oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Introduction

DANIEL EDELMAN

The story of a work of art often lies not only on but also beneath and beyond its surface.

On a cold and somewhat windy Thursday in January 1945, with temperatures between the teens and twenties, New York City was still clearing streets after a series of snowstorms that had turned sidewalks icy and slick. While diapers, heating oil, sugar, and toilet paper were still being rationed or in short supply, and American war casualties numbered nearly two thousand each day, it was clear from the next morning's *New York Times* that the war effort, on both fronts, was turning a corner toward victory.[1] Washington was gearing up for FDR's fourth inauguration, and Hollywood celebrities were headed east to attend. Slugger Dixie Walker of the Brooklyn Dodgers flew thirty-five thousand miles and over the "hump" visiting soldiers stationed in China. Major League Baseball said that if it would help the war effort, they would shut down the game.

On that day and in that context, Henry Pearlman (fig. 2), an avid follower of baseball, politics and news, attended an art auction at Parke-Bernet in Manhattan, purchasing a work that he had discovered just days earlier while walking past the gallery's windows, likely



Fig. 2. Henry Pearlman, 1930s or early 1940s

between or during the snowfalls that would have blocked sunlight and warmth from reaching the street. Chaïm Soutine's *View of Céret* (ca. 1921–22; see fig. 1)—a vivid, abstract landscape painting of a town on the French side of the border with Spain, a place that Henry would eventually visit—initiated a collection that within the next quarter century would comprise more than seventy works of Impressionist, Post-Impressionist, and modern art.

Henry's winning bid of $825 for the Soutine landscape would introduce him directly to a group of artists who, nearly half a century earlier, knew one another; competed with and influenced one another; revered and dismissed one another's inventions, licenses, and rebellions; innovated within the mediums of painting and sculpture; caused changes to the business of art; and enhanced the connections between art and modern society. He would study their individual journeys, pursue their masterpieces, and visit the places where they painted as he sought to see through their eyes and into their minds and personal experiences.

What is it about art that resonates with us and even moves us to action? Was Henry's pivotal impulse to buy the Soutine a visceral and emotional reaction to the surface of the painting? Was he compelled by its contrast with the gray winter world just outside the auction house window, imagining he could bring the picture's warmth and energy home? Was it the dissonance between subject, a village landscape, and the artist's extravagant style that caught his interest and appealed to a taste for abstraction? Or perhaps something resonated more deeply in Henry's cultural background and self-identity. He would soon learn of the similarities between Soutine's life story and his own. Both saw themselves as outsiders—Jews, molded by immigration, self-taught rather than schooled, movers through societies whose ways they had to master. Did he sense this synchronicity in the moment of discovery?

Henry and Rose Pearlman had distinctly different immigrant stories. Rose Pearlman, née Rascha Friedelholz (fig. 3), was born in 1902, in the small town of Pukhovichi, then part of the Russian Empire and now in Belarus, about seventy kilometers of farmland southeast from Minsk. Originally Fiedelholtz, or "fiddler," the family name was a reference to the street musicians (klezmers) on her father's side. After the eviction of Jewish people from Moscow, made official in 1891, her family had settled closer to the Russian border with Poland and seaports of Europe. Well into her nineties, Rose recited stories of their meals of only potatoes, the fire that burned down their farmhouse, and her journey by ship to America, where she was reunited with her father and older siblings, who had previously settled in Brooklyn. There the family ran a candy store and lived above it, surrounded by the familiar sounds, smells, and tastes of a Russian Jewish community. They spoke Yiddish at home, leaving it to the children to learn the language of their adopted country.

Henry Pearlman (fig. 4) was born in 1895 on the Lower East Side of New York and raised in Park Slope, Brooklyn. He was the second son of immigrants who had fled the Russian pogroms a few years ahead of Rose's family. His parents, both originally from St. Petersburg, met in Moscow, where they ran a business taking grocery orders from office and factory workers. While most evicted families migrated west to shtetls close to the border in what is now Belarus, Henry's father was quick to see the future, or lack of it. He and Henry's mother went directly to America on their honeymoon, settling first on Henry Street on New York's Lower East Side.

As the family grew to include five sons and a daughter, Henry's parents moved near Prospect Park in Brooklyn, wanting to re-create the higher-class life that had been stripped from them when they were forced from Moscow. His mother proudly spoke fluent and elegant Russian across the years, refusing to adapt to the Yiddish of the shtetl or the





Fig. 3. Rose Pearlman's passport photograph, undated

Fig. 4. Henry, far left, with his parents, Samuel and Fannie Miller Pearlman, and brothers Joseph and Arthur, c. 1900

Yinglish of other Jewish immigrants. She was proud of an accent that spoke of both loss and ambition. The rest of Henry's family, however, quickly assimilated, letting go of old traditions, language, and culture.

Immigrants are outsiders who bring their own perspectives and insights to their adopted lands. Perhaps that describes artists as well.

Observers. Documenters. Interpreters. Artists can re-present what is familiar to us as fresh experience. They create new stories, pulling us away from our limiting subjectivity. In the journey from artist's studio to public exhibition, these images and stories offer insight into both the artists' worlds and ours. Once completed the works begin their own journey. The new owners—dealers, collectors, museums—often live with the art longer than the creators did. Inevitably, whether decades or centuries later, the stories they tell become accessible and belong to everyone.

Who owns the art and who decides its meaning? How does the connection between collector and artist, between viewer and art, inform its story? And to what degree do each of our own stories, whether



Fig. 5. Vincent van Gogh (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France), *Self-Portrait with Bandaged Ear*, 1889. Oil on canvas, 60 × 49 cm. The Courtauld, London

viewer or owner, student or critic, curator or collector, become the context that defines a work of art? The subject, the interpretation, an artist's own life story, the surrounding works in a collection, and what we, outsiders to the art, bring to the experience from our personal journeys all contribute to its relevance and resonance.

Vincent van Gogh, we know, cut off part of his left ear. His self-portraits, however, show a bandage over his right one (fig. 5). This is how he saw himself, in a mirror, not the way anyone else did. To those who knew Van Gogh, these paintings must have been slightly disconcerting. Instead of an image of the artist they knew, they offered a peek inside, a view through the artist's eye.

All of us see ourselves differently from how we appear. Perhaps this is why many of us dislike ourselves in photographs. The reversed mirror image, a perspective unavailable to our naked eye, is unfamiliar and disturbing to us, dissonant with our self-image. We see our world through filters shaped by personal history, bias, and belief. Photographs and portraits show us how we look to others rather than to ourselves. Stepping outside our own perspective is how we grow beyond the limits of these narratives. To learn that others see us differently is to move toward appreciating the value of art. Art can transport us beyond the limitations of our individual experiences and teachings. If we let it.

By 1950, Henry Pearlman got word of a "lost Van Gogh." By the end of that year, he owned four more works by Soutine, a landscape by Paul Cézanne, and a portrait by Amedeo Modigliani. But the Van Gogh would be the most expensive addition to a collection that he and Rose had only begun to assemble and enjoy. It was a little-known work of an unusual subject, referenced in letters from Van Gogh to his brother Theo, but with no record of whether it still existed or where it had gone. In the ten years that followed this acquisition, the painting would be joined by two dozen masterpieces by some of Van Gogh's contemporaries and acquaintances. But this work by Van Gogh would remain a favorite of Henry's.

The journey of *Tarascon Stagecoach* (1888; fig. 6) would eventually be revealed as neither ordinary nor simple—from Van Gogh to his brother, consigned to a French dealer, sold to an Italian sculptor who stored it in his attic because it was reportedly too avant-garde for his guests, gifted to a Uruguayan musician and painter, inherited by the musician's daughters, stashed in a bank vault for safety, and then sold to a Buenos Aires dealer who, on a visit to New York, offered it to Henry Pearlman. Luck, circumstance, and personal connections combined to make this Henry's most prized acquisition. Although Henry loved the hunt for art, which Rose described as "a conception that if it's hard to get, it's worthwhile,"[2] he was clearly proud that this particular picture found him because of a dealer who knew his taste.



FIG. 6
Vincent van Gogh
Tarascon Stagecoach, 1888

Oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Like its provenance, the creative origin of *Tarascon Stagecoach* also revolves around personal journeys and discoveries. Van Gogh painted it in Arles during a flurry of productivity to impress and engage Paul Gauguin with the qualities of light in southern France that had transformed his own understanding of color and his developing signature style. Van Gogh's journey as immigrant and artist is reflected in the painting's subject—two stagecoaches in the waning days of their dominance as modes of transportation, as means of movement and travel. Vincent even acknowledged to his brother, ten days ahead of Gauguin's arrival, "I don't forget Holland, though; it's precisely the contrasts that make me think of it a lot."[3]

Van Gogh had come to the South of France after many years of living in far less colorful and sun-flooded environments, from The Hague to mining towns of the Netherlands, from overcast and grimy London to Paris winters. Would a native of Arles have been so delighted with the vivid colors that became the hallmark of Van Gogh's work? Would an artist born in Céret have imagined its landscape with Soutine's hallucinatory abstraction? Would anyone other than Gauguin—born in France and raised in Peru, who traveled to India and the tropics as a merchant marine, lived in Denmark, and visited Martinique, Brittany, Arles, and Paris—have been influenced to create his own vision, however fictionalized, of the life and culture of his final home, French Polynesia, with such original style?

In his own life, Henry Pearlman was pushing boundaries and challenging traditions. Although he started out selling cork for use as insulation, he was quick to see the possibilities of more modern materials—plastics, synthetics, and foam insulation—as he graduated from walk-in freezers to ship compartments and commercial buildings. He embraced new technology in business and at home, always with one eye on the future. When he could not bear the insights of sports announcers, he had a device installed to silence the sound on his television, foreshadowing the remote controls we now take for granted. And when he discovered the avant-garde artists of the School of Paris, he quickly sold, exchanged, or donated more traditional works in his collection that had been more decorative to him than emotionally engaging or intellectually transformative.

The Pearlman art collection was built neither randomly nor by design. Without the deep pockets of an Albert Barnes,[4] Henry was limited by circumstance and guided by taste, which led him to more experimental, less recognized, and therefore less expensive works by the artists he favored. Chance encounters, such as the one that started the collection, drop-ins to galleries, quiet words from trusted dealers and eventually consultations with experts, and coincidence of opportunity and resource, all contributed to his journey of discovery, chase, and reward.

With Soutine's depiction of Céret greeting his every return home, Henry began a self-education in the lives of the artists, learning of their connections and the Paris world they had adopted, sometimes sporadically, as their home. Who were these artists and what were their stories? Through visits to museums and libraries within walking distance of his office,[5] he discovered Soutine's journey from the same area around Minsk as Rose's family to Paris in 1913 as the city awakened into a new paradigm of popular fashion and culture, social and physical mobility, and innovation. Soutine arrived at a Paris train station with a single name written on a piece of paper—La Ruche (The Beehive) (fig. 7), an artist colony in Montparnasse, where he would meet other Jewish immigrants, including Jacques Lipchitz, from Lithuania, who then introduced Soutine to Modigliani, from Italy. The three would later share a studio nearby at Cité Falguière (see fig. 56).

At first, the growth of the collection was guided by what Henry learned about these artists' stories and their intersecting journeys. More of Soutine's



Fig. 7. La Ruche (The Beehive), Montparnasse, Paris, undated

landscapes; a portrait and sculpture by Modigliani; first one, then several sculptures, including a commission, by Lipchitz soon followed—all three artists, all immigrants, having arrived in Paris with new ideas about painting and sculpture. While developing an early eye for abstraction and experimentation, Henry also understood the historical importance of the work of the early Impressionists, their break from tradition and their reinterpretation of French life. He acquired a quintessential Édouard Manet portrait, *Young Woman in a Round Hat* (ca. 1877–79; see fig. 93); a groundbreaking Henri de Toulouse-Lautrec parody, *The Sacred Grove* (1884), which directly confronted the French Academy; a representative still life by Camille Pissarro, *Still Life: Apples and Pears in a Round Basket* (1872; see fig. 95); and *River View* (1889; see fig. 99), an iconic Impressionistic landscape by Alfred Sisley.

Alongside his developing eye for innovation, with some of these acquisitions Henry may well have been demonstrating an aspiration for pedigree. As with many immigrant parents who not only want their children to be the first in the family to go to college but also want them to attend the most prestigious schools, perhaps Henry felt that acquiring singular examples by Manet, Renoir, Courbet, Daumier, and Dürer burnished the Pearlman Collection and framed some of the more avant-garde works within the art-historical context of late nineteenth-century Paris.

In their time the artists who resonated with Henry, many of whom were immigrants and others Paris born, were experiencing a changing and expanding world in which new technologies and mobilities played significant roles. They became experimentalists, using synthetic pigments, new sources of interior light, and advances in transportation to present the world in ways their contemporaries could not have imagined. They took us backstage at the opera and into the bordello, showing us real people in sometimes unflattering poses and light. They transported us around the world, whether through landscape paintings of faraway lands or through geographically and temporally distant cultural influences on their art.

Transportation was not the only rapid change that supported the innovation and experimentalism of late nineteenth- and early twentieth-century artists. Photography, shadow theater, and early cinema were also part of this new world. When Edgar Degas began using photographs instead of mirrors, he could depict himself as the world saw him and he could see himself as others did, adopting an outsider's view (fig. 8). In this way, photography allowed the self-portrait to be reinvented.

One of Henry Pearlman's early purchases was a self-portrait by Soutine (see fig. 10), in which the artist is seen painting a canvas that faces him, away from us, yet a painted image visible on its back looks somewhat like Soutine. Is this painting within



Fig. 8. Edgar Degas (1834–1917; born Paris, France; died Paris), *Self-Portrait with Zoé Closier*, probably 1895. Gelatin silver print, 5.8 × 8.8 cm. The Metropolitan Museum of Art, New York. Bequest of Robert Shapazian, 2010.457.4a

the painting an unrelated work, or is Soutine showing us the self-portrait, then in progress, that we are now viewing as a finished work?

The Impressionists were known for drawing and painting *en plein air*—taking their easels and paints out into the world where their subject was, trying to capture the ephemeral nature of light. This was a way to change perspective and view of their subjects, whether a wind-blown landscape or a dancer in motion. The Post-Impressionists took this even further, allowing colors and shapes, textures and compositions to become the subject of their work. By bringing attention to the medium and creative process, they encouraged viewers to consider the story beneath the surface. Their approach opened the door to abstraction and what is now considered modern art.

Dealers and early collectors of Impressionist art delighted in the movement's innovative approach that paid tribute to tradition while breaking its rules. Dealers often become longtime friends to artists, building relationships of trust through patience and sometimes influence. Collectors of art, meanwhile, are essentially uber-viewers: living with the artists through their works and, over time, creating context and meaning through juxtaposition with other collected pieces, they bring their own stories and understanding to the artworks.

Henry Pearlman met only two of the artists in his collection, Oskar Kokoschka and Jacques Lipchitz. He commissioned portraits from each, as a way to support their work and to get to know them (fig. 9; see also figs. 83, 88). Kokoschka stayed with the Pearlmans in early 1949 while one of their daughters was home on a college winter break, his "European ways" leaving a deep impression on the entire family.

Throughout their marriage, Rose was a trusted adviser to Henry in his business and the art collection (fig. 11). He relied on her financial acumen and her judge of character. She may not have always been in the room when his purchases of art took place, but in her view she protected him from being taken advantage of by those whose agendas and interests she found suspect.



Fig. 9. Installation view of *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, Princeton University Art Museum, Princeton, New Jersey, September 19, 2015–January 3, 2016, with Jacques Lipchitz's bust of Henry Pearlman in the foreground



FIG. 10
Chaïm Soutine
Self-Portrait, ca. 1918

Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 11. Henry and Rose, probably 1950s



Fig. 12. Henry and Rose in 1925, before they were married

Fig. 13. Henry and Rose, winners of a tennis tournament, undated. Rose would later say of their victory, "It wasn't that we were good, just that everyone else was worse."

Henry and Rose met not in the immigrant communities of their upbringing but during summer social gatherings of post–World War I, second-generation immigrant families, optimistic about their futures in America (figs. 12, 13). After marrying in 1925, they chose different surroundings to start their own family. Their first home, where both daughters were born, Marge in 1926 and Dorothy in 1930, was in a Brooklyn apartment building[6] directly across from the botanical gardens and five minutes in either direction from the Brooklyn Museum and Ebbets Field, home of the Brooklyn Dodgers. Perhaps coincidentally, art and baseball would become two of Henry's greatest passions later in life. Their next move was based not on cultural or sports affiliations, religious or economic beliefs but on political ones. They migrated north of the city, first renting in Peekskill where they had first met, a community they quickly found to be too radical and, according to Rose, anarchist. They then purchased their first house, in Croton-on-Hudson, New York, in a neighborhood known as "Red Hill" for its population's left-leaning politics (fig. 14). There they raised their daughters, sending them to one of the most progressive and experimental schools of the time, Hessian Hills, with architecture designed by William Lescaze and George Howe, whose International Style had been the focus of an







Fig. 14. Henry and younger daughter, Dorothy, Croton-on-Hudson, New York, ca. 1934–35

Fig. 15. The Pearlman family home at 110 Old Post Road North, Croton-on-Hudson, New York

exhibition at the Museum of Modern Art (MoMA) in New York.

Henry kept an eye on the future. Like his father, he recognized threats to their lives early, in this case the coming war. He moved his family to one of the houses built from leftover stone of the Croton Dam (fig. 15), within walking distance of the train that would take him to his Manhattan office without the need for increasingly scarce gasoline. It was in this home that they would hear FDR on the radio telling the country of the attack on Pearl Harbor in December 1941.

Even in later years, when Henry and Rose's daughters were grown (fig. 16) and grandchildren would roam there, the stone house remained architecturally imposing. The rooms were large and interior light was filtered by surrounding trees and ivy. During the war, with his elder daughter gone to college and Henry traveling up and down the Atlantic seaboard for his shipbuilding work, much of it in support of the war effort, the family was apart more than together. It was against this backdrop, on that winter day in 1945, that Henry found himself placing Soutine's vibrant, wildly colorful, and energetic *View of Céret* over the mantelpiece of their living room, bringing a refreshing and optimistic light into the family's home and lives.

Although his collection began, in a sense, backward, first with twentieth-century works by Soutine, Modigliani, and Lipchitz and later with significant examples of Impressionism, his breakthrough as a collector came from the passion he developed for Post-Impressionism. He was clearly drawn to works by these artists that were especially experimental or avant-garde. We see this in Van Gogh's *Tarascon Stagecoach*, as well as in Gauguin's woodcarving *Te Fare Amu* (see fig. 26) and in Modigliani's *Head* (ca. 1910–11; fig. 17), the latter of which retains evidence of its likely origins as a block of stone found at a construction site. This focus on form and method is perhaps best reflected by the work of Cézanne, who was faithful to the reality he saw in front of him yet depicted that reality through its components. Rather than paint something he did



Fig. 16. Henry with elder daughter, Marge, in the Croton-on-Hudson house on her wedding day, 1950

not see, Cézanne used the absence of paint to represent things he did. The Pearlman Collection's painting of Mont Sainte-Victoire is a rare vertical view Cézanne made of this favorite landscape subject (see fig. 112), and *Route to Le Tholonet* (1900–1904; fig. 18), with its skeletal and largely unpainted foreground, was once thought to be unfinished. These acquisitions helped redefine the Pearlman Collection as distinctly modern, looking and moving forward into the twentieth century.

Although he showed little interest in Picasso or Cubism despite Cézanne's influence on both, Henry briefly owned an experimental work by Henri Matisse, *Bathers by a River* (1909–10, 1913, 1916–17; fig. 19), a canvas that the artist used as a palette across some ten years while changing his painterly form and style.[7] Whether Henry exchanged this work with the Art Institute of Chicago for Lautrec's *Messalina* (1900–1901; fig. 20) because the Matisse had become damaged or because it was simply too large for the walls of his home or office, where the rest of the collection lived (fig. 21), is not entirely clear. What is certain is that Henry, though always a generous lender, loved to live surrounded by the works of art that provided him views of other worlds. Whether landscapes of places he knew personally (having visited as many of the sites where these artists painted as he could identify) or windows into worlds he could not know (the Belle Époque of Lautrec's Paris, the bordellos and dance studios of Degas's models, the interior minds of Van Gogh, Soutine, and Cézanne), these images created a personal environment for Henry and Rose and for their family and friends that was engaging and perspective changing, far away from the ordinary view of the apartment buildings across Park Avenue, where Henry and Rose spent many of their winters, and the grimy Midtown streets surrounding Grand Central Station, where Henry had his office.

Henry's taste clearly developed from the art that surrounded him at home and work. Just as

OPPOSITE: FIG. 17

Amedeo Modigliani (1884–1920; born Livorno, Italy; died Paris, France)
***Head*, ca. 1910–11**

Limestone, h. without base 41.8 × 12.5 × 17 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum





FIG. 18

Paul Cézanne (1839–1906; born Aix-en-Provence, France; died Aix-en-Provence)
Route to Le Tholonet, 1900–1904

Oil on canvas, 101.6 × 81.3 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum



Fig. 19. Henri Matisse (1869–1954; born Le Cateau-Cambrésis, France; died Nice, France; active Paris, France), *Bathers by a River*, 1909–10, 1913, 1916–17. Oil on canvas, 260 × 392 cm. The Art Institute of Chicago. Charles H. and Mary F. S. Worcester Collection, 1953.158

Van Gogh learned about the horizon line from the Japanese woodcuts he collected and hung in his studio, Henry learned from the juxtapositions of his collected works. Self-taught and educated by proximity to art, he was always eager to share his experience with others.

He certainly would have considered the decision to move French works from their places of creation, as he had to seek permission from the Louvre for at least some of his acquisitions. Whether today he would view the migration of cultural treasures in the same way is difficult to know. He was politically aware, with a strong social conscience, and his conversations with Jacques Lipchitz and other friends surely touched on these issues. When his collection returned to France for the first time, in 2014 at the Musée Granet in Aix-en-Provence, a visitor to the show might well have had Cézanne's view of Mont Sainte-Victoire firmly in mind when stepping outside the museum to see the actual



FIG. 20

Henri de Toulouse-Lautrec (1864–1901; born Albi, France; died Château Malromé, Saint-André-du-Bois, France)
***Messalina*, 1900–1901**

Oil on canvas, 97.8 × 78.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum





Fig. 21. Henry in his office at Eastern Cold Storage Company, ca. 1950s–60s, with Amedeo Modigliani's *Léon Indenbaum* (left) and Édouard Manet's *Young Woman in a Round Hat* (right)

Fig. 22. Henry in Paris, late 1940s

mountain, as it changes throughout the light of day and with each new appearance.

What was really behind Henry's modernist eye and his embrace of Cézanne, particularly the artist's late works that used blank canvas to depict objects by their absence? Was it paintings about painting that defined a new language of art not immediately accepted by the art world or general audiences? Was there, in Henry and his parents' rejection of their immigrant stories, a desire to challenge the rules and support the cultural and intellectual rebellion that was modern art? Or perhaps what spoke to his intellect, his love of strategic games such as chess and baseball, was the abstraction itself, the break from reality that offered a different truth. Very possibly it was the "modern" in modern art that spoke to his success at inventing a new life for his family and challenging traditions, both cultural and political.

Henry Pearlman was not an immigrant but a true New Yorker, one with immigrant roots and aspirations. He was a resident of Brooklyn, Manhattan, and Croton, all within an hour's drive of one another. He loved to travel, domestically and abroad (figs. 22, 23), for business, for pleasure, and in his pursuit of art, but he also enjoyed the variety of contexts offered by his homes, surrounded by art while alternating seasonally between the canyons of Park Avenue and the canopies of Croton. He would walk these worlds, from his country home to the train station, train station to his office, office to MoMA, MoMA to the Frick, the Frick to his city home, where much of his collection eventually lived.

Paul Cézanne, also not an immigrant, was as true to Aix-en-Provence, to its surroundings and varied views, as Henry Pearlman was to New York. Cézanne spent the majority of his time wandering and creating within an hour's reach of his original and various



Fig. 23. Rose and Henry on vacation at Caneel Bay, St. John, US Virgin Islands, probably 1960s

Aix homes. His time spent in Paris, a city that Henry loved and Cézanne was perhaps less enthusiastic about, became infrequent in later years.

Henry would come to own thirty-three works by Cézanne, half of them watercolors. Through numerous visits, he explored the city of Aix with an eye toward knowing Cézanne not only through his paintings but also by standing in the places where the artist had stood while making them. Cézanne painted his earliest works on the walls of his family's dining room and his last, among them the Pearlman *Still Life with Carafe, Bottle, and Fruit* (1906; fig. 24), in an apartment a few kilometers from his childhood home. Yet, when he carried his easel into the Bibémus quarry or retrieved the one he kept on the grounds of the Château Noir, he applied paint to canvas in a way that transformed the act of seeing. In his watercolors, once mistakenly thought to be mere sketches for oil paintings, Cézanne used qualities exclusive to watercolor paint and paper to do something misunderstood even by his artist peers. His use of pencil was not as a skeletal sketch to be overlaid with color, but instead created another layer, adding depth to his vision. He painted in moments, letting each brushstroke dry as long as twenty or thirty minutes before applying the next layer or pencil line over it. Cézanne's technique, as much as his personal journey, teaches us about creativity and art. His use of surface and depth, shape and composition, abstraction and fidelity simultaneously distances and engages us.

On a cold and somewhat windy November day in 1967, while a snowstorm pummeled parts of New England, Philadelphia was reeling from a student walkout demanding that Black history be taught in their curriculum. A local judge ordered night sessions to speed up the vote count from the previous week's city elections, and Richard Nixon's aides declared that his nomination as the next Republican presidential candidate was all but sewn up. A month before, Henry's favorite baseball team had ended the season in dead last place (although he would attend every home game of the World Series two years later to see them become the "Miracle Mets"). On that November day, Henry traveled to Philadelphia for an auction of a collection of works that had been assembled by Nelle Mullen, a longtime associate of Albert Barnes who began as his secretary and ended up as president of his foundation. Baseball, politics, social unrest, and the weather were certainly of great interest to Henry, but probably were not on his mind during the two and a half hours that seventy-eight works were auctioned off before an audience of six hundred. A singular work, a medium-size oil painting by Cézanne titled *Provençal Manor* (ca. 1885; see fig. 106) was the highlight of the night. The opening price of fifty thousand dollars was met by silence and quickly dropped in half, to twenty-five thousand. According to the front page of the next day's *Philadelphia Inquirer*, "a small, bald man sat on an aisle seat and nonchalantly indicated his ever-increasing interest with a slight motion of his arm.



Fig. 24. Paul Cézanne, *Still Life with Carafe, Bottle, and Fruit*, 1906. Watercolor and soft graphite on pale buff wove paper, 48 × 62.5 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

At a hundred and ten thousand dollars, the work was his, yet the only indication of his excitement was that Henry Pearlman left wearing someone else's winter coat and had to return a half hour later to retrieve his own."[8]

This would be Henry's last purchase of a Cézanne oil painting, joined by the more affordable watercolors that would complete the collection over the four years that followed. By 1971, after a quarter century of immersion in the market for great works of art, Henry wrote, "As I look back, there were paintings that I passed up because I just didn't have the money to purchase them. It's not [however] that I am anything but happy and satisfied with what I have."[9]

Collectors are not necessarily as wealthy as most of us think. Although media coverage of auction records may lead one to think ownership of art is about profit, many art collectors find it more pleasurable to buy than sell. Some, like Henry Pearlman, lack the resources to purchase whatever they want. He was a successful businessman, but he never had the deep pockets of an Albert Barnes or David Rockefeller. He often bought works that were not appreciated, in both senses of the word, and at times had to borrow money from Rose's household



Fig. 25. Henry playing chess, Croton-on-Hudson, New York, late 1960s or early 1970s

funds when something he coveted became available. Within a decade and a half of the start of his collection, he found himself shifting his focus to Cézanne's less fully understood works, his works on paper, which would turn out, like many of Henry's choices, to be more important, definitive, and rare than was known when he acquired them.

Looking back at his collection and its story, one might wonder what was behind Henry's passion for owning art in the first place. He had no background as an artist, no education about art, yet he chose the more experimental examples by artists he admired. As with baseball and chess (fig. 25), he favored the conceptual, intellectual, abstract, and challenging. He loved the game of collecting—the hunts, the discoveries, and the negotiations that underplayed his interest while cultivating relationships.

One might think he, a savvy businessman, was building an investment portfolio of art. But as early



as 1955, Henry and Rose created a foundation, protecting the still-growing collection from future estate taxes and eliminating personal enrichment as its purpose. From Henry's own description of the joy of placing his first purchase over the living room mantel, one might have expected this collection to remain private, enjoyed only by family and friends. Instead, as early as 1945, with only seven paintings in hand, Henry wrote to Alfred H. Barr, MoMA's founding director, with an offer to loan his works.[10] And in 1958, an anonymous exhibition of twenty-seven Pearlman works was held at the Baltimore Museum of Art, after which lending became a regular and rewarding focus of the collection. Forty-six works were presented at Knoedler & Co. in New York the following year, raising money for a music program at a settlement house, to help the city's increasing immigrant population adjust to life in their new country.

By the time of Henry's unexpected death in 1974, works from his collection had been on view at the Fogg Museum at Harvard, the Brooklyn Museum on five occasions, the Art Institute of Chicago, the Metropolitan Museum of Art in New York during four summer loans, the Detroit Institute of Art, and many other museums, mostly in northeastern cities. Henry took an active role, writing to the Art Institute's associate director, for example, with a concern about the translation of the title[11] of Gauguin's panel *Te Fare Amu* (*The House for Eating* or *The House of Joy*) (1895 or 1897; fig. 26). He was known to follow in his own car the trucks that carried the works to venues to ensure the art's safe delivery. He created publications and portfolios to share images of works in his collection when the pieces themselves were unavailable to the public. Through these loans, the works acquired a distinctly New York and American pedigree as part of



FIG. 26
Paul Gauguin (1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia)
***Te Fare Amu* (*The House for Eating*), 1895 or 1897**

Polychromed woodcarving, 24.8 × 147.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 27. Henry and the author in Croton-on-Hudson, New York, ca. 1960–61

a collection built by a Russian-rooted, Brooklyn-raised, politically leftist Jewish couple during the mid-twentieth-century explosion of wealth, travel, communication, technology, global awareness, and civil and human rights activism.

If the collector brings meaning to collected works through taste, luck, and opportunity, through their views of the world, biases, and personal stories, through proximity and juxtaposition of disparate works, what does this mean for viewers of their collection? What is the connection between viewer and art, between viewer and artist? If artists are outsiders, if outsiders enrich our understanding of ourselves and our place in the world, then art is perhaps the key to embracing the differences between us. Art challenges us to see ourselves and our world in new ways. Images and stories can be the engaging, surprising, puzzling, or shocking invitations to confront our beliefs and discover those of others. It is critical, then, that we expand access to museums, to collections, and to exhibitions so that everyone can be part of this conversation.

Van Gogh's legacy was left in the hands of his sister-in-law, Theo's widow, Johanna van Gogh-Bonger. When Theo, having sold only two or three of Vincent's paintings during his own lifetime, died six months after his brother, Johanna was left with an infant to support and several hundred paintings, many more drawings, and nearly one thousand letters, most of them written by Vincent to Theo. She turned down easy offers to sell Vincent's work, instead creating stories around his life, his struggles, his self-taught techniques and innovations, and the works of art that resulted. These stories, arguably, are as responsible for Van Gogh's fame as the artistry and originality of the works themselves.

The Pearlman Collection's *Tarascon Stagecoach* is not just the result of a random encounter with a stagecoach; it was painted in anticipation of Paul Gauguin's visit, to welcome and impress him. *The Starry Night* (1889; The Museum of Modern Art, New York) is not a depiction of a typical night sky as seen by just anyone living in the South of France. The last seventy of Van Gogh's works were painted in the last seventy days of his life, spent in and out of a sanitorium, olive trees shimmering in his mind if not by an actual wind, sunflowers glowing with a brilliance that most of us cannot see and never will, as the pigments began to fade as soon as they met light. The stories of these paintings are not only told within the works themselves but also revealed by the contexts in which they were made and by juxtapositions created within collections and exhibitions.

Art invites us to know ourselves, discover the stories of others, adopt new points of view, understand our differences. Whether artist, dealer, collector, or viewer, each of us brings our stories to the experience of art and creates new ones from that. These stories help give art its purpose, value, and meaning.

Perhaps the new life in America that Henry and Rose Pearlman built for themselves and their family

(fig. 27), surrounded by modern art that provided new ways of seeing the world, was a mirror of what the artists they admired had found in Paris and in each of their journeys.

Through this collection, the journey that Henry Pearlman took now belongs to all of us. That is the nature of art—beneath and beyond its surface.

Notes

1. See the *New York Times* for February 16, 1945; and January 19, 1945.
2. Rose used this phrase to describe not only Henry's pursuit of art but also his courtship of her.
3. Vincent van Gogh to Theo van Gogh, Arles, October 13, 1888, translated in Leo Jansen, Hans Luijten, and Nienke Bakker, eds., *Vincent van Gogh: The Letters* (Amsterdam: Van Gogh Museum and Huygens ING, 2009), no. 703.
4. Pearlman met Barnes on at least two occasions and wrote proudly of Barnes's admiration of one of his Soutines, a work that Barnes had forgotten had once been part of his own collection in the suburbs of Philadelphia.
5. From the time of Henry's 1945 purchase of the Soutine and his death in 1974, his company, Eastern Cold Storage, moved its offices twice, with all three locations within a few blocks of Grand Central Station. It was after 1945 that Croton-on-Hudson became a summer home for Henry and Rose, and their art collection was divided between their primary residence at 993 Park Avenue and Henry's office, both of which were in Manhattan.
6. According to the 1930 US Census, the address was 901 Washington Avenue, Brooklyn, New York.
7. On the Matisse painting, see Stephanie D'Alessandro and John Elderfield, *Matisse: Radical Invention, 1913–1917*, exh. cat. (Chicago: Art Institute of Chicago; New York: Museum of Modern Art, 2010).
8. Robert J. Hayes, "78 Mullen Paintings Bring $1,079,200 in 2½-Hr Auction Here," *Philadelphia Inquirer*, November 16, 1967.
9. Henry Pearlman, *Reminiscences of a Collector* (Princeton: Princeton University Art Museum, 1995), reprinted and annotated in Rachael Z. DeLue et al., *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 24.
10. Henry Pearlman to Alfred H. Barr Jr., March 21, 1945, Collectors Records 61, MoMA Archives, New York.
11. Perhaps influenced by a story that Gauguin hung this work over his doorway in Tahiti to discourage the local priest from visiting him, Henry preferred the translated title of "House of Joy" or "House of Love" over "House for Eating," which is the literal translation of the phrase "Te Fare Amu." Henry's letter to the associate director of the Art Institute of Chicago cites the work's depiction of a prostitute, "red circles on her spine denoting passion," and an animal that is "a symbol of perfidy." Henry Pearlman to Mr. Allan McNab, Chicago, February 18, 1959, Henry and Rose Pearlman Papers, 1893–1995, Archives of American Art, Smithsonian Institution, Washington, DC, box 2, folder 4, page 19.



Elixir

FAREENA AREFEEN

Picture my open palm with a marmelos fruit in my mother's country.
I wear fresh clothes. The tag on my shirt reads *MADE IN BANGLADESH*
no matter where I am.
Make a wish when you see a kingfisher
perched on a white cow's back.

The cow is bright, almost reflective.
This is not the Texas sun. This heat is more full.

The kingfisher commandeers the atmosphere,
a painted sea plane.
Sunshine deep cleanses the cracked earth and we kneel in linen robes.

Take me out to a yellow field where mosquitoes
glide over the muddy water like saints.

Deep in the forest, I push away mangrove leaves
under the late August monsoon clouds.
I watch the sky and look for rain. Often, I find it.
A water buffalo lowers her head to drink
from a stagnant lake.

Imagine a basin filling up and the gulf spilling over.
The kingfishers dive over bedrooms and temples.

A hundred million men and women
kneel in prayer under terra-cotta and tin.
I make my niyyah and I kneel too.

Kitchens fill with the same green water
that soaks the fields.
No one witnesses.
        No water buffalo
        or kingfisher either.

Just me and the Himalayas to the north
and the moon between my palms.
A mouthful of cheap plastic burns.
The tag on my shirt reads *MADE IN BANGLADESH*.



Like a Fish Swimming into Uncharted Waters

An Interview with Zhang Hongtu

CAROLINE HARRIS

CAROLINE HARRIS: I was very moved by your answer when I asked why you were interested in contributing to *Artists in Motion*. You responded: "After [I] moved to the United States from China, in 1982, people often asked how cultural conflict had affected me. But I have never been interested in talking about conflict. Rather, I want to talk about the positive influences on my art from my multicultural background." That sentiment resonates with *Artists in Motion*, which seeks to explore the positive impact of cross-cultural fertilization on artists and communities. Can you share a bit about those positive influences on your art? Have living in New York and experiencing American culture changed your understanding of yourself and your work?

ZHANG HONGTU: A caged bird, even if given enough food and drink, will immediately fly out of the cage once the door is opened, without considering any consequences. This was how I felt when I left China in the summer of 1982 (see fig. 29). China has an old culture and is a vast land, but the pressures from its politics and society made me feel short of breath, and I didn't have the right to say I was suffocating. After moving to a place where I can breathe freely, I feel that I have returned to my childhood, and this feeling has kept me curious about everything in the United States, even still today.

OPPOSITE: Fig. 28. Zhang Hongtu 張宏圖 (born 1943, Pingliang, China; active New York, New York), *Van Gogh—Bodhidharma #35*, 2014. Ink on paper, 113.5 × 78.5 cm. Collection of Jennifer Baahng Gallery, New York. *Inspired by Van Gogh's fascination with Japanese art and Buddhism, Zhang reenvisioned Van Gogh's self-portraits as the Bodhidharma, the first patriarch of Chan (Zen) Buddhism in China.*



Fig. 29. Zhang Hongtu, *Fish*, 1985. Acrylic on canvas, 165.4 × 183.2 × 4.8 cm. Princeton University Art Museum. Gift of the P. Y. and Kinmay W. Tang Center for East Asian Art, and Museum purchase, Asian Art Department Fund, 2008-365. *Painted three years after he emigrated from China to New York, this work expresses Zhang's feeling of being like a "fish swimming into uncharted waters" in his new country.*

As far as how my art has been influenced by my immigration to the US, there are too many effects to list. For example, China's brainwashing education system has made the country's intellectuals and artists very nationalistic, so when I first arrived in the US, I believed that Chinese art was the greatest and Americans just didn't understand it. But not long after I arrived in New York, I read a line of text in a catalogue for a Scandinavian art exhibition at the Guggenheim Museum: "National art is bad. Good art is national." This changed my concept of the definition of national art forever and opened my eyes to all kinds of art from various nationalities and cultures. It was as if the fences between different cultures had collapsed. Countries have had borders since ancient times; in order to protect and expand these boundaries, countless wars have been waged, killing unknown numbers of people. But art has no borders, and the dissemination of art does not require a passport. Because the United States is a relatively young country, it has fewer burdens of tradition than places like China. This has given the US and its people the confidence to be open to artists and art from around the world.

My art has also been influenced by Zen, a religion and philosophy that originated in India more than a thousand years ago and has since spread all over the world, to China, Japan, Europe, the United States, and beyond. When the Japanese Buddhist scholar D. T. Suzuki taught Zen in the US in the 1950s, he could not have expected that his teachings would influence a generation of American artists, including musician John Cage, dancer Merce Cunningham, artist Robert Rauschenberg, and poet Gary Snyder. The impact of Zen on art continues to this day. My *Repainted Shan Shui* series (see fig. 32), in which I bring together the work of Chinese and European masters, and my extensive experiments with materials were influenced by it.

CH: A related question: you once said in an interview that "culture shock means that you have to learn . . . you have to change something . . . you have to start everything new." What are some things you felt you had to start new when you moved to New York in 1982? Can you share a particular encounter or incident that sparked change?

ZH: For people (not only artists), keeping your curiosity, no matter your age or where you are going, is always a motivation for learning. Artists who move to the United States should not expect to make a living from their art immediately. I've had many other jobs, including stonemason, carpenter, framer, cleaner . . . I enjoyed jobs that had no direct relation to art; in addition to helping me support myself, they taught me skills that opened up new possibilities for my future artworks. Through these various jobs, I have gained a deeper understanding of American people, society, and culture.

By immigrating to a new place, you can learn a lot of things that are not in books. It is a much more

interesting and enriching experience than shutting oneself in a studio to work. Before I left China, people who had been to New York told me that it was unsafe and that I should be careful and avoid Black people. Although I did not believe this "friendly" advice, I still remember it being said. Then one night, two or three days before Christmas in 1982, I was in the process of moving, pulling my luggage cart down Broadway and heading downtown. The streetlights in New York were much dimmer than I expected them to be. No pedestrians could be seen on the street. As I was walking, the rope that was securing my bags broke and the bags fell off the cart, scattering all over the ground. I remember thinking to myself that I would rather not see anyone at this moment. But then I saw a tall Black man coming toward me, and I felt very nervous. Pretending not to see him, I focused on picking up the luggage. When I realized that he had gone, I was relieved. After a minute or two, however, he came back and put down a four-foot-long rope at my feet. I felt ashamed; I didn't know what to do, and before I could say "thank you," he said, "Merry Christmas" and left. I think anyone can imagine what I learned from this incident.

CH: Since the exhibition explores the immigrant experience of the featured artists, can you describe what it was like to come to the United States in 1982? What were some of the most jarring culture shocks you experienced?

ZH: When I first arrived in the United States, the strongest feeling was freedom and individual independence. No one tells you what you must do or what you must not do. Compared to now, I feel that there was more freedom then, because there were no cameras watching you on the street or otherwise. A very memorable early experience was walking from Times Square to the Metropolitan Museum of Art. During this time, I encountered all kinds of people from all over the world. I passed the red-light district that was not yet demolished. I saw the long queue at the doors of the Museum of Modern Art (MoMA). Once at the Met, I paid twenty-five cents for entry. There I saw a beautiful Yuan-dynasty mural from China, the Egyptian stone temple from the banks of the Nile, and many wood sculptures from Oceania. I felt that all the best things in the world were there in that museum.

But on my next visit, I saw a portrait of Mao Zedong by Andy Warhol hanging on the wall. My praise for the museum was cut short. Having come from China, I was very familiar with this image of Mao, but Warhol's version shocked and confused me. I was stunned by its size; encountering the image in such a relatively small setting, the portrait seemed to me as big as the one in Tiananmen Square. And I was perplexed by the technique, screenprinting; isn't that too easy? At the same time, I wondered why this image of Mao, which can be seen throughout China and has nothing to do with art, was displayed in the Met. I learned that, perhaps especially in New York, the experience of visiting an art museum always results in a mixture of emotions, including surprise and confusion.

Some experiences relating to language have also proved unforgettable. My poor English has put me in an awkward position many times, but I have also found new appreciation for the power of language. Around 1983, I was hired by a Russian man to paint Orthodox icons. One day I went to his studio in Queens, where a few other painters were working. They worked in silence; no one spoke. The Russian man explained, "They are all from Russia and do not speak English." An old, white-haired painter looked up at me, and in response I pointed to his painting and said, "Ou chin harashuo [Cyrillic: очень хороший; English: Very good]!" The old painter was very excited and stood up to shake my hand. I was also very pleased; it was as if I had met my fellow countryman. As a youth in China, I had learned Russian. What I said to the man was the only phrase I remembered. Sometimes even poorly spoken language can make people emotional and help bring them closer together.

CH: When you moved here, you had connections with members of your wife's family and you had a student visa to study at the Art Students League. But you had not yet learned to speak English and you had to leave your wife and young son behind until they were able to join you over two years later. For many years, you worked construction jobs to support your family. During that time, how did you maintain your resolve to stay in the US and remain focused on your work?

ZH: As a family man, it was certainly not easy to leave behind my wife, Huang Miaoling, and son, Dasheng, but they both unconditionally supported me. We all understood that the separation was temporary, and that there would be a future reunion on the other side of the earth. In New York, I was cared for by Miaoling's cousin and his family as well as the friends I made there.

From the moment the plane landed at John F. Kennedy International Airport, I felt that one of my dreams had become a reality. My studies and the things I did in New York fulfilled every moment of my life. Even in the early days of cleaning houses and chiseling stones, I was happy like a child. I had always believed that while coming to the US did not guarantee that I would become a great artist, it did guarantee that I could freely make art until the last day of my life, and that is enough!

I often think of what my wife and son experienced during this time, and I feel guilty about them missing and waiting for me. But they were always optimistic in the letters they wrote to me, expressing confidence that we would meet in New York in the near future. This kind of spiritual support was one of the reasons I was able to focus on studying and working despite being separated from my family.

I also developed an ability to turn bad things into good things. I was born in 1943, making me six years older than the communist People's Republic of China. In China, I lived through countless political movements, including the Anti-Rightist Campaign, the Great Leap Forward, and the Cultural Revolution. Looking back, I wasted too much time there, almost forty years. When I arrived in the US, one of my life goals was to make up for this lost time. Two years later, while cleaning up my room, I realized that I had produced more works in that time than I had in ten years in China. There is inevitably a lot of waiting in life; if you know how to manage your time, the wait can be fun.

CH: Some of the artists in *Artists in Motion* traveled to Paris to study. Similarly, you came to New York to study at the Art Students League. What was that like in terms of the students that you met and the faculty with whom you worked?

ZH: I will never forget my time at the Art Students League. On the first day, I went to register, and I saw an elderly woman in the lobby, sitting silently on a bench. She was neither a student nor a teacher. A man walked over to me and said: "She was once a model for Matisse. If you had come here a few years earlier, you could have listened to her telling stories about the old Parisian artists." I was surprised to learn this, but as I began to hear many stories of celebrities in New York, I was no longer surprised. New York is New York; amazing things happen in every corner and at every moment. Once, I saw President Bill Clinton on a street corner in Manhattan, surrounded by people taking his picture. But there were even more people on the street who didn't even look at him; I knew that those people were the real New Yorkers.

Teachers at the Art Students League came to class twice a week, and students could switch instructors each month. As a result, I have forgotten many teachers' names, but I remember Richard Pousette-Dart. Although I often didn't understand what he was talking about in class, in one lecture he explored the idea of an artist's life and work being inseparable. I understood this, and it affected my work. He was very patient and took the time to answer all the students' questions. For his birthday, he invited the whole class to visit his studio. His work is in the Met and MoMA, so I can see it every time I visit these museums.

CH: *Artists in Motion* explores how artists such as Vincent van Gogh and Chaïm Soutine forged friendships and artistic communities in their adopted countries and how those relationships fueled their creativity. In your early years in New York, you met other expatriate artists such as Chen Danqing, Chen Yifei, Yuan Yunsheng, and Bai Jingzhou. Later you were part of the Chinese United Overseas Artists Association and Godzilla. Can you share a bit about the importance of these artistic communities in your life and work?

ZH: Artists are mavericks, and most artists' groups are loose and short-lived. The Chinese United Overseas Artists Association, which I helped found, is no exception. Its members all came to the US in the 1980s. These artists were not good at English and were unfamiliar with American culture. Most of them had families left behind in China. So, it is not surprising that they came together to form an organization, but perhaps what is equally unsurprising is that the group split up several years later, in 1989, over disagreements about Chinese politics. To my mind, the group accomplished two things. In 1987, with the support of George Soros's China fund, it published a catalogue of members' work. And the following year, an exhibition was organized at the Palladium nightclub in which eight members participated.

I have also participated in the activities of the Asian American Arts Centre (AAAC), Godzilla, and the Epoxy Art Group. In 1984, the AAAC presented my first solo exhibition in the United States. Five years later, the organization offered many programs in support of the June 4 student protests in Tiananmen Square. Of these, the most important was an exhibition featuring works by more than two hundred artists that was organized in support of China's democratic movement. This was the first time my *Last Banquet* and *Bilingual Chart of Acupuncture Points and Meridians (Front & Back)* were shown publicly.

Godzilla was an arts collective that supported and encouraged Asian American artists' fight for representation and visibility. Through Godzilla, I learned about many arts organizations in Lower Manhattan and participated in various exhibitions in nonprofit galleries and art centers.

Epoxy was founded by Ming Fay, Bing Lee, and several other Hong Kong artists living in New York. Although its members spoke Cantonese, they knew the American art world very well. Epoxy members experimented with different styles and materials, and I learned a lot when I collaborated with them. One of the big works we made together was *Thirty-Six Tactics* (1987), which was acquired by the New Museum in New York after it was shown in the 1990 exhibition *The Decade Show: Frameworks of Identity in the 1980s*.

CH: Another theme of the exhibition is travel, particularly how transience fuels creativity. Before you left China, you traveled quite a bit there. You have spoken about visiting Ürümqi, then going south to Guangzhou, as part of the *dachuanlian* (literally "great linking-up policy") during the Cultural Revolution, in which students were invited to travel around the country for free to promote the revolution. Afterward, you and several schoolmates walked three months from Guangzhou to the Jinggang Mountains and then to Shaoshan, after which you took the train back to Beijing. Later, the government sent you and other art students to Huolu, near the city of Shijiazhuang, where you did farm work. You have also mentioned the transformative experience of visiting the caves in Dunhuang while you were working as a jewelry designer for the Beijing Jewelry Import-Export Company. What impact did these travels in China have on your work?

ZH: I was born in Pingliang in Gansu Province. When I was four years old, I moved to Shanghai with my parents, and we subsequently lived in Nanjing, Suzhou, and Zhengzhou before we settled in Beijing in 1950. In Beijing, we moved around within the

city, changing our address no fewer than ten times. I attended five schools over my six-year elementary education. After the establishment of the People's Republic of China in 1949, "travel" no longer existed in China. Moving was not your own wish. In my family's case, whenever my father's government work unit was relocated, we had no choice but to follow. The result of frequent moving is that you are unsure where your home is. I wondered what my birthplace was like. I wanted to know where the Chinese Muslims came to China from. I read Mark Twain's books and listened to Paul Robeson's "Ol' Man River," and I imagined experiencing the scenery of the Mississippi River.

Then, in the early winter of 1966, I heard that students in Beijing could travel the whole country by train for free. With the idea of "spreading revolutionary seeds" as part of the *dachuanlian* movement, I immediately invited a few schoolmates to join me, and we went straight to Xinjiang in northwest China. Our destination was the border; I wanted to see the snowcapped mountains in the westernmost part of the country. But when we arrived in Ürümqi, we were stopped and not allowed to go farther west. After staying in Ürümqi for a few days, I saw how the Cultural Revolution was happening in the border areas. The opposing factions fought, students made grenades, and herdsmen rode into the city with homemade spears to show their loyalty to Chairman Mao. The cult of personality created by Mao filled every corner of the city. There were no "revolutionary seeds" to spread, and there was no difference between being in the frontier or in Beijing. After Ürümqi, we decided to go south, planning to reach a place where we could see the sea, but we were stopped at the first town south of Guangzhou. After returning to Guangzhou, I heard that because the *dachuanlian* had caused great chaos throughout the country, the central government ordered all students to return to their schools. But we didn't want to return to Beijing. Some of the schoolmates I was traveling with were from "bad" family backgrounds; they were the sons of bankers, professors, or Rightists like me. Outside Beijing no one knew our origins, and we didn't have to worry about being discriminated against. So, like other student teams, we organized a small Long March team. We held a red flag with the words "Long March" and a portrait of Mao. Over the next three months, we walked through the Jinggang Mountains in Jiangxi Province, to Shaoshan in Hunan Province. Then came a new government order declaring that the train would no longer accept students without purchased tickets, and all students must return to school. We finally returned to Beijing from Changsha by train in the early spring of 1967.

I was born and raised in China, and what we read about China in books was basically propaganda; there was no description of the truth. The three-month *dachuanlian* was a journey of discovery; it changed me. I witnessed fighting between the two factions in Ürümqi, and I saw a child killed by a stray bullet and a student blown up by his own handmade grenade. At the same time, portraits of Mao and red slogans praising Mao and the Cultural Revolution were everywhere. After returning to Beijing, I became one of the so-called *xiaoyao pai* (escapists), as I no longer actively participated in revolutionary activities. Later, for my own purposes, I visited the caves at Dunhuang, the Longmen Caves, and the Yungang Grottoes. When I observed the early Buddhist murals and sculptures of the Northern Wei and the Northern Zhou dynasties in these places, I was surprised to find that the cultural exchanges between East and West that took place over a thousand years ago still had vitality. This realization affected my later work, especially in regard to my attitude toward human civilization. Culture and art, like the air we breathe, can flow across national borders to nearly any corner of the world. The result of this can help people know one another better. If we understand each other, why would we still need war?

For me, traveling overseas is more about studying and researching. When I went to the South of



Fig. 30. Zhang Hongtu, *Bada (Six Panels)—Cézanne*, 2006. Oil on canvas, 209.9 × 426.7 cm. Private collection. *In this work, Zhang intermingled Cézanne's painting techniques with the style of Qing-dynasty painter, calligrapher, and poet Bada Shanren (1626–1705).*

France in 2002, for example, I was already familiar with Cézanne and Van Gogh, because the Met and MoMA have strong collections of their work. I went to southern France not necessarily to see more paintings by these artists but rather to understand how Cézanne could paint Mont Sainte-Victoire repeatedly without getting bored or what impact Arles had on Van Gogh's art. Perhaps because of my background in Chinese landscape painting (fig. 30), when I saw the trees, grass, and flowers of Arles I thought of Shitao's *10,000 Ugly Inkblots*. When I saw Mont Sainte-Victoire in Aix-en-Provence, rather than seeing the actual mountain, I saw it as painted by Cézanne. I felt that Cézanne's paintings were everywhere, and his work made me think of the axe-cut *cun* (brushstrokes) in *shan shui* paintings, such as those by the Song-dynasty artist Li Tang (ca. 1070s–ca. 1150s). The strongest takeaway of this trip was that my notion of blurring the boundaries between East and West was not important, because there is no difference between the two in nature.

In life, culture, and art, however, there is still a perceived difference between them. Yet more than one hundred thirty years ago, Van Gogh crossed these boundaries by hanging Japanese ukiyo-e prints from his collection on the walls of the Yellow House in Arles. He made copies after not only Barbizon artist Jean-François Millet but also Utagawa Hiroshige and other ukiyo-e artists (see figs. 40, 41). It is difficult to find traces of Rembrandt or other old masters in Van Gogh's paintings, but it is easy to see the influence of Japanese prints. Today there is no "pure" Chinese art, nor is there a "pure" European tradition. Blurring boundaries and hybridity are now everywhere (fig. 31).



Fig. 31. Zhang Hongtu, *Six-Pack of Kekou-Kele* (*Coca-Cola*), 2002. Jingdezhen porcelain with underglaze blue designs, 25.5 × 7 cm each (with caps). Princeton University Art Museum. Gift of the artist in honor of his wife, Miaoling Zhang, 2009-118 a–l. *Zhang presented a six-pack of hybridized Coke bottles in the style of Ming-dynasty (1368–1644) blue-and-white porcelain, made at the imperially sponsored kilns at Jingdezhen, where Zhang's bottles were also made.*

CH: You first engaged with Mao's likeness in 1987 when you transformed the Quaker Oats man into a portrait of Mao. After the Tiananmen massacre in 1989, you began the *Long Live Chairman Mao* series. Can you talk about your impetus to investigate Mao's image and why absence—as found in the cutouts of the Mao silhouette—was such a crucial part of that series? You have described your relationship to Mao's image as someone who lived in China during the Great Leap Forward and the Cultural Revolution. How did your relationship to Mao's iconic image change and why did you end the series in 1995?

ZH: When I first came to the United States, I tried to forget everything about China. The last thing I wanted to think about was the Cultural Revolution: the dirty power struggle of political figures, the distortion of human nature by an autocratic system, the absurdity and shamelessness of personality cults, and especially the bodies of children who died tragically on the streets . . . To me, the Cultural Revolution was an unending nightmare. I had creative freedom in the US, but during my first few years in New York I wanted nothing to do with Chinese politics. But watching the 1989 uprising in Beijing on television, I nearly broke down when I saw tanks rolling into Tiananmen Square and crushing the student tents. My sympathy for the students and my disgust at the government's actions made me realize that I had not and could not forget the Chinese nightmare. I marched with the citizens of New York, and I participated in the reconstruction of the statue of democracy in Tiananmen Square that the tanks had toppled. I later found that the way to fully express my protest against the revolution and to release my emotions was through my work.

Based on my experience of living in China, I believe Mao and his policies are the root cause of the June 4 massacre. Without re-criticizing and negating Mao and his influence, democracy and freedom in China will always be nothing but empty talk. This was the initial motivation for my *Long Live Chairman Mao* series.

Mao prohibited religion after he took power, but he was not an atheist himself. He tried to replace all religion with the people's worship of him. His cult of personality reached a crazy and pathological level during the Cultural Revolution. Anyone who showed disrespect to Mao was taken to prison or even tortured to death. Terror permeated throughout China, and no one dared to tell the truth.

What I can't believe myself is that this fear of Mao followed me to the United States. Around August 1989, I used Mao's portrait to make a collage. When I cut the portrait with a knife, I felt as if I were committing a crime. Mao had been dead for over a decade, and I had been living in the US for seven years: Why, I asked myself, did this fear of Mao still exist? It is obviously a psychological

problem, but what should I do? I decided to keep working on the Mao series in hopes of eventually getting rid of this unreasonable fear. My engagement with this series lasted for several years, and it was, in fact, therapeutic.

In 1995 the Bronx Museum of the Arts organized a solo exhibition of my Mao series. When I saw all the works displayed in the same room, I knew then that I could confront Mao without fear, so I told myself, "OK, that's it; no more Mao."

But I didn't quite keep my promise: in 1998 I made the *Unity and Discord* series. This work bridged my *Long Live Chairman Mao* and *Repainted Shan Shui* series. And, in 2012, I made *Mao, after Picasso*, which was shown at the Museu Picasso in Barcelona.

CH: A fascinating aspect of your work is the way it blurs simple binaries between East and West, high and low, elite and mass culture—instead exploring a hybrid, cross-cultural space. With the *Repainted Shan Shui* paintings, you create riffs on the work of Chinese and Western masters, producing paintings that merge and metamorphose their various approaches. What was the motivation for these works?

ZH: As an immigrant artist in New York, I am often asked about identity issues. My simplest response is, "I was born in a Muslim family in China and now I am a US citizen." If I am asked about my religion, culture, and educational background, the answer becomes more complex. But as an artist, the impact of such a complex personal history on my work is more important than having an identity card or a passport.

One time, after a visit to the Met, I experienced a kind of vision that may have been inspired by my complicated background. After I left the museum, I looked at the building as I stood on the sidewalk across Fifth Avenue. I suddenly felt that the entire museum was itself an artwork, comprising a huge installation of world art. That building houses thousands of works of art, each one different from the others, all existing quietly and peacefully under the same roof. I thought it would be a remarkable experience if I could visit in the middle of the night. I wondered if I would find the artworks communicating among themselves.

CH: You have described making the *Repainted Shan Shui* paintings as a "process of learning." You studied the works of the artists you were referencing in museums in New York, China, and Taiwan. I wanted to ask you about the painting *Shitao—Van Gogh PUAM* in the collection of the Princeton University Art Museum (fig. 32). For that work, you painted a version of *An Ancient House under Tall Pine Trees* by the early Qing artist Shitao (1642–1707) using Van Gogh's techniques. I am curious what you learned about each artist's work through the creation of the Princeton painting. What similarities of approach—in terms of their technique and their philosophy of art—did you discover in creating *Shitao—Van Gogh PUAM*?

ZH: 月下老 (an old man under the moon) is a legendary figure in Chinese folklore. He has nothing to do every day but to watch people to determine which young man and which young woman would make a nice couple. He then creates the opportunity for the two of them to meet and fall in love, marry, and have children. I envisioned myself as this old man, with the ability to bring together the right pair of artists. And, in pairing Shitao and Van Gogh, I did. But the next part of the job was not easy. To understand Shitao's compositions, I had to assume that I was the master himself; likewise, to understand Van Gogh's colors, rhythms, and swirling brushstrokes, I had to assume I was the Dutch artist.

Curator Eugenie Tsai invited me to participate in the Princeton University Art Museum's 2003 exhibition *Shuffling the Deck: The Collection Reconsidered*, which asked artists to create new works inspired by objects in the museum's collection. When the museum's curator Cary Liu showed



Fig. 32. Zhang Hongtu, *Shitao—Van Gogh PUAM*, from the series *Repainted Shan Shui*, 2002–3. Oil on canvas, painting: 238.8 × 96.5 × 4.1 cm. Princeton University Art Museum. Museum purchase, Fowler McCormick, Class of 1921, Fund, 2003-144. *Here Zhang restaged the early Qing artist Shitao's* An Ancient House under Tall Pine Trees *(ca. 1700) by painting it in the style of Van Gogh, who was himself influenced by Japanese ukiyo-e prints from the eighteenth and nineteenth centuries.*

me Shitao's *An Ancient House under Tall Pine Trees*, I immediately accepted it. The composition of Shitao's picture is very different from Van Gogh's landscapes. It is magnificent and rich in layers; it is like a portrait of the landscape but also like a monument. Van Gogh's landscapes maintain focal perspective; there is no blank space, and the artist's short, twisting brushstrokes are full of vitality. The two artists seem to be completely different in their approaches, but in creating *Shitao—Van Gogh PUAM*, when I focused on the details, I felt that their hearts were connected. Their lines and brushstrokes are almost interchangeable. When I restaged Shitao's *Ancient House* in the style of Van Gogh, the greatest fun came from rendering the details. The colors, of course, were based on Van Gogh's palette, while the lines and brushstrokes switched between Shitao and Van Gogh. I think Van Gogh would have liked my painting, because he would have seen it from the perspectives of Impressionism and ukiyo-e. Shitao, I think, would have liked it too; in fact, he once wrote that "brush and ink should follow the times."[1] Although my painting retains Shitao's composition, the Chinese master might not agree with my treatment of the sky and water, as after being filled with the brushstrokes and colors of Van Gogh, the beautiful empty spaces of the original have been lost. I feel sorry about that. But if life is unsatisfactory nine times out of ten, as the saying goes, I think Shitao would forgive me.

CH: We invited you to take part in the current project because your work deals so penetratingly with themes of immigration and the intersection of cultures. Also, you have engaged deeply with the work of artists in this show, including Cézanne and Van Gogh. In 2002 you went to the South of France to study the places these artists had worked. What did you learn about their art from your travels?

ZH: Shitao, Cézanne, and Van Gogh can be linked with one sentence by the Ming-dynasty painter

Dong Qichang (1555–1636): "From the standpoint of splendid scenery, painting cannot equal [real] landscape; but from the standpoint of the sheer marvels of brush and ink, [real] landscape is not at the equal of painting."[2] That is, the painter paints the landscape but the painting itself is not the landscape. The painting's brushwork and ink are its soul; they imbue it with life. It is true that the paths in nature are weird and varied, but they need not exist in the painting. Rather, nature gives the painter the inspiration to play with brush and ink on paper or canvas. Neither Cézanne nor Van Gogh had read Dong's painting theory, but their art spans time and space, linking the East in the sixteenth century with the world today. Cézanne painted Mont Sainte-Victoire for more than ten years, producing dozens of images of this mountain. Of course, these are not the same as the real mountain, but when Cézanne used geometric brushstrokes and color blocks to render the landscape on his canvas, he helped open a new era of Cubism and abstract painting. Cézanne created history.

Van Gogh had a fiery passion for nature. In June 1880, he wrote to his brother Theo, "Someone has a great fire in his soul and nobody ever comes to warm themselves at it, and passers-by see nothing but a little smoke at the top of the chimney and then go on their way."[3] From the stars in the sky to the flowers and trees on the ground, nature provided Van Gogh with inspiration in return. Don't worry whether Van Gogh's cypresses look like those growing in Arles! His trees, like all his paintings, are composed of lines, brushstrokes, and colors. They are works of art that are independent of nature. Likewise, don't try to find Van Gogh's brushstrokes and colors in the flowers and trees in nature. Van Gogh influenced Expressionism and Abstract Expressionism, not flowers and trees. Van Gogh, too, created history.

CH: In your *Shan Shui Today* series, you envision how Chinese masters would address the landscape as a subject given the environmental degradation today. In this, you are really addressing a global problem, as opposed to investigating specific issues of technique and philosophies of art history. Can you talk a bit about that shift in theme?

ZH: This question reminds me of another that people often ask: What role does art play in society? I believe that the most important role of art in society is to share and to communicate. Artists share their feelings on life, nature, and society through their work. Through this communication, people learn to understand one another better, dissolve pain and hatred, and live together in peace.

My *Repainted Shan Shui* series, which I began in 1998, followed this line of thinking. I am very happy that many scholars commented on this series from different angles, including philosophy, aesthetics, and semiotics, but I feel that the *Repainted Shan Shui* works are too far removed from the real world we live in. While I was in the studio remaking the *shan shui* paintings of Shitao, Mi Fu, and Li Tang in the style of Cézanne, Van Gogh, or Claude Monet, I began to realize that the real mountains and waters of our home planet were being destroyed by human beings.

Another experience also helped bring about the *Shan Shui Today* series. One day in 2007, while I was on a trip to China, I passed a river in which I used to swim, but the water had since turned the color of soy sauce and smelled foul. After returning to the United States, I began to pay attention to ecological problems. I was shocked by Al Gore's documentary *An Inconvenient Truth*. I quickly realized that this is not only a Chinese problem but a global one, and I began to express my concerns about the environment in my work. Beginning with *Re-Make of Ma Yuan's Water Album (780 Years Later)*, a set of twelve oil paintings I completed in 2008, I started the *Shan Shui Today* series.

CH: If my math is correct, you have now lived in the United States longer than you lived in China. You have said that to be "an artist, to understand

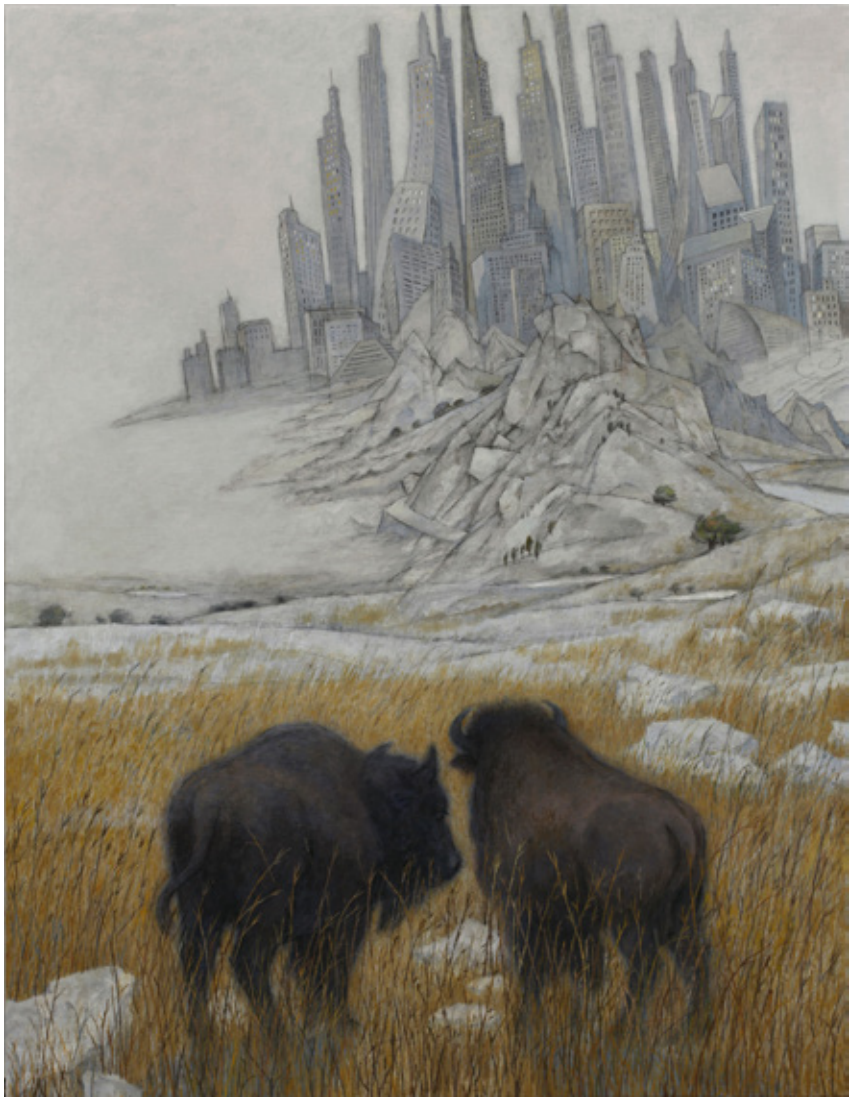


Fig. 33. Zhang Hongtu, *Good Morning*, from the series *Bison Roaming*, 2019. Oil, acrylic, and mixed media on canvas, mounted on gator board, 157.4 × 122 cm. Private collection. *In this series, Zhang investigates the complex relationship between humans and nature, meditating upon the decimation of the bison population through hunting and human encroachment on their habitat so that today they thrive only in a sanctuary contained by wire fences.*

oneself is crucial, and that's part of one's identity. One's identity is not just a matter of having citizenship or not." How has your artistic identity been shaped by the experience of being an expatriate?

ZH: The issue of identity is indeed a problem. I used to think that your identity is how others label you. I have been labeled, for example, a Chinese American artist, an Asian American artist, a Chinese artist, and even "the one who makes Mao"! A friend from China recently told me that in China I have been called a "counterrevolutionary artist." And art critics in China say that those who have left China for a long time are no longer Chinese artists. But each of these identities has come from others. So, I made a joke by labeling myself a "CIA," Chinese Immigrant Artist. It's mostly nonsense, of course, but it's not entirely unreasonable. At the age of seventy-seven, I can say that I accept all of these labels; they are all reasonable. But, in truth, I still do not understand what the meaning of "identity" is.

CH: Can you share anything about the *Bison Roaming* paintings you are currently working on, such as how they might fit into the theme of immigration and movement?

ZH: In the fall and winter of 2018, I had a solo exhibition at the Marianna Kistler Beach Museum of Art at Kansas State University. This gave me a great opportunity to see bison and to visit the prairie, and I fell in love with both. I learned a lot about the region's history, including about the American bison, local Native American communities and tribes, colonial settlers, and the Pacific Railroad. I was not familiar with this important part of American history, and I feel strongly that it is still relevant.

My time in Kansas inspired me to start the *Bison Roaming* series (fig. 33). From 2018 to 2020, with support from the Beach Museum and the Volland Store, I made four trips to Flint Hills, Kansas, where I took many pictures of bison and the prairie,



Fig. 34. Zhang Hongtu, *When You Come before the Image of the Bison Take Care That You Do Not Neglect to Say an Ave*, from the series *Bison Roaming*, 2021. Oil on canvas, 122 × 157.8 cm. Collection of Tina Keng Gallery, Taipei, Taiwan. *Zhang's* Bison Roaming *series was inspired by his 2018 trip to Kansas, where he encountered American bison in their conservation area and felt a deep connection, as suggested by the title of this work, which calls upon the viewer to take care to greet the animal.*

learned more about nature and human issues, and was immersed in the bison series. To my surprise, after painting bison for more than two years, I felt closer to the land of this country and more American than ever (fig. 34).

CH: In your answer to the question about *Shitao—Van Gogh PUAM*, you indicated that to do those works you had to "assume" that you were Shitao and Van Gogh. What did you learn by trying to get inside the minds of these artists? How did it change or inform your appreciation of their work?

ZH: Yes, it's true that during the process of making *Shitao—Van Gogh PUAM*, sometimes I assumed that I was Shitao, sometimes I assumed that I was Van Gogh, and sometimes I felt that both Shitao and Van Gogh were working together with me in my studio, an especially fun moment.

When I imagined that I was Shitao, for example, what I realized was that, rather than learning his composition method or use of brush and ink, I discovered a free spirit of creativity. The trees, houses, mountain, and river in Shitao's painting are not an exact representation of the scenery before the artist; rather, they are the result of his claim of "searching all the rare mountain peaks then drafting the sketch," allowing him absolute freedom to rearrange the landscape features in the painting.[4] Looking at Shitao's brushwork

technique, known as *cun fa*, one finds no trace of either a Song- or Yuan-dynasty painter; Shitao's brushwork and ink belonged only to himself, crystallizing his statement that "no rule is the ultimate rule."[5]

In the case of Van Gogh, when I was studying art in China in the 1960s, socialist realism imported from the Soviet Union was the only art concept and style we were allowed to learn. Our art history courses ended before Impressionism; work created during this and subsequent periods in Europe and the United States was considered decadent bourgeois art. It was this confinement in our education system that aroused my curiosity about modern and contemporary art outside China. During this time, I made a few Van Gogh–style paintings based on reproductions of works in Eastern European magazines, but the paintings were destroyed during the Cultural Revolution. When I came to New York with these memories and finally saw real Van Gogh paintings, I was moved by their bright contrast, complementary colors, and short, swirling brushstrokes. When I assumed that I was Van Gogh in making *Shitao—Van Gogh PUAM*, I wanted to give a new look to Shitao's ink *shan shui* painting. I embraced the basic viewpoint that I must be free. Just as Shitao was free to sprinkle ink dots on rice paper and Van Gogh was free to twist his brush and accumulate colors on canvas, my freedom allows me to experiment with artistic concepts.

CH: For the *Repainted Shan Shui* series, did you study the extant research about the tools (pigments, brushes) and circumstances (sources of light, painting *en plein air*) of Cézanne and Van Gogh? Or did you experiment with the tools you usually use to re-create their styles? If you did research the tools, did you then try to replicate them? Did you try to use the same pigments or brushes, for example?

ZH: I have not studied the tools used by Cézanne and Van Gogh for their paintings. I have used tools purchased from the art supply store to try to re-create the same effects as these artists did. To me, it's not the tools that matter, it's how they are used. Also, I didn't want to, nor could I, make the colors and brushstrokes in my work exactly like those of Cézanne or Van Gogh. From a visual standpoint, I wanted to create harmony and balance between ancient Chinese ink painting and European Post-Impressionist oil painting by blurring the boundaries between the two.

CH: I love your comment that in creating *Shitao—Van Gogh PUAM*, you felt that Shitao's and Van Gogh's "hearts were connected." You discuss that connection in terms of their relationship to nature, brushwork, and the creation of art as a kind of parallel to nature. Did you discover any other resonances between their works or ideas about art?

ZH: That is a very meaningful question. As an immigrant artist, moving from one place to another, you naturally find differences between your old place and your new place. But if you open your eyes, you find that the differences can be a new kind of beauty; by the same token, if you open your mind, you find that the differences may be full of new ideas. You will always find resonances between places and art with different cultural backgrounds.

For example, Shitao and Van Gogh were visual artists who shared a deep appreciation for literature and poetry. Shitao posited, "Without reading ten thousand books, how can you paint?"[6] Two hundred years later, in 1880, Van Gogh wrote to Theo: "I have a more or less irresistible passion for books, and I have a need continually to educate myself, to study, if you like, precisely as I need to eat my bread."[7] The two artists also shared an interest in Buddhism: Shitao took inspiration for his *shan shui* painting from Zen Buddhism; Van Gogh

was obsessed with Buddhism and Japanese art and culture (see fig. 28). In an 1888 self-portrait, he painted himself with a shaved head in the guise of a Buddhist adherent. Of the painting, he wrote to his brother Theo, "I've also done a new portrait of myself, as a study, in which I look like a Japanese."[8]

One of the most beautiful resonances between their paintings is the brushwork. Both artists broke through their traditions and created new and unique brushwork that was not for describing trees or rocks, for example, but instead, it was for showing their feelings and love for nature.

Above all, the most important resonance between the two artists was that both believed that an independent spirit was the soul of an artist. I think anyone who loves the art of Shitao and Van Gogh will agree with me.

CH: When you visited the South of France, did you paint outdoors at the sites where Van Gogh and Cézanne painted? Why or why not?

ZH: No, I did not. For me, the best way to learn their colors and techniques is to study their original works.

CH: Do you find that the immigrant experience is an internal one—changing one's way of thinking—more than one related to external factors such as climate, language, or politics?

ZH: Yes, the change in one's way of thinking is the most fundamental and significant change as an immigrant. Once you have a new way of thinking about the world, its people, and your life, you feel that you have been reborn in a new land. The eleventh-century Song-dynasty poet Su Shi wrote: "We do not know the true face of Mount Lu, / Because we are all ourselves inside."[9] I first read this when I was in China; at the time, I thought it was about Su Shi's travel experience. After moving to the United States, these words became the perfect way to express my new way of thinking. As an immigrant in a new country, I moved from inside China to outside China. This migration has created a distance between China and me. On the other hand, I am not fully part of American culture, either. I relate to both cultures, but I'm also somewhat removed from them. This has allowed me to compare the two and to think about almost everything in a new way, with more transparency. I very much enjoy living and working in this state of being on the edge.

Notes

1. "筆墨當隨時代." Shitao, quoted in Shichang Sun, 石濤藝術世界 / *Shitao yi shu shi jie* [The art world of Shitao] (Shenyang: Liaoning, 2002), 165. Except as noted, translations are by Zhang Hongtu.

2. "以徑之奇怪論，則畫不如山水；以筆墨之精妙論，則山水絕不如畫." Dong Qichang, quoted and translated in Wai-kam Ho, ed., *The Century of Tung Ch'i-ch'ang, 1555–1636*, exh. cat. (Kansas City, MO: Nelson-Atkins Museum of Art in association with the University of Washington Press, Seattle, 1992), 1:35.

3. Vincent van Gogh to Theo van Gogh, Cuesmes, between about June 22 and 24, 1880, translated in Leo Jansen, Hans Luijten, and Nienke Bakker, eds., *Vincent van Gogh: The Letters* (Amsterdam: Van Gogh Museum and Huygens ING, 2009), no. 155. All citations to and translations of Van Gogh's correspondence herein are from this source.

4. "搜盡奇峰打草稿." Shitao, quoted in Sun, [The art world of Shitao], 28. This quotation appears on some seals on Shitao's paintings.

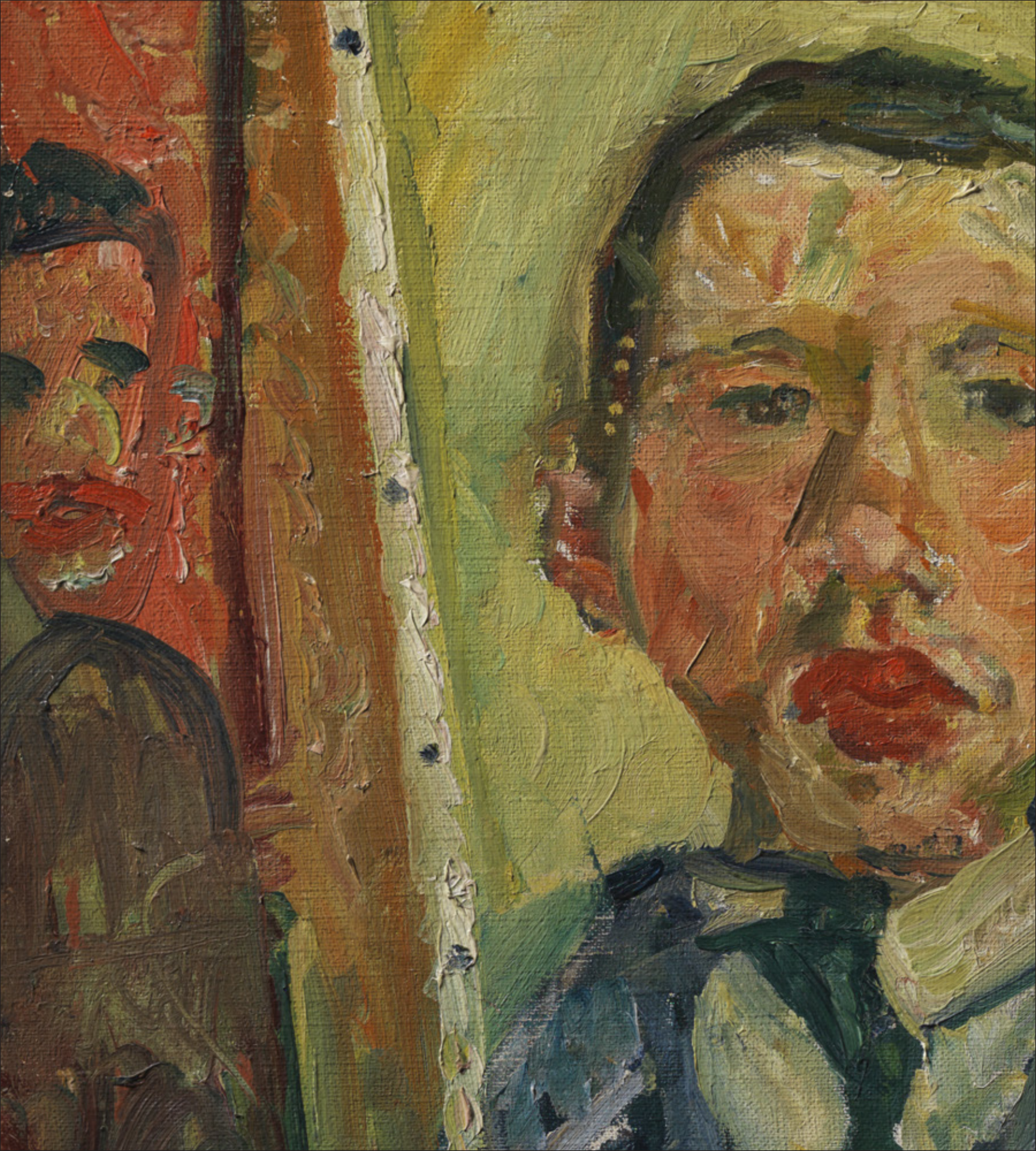
5. "無法而法，乃為至法." Shitao, 171.

6. "不讀萬卷書，如何作畫?" Shitao, 136.

7. Vincent van Gogh to Theo van Gogh, Cuesmes, between about June 22 and 24, 1880.

8. Vincent van Gogh to Theo van Gogh, Arles, September 9 and ca. 14, 1888, no. 678.

9. Su Shi, "Written on the Wall of the Temple of West Woods," quoted and translated in Zhang Longxi, "The True Face of Mount Lu: On the Significance of Perspectives and Paradigms," *History and Theory* 49, no. 1 (February 2010): 58.



La Ruche

VANDANA KHANNA

Outside my window, my own private sky, and a city
exhaling—city of soot and glitter, of rain and rivers.
My ruby-mouthed city, where I'm a girl just outside
of the frame. I know somewhere between alleyways
and boulevards, the streets' dark pulse will find me—
alone, flushed like a heart broken open. I'm the girl
whose name sings on the tongue with a new kind
of sweetness. In my tiny room, I list all of the things
I've left behind—gods and oceans and borders.
Now, I make a world in my mind of lines and color
that dissolve into silver every morning. The stories
I tell myself—what I remember, what I render, hum
in my ears like a hive rung with gold. In the blue-black
bloom of night, I pull out slips of paper from a forgotten
pocket, practice the names drawn in thick ink. One by one,
I place them on the floor, make them into a map of home.



FIG. 35

Vincent van Gogh (1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France)
***Tarascon Stagecoach*, 1888**

Oil on canvas, 71.4 × 92.5 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum

Vincent van Gogh's Crossroads in Arles

ALLISON UNRUH

Two untethered stagecoaches meet in a sun-filled courtyard, evoking themes of travel, encounters, and farewells. Cheerful yet somewhat dilapidated, their compartments and wheels are picked out in graphic slashes of thick, impastoed paint in contrasting shades of green, red, orange, blue, and yellow that imbue the vehicles with individualized character. "Service de Tarascon" is emblazoned on the carriage that dominates the composition, inscribing a particular locale at the center of this painting. This vibrant work, Vincent van Gogh's *Tarascon Stagecoach* (1888; fig. 35), is perhaps the best-known painting in the Pearlman Collection. One of some two hundred paintings that Van Gogh created during his much-chronicled stay in the Provençal town of Arles from 1888 to 1889, *Tarascon Stagecoach* reflects the artist's experience of the vivid colors and atmosphere in southern France, combined with his enthusiastic reading of Alphonse Daudet's 1872 satirical novel *Tartarin de Tarascon*. As is characteristic of Van Gogh's canvases, the intense and animated quality of his painting elevates the humble into something loaded with symbolism and affect. Such works by Van Gogh foreground inner realms as much as external ones, emphasizing the unseen and ineffable while meditating on tangible manifestations of the rapidly transforming and increasingly industrialized landscape of France in the late nineteenth century. In this depiction of old-fashioned and pointedly idle carriages, Van Gogh invites us to think about real places as much as imagined ones, the present and the past, and the journeys we might take over time between the two.



Fig. 36. Vincent van Gogh, *The Bedroom*, 1888. Oil on canvas, 72.4 × 91.3 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Van Gogh arrived in Arles in February 1888, taking refuge from the frenetic pace and the cold, gray skies of winter in Paris, with the aim of "getting sunshine into" his pictures, as his brother Theo put it.[1] He was drawn to the South of France for both personal and aesthetic motivations, including the slower pace of life, the radiance of the light, and the promise of spiritual renewal symbolized by the sun.[2] Invigorated by the new scenery, atmosphere, and inhabitants, and optimistic about blazing a trail for a new community of artists, Van Gogh experienced the most productive period of his decade-long career during his time in Arles. There, over the course of fifteen months, he painted many of his most celebrated canvases, including *The Bedroom* (1888; fig. 36), *The Night Café* (1888; Yale University Art Gallery, New Haven, Connecticut), and his series depicting sunflowers. Through these paintings and the turmoil of one of the most famous episodes of his life—the mental breakdown that led him to cut off his left ear—Van Gogh's connection to Arles is among the most mythologized relationships between an artist and a place.[3]

At times, Van Gogh responded to subjects in his new environment that specifically evoked landscapes of the Netherlands, where he was born in the village of Zundert in 1853. Upon his arrival in Provence, Van Gogh remarked in a letter to Theo that the region's flat landscape reminded him of his home country and the work of the Dutch Golden Age artists Jacob van Ruisdael, Meindert Hobbema, and Adriaen van Ostade.[4] Refractions of the Dutch landscape tradition can be seen in several of Van Gogh's Arles paintings, including his depictions of a drawbridge over a canal (fig. 37) and his pictures of rows of poplar trees.[5] Yet it might be argued that the artist's response to Arles was primarily shaped by the location's contrasts with the northern European regions where he had previously lived. From 1873 to 1875, while working for the international art dealership Goupil & Cie (later Boussod, Valadon & Cie), he had spent a formative period in London, then the most populous and industrialized city in the world.[6] After a brief stint at the gallery's Paris location, he was dismissed from his position and spent several peripatetic years searching for a purpose, trying his hand at various jobs, including working as a teaching assistant in England and as a lay preacher in the Borinage mining region in Belgium. By 1880, with encouragement from Theo, he decided to pursue a career as an artist, taking classes and developing his work in various locations in the Netherlands and Belgium before moving to Paris in February 1886.

It was in Paris that Van Gogh developed meaningful connections with an artistic community and first encountered the work of the Impressionists in the winter of 1886–87. He transformed his approach to painting from a realist mode with a somber palette to a style that was more experimental, fusing elements such as the discrete brushstrokes



Fig. 37. Vincent van Gogh, *Bridge to Arles*, 1888. Oil on canvas, 54 × 64 cm. Kröller-Müller Museum, Otterlo, Netherlands

Fig. 38. Adolphe Monticelli (1824–1886; born Marseille, France; died Marseille), *Vase with Flowers*, ca. 1875. Oil on panel, 51 × 39 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

of Neo-Impressionism and Pointillism with high-key colors.[7] These changes took place rapidly, and Van Gogh made new contacts through his studies at the painter Fernand Cormon's studio and his exposure to works by artists such as Claude Monet thanks to Theo, who by this time was director of the Boussod, Valadon & Cie gallery on the boulevard Montmartre. Living in Montmartre, which at the time melded elements of the countryside with a growing nightlife and art scene, Van Gogh became acquainted with artists ranging from Henri de Toulouse-Lautrec to Émile Bernard and Paul Gauguin. Van Gogh also dedicated himself to promoting the work of his fellow painters of the "petit boulevard" (as opposed to the more established artists of the "grand boulevard"), who sought to capture their individual experiences of modern life.[8] On the fringes of the art world, these artists took whatever opportunities they could find to show their work, whether in cafés, theater foyers, or the artist supply shop of Père Tanguy. Van Gogh himself organized several exhibitions, including one at a restaurant that featured over fifty paintings by, among others, himself, Lautrec, and Georges Seurat.[9] With Bernard and Gauguin in mind, he developed an ambitious dream of establishing a so-called Studio of the South in the more affordable and temperate climate of Provence, modeled on other international artistic colonies such as Pont-Aven in Brittany.[10]

During his early days in Paris and prior to his discovery of Impressionism, Van Gogh was significantly affected by the bold brushwork of an artist of the previous generation, Adolphe Monticelli.[11] Born in Marseille, Monticelli mingled with the Barbizon School of landscape painters before returning to the South of France in the 1870s, where he maintained a prolific output despite living in poverty. Monticelli's bright hues applied in thickly encrusted layers of swirling paint (fig. 38) struck Van Gogh as





Fig. 39. Vincent van Gogh, *L'Arlésienne: Madame Joseph-Michel Ginoux (Marie Julien, 1848–1911)*, 1888–89. Oil on canvas, 91.4 × 73.7 cm. The Metropolitan Museum of Art, New York. Bequest of Sam A. Lewisohn, 1951 (51.112.3)

making him the fitting successor to Eugène Delacroix, renowned master of color. Van Gogh not only emulated aspects of Monticelli's work[12] but also sought to sell his paintings and helped Theo publish a book on his work in 1890. Indeed, Van Gogh explicitly referenced the elder artist as a source of inspiration for *Tarascon Stagecoach*, telling Theo that "the carriages are painted in the style of Monticelli, with impastos."[13] Although Van Gogh never met Monticelli, who died in June 1886, part of his inspiration to establish himself as a painter in the South might have been connected to his admiration for the elder artist.

Van Gogh's vision of the South of France and Provençal culture was imaginatively shaped while he was living in Paris. Among his influences were the popular *fêtes du soleil* that took place at the Palais de l'Industrie in Paris just after Christmas in 1886.[14] For the festival, an enormous electric light was strung from the ceiling of the exhibition hall to evoke the radiance of the southern sun, and women dressed in traditional Arlésienne costume greeted visitors to highlight the women's widespread reputation for beauty.[15] Van Gogh's views of the region also developed through reading, via Daudet's ideas about the psychological contrasts of inhabitants of the North of France versus the South, which were rooted in a pseudoscientific notion of how climate could affect character. Daudet expounded that in the colder and darker northern climes (exemplified by Paris) residents became decadent and amoral, while the intense southern sun and unpredictable mistral winds resulted in locals who were more volatile and prone to exaggeration.[16] Van Gogh expressed his enjoyment of Daudet's novels tracing the adventurous exploits of the naive Provençal protagonist Tartarin de Tarascon, seeming to admire him for, as Douglas Druick and Peter Kort Zegers observed, "his good humor, good intentions, and energy, qualities that served as antidotes against melancholy, the disease fostered in the North."[17] During his time in Arles,



Fig. 40. Utagawa Hiroshige (1797–1858; born Tokyo, Japan; died Tokyo; Edo period, 1615–1868), *Evening Shower over Ōhashi Bridge and Atake*, from the series *One Hundred Famous Views of Edo*, 1857. Woodblock print (*nishiki-e*); ink and color on paper, 33.8 × 22.1 cm. Minneapolis Institute of Art. Gift of Mrs. Carl W. Jones in memory of her husband, P.13,718



Fig. 41. Vincent van Gogh, *Bridge in the Rain (After Hiroshige)*, 1887. Oil on canvas, 73.3 × 53.8 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Van Gogh also demonstrated his fascination with local characters through his decision to paint a number of their portraits, with notable examples including Madame Joseph-Michel Ginoux, whose portrayal is known as *L'Arlésienne* (1888–89; fig. 39), and a member of the Zouaves, a French regiment of soldiers originally from North Africa.

Another factor that attracted Van Gogh to the South of France and affected his creative output while there was his imagined association of the region with Japan.[18] Japanese art and culture were a source of fascination for many artists and collectors in the late nineteenth century, prompting the fashion known as Japonisme.[19] Van Gogh had first become interested in Japanese aesthetics in 1885 while he was working in Antwerp, Belgium, where he encountered various goods imported from Japan. After buying his first Japanese woodblock prints there, he later purchased hundreds more by artists such as Utagawa Hiroshige and Katsushika Hokusai from the well-known dealer Siegfried Bing, tacking them to the walls of his Paris studio as key sources of inspiration. He painted copies of two landscapes from Hiroshige's 1857 series *One Hundred Famous Views of Edo*, including *Evening Shower over Ōhashi Bridge and Atake* (figs. 40, 41), translating the prints' flattened compositions, pure planes of color, and inventive vantage points, and combining these elements with Impressionist facture.[20] Japan also entered Van Gogh's consciousness through fiction, as Pierre Loti's 1887 novel *Madame Chrysanthème*, set in

Japan, was one of the books (along with Daudet's *Tartarin de Tarascon*) that significantly influenced his art during his first months in Arles.[21] With a perspective shaped by celebratory yet no less problematic primitivist tropes, Van Gogh cast Japanese culture as more innocent, good-natured, and collaborative than industrialized European cultures.[22] For example, he applied the term "Japanese" freely, likening the Impressionist painters to Japanese artists in their spirit of fraternity and in their search for new forms of aesthetic expression that reflected on modern life.[23] Upon arrival in Provence, he projected his associations with Japan onto elements of the landscape and in his portraits of local sitters through a wide variety of stylistic elements and motifs. *Tarascon Stagecoach*, for example, reveals Van Gogh's indebtedness to the woodblock prints of Hiroshige and Hokusai, particularly in the painting's dramatic bold outlines, flattened picture plane, high horizon, and empty foreground. In addition to these formal elements, the subject, with its framing of a local stop, might be read as a Provençal counterpart to Hiroshige's famous series of travel landscapes, *Fifty-Three Stations on the Tōkaidō Road*.

Tarascon Stagecoach captures an in-between moment on an unknown journey, an instance of respite that is tinged with a hint of the obsolescence to come, as the carriages are rendered both immobile and alone. Van Gogh explicitly connected the coaches to a passage in Daudet's *Tartarin de Tarascon*, telling Theo, "Do you remember in Tartarin the lament of the old Tarascon diligence—that wonderful page? Well, I've just painted that red and green carriage in the yard of the inn."[24] In Daudet's passage, an old French stagecoach that has ended up in North Africa confides:

> I can't tell you monsieur Tartarin how much I miss my lovely Tarascon. These were good times for me, the time of my youth. You should have seen me leaving in the morning, freshly washed and polished, with new varnish on my wheels, my lamps shining like suns and my tarpaulin newly dressed with oil. How grand it was when the postillion cracked his whip and sang out, "Lagadigadeou, la Tarasque, la Tarasque" and the guard, with his ticket-punch slung on its bandolier and his braided cap tipped over one ear, chucked his little yapping dog onto the tarpaulin of the coach-roof and scrambled up himself crying "Let's go! . . . Let's go!" Then my four horses would start off with a jingle of bells, barking and fanfares. Windows would open and all Tarascon would watch with pride the stage-coach setting off along the king's highway.[25]

The animism of Daudet's passage resonates in Van Gogh's picture. Like many of the humble objects he painted, the stagecoaches are imbued with a certain anthropomorphic quality, their heightened colors and tactile forms radiating a sense of individuality and vitality.[26] The coach at center even seems to lean back upon the wooden ladder to the left, as if propping itself up on a crutch or a walking stick. At the same time, with its outmoded and run-down subjects that have been cast off from the horses that would have pulled them, the scene might suggest an undercurrent of abandonment, introducing a sense of pathos into the cheerful facade.

In a poetic sense, *Tarascon Stagecoach* might be seen as a metaphorical representation of a transitional space, caught between destinations and eras. As Van Gogh mentioned, the scene is set at the side of an inn, a place of transience. At the time he painted the work, railroads had become the preferred means of long-distance travel, and these types of coaches would have been relegated to short trips between regional stops that had not yet been connected to the rail network.[27] Van Gogh's careful attention to the irregular and hybrid nature of the carriages, with their accommodations for



Fig. 42. Vincent van Gogh, *The Yellow House (The Street)*, 1888. Oil on canvas, 72 × 91.5 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

passengers and cargo, emphasizes a kind of personal quality that makes them distinct from the regularized forms of train cars. They can be seen to articulate nostalgia for the individualizing and even eccentric character of daily experience that was being replaced by the uniformity of industrial goods and modes of transportation. Although still in operation, the coaches signal what is gradually disappearing as they pause between stops.

In selecting Arles as his new home, Van Gogh chose a city that was similarly marked by a liminal, in-between character. Even within the same region, he could have selected a larger city such as Marseille or one that was already associated with other artists, such as Aix-en-Provence, where Paul Cézanne was based. Arles had a significant history as an ancient Roman settlement and as an important medieval-era hub, but due to modifications to its port, its development stalled by the nineteenth century, rendering it a site marked by a certain outmodedness and nostalgia. Once situated there, Van Gogh sought out subjects such as the countryside that was located on the city's outskirts or those that had an in-between type of character, mingling elements of the bucolic and the industrial. The famous Yellow House where he was based for most of his time in Arles, for example, was located near the city's historic district and close to the railway. In his depiction of the Yellow House that he created in September 1888 (fig. 42), the railroad bridge and



Fig. 43. Vincent van Gogh, *Painter on the Road to Tarascon*, 1888. Oil on canvas, 48 × 44 cm. Destroyed

a train billowing steam are visible in the right background; by extension, the building might be seen as associated with an undercurrent of mobility and travel. Moreover, the Yellow House was situated on the Place Lamartine, which touched the avenue de Montmajour, a road that extended to the town of Tarascon. Although Van Gogh described the setting of *Tarascon Stagecoach* as the courtyard of an inn, the lemon-hued wall nevertheless evokes a shared itinerancy and optimism that the Yellow House can be seen to crystallize.

The ideas of traveling far and embracing a new home seem to have been top of mind for Van Gogh at the time he painted *Tarascon Stagecoach*. He was eagerly awaiting the arrival of Gauguin, with whom he planned to share the Yellow House as a home and workspace.[28] His hope was that Gauguin would be the first of many artists to join him in the envisioned Studio of the South.[29] The same week that Van Gogh finished *Tarascon Stagecoach*, he painted two other scenes with transportation-related motifs, *The Trinquetaille Bridge* and *The Railway Bridge over Avenue Montmajour*.[30] As a portrayal of a suspended moment along a travel route and of a mode of transport that was being increasingly displaced by modernization, *Tarascon Stagecoach* captures aspects of Van Gogh's experience of Arles as a place of mobility and transformation, as well as nostalgia and optimism. It was at once a place that could be seen as exotic and "other" in its colorful sights and characters, yet also one where Van Gogh tried to put down roots, seeking to bring together other itinerant artists in an idealized community.

Van Gogh's painting represents a back-and-forth between aspects of the material world he enountered and inner, imagined realms. His fascination with the fictive vision of Daudet's Tarascon not only was inscribed within the painting but also was manifested when he made a point of traveling to Tarascon early in his stay in Arles (although the heat and dust that day caused him to return without having made any paintings).[31] It is notable that Van

Gogh titled his only full-length self-portrait *Painter on the Road to Tarascon* (1888; fig. 43), which was destroyed in World War II. Here the itinerant painter, who had recently moved to Arles, projected himself into a wider imagined journey fueled by reading Daudet, which is also evoked in the depiction of the coach with that destination emblazoned upon it. *Tarascon Stagecoach* could be read as a sort of metaphorical crossroads, implying the potential for movement between places as much as between the past and the present or the fictive and the real.

Notes

I would like to express my sincerest thanks to Sarah Noreika for her especially skillful and insightful editing of all my essays in this volume.

1. The full quote frames this desire within the broader context of young painters: "Vincent has gone South last Sunday; first to Arles to look about him and then probably to Marseille. The young school of painting concentrates particularly on getting sunshine into their pictures and you will easily understand that the grey days we are having now offer few subjects for painting. Moreover, the cold made him ill." Theo van Gogh to Wil van Gogh, February 24 and 26, 1888, quoted and translated in Jan Hulsker, "What Theo Really Thought of Vincent," *Vincent: Bulletin of the Rijksmuseum Vincent van Gogh* 3, no. 2 (1974): 13; cited by Douglas W. Druick and Peter Kort Zegers, "South versus North: February 1887–October 1888," in *Van Gogh and Gauguin: The Studio of the South*, exh. cat. (New York: Thames & Hudson; Chicago: Art Institute of Chicago, 2001), 97.

2. Druick and Zegers, "South versus North," 97.

3. For more on Van Gogh and Arles, see Ronald Pickvance, *Van Gogh in Arles*, exh. cat. (New York: Metropolitan Museum of Art; New York: Abrams, 1984); Alfred Nemeczek, *Van Gogh in Arles* (Munich: Prestel, 1995); and Sjraar van Heugten, *Van Gogh in Provence: Modernizing Tradition*, exh. cat. (Arles: Actes Sud, 2016).

4. "Here—except for a more intense colour, it reminds one of Holland, it's all flat—only one thinks more of the Holland of Ruisdael and Hobbema and Ostade rather than the Holland of today." Vincent van Gogh to Theo van Gogh, Arles, June 23, 1888, translated in Leo Jansen, Hans Luijten, and Nienke Bakker, eds., *Vincent van Gogh: The Letters* (Amsterdam: Van Gogh Museum and Huygens ING, 2009), no. 630. All citations to and translations of Van Gogh's correspondence herein are from this source.

5. Van Gogh "reprised his [earlier] Dutch compositions of avenues of poplars in his new bright, dynamic style. Inspired by Japanese prints and the ideas of fellow artists such as Gauguin, he painted four landscapes of the poplar avenue of Les Alyscamps." Carol Jacobi, "Avenues in Provence," in *Van Gogh and Britain*, ed. Carol Jacobi, exh. cat. (New York: Rizzoli Electa, 2019), 42.

6. On Van Gogh's time in London, see Martin Bailey, "On the Road: Van Gogh in England," in Jacobi, *Van Gogh and Britain*, 15–20.

7. As Ann Dumas summarizes, "During the two years Van Gogh spent in Paris his work underwent a spectacular transformation. He arrived a realist, painting scenes of Dutch peasant life in dark, earthy tones, and left one of the most brilliant and expressive colourists in the history of modern art." Ann Dumas, "Van Gogh in Paris," in *Van Gogh in Paris*, ed. Ann Dumas and Marina Ferretti Bocquillon, exh. cat. (London: Eykyn Maclean, 2013), 7.

8. Dumas, "Van Gogh in Paris," 17.

9. Dumas, 18.

10. On Van Gogh, Gauguin, and the Studio of the South, see Druick and Zegers, *Van Gogh and Gauguin*; Debora Silverman, *Van Gogh and Gauguin: The Search for Sacred Art* (New York: Farrar, Straus and Giroux, 2000); and Martin Bailey, *Studio of the South: Van Gogh in Provence* (London: Frances Lincoln, 2016).

11. See Marie-Paule Vial et al., *Van Gogh—Monticelli*, exh. cat. (Paris: Réunion des Musées Nationaux, 2008); and Charles Garibaldi and Mario Garibaldi, "Van Gogh et Monticelli," in *Monticelli* (Geneva: Éditions d'Art Albert Skira, 1991), 179–83.

12. In an 1888 letter to Theo, Van Gogh wrote of his current work: "The present studies actually consist of a single *flow of impasto.* The brushstroke isn't greatly divided, and the tones are often broken. And in the end, without intending to, I'm forced to lay the paint on thickly, à la Monticelli. Sometimes I really believe I'm continuing that man's work, only I haven't yet done figures of lovers, like him." Vincent van Gogh to Theo van Gogh, Arles, September 26, 1888, no. 689 (emphasis in original).

13. Vincent van Gogh to Theo van Gogh, Arles, October 13, 1888, no. 703.

14. Druick and Zegers, "South versus North," 98.

15. Van Gogh noted of Arles, "The women really are beautiful here, it's no joke." Vincent van Gogh to Theo van Gogh, Arles, on or ca. February 24, 1888, no. 578. For more on nineteenth-century art, literature, and theater that reflected on the popular notion of the beauty of the women of Arles, see Pascale Picard-Cajan and Dominique

Séréna-Allier, *Arlésienne: Le mythe?*, exh. cat. (Arles: Musée d'Ethnographie Provençale, 1999).

16. Daudet was "a primary source for Vincent's geography of contrasts. . . . Drawing on current scientific ideas regarding the physical environment as a psychological determinant, in *Numa Roumestan* Daudet represented North and South as opposites. Paris stands for the North as a whole. Its citizens—spoiled, ambitious, and addicted to fickle fashions—are degenerate and amoral, their coldness the result of the foggy, sorrowful, black night of perpetual winter in which they live. By contrast the South's brilliant sun, intense light, 'truly African heat,' and exciting mistral winds so extreme as to have produced a different race of inhabitants, impractical, volatile, nervous. In their tendency to exaggerate everything, Southerners themselves were natural caricatures." Druick and Zegers, "South versus North," 97.

17. Druick and Zegers, 97.

18. On Van Gogh's formative relationship with Japanese art and culture, see Louis van Tilborgh et al., *Van Gogh and Japan*, exh. cat. (Brussels: Mercatorfonds, 2018); Museum Folkwang, *Monet, Gauguin, Van Gogh . . . Inspiration Japan*, exh. cat. (Göttingen: Edition Folkwang/Steidl, 2014); and Yolande Clergue, *Le regard de Vincent Van Gogh sur les estampes japonaises du XIX*è *siècle*, exh. cat. (Arles: Association pour la Création de la Fondation Vincent van Gogh, 1999).

19. Other artists associated with Japonisme include Gauguin, Lautrec, and Monet. See Olivier Gabet et al., *Japonismes* (Paris: Flammarion, 2014).

20. Van Gogh also copied Hiroshige's *Residence with Plum Trees at Kameido* (1857); Van Gogh's version is known as *Flowering Plum Orchard (After Hiroshige)* (1887; Van Gogh Museum, Amsterdam). Both of his Hiroshige copies include the addition of a border embellished with Japanese characters.

21. Mariella Guzzoni, *Vincent's Books: Van Gogh and the Writers Who Inspired Him* (Chicago: University of Chicago Press, 2020), 121. On the problematics of the exoticizing tropes of Loti's influential *Madame Chrysanthème*, see Christopher Reed, trans., *The Chrysanthème Papers: The Pink Notebook of Madame Chrysanthème and Other Documents of French Japonisme* (Honolulu: University of Hawai'i Press, 2010).

22. Van Gogh wrote, "We wouldn't be able to study Japanese art, it seems to me, without becoming much happier and more cheerful, and it makes us return to nature, despite our education and our work in a world of convention." Vincent van Gogh to Theo van Gogh, Arles, September 23 or 24, 1888, no. 686. As Druick and Zegers note ("South versus North," 98), "[Van Gogh's] inclusion of the 'simple' Japanese in the broadly understood category of the 'primitives' was consonant with the interpretation of Japan then current in French intellectual circles, characterized by a smug sense of cultural and technological superiority on the one hand and a nostalgic longing for a golden age of innocence on the other."

23. Druick and Zegers, "South versus North," 98: "For Vincent, the Impressionists were the 'Japanese of France,' achieving for their country what the Japanese once had for their own, by in fact transplanting and revitalizing an art that had become decadent in its native land." Van Gogh wrote to Theo, "Look, we love Japanese painting, we've experienced its influence—all the Impressionists have that in common—and we wouldn't go to Japan, in other words, to what is the equivalent of Japan, the south [of France]? So I believe that the future of the new art still lies in the south after all." Vincent van Gogh to Theo van Gogh, Arles, on or ca. June 5, 1888, no. 620.

24. Vincent van Gogh to Theo van Gogh, Arles, October 13, 1888, no. 703. Van Gogh also noted in this letter that *Tarascon Stagecoach* was inspired by a painting by Monet of four colorful boats on the beach at Étretat, a town on the north coast of France. Van Gogh suggests he had seen the Monet at Boussod, Valadon & Cie, the gallery where Theo worked. Identification of the Monet painting in question is discussed by Petra Ten-Doesschate Chu, "Van Gogh's *Tarascon Stagecoach*: Nostalgia for a Vanishing Past," in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 127.

25. Alphonse Daudet, *Tartarin of Tarascon* (1872), trans. Oliver C. Colt (Project Gutenberg, 2006), http://www.gutenberg.org/files/2375/2375-h/2375-h.htm.

26. Petra Chu ("Van Gogh's *Tarascon Stagecoach*," 126) describes *Tarascon Stagecoach* as a "portrait."

27. According to Leo Jansen, Hans Luijten, and Nienke Bakker (*Vincent van Gogh*, no. 703, n2), at the time that Van Gogh painted *Tarascon Stagecoach*, "the coaches for Tarascon left from the Auberge de la Poste (according to *Le Forum Républicain* of 28 October 1888 [front page]). This inn was at 7 rue Marché-Neuf (*L'indicateur arlésien* 1887, p. 26)."

28. *Tarascon Stagecoach* belongs to a group of fifteen canvases that Van Gogh created to decorate the Yellow

House in anticipation of Gauguin's arrival. See Eik Kahng, "Tarascon Stagecoach, October 1888," in *Through Vincent's Eyes: Van Gogh and His Sources*, exh. cat. (Santa Barbara, CA: Santa Barbara Museum of Art in association with Yale University Press, 2021), 180.

29. Gauguin's visit ended abruptly, after only sixty-three days. For a detailed account of this period, see Douglas W. Druick and Peter Kort Zegers, "The Studio of the South: 23 October–23 December 1888," in Druick and Zegers, *Van Gogh and Gauguin*, 156–261.

30. Van Gogh mentioned both of these works in his October 13, 1888, letter to Theo, in which he discussed *Tarascon Stagecoach* (no. 703). As Ronald Pickvance notes (*Van Gogh in Arles*, 189), these three paintings "are about modes and means of transport, of arrival and departure, as if the pressing thoughts of Gauguin's imminent coming made him especially conscious of the contrast between an old-fashioned diligence, a modern iron road bridge, and the railroad bridges and viaduct."

31. Van Gogh wrote to Theo, "I went to Tarascon one day, unfortunately there was so much sun and dust that day that I came home empty-handed." Vincent van Gogh to Theo van Gogh, Arles, June 12, 1888, no. 623. Leo Jansen, Hans Luijten, and Nienke Bakker (*Vincent van Gogh*, no. 623, n11) noted that "this expedition to Tarascon, around 20 km to the north of Arles, probably took place on 10 or 11 June: the weather was hot and sunny then, and the mistral was blowing—most probably the cause of the dust he mentions (*Météo-France*)."



FIG. 44

Paul Gauguin (1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia)
***Te Fare Amu* (*The House for Eating*), 1895 or 1897**

Polychromed woodcarving, 24.8 × 147.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Gauguin: From Martinique to Tahiti

ALLISON UNRUH



Fig. 45. Paul Gauguin, *Woman of Martinique*, 1889. Painted clay, textile, paper, wooden base, and plaster restorations, 19.7 × 11.1 × 7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

The French artist Paul Gauguin's boundary-crossing oeuvre was crucially developed through his engagement with a range of cultures. Moving restlessly between France and locations in the Caribbean and the South Pacific, Gauguin avidly sought inspiration from cultures that were cast as "exotic" or "primitive" within the problematic ideologies of European colonialism in the nineteenth century.[1] While Gauguin famously styled himself as both a sophisticate and a "savage" as part of a romanticized claim to an avant-garde, outsider status, he nevertheless continuously sought to make his reputation in the Parisian art world.[2] Numerous scholars have illuminated many complexities around issues of multiculturalism, colonialism, and sexism in Gauguin's work, raising questions about his engagement with cultural difference and appropriation that are particularly pertinent at a time of postcolonial reckoning and global connectivity.[3] The two works by Gauguin in the Pearlman Collection, the painted clay sculpture *Woman of Martinique* (1889; see fig. 45) and the polychrome carved wood panel *Te Fare Amu* (*The House for Eating*) (1895 or 1897; fig. 44), exemplify the artist's distinctive intermixing of both cultural references and artistic mediums, along with his persistent contemplation of the exoticized female figure. Both works vividly highlight different episodes in his journeys, including



Fig. 46. Paul Gauguin, *Martinique Landscape*, 1887. Oil on canvas, 117 × 89.8 cm. National Galleries Scotland, Edinburgh. Presented by Sir Alexander Maitland in memory of his wife, Rosalind, 1960

his brief yet formative visit to the French Caribbean island of Martinique as well as his longer voyages to Tahiti, a place that would become synonymous with his mature career.

Gauguin's earliest history was indelibly shaped by overseas travel; in 1849, just after his first birthday, he made his first trip abroad when his family relocated from Paris to Lima, Peru, where they lived with maternal relatives until returning to France by the time Gauguin was seven years old.[4] Drawn to wider geographic explorations at an early age, he spent a formative period in his teens and early twenties as a sailor, first with the merchant marine and then with the French navy.[5] By the early 1880s, after leaving his job as a stockbroker to pursue art full-time, Gauguin had cultivated significant ties with avant-garde artists in both Paris and Brittany, including Camille Pissarro. Although Gauguin exhibited in the eighth and last Impressionist exhibition of 1886, he also sought to distinguish himself from some of his fellow painters, undertaking a range of experiments in painting and sculpture that emphasized the mysteries of inner worlds rather than retinal perception, a preoccupation of the Impressionists.

Gauguin's decision to travel to Central America and the Caribbean in 1887 was prompted in part by his desire to seek fresh inspiration and subject matter that would differentiate him from his peers as well as by financial concerns. He also expressed a longing to live more closely among unspoiled nature and a belief that he could live affordably off the bounty of the land. As he told his wife, Mette, "I am going to Panama to live like a savage [*en sauvage*]. I know a small island in the Pacific, Taboga, a league from Panama; it is almost uninhabited, free and very fertile. I will take my paints and my brushes and restore myself from other men. . . . [F]or food, there is fish and fruit that one can have for nothing."[6]

Gauguin made the voyage across the Atlantic in April 1887 with his young friend and fellow painter Charles Laval, and after an attempt at staying in



Fig. 47. Paul Gauguin, *The Mango Trees, Martinique*, 1887. Oil on canvas, 86 × 116 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Panama, they went to Martinique.[7] Originally inhabited by the Carib, Martinique was colonized by France in the seventeenth century. Plantations for crops such as sugar cane and cacao proliferated under the French, sustained with enslaved laborers until the abolishment of slavery in the French colonies in 1848, after which indentured people from India and China were brought to the island. For several months, Gauguin and Laval lived in a hut on a plantation outside the port city of Saint-Pierre, and despite becoming seriously ill there, Gauguin painted a number of works featuring the island's lush landscapes that excluded the built environment. In *Martinique Landscape* (1887; fig. 46), for example, he intentionally obscured the view of Saint-Pierre that was visible from the vantage point depicted.[8] He also portrayed the island's inhabitants, although his almost exclusive focus on women of African descent amounted to a kind of representational suppression of the highly diverse population of the island.[9] His works especially centered on the women of the island who wore distinctive knotted headscarves (fig. 47), particularly the plantation workers and celebrated *porteuses* carrying goods on their heads, known from countless photographs and prints in the nineteenth



Fig. 48. Dancers at the Javanese Village, Exposition Universelle, Paris, 1889. Albumen print. Bibliothèque historique de la Ville de Paris, Paris, Album 4029

century.[10] More generalizing than individualizing, his figural studies of these women reveal his fascination with their gestures and dress.[11] As Tamar Garb has compellingly shown, Gauguin's depictions of Martinican women were rooted in sexist stereotypes of "the tropics" in which island women are extensions of an inviting and plentiful natural world and which the artist would have been familiar with before arriving in Martinique.[12]

Gauguin emphasized the impact of his short Caribbean voyage, telling writer Charles Morice, "I had a decisive experience in Martinique. It was only there that I felt like my real self, and one must look for me in the works I brought back from there rather than those from Brittany, if one wants to know who I am."[13] On a formal level, his lush palette and more complexly woven compositions, as exemplified in *Martinique Landscape*, signaled the start of a departure from his previous Impressionist works.[14] After returning to France in October 1887, his trip cut short by illness, Gauguin continued to utilize motifs from Martinique over the next two years in a variety of media, including lithographs, wood panels, and a stoneware sculpture known as *Martinique Woman with a Kerchief* (1887–88; Ny Carlsberg Glyptotek, Copenhagen).[15] The Pearlman Collection's *Woman of Martinique*, made two years after Gauguin's return from the island, similarly demonstrates the artist's continued interest in the knotted headscarves worn by many of the women there, although it is worth noting that the first title identifying the sculpture with Martinique was known through the work's original owner, Marie Henry, not through Gauguin himself.

Questions about the origins of the title aside, *Woman of Martinique* visibly represents an amalgam of cultural allusions. On the one hand, the sculpture may be linked to the Caribbean island through the inclusion of the headscarf and through its deep green patina (imitating cast bronze) that visually registers as black, suggesting a complexion aligned with the Martinicans of African descent on whom Gauguin focused.[16] Yet the figure's jewelry and pose evoke other references. Indeed, the sculpture shows the influence of the kind of imagined international travel that was inspired by the 1889 Exposition Universelle in Paris, which Gauguin visited multiple times and whose many colonial exhibits had a direct and lasting impact on him. Within the sprawling grounds of the fair, one could quickly jump from display to display, taking in the architecture, horticulture, or industrial productions of different countries, and experience immersive entertainment in cafés or live performances by representatives of the various national pavilions. Situated on the esplanade of Les Invalides, the section dedicated to the French colonies included displays of villages inhabited by native people of the respective regions.[17] Gauguin was particularly struck by the dancers from the island of Java, a Dutch colony at the time, who were one of the



Fig. 49. Relief from the temple at Borobudur, Java (top register: The Assault of Mara; bottom register: Scene from the Bhallatiya-Jakata). Albumen photograph, 23.5 × 29.2 cm. Musée de Tahiti et des Îles/Te Fare Manaha, Punaauia, Tahiti. Formerly in the collection of Paul Gauguin

sensations of the fair (fig. 48).[18] The ornate jewelry worn by the young women and the imagery of the elaborate stone carvings on the famous ninth-century Buddhist temple of Borobudur, which Gauguin knew from photographs (fig. 49), are often cited as sources for the jewelry and pose of *Woman of Martinique*.[19] Sculpted from unfired clay, the statuette is embellished with a flat necklace cut from gold paper and armbands made from cloth (that may originally have been painted gold). Although the draped headscarf is distinct from the elaborate headdresses worn by the Javanese dancers, its eye-catching, warm red hue stands out against the dark patina of the figure's body. The pose does not strictly accord with any single figure on Borobudur, but hints at the overall hieratic character of the figures on the temple's extensive friezes. The nude figure has one hand placed vertically on her chest, a position identified as drawing on the choreography of the Javanese dancers at the Exposition Universelle,[20] but also broadly calling to mind the reverential quality of a mudra (a ritual hand gesture associated with Hinduism and Buddhism), imparting a subtext of the spiritual entwined with the sexual. Leaving the figure's facial characteristics relatively indistinct, Gauguin highlighted her thighs and swerving hips, creating a marked contrast with the rigidity of her body, whose angular pose paradoxically suggests the dynamism of dance even while the figure is rendered fully immobile, her legs disappearing into a rough wooden base.[21] In this work and others, the amalgamation of cultural references emphasizes an exoticizing hybridity that reflects the artist's distinct lack of historical care and related sense of entitlement common to colonialist practices.

Gauguin likely created *Woman of Martinique* while living in Brittany, where he was known to go to escape from Paris for extended periods of time.[22] This rural area in northwestern France particularly attracted him due to its relatively unspoiled pastoral terrain, as well as its associations with pagan



Fig. 50. Reconstruction of the dining room of the Buvette de la Plage, Le Pouldu, showing Gauguin's *Woman of Martinique* on a shelf at far left. Association des Amis de la Maison Marie Henry, Le Pouldu, France

Celtic culture. The region became well known for the distinctive dress and rituals of its local inhabitants, which catered to a growing tourism industry and evoked the idea of an ancient past continuing in the present.[23] Working near the artist colony of Pont-Aven, Gauguin found in Brittany an expression of "primitive" and "savage" ways of living, leading later scholars to describe the area as his "French Tahiti."[24] There he developed his Synthetist style of painting, in which he experimented with increasingly abstract qualities and often depicted imagined scenes in which imagery of Breton peasants signaled a type of archaic timelessness and remove, or even alienation, from modern culture.

Originally displayed as part of the decorative ensemble created by Gauguin and his Dutch colleague Meyer de Haan for the dining room of Marie Henry's inn at Le Pouldu, the Buvette de la Plage



Fig. 51. Paul Gauguin, *Roses and Statuette*, ca. 1890. Oil on canvas, 73 × 54 cm. Musée Saint-Denis, Reims, France

(fig. 50), where Gauguin stayed while in Brittany, *Woman of Martinique* was integral to this eclectic installation of rustic, foreign, and esoteric imagery.[25] A reconstruction of the dining room based on Henry's recollections indicates that the statuette and a small Javanese sculpture that Gauguin had acquired at the 1889 Exposition Universelle were placed on shelves to the left and right of the fireplace, respectively, with the two works flanking a ceramic sculpture depicting De Haan on the mantelpiece.[26] Flamboyant painted portraits of De Haan and Gauguin on nearby doors cast the artists as imposing yet mysterious presences, while the two sculptures and a nearby painting by Gauguin known as *Caribbean Female, or Female Nude with Sunflowers* (1889; private collection) present their non-Western female subjects as animated projections of implicitly European male desire. The ensemble as a whole, however, was suggestive rather than programmatic, creating an atmosphere that encouraged free imaginative play and transported the viewer between the Breton countryside, the sunflower fields of the South, and more distant realms.

Gauguin featured *Woman of Martinique* in yet another context by depicting the sculpture in a still-life painting executed in about 1890 (fig. 51).[27] The figure is shown from the back and placed on a table next to an overflowing bouquet of flowers in a vase; the vivid and flattened color field of the table's surface contrasts with the picture's dark and shadowy background. The scene, with its compositional play of scale, resembles a woman seated under a blossoming tree, almost as if the subject is in a dreamlike landscape that prefigures that which Gauguin would encounter in Tahiti. With her back turned to the viewer, the figure of *Woman of Martinique* is deployed in a manner that underlines an intentionally enigmatic quality, signaling the inaccessibility of meaning while suggesting something beyond. A similar pose also features in the artist's *Be Mysterious* (1890; fig. 52), a polychrome wood relief featuring a Tahitian model that was made in a manner to resemble Polynesian carving techniques. Influenced by his reading about Tahiti and his visits to the colonial displays at the Exposition Universelle, Gauguin created *Be Mysterious* the year before he first traveled to Polynesia.

After considering other overseas destinations such as Java, Madagascar, and Tonkin (the northern region of Vietnam), Gauguin selected the French island colony of Tahiti, where he arrived for the first of his two stays in June 1891.[28] Spurred by a similar mix of motivations that brought him to Martinique, he sought to reinvigorate his artistic career by relocating to this distant tropical island, where he hoped to establish a "studio of the Tropics" with like-minded colleagues.[29] Describing



Fig. 52. Paul Gauguin, *Be Mysterious*, 1890. Polychrome linden wood with traces of dark colored pencil, 73 × 95 cm. Musée d'Orsay, Paris

his desires, Gauguin wrote to Mette, "Surrounded by a new family, far from the European struggle for money, there in Tahiti I will be able to listen in the silence of beautiful tropical nights to the soft murmuring music of my heartbeats in loving harmony with the mysterious beings in my entourage."[30] Although intending to commune with what he saw as the mysterious and voluptuous Indigenous culture in Tahiti that offered freedom from European mores and constraints, Gauguin traveled to the island with the support of a grant from the French Ministry of Public Education and Fine Arts and mingled with colonial officials upon his arrival in the capital of Papeete.[31] Far from the dream of an island largely untouched by Western influence, Gauguin witnessed and was party to the impact that European incursion, colonization, and missionary activity had on the Indigenous Tahitian people and culture, even though the island had only recently been made a colony by France.[32] He would find himself in a complex dynamic wherein he was both squarely a part of the colonizing culture and a critic of it, particularly in his final years spent in the Marquesas Islands.[33]

While creating artworks that reflected on the people and landscape he encountered as well as investigating multifaceted expressions of Polynesian religion and culture, Gauguin also pursued a romanticized lifestyle similar to those led by the island's native peoples. To this end, a few months after his arrival in 1891, he decamped to Mataiea, a small village about twenty-nine miles (forty-six kilometers) south of the Europeanized capital, where he rented a home constructed using traditional techniques.[34] In 1895, not long after arriving in Tahiti for his second stay, he rented a plot of land in Punaauia (a few miles outside Papeete) and employed locals to construct a traditional-style Tahitian hut made of bamboo canes and palm leaves. When he lost his lease in 1897, he moved to a large wooden house to which he added a studio. He embellished his homes with a range of artworks, including wood carvings that drew from his eclectic visual lexicon while imaginatively alluding to Indigenous sculptural forms, most famously expressed in the suite of panels that surrounded the doorway of his last home, the Maison du Jouir (House of Pleasure), located on the Marquesan island of Hiva Oa (figs. 53, 54). As Elizabeth Childs has noted, these carvings drew on Maori sculptural reliefs that Gauguin saw in photographs rather than on any local style.[35] Nevertheless, for Gauguin they appeared to stake a broad claim to living in a manner intimately connected to cultures of the South Seas rather than to his European roots.[36]

Both the format and title of *Te Fare Amu* (whose title is derived from a Tahitian phrase that Gauguin translated as *maison pour manger* [house for eating])[37] suggest that the work was created as part of a decorative ensemble for the dining room in one of Gauguin's residences. It has been speculated

Fig. 53. Reconstruction of Gauguin's Maison du Jouir, Hiva Oa, Marquesas Islands. Photograph by Rémi Jouan, 2009

Fig. 54. Paul Gauguin, *Maison du Jouir* (*House of Pleasure*), 1902. Wood, carved and polychromed, h. 284 cm. Musée d'Orsay, Paris

that it would have adorned one of his homes from his second stay in Tahiti, although there is no documentation that firmly connects it to a specific site.[38] Carved in shallow relief and decorated in polychrome, this friezelike panel combines imagery and techniques related to Gauguin's painting, woodcarving, and woodblock prints. The inscription at center at once appears to announce the work's function as an embellishment for a dining room, while also setting up an enigmatic relationship between word and image as well as a suggestive play on the words themselves. Gauguin famously adapted the local language to his own artistic ends, particularly in artwork titles and inscriptions, using elements of the Tahitian language while taking liberties with spelling and syntax. Highly sexual innuendo is insinuated by the phrase "Te Fare Amu," including its similarity to the French phrase *te faire l'amour* (to make love to you) and its allusion to "eating" as a sexual act; in addition, the initials "PGO" that follow the inscribed phrase are Gauguin's wordplay on his initials and a sailor's slang term for male genitals.[39] Like the Maison du Jouir, whose name could also be translated as "House of Orgasm," if this work were a marker of a particular space, it would be one in which Gauguin claims a type of sexual freedom





aligned with tropes of the tropics as being exotic and alluring that were familiar in nineteenth-century European literature and art.

The imagery itself combines both sexually explicit and highly cryptic elements, foregrounding the admonition to "be mysterious" that Gauguin inscribed both in the eponymous panel of 1890 and in one of the panels of the Maison du Jouir doorway. The three figures seem to ambiguously straddle the realms of humans and the otherworldly, particularly emphasized by the masklike features and green skin of the figures to the left and far right. The crouching female nude is similar to a figure in one of Gauguin's woodblock prints, *Te Atua* (*The Gods*) (in or after 1895), although in the wood relief her eroticism is heightened by the emphasis on contrasting red dots along her spine (perhaps signifying embellishment from scarification or tattoo) that visually rhyme with her red lips, nipples, and genitals (since covered).[40] The fecundity of nature is symbolized by the flower motif and ambiguous petal-like or embryonic forms that frame the title. The animal world is represented by a strange doglike creature that sits on its hind legs with a paw raised in a benediction-like gesture, while a snake or lizard hybrid at center, redolent of the biblical symbol of temptation, mimics the serpentine form of the crouching figure. Such imagery might suggest the profane and spiritual as intertwined, creating an atmosphere of mystery and ritual around the site where Gauguin presumably would have consumed his meals. Without knowing the specifics of how this work was presented—for example, whether it was part of a larger decorative ensemble composed of other sculptural elements or woodcut prints that the artist was known to paste to the walls—an exact interpretation of *Te Fare Amu* remains elusive. Yet in a general sense, the gesture of displaying such a panel in one of his adopted homes in Polynesia would have expressed Gauguin's sense of both belonging and difference. While freely appropriating techniques and imagery associated with cultures of the South Pacific, the composition is at once highly personal and opaque, underlining the artist's self-fashioning as a provocative outsider.

The contrast between *Woman of Martinique* and *Te Fare Amu* is particularly fascinating in that it might provoke us to consider Gauguin's changing relationship to how he approached the subject of the female body as "exotic" and mysterious. The earlier work evokes the idea of a souvenir from one's travels in its portable scale, original positioning within a decorative bricolage, and function as a reminder of journeys both distant and imagined. It reflects Gauguin's role as primarily a transient, outside observer and colonialist consumer in the context of his time in Martinique and at the Exposition Universelle. *Te Fare Amu*, meanwhile, can be seen as an attempt toward a more embedded experience within another culture. As a type of cultural camouflage, this form of appropriation also carries the attendant problems of the colonial dynamics of such a context. This relief arguably represents a claim to a certain lifestyle as much as an aesthetic statement, and while it can be seen as imbricated in Gauguin's complicated relationship with colonialism toward the end of his life, it remains an exoticizing fantasy and amalgam of his experiences of cultures in Tahiti and beyond.

Notes

1. Gauguin exemplifies the "primitivist's dilemma," as Hal Foster has put it, a multifaceted and paradoxical desire to question or undermine entrenched hierarchies of European versus "other" cultures, while still being imbricated in a binary system that produces such opposition. Foster continues, "This contradiction cannot be resolved because Gauguin wants both to be opened up to difference, to be taken out of his European identity, and to be fixed in opposition to the other, to be reestablished as a sovereign subject." Hal Foster, "Primitivist's Dilemma," in *Gauguin: Metamorphoses*, ed. Starr Figura, exh. cat. (New York: Museum of Modern Art, 2014), 49.

2. Tamar Garb has observed that "despite [Gauguin's] oft-repeated assertion that he was a 'savage' and wished

to live like one, [he] also referred to himself repeatedly in his correspondence as a 'white man' and a 'European.'" Tamar Garb, "Gauguin and the Opacity of the Other: The Case of Martinique," in *Gauguin: Maker of Myth*, ed. Belinda Thomson, exh. cat. (Princeton: Princeton University Press, 2010), 230n5.

3. Early critics also brought up related issues, as discussed in Karyn Esielonis, "Gauguin's Tahiti: The Politics of Exoticism" (PhD diss., Harvard University, 1993). For additional critical discussions of gender and colonial dynamics in Gauguin's art, see Abigail Solomon-Godeau, "Going Native: Paul Gauguin and the Invention of Primitivist Modernism," *Art in America* 77, no. 7 (July 1989): 118–29; Stephen F. Eisenman, *Gauguin's Skirt* (London: Thames & Hudson, 1997); and Norma Broude, ed., *Gauguin's Challenge: New Perspectives after Postmodernism* (New York: Bloomsbury Visual Arts, 2018).

4. Gauguin often emphasized his Peruvian ancestry, via his maternal grandmother, Flora Tristan, a socialist advocate.

5. For a synopsis of Gauguin's travels as a sailor from 1865 to 1871, see Nienke Denekamp, *The Gauguin Atlas*, trans. Laura Watkinson (New Haven: Yale University Press, 2019), 25–26.

6. Paul Gauguin to Mette Gauguin, [Paris, late March 1887], in *Correspondance de Paul Gauguin: Documents, Témoignages*, ed. Victor Merlhès (Paris: Fondation Singer-Polignac, 1984), 147; quoted and translated in Alastair Wright, "Gauguin and the Dream of the Exotic," in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 195.

7. On Gauguin and Laval's time in Martinique, see Maite van Dijk and Joost van der Hoeven, eds., *Gauguin and Laval in Martinique*, exh. cat. (Bussum, Netherlands: Thoth Publishers; Amsterdam: Van Gogh Museum, 2018).

8. Claire Frèches-Thory, cat. entry for *Tropical Vegetation*, in *The Art of Paul Gauguin*, ed. Richard Brettell et al., exh. cat. (Washington, DC: National Gallery of Art, 1988), 78.

9. Garb, "Opacity of the Other," 27: "Gauguin's almost exclusive concentration on African peasants and rural workers in his Martinique paintings is extraordinary, given the fact that the island was known to host one of the most diverse and mixed populations imaginable in the nineteenth century. In fact, it was the *créolité* of the island that Gauguin had already repressed, even before he went searching, as [Édouard] Glissant was to claim, for 'authenticity' elsewhere."

10. See Garb, "Opacity of the Other," 26; and Van Dijk and Van der Hoeven, *Gauguin and Laval in Martinique*, 64–72.

11. In a letter to the artist Émile Schuffenecker, Gauguin wrote: "We have been in Martinique, home of the Creole gods, for the last three weeks. The shapes and forms of the people are most appealing to me, and every day there are constant comings and goings of negresses in cheap finery, whose movements are infinitely graceful and varied. For the time being I have restricted myself to making sketch after sketch of them, so as to penetrate their true character, after which I shall have them pose for me. They chatter constantly, even when they have heavy loads on their heads. Their gestures are very unusual and their hands play an important role in harmony with their swaying hips." Paul Gauguin to Émile Schuffenecker, Martinique, early July 1887, in Merlhès, *Correspondance de Paul Gauguin*, no. 129; quoted and translated in Claire Frèches-Thory, cat. entry for *By the Sea*, in Brettell et al., *Art of Paul Gauguin*, 80.

12. See Garb, "Opacity of the Other," 26–27. Garb cites Pierre Loti's 1880 novel *The Marriage of Loti* as one of the available cultural reference points for the sexual fantasy of the tropical paradise.

13. Paul Gauguin to Charles Morice, end of 1890; quoted and translated in Colta Ives and Susan Alyson Stein, *The Lure of the Exotic: Gauguin in New York Collections*, exh. cat. (New York: Metropolitan Museum of Art; New Haven: Yale University Press, 2002), 45.

14. Maite van Dijk and Joost van der Hoeven (*Gauguin and Laval in Martinique*, 136) describe that "later writers [such as Charles Morice in 1904] endorsed the view that Gauguin had brought about a definitive rupture with Impressionism with his 'synthetic series' from Martinique, opening the way towards a new art, replete with symbolism and meaning."

15. The sculpture was shown under the title *Négresse de la Martinique* in a 1919 exhibition at Galerie Barbazanges in Paris (no. 28). A 1942 exhibition at Galerie Marcel Guiot in Paris misidentified the work as *La petite Tahitienne* (no. 109).

16. Tamar Garb ("Opacity of the Other," 27) describes *Woman of Martinique* as having "flesh painted a sonorous black," although Gauguin emphasized its greenish hue in his still-life painting that includes the sculpture (see fig. 51 in this volume). Alastair Wright ("Dream of the Exotic," 188) contends that "the traditional categorization of the statuette as a 'negress' (the work was known for many years as *Négresse de Martinique*) is . . . open to question. The figure might be partly inspired by Afro-Caribbeans, but it is in no sense an ethnographically precise depiction. It is, rather, a hybrid, combining features suggestive of both Africa and Java. In this, it is very different from

Martinique Woman with a Kerchief and from the paintings Gauguin had produced while in Martinique. The latter make clear the African features of their subjects and manifest little concern with the creole—which is to say, hybrid—nature of Martinique's culture (the artist was uninterested in depicting the island's large Indian, Chinese, and white colonial populations). The Pearlman statuette is similarly unconcerned with the specifics of Martinique, with the facts of racial and social hybridity on the island. The combination that Gauguin fashions here exists only in his art, an amalgam forged (in both senses) from the diverse cultures in which he was interested. As such, it is less an image of Martinique than a reflection of the artist's fascination with the idea of racial and cultural mixture in general."

17. For more on the colonial displays at the 1889 Exposition Universelle, see Paul Greenhalgh, *Ephemeral Vistas: A History of the Expositions Universelles, Great Exhibitions and World's Fairs, 1851–1939* (Manchester, UK: Manchester University Press, 1988), chaps. 3 and 4; and Lynn E. Palermo, "Identity under Construction: Representing the Colonies at the Paris Exposition Universelle of 1889," in *The Color of Liberty: Histories of Race in France*, ed. Sue Peabody and Tyler Stovall (Durham, NC: Duke University Press, 2003), 285–300.

18. Gauguin wrote to the painter Émile Bernard, "You missed something in not coming the other day. In the Java village there are Hindu dances. All the art of India can be seen there and it is exactly like the photos I have." Gauguin to Bernard, Paris, March 1899, in Malingue, *Paul Gauguin: Letters*, no. LXXXI.

19. Claire Frèches-Thory, cat. entry for *Statuette of a Martinique Woman*, in Brettell et al., *Art of Paul Gauguin*, 154; Wright, "Dream of the Exotic," 188.

20. Frèches-Thory, cat. entry for *Statuette of a Martinique Woman*, 154.

21. The sculpture's eccentricity of pose as well as its scale and technique recall Edgar Degas's small sculptures of nudes, as noted in Frèches-Thory, 154.

22. By June 1886, Gauguin frequented Ernest Chaplet's rue Blomet studio in Paris, where he utilized the kiln for his ceramic work. See Isabelle Cahn, "Chronology: June 1848–June 1886," in Brettell et al., *Art of Paul Gauguin*, 9. Gauguin likely did not have access to a kiln in Brittany, which would account for his use of unfired clay in *Woman of Martinique*.

23. Since the 1830s, Brittany had been the subject of a "place-myth" wherein it was seen "as a remote and savage site, home to an ancient culture that could be encountered in the present alive and unchanged. The distinctive Breton costumes—the men's dark wide-brimmed hats; the women's dramatic coiffes—seemed evidence of this timelessness. In fact, these garments were modern in origin, and Brittany was experiencing rapid growth in commerce and industry, including the tourism that the region's mythic reputation had stimulated." Douglas W. Druick and Peter Kort Zegers, "Encounters: October 1885–February 1887," in *Van Gogh and Gauguin: The Studio of the South*, exh. cat. (New York: Thames & Hudson; Chicago: Art Institute of Chicago, 2001), 64.

24. This epithet specifically references the coastal city of Le Pouldu, where Gauguin stayed in Brittany. See Ives and Stein, *Lure of the Exotic*, 65.

25. As Alastair Wright ("Dream of the Exotic," 193) has noted, one or two other artists, including Paul Sérusier, may have been involved in this project. For more on the installation and the larger context of Gauguin's work at Le Pouldu, see Eric M. Zafran, ed., *Gauguin's Nirvana: Painters at Le Pouldu, 1889–90*, exh. cat. (Hartford, CT: Wadsworth Atheneum Museum of Art in association with Yale University Press, 2001).

26. See Zafran, *Gauguin's Nirvana*, 67.

27. For more on the relationship between portraiture and still life in Gauguin's work, see Dario Gamboni, "Animation and Personhood, Gauguin's Still Lifes as Portraits," in *Gauguin: Portraits*, ed. Cornelia Homburg and Christopher Riopelle, exh. cat. (Ottawa: National Gallery of Canada; London: National Gallery, 2019), 187–226.

28. Gauguin's choice of Tahiti was influenced by the exoticizing tropes of Loti's *Marriage of Loti*. See Charles F. Stuckey, "The First Tahitian Years," in Brettell et al., *Art of Paul Gauguin*, 210.

29. See Douglas W. Druick and Peter Kort Zegers, "The Studio of the Tropics," in Druick and Zegers, *Van Gogh and Gauguin*, 332–53.

30. Paul Gauguin to Mette Gauguin, Paris, February 1890, as quoted and translated in Stuckey, "First Tahitian Years," 210.

31. Gauguin received the grant to "study and ultimately paint the customs and landscapes of [Tahiti]." Unpublished document, National Archives, Paris, F 21 2286, leaflet 17; quoted and translated in Isabelle Cahn, "Chronology: July 1886–April 1891," in Brettell et al., *Art of Paul Gauguin*, 50.

32. Although Tahiti did not become a French colony until 1880, European exploration of the island had begun in the sixteenth century.

33. See Stephen F. Eisenman, "Anti-Imperialism, Exile and Shattered Illusions," in *Paul Gauguin* (Barcelona: Polígrafa, 2010), 52–91; and Elizabeth C. Childs, "Remixing Paradise: Gauguin and the Marquesas Islands,"

in *Gauguin: Polynesia*, ed. Suzanne Greub, exh. cat. (Munich: Hirmer; Basel: Art Centre Basel, 2011), 316–17.
34. Gloria Groom, "Chronology: April 1891–July 1893," in Brettell et al., *Art of Paul Gauguin*, 206.
35. Childs, "Remixing Paradise," 313.
36. Richard Brettell has suggested that Gauguin's carvings recall French Renaissance wood panels. Brettell, cat. entry for sculpture from the House of Pleasure, in Brettell et al., *Art of Paul Gauguin*, 464.
37. "Close to the hut in which I dwelled is another, the *faré amu* (hut for eating)." Paul Gauguin, *Noa Noa: The Tahitian Journal*, trans. O. F. Theis (New York: Dover Publications, 1985), 9. The published manuscript in French reads: "Et près de ma case il y en avait une autre petite—*Fare amu* (maison pour manger)." Paul Gauguin, *Noa Noa: Voyage à Tahiti* (Stockholm: Victor Pettersons Bokindustriaktiebolag, 1947), 38 (emphasis in original).
38. The Princeton University Art Museum, where the Pearlman Collection is on loan, currently dates *Te Fare Amu* to 1895 or 1897, which suggests that the panel was likely created during Gauguin's second trip to Tahiti rather than his subsequent stay in the Marquesas. In his 1963 catalogue on Gauguin's sculpture, Christopher Gray noted: "Six carved planks were sold at the auction of Gauguin's effects at Papeete on the third of September, 1903 . . . Of these six, four can be identified as the planks of the doorway of Gauguin's house in the Marquesas which were bought by Victor Segalen. Another plank was probably *Soyez mystérieuses*. One remains to be accounted for. However, there was a great deal more material sold at the auction than was recorded in the inventory of Gauguin's belongings in the Marquesas . . . indicating that perhaps some of his effects that had been left behind in Tahiti were included in the sale. Evidence in favor of the piece having come from Gauguin's house in Tahiti is to be found in the fact that the width of the plank is the same as the panel from his dining room, now in the Stockholm Museum. The planks that can be surely identified with the Marquesas are all 40 cms. wide, except the one known as *Te Atua*, which is only 20 cms. wide. We also have a fairly accurate description of Gauguin's house in the Marquesas, and no mention is made of *Te Fare Amu* . . . On inspecting the reconstruction of Gauguin's house, it is difficult to see where the panel might have been placed. A final point that ought to be considered is that none of the pieces from the house in the Marquesas was signed, and it hardly seems consistent to sign this piece while leaving the others unsigned." Christopher Gray, *Sculpture and Ceramics of Paul Gauguin* (Baltimore: Johns Hopkins Press, 1963), 265.
39. According to Gray, the only related panels with such initials were in Émile Schuffenecker's collection. Gray, 265.
40. See Lynda Zycherman's conservator's notes for cat. 29 in DeLue et al., *Cézanne and the Modern*, 278. The crouched pose is also similar to that in *Woman with a Cat* (ca. 1900).



FIG. 55
Chaïm Soutine (1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France)
***Self-Portrait*, ca. 1918**

Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Chaïm Soutine's Painterly Reinventions in Paris and Céret

ALLISON UNRUH

Chaïm Soutine's *Self-Portrait* of about 1918 presents the young émigré artist at his easel (fig. 55).[1] Against a bold, yellow-toned background, Soutine gazes out toward the viewer. His elusive expression vacillates between confidence and a certain plaintive quality, while his rumpled blue jacket and tie suggest both his professional seriousness and bohemian scruffiness. This self-portrait captures a formative moment for Soutine, just as he consolidated his painterly style following his arrival in Paris in 1913 after studying at art school in the Lithuanian capital of Vilnius.[2] Like many of his fellow artists who migrated from Eastern Europe to Paris in the early twentieth century, Soutine reinvented himself, fueled by a desire to assert his individuality in the cosmopolitan artistic breeding ground of Montparnasse. *Self-Portrait* is one of seven paintings by Soutine in the Pearlman Collection. Significantly, it was Soutine's work that prompted Henry Pearlman's serious focus on modern art, and only Paul Cézanne is represented in greater depth in the collection.[3] Ranging in date from approximately the late 1910s to the end of the 1920s, the Soutines in the Pearlman Collection capture many core aspects of the artist's explorations of oil painting, which earned him recognition for his singular painterly intensity and idiosyncratic figurative style.

Soutine's early years in Paris were marked by deprivation and struggle, compounded by the wider challenges presented with the onset of World War I in 1914.[4] His determination to become an artist began in early childhood in the shtetl of Smilavičy, in what was then

part of the Russian Empire and today is in Belarus. Born the tenth of eleven children to a father who was a mender and observant Orthodox Jew, he experienced resistance to his desire to be an artist, an uncommon path in a setting where many followed an interpretation of the Old Testament as proscribing the kind of figurative work he pursued.[5] After completing his studies at the Academy of Fine Arts in Vilnius, Soutine, along with his classmate Michel Kikoïne, was able to move to Paris thanks to some modest funds given to him by a doctor whom he had met through his synagogue. Another friend, the artist Pinchus Krémègne, had arrived in Paris the year before and arranged for Soutine to stay at La Ruche (The Beehive) (see fig. 7), the warren of artist studios in Montparnasse that housed a great number of artists from Eastern Europe. Although Soutine initially studied under Fernand Cormon at the École des Beaux-Arts, he quickly found he preferred direct study from paintings by old masters such as Rembrandt van Rijn and Jean-Baptiste-Siméon Chardin at the Louvre.

Although in many ways Soutine forged his own path, preferring to work in a solitary manner, he nevertheless had support and camaraderie from the many struggling artists of La Ruche and the environs of Montparnasse. Among his most impactful relationships was that with Amedeo Modigliani (see fig. 66), whom Soutine met in 1914 through the sculptor Jacques Lipchitz. Biographers have grouped the two artists under the early twentieth-century mythology of the *peintres maudits* (accursed painters), whose lives combined poverty, personal tragedy, hard drinking, and dedication to their art. Modigliani's worldly manner and ease at blending in with the French contrasted with Soutine's socially awkward demeanor and presumably Yiddish accent that called attention to his status as both a foreigner and a Jew. Although Paris was often envisioned as a place of freedom and liberation, shaped by the ideals of the French Revolution, xenophobia and anti-Semitism were part of everyday reality in France and would have been persistent reminders of the outsider status of artists such as Soutine.[6] Modigliani's advocacy for Soutine's work had a significant effect, enabling him to gain representation with one of the Italian artist's dealers, the Polish-born poet Léopold Zborowski, in 1916. The contract with Zborowski allowed Soutine to focus on painting rather than having to do odd jobs to eke out an existence, yet at times he allegedly spent more of his meager weekly stipend on paint than on food.[7] After his preliminary stay at La Ruche, Soutine moved to the nearby Cité Falguière, another artist studio complex where Modigliani also intermittently worked.[8] One of Soutine's earliest surviving paintings, dating to about 1915–16, captures a street view of the complex (fig. 56), whose modest, patched-together character might have reminded him of the village where he grew up.

Soutine's self-portrait in the Pearlman Collection was likely painted while the artist was living in Cité Falguière during the war, although it might also show the influence of his brief trip to the South of France in 1918. To escape the threat of German bombs, Soutine went with Modigliani to the town of Vence, his first visit to the region that would later figure prominently in his landscapes around the French Riviera village of Cagnes. The picture's yellow, green, and ocher palette might have been chosen in response to the distinctive sunlight and colors of the South of France, adding an animated counterpoint to the solemnity of the figure and heightening the portrait's overall intensity. The unpredictable yet assured brushwork exemplifies Soutine's nonconformist and idiosyncratic approach to gesture and painterly facture, but it also alludes to some of his encounters with old masters in the Louvre. By including an easel and canvas within the painting, Soutine seemed to have knowingly played with art-historical precedents, while offering a humble, even antiheroic twist.[9] The crudely sketched image to the left humorously seems to double Soutine's own, while it appears to be painted on the back of the canvas, suggesting the artist's frugal reuse of old canvases. Soutine



Fig. 56. Chaïm Soutine, *The Artist's Studio, Cité Falguière*, ca. 1915–16. Oil on canvas, 65 × 45 cm. Private collection

was indeed known for his predilection for painting on used canvases that he scavenged, although he appears to have primarily painted on their scraped-down surfaces rather than their backs.[10] The composition also has an overall affinity with Vincent van Gogh's self-portraits, even though Soutine is said to have denied a connection to the Dutch artist's work in general.[11] Nevertheless, Van Gogh seems to be a clear precursor of this portrait of the struggling and as yet unrecognized artist at work, not least due to Soutine's concentrated presence and the canvas's impastoed surface as well as its yellow-toned background (a color associated with Van Gogh) that was so unusual in his practice.[12] Positioned before his easel, Soutine is seen from the chest up, a view that allows his hands to be completely concealed, a pictorial suppression that parallels his preference for working without others observing him. In his steady direct gaze and pursed red lips, one might also read a certain confidence or even defiance, perhaps affirming his mythology as a tough and even pugnacious character who battled with his artistic impulses.[13] Soutine's thin neck, which might hint at his lack of sustenance, is concealed yet emphasized by the jagged lines of his collar and tie that are set askew, suggesting a pointedly nonconformist attitude. Through its mix of such cues and confident handling, the painting seems to stake Soutine's claim to his authority as an artist and his presence on the Parisian art scene, albeit from the position of an outsider.

On the heels of creating this striking self-portrait, Soutine embarked on what is widely acknowledged as the most experimental period of his career.[14] In 1919, Zborowski arranged for Soutine to spend time in the village of Céret in the French Pyrenees near the Spanish border. Soutine lived there for about three years, interspersed with various visits including trips back to Paris. Earlier in the decade, Céret had become associated with artistic experimentation, as a site where Pablo Picasso and Georges Braque created some of their breakthrough Cubist works.[15] To what extent Soutine perceived any kinship or competitive urge with these artists is not entirely clear, but it was in the rocky landscape of this small mountain village that he explored the landscape with great ambition and a wide-ranging painterly curiosity.[16] His works from this period evince a fascination with both nature and the built environment, often fused in energetic, quickly applied wet-on-wet brushwork that renders the distinctions between pictorial and spatial elements virtually illegible. Notorious for their challenging nature, these paintings push the limits of long-held pictorial devices such as perspective and modeling. While Soutine was prolific during this highly experimental period, he reportedly became obsessed with destroying his Céret canvases, as he appraised many of them as failures.[17] Despite this, the Céret period works that have survived document a highly fertile and transformative period for the artist.

Chemin de la Fontaine des Tins at Céret (formerly known as *Gorge du Loup*), dated to the early part of Soutine's time in Céret, around 1920, demonstrates his landscape painting at its most brash and disorienting (fig. 57). Thick strips of paint lash across the surface in jagged diagonal forms, enlivened by a variety of curved strokes, including a row of oval shapes at the base and dabs of clouds at top. The central form appears like a lightning bolt across the canvas, pushing out toward the viewer and asserting a flattened picture plane, while its zigzag shape also somewhat paradoxically leads the eye into the distance at upper right. The subject is a path (*chemin*) winding through the Tins Ravine, one of Soutine's favorite locations, which he depicted in a number of canvases.[18] The landscape there was notable for its dramatic, rocky verticality with buildings perched high above the river. When Soutine painted this composition and two other related scenes, he is said to have been staying in a house down the hill from the ravine, which would have given him an intimate familiarity with the specific vantage point.[19] Yet beyond conveying the details of the site, including its steep, winding path, tangle of trees, and houses in the distance, Soutine presented the landscape in a way that is pointedly eccentric. The picture appears to have been painted quickly; the liquid volatility of its merging colors and gleaming bits of impasto lend the scene a fresh and extemporaneous feeling. The dramatic contrasts between shades of green and orange and between inky dark passages and whites further energize the composition's unpredictable angles and swirls. While the painting vividly overthrows traditional forms of rendering the landscape, it does not fit neatly into any clear avant-garde stylistic category of Soutine's time. It goes beyond precedents such as Paul Cézanne's constructive stroke (see fig. 110), Cubism's defamiliarizing broken planes, and Fauvism's garish coloration and thick slabs of paint, instead offering something at once more agitated and indecipherable. *Chemin de la Fontaine des Tins at Céret* demonstrates how Soutine's Céret works verge on abstraction even though they are attached to a representational subject.

The two other Soutine landscapes in the Pearlman Collection feature central architectural motifs that provide a certain stabilization and structural clarity to the respective compositions, while also offering exaggerated distortions and unexpected perspectival shifts. Like the earlier work, both canvases emphasize a dramatically low vantage point and an animated surface. In *View of Céret* (ca. 1921–22; fig. 58), Soutine focused on a conglomeration of peaked-roof buildings flanked by greenery and what might be an open space at the bottom, as suggested by the painting's previous title of *Village Square*. There is a marked contrast between the angular rooftops and the curving tree trunks and swirling shapes of the sunlit sky. Although the scene is more legible than the tangled surface of *Chemin de la Fontaine des Tins at Céret*, some forms are nevertheless enigmatic, such as the circular shape at upper left. Yet these elements provide a dynamic compositional function that keeps the viewer's eye moving within the canvas. As Esti Dunow has pointed out, Soutine was highly sophisticated and intentional in his compositional structuring, despite what might read as erratic or even violent whiplash effects of his brushwork.[20]

Steeple of Saint-Pierre at Céret (formerly known as *Red Roofs, Céret*) (ca. 1922; fig. 59) magnifies some of the central dynamics of *View of Céret*, bringing us closer to the terra-cotta rooftops of a stack of buildings that culminates in the town's most recognizable landmark: the Saint-Pierre church, with its bell tower and hexagonal dome. Soutine returned to this subject in at least nine different canvases.[21] The vertical format underlines the vertiginous character of the hillside town, with its distinctive red roofs and ocher buildings, details that imbue the scene with a warm and cheerful quality. Bending trees on either side frame the architecture, yet here the branches curve inward and visually join with the angular forms of the



FIG. 57
Chaïm Soutine
Chemin de la Fontaine des Tins at Céret, ca. 1920

Oil on canvas, 81.3 × 78.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 58
Chaïm Soutine
View of Céret, ca. 1921–22

Oil on canvas, 74 × 85.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

buildings, creating a lively composition that seems to twist and turn, even within the surface of the thickly applied strokes of paint. As viewers, we are placed firmly within the scene, giving us an immediacy of perception and a sense that the landscape is almost shifting before our eyes. The spatial complexity might reflect Soutine's response to the geometric simplification and spatial disjunctions of Cubism and that movement's connection to the faceted planes of Cézanne's influential landscapes. Equally, the picture's lively impasto and animated quality may hark back to Van Gogh's work more than a generation earlier. Yet while Soutine shared with these artists the practice of plein air painting that had been popular since the mid-nineteenth century, he also seems to have approached oil painting with an unpredictable and restless technique that resulted in pictorial volatility. In creating his canvases, Soutine was well known to prefer to work with his subjects in front of him; for the Pearlman and other Céret landscapes, he drew inspiration from the specificities of the area's distinctive rocky landscape. Dynamic and unstable in their viscous forms that alternately collide with and blend into one another, Soutine's Céret landscapes speak to the artist's ability to convey a feeling of the potential for constant metamorphosis in his paintings.

Working alone in Céret, away from the cramped artist quarters of Montparnasse, Soutine created (and in some cases destroyed) numerous paintings whose highly expressive and eccentric style represented a turning point in his career. Although he subsequently shifted away from some of the more extreme aspects of these works, returning to a more legible approach by around 1924 in some of his depictions of Cagnes,[22] for example, we can nevertheless see the long-term effects of his command of the spontaneous and idiosyncratic brushwork that he developed at this time. Soutine's paintings from this period also led to his storied discovery by the American collector Albert Barnes, who purchased more than fifty of the artist's Céret canvases for his collection in the suburbs of Philadelphia while on a trip to Paris in December 1922.[23] Barnes's discovery of Soutine led to a breakthrough in the artist's market and critical status; from then on, Soutine made a comfortable living from his work for much of the rest of his life.

In 1925, due to Barnes's acquisition of his work and an increase in sales by Zborowski, Soutine was able to rent his own apartment and work space in Paris, where he began a series of still lifes featuring flayed beef carcasses and poultry, including *Hanging Turkey* (ca. 1925; fig. 60).[24] Although his subjects were clearly inspired by his study of paintings in the Louvre such as Chardin's *The Ray* (1728) and Rembrandt's *Slaughtered Ox* (1655; fig. 61), rather than copying these works, Soutine painted directly from arrangements of animal carcasses that he set up in his studio (fig. 62). Despite his shift from landscapes to studio subjects, Soutine remained forceful in his use of bold impasto and energetic skeins of paint. In *Hanging Turkey*, the dead bird is suspended upside down with its wings outstretched, the bright mottled colors of its plucked skin acting as a kind of vortex from which diagonal forms radiate. Soutine's treatment emphasizes a sense of torment in the total disarray of the bird's corpse, its limbs spreading in different directions and its head almost lost in the darkness at the bottom of the canvas, with its beak gaping open as if in a futile cry. All of this is rendered in agitated brushwork that vividly evokes pain and struggle, feelings that are heightened by the picture's tight framing and shadowy background forms. While both Chardin's and Rembrandt's paintings provided models for the close study of the materiality and illumination of their bloodstained still-life subjects, Soutine pushed his exploration of overflowing, dynamic, and unpredictable brushwork to a heightened degree, which is arguably not far removed from many aspects of his Céret landscapes.

Some scholars have connected Soutine's evocation of pain and agony in his carcass still lifes to religious or mythical subjects, such as the Crucifixion



FIG. 59
Chaïm Soutine
Steeple of Saint-Pierre at Céret, ca. 1922

Oil on canvas, 81.3 × 64.8 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 60
Chaïm Soutine
***Hanging Turkey*, ca. 1925**

Oil on millboard, 95.9 × 72.1 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 61. Rembrandt van Rijn (1606–1669; born Leiden, Netherlands; died Amsterdam, Netherlands), *Slaughtered Ox*, 1655. Oil on canvas, 94 × 69 cm. Musée du Louvre, Paris



Fig. 62. Chaïm Soutine with a dead chicken, Le Blanc, France, 1927

or the fall of Icarus, or to Jewish customs that would have been familiar to the artist, such as an absolution ritual on Yom Kippur involving the whirling of a bound fowl.[25] Esti Dunow has pointed out that Soutine's bloody carcasses contradict the rules around kosher preparation of meat that would have prevailed in the Orthodox Jewish community in which the artist was raised.[26] Yet these works do not declare any specific programmatic intent; rather, they offer a deep dive into the carefully observed and viscerally rendered carcasses, whose ambiguity invites both close looking and a certain universalizing of themes such as suffering and death. Soutine's brushwork also calls attention to its own materiality, with its range of gestural effects and painterly forms reading as an almost abstract composition. Paintings such as *Hanging Turkey* shift back and forth in this way, vacillating between representation and abstraction, the palpable immediacy of the artist's brushwork foregrounding the viewer's own subjective experience and the constant movement and instability in the medium of oil paint itself.

In the 1920s, portraiture became a significant part of Soutine's practice and would continue to be so until the end of his career. Although at times he painted friends, he preferred to focus on subjects he did not know personally.[27] The portraits in the Pearlman Collection demonstrate Soutine's processing of predecessors such as Rembrandt, but Soutine's diverse and unpredictable brushwork suffuses his anonymous sitters with both expressiveness and ambiguity. Part of a series of paintings of young boys dressed in ecclesiastical vestments,

Choir Boy (1925; fig. 63) demonstrates Soutine's sensitive attention to the child's seemingly nervous demeanor, as suggested by his exaggerated sideways glance.[28] Rather than focusing on more senior religious figures that typically feature in portraits, Soutine chose to portray this and other overlooked adolescents. His choirboys' implied responsibility contrasts with their youth, evoking the flux of adolescence that is here emphasized by the fluid paint defining the boy's face.

While little is known about the subject of *Portrait of a Woman* (1929; fig. 64), this painting too might connect to one of Soutine's portrait series. He became fascinated by service professionals such as bellboys, cooks, and waiters, often anonymous individuals who were omnipresent in the proliferating hotels and restaurants in Paris at the time yet who were rarely depicted in formal portraits.[29] Here the sitter's simple black garb could be a servant's uniform or a related type of plain, modest dress. Together with the picture's inky blue background, the darkness of the woman's dress places focus on her elongated face, prominently downturned eyes, and clutched hands that suggest a sense of internal tension. Soutine portrayed these features with mottled paint that juxtaposes ruddy tones with melancholic blue, applied in a manner that seems to both define and distort her features. There is an added tension in the specificity of certain features such as her eyes and brows, which might verge on caricature yet also convey a more generalized sense of pathos and dignity.

Even after gaining financial success and recognition, Soutine remained somewhat of a lifelong outsider. Often rife with internal contradictions and conflicts, his work has proved hard to fit precisely into typical art-historical categories.[30] Soutine's reception has been shaped by stories of personal turmoil, including his difficult childhood and early years of struggle in Paris, as well as the tragic end to his life in Nazi-occupied France, where in 1943 he died of complications from long-term stomach ailments after spending years in hiding. Famously, his work had a strong impact across the Atlantic after his death, as it was seen as a precursor of the unconventionality and bold gesturalism of Abstract Expressionism.[31] Critics and artists such as Willem de Kooning admired Soutine's expressive freedom and exploration of the potential for oil paint to reflect heightened, yet often indecipherable, emotional and formal complexities.[32] Although Soutine sought to suppress the circulation of his Céret paintings by destroying numerous examples during his lifetime, in many ways the extremity of those canvases not only served an important experimental role that informed his subsequent works, but also stands as a major aspect of his legacy.

Notes

1. Dating of works by Soutine follows the catalogue raisonné; precise dating is complicated by the fact that the artist did not date his works and there is little original documentation. See Maurice Tuchman, Esti Dunow, and Klaus Perls, *Chaim Soutine (1893–1943): Catalogue Raisonné*, 2 vols. (Cologne: Benedikt Taschen Verlag, 1993).

2. The main sources for the biographical information in this essay are Tuchman, Dunow, and Perls, *Chaim Soutine*; Norman L. Kleeblatt and Kenneth E. Silver, *An Expressionist in Paris: The Paintings of Chaim Soutine*, exh. cat. (Munich: Prestel-Verlag, 1998); and Esti Dunow et al., *Soutine: Céret, 1919–1922*, exh. cat. (Céret: Musée d'Art Moderne de Céret, 2000).

3. Pearlman bought his first Soutine painting, *View of Céret* (ca. 1921–22; see fig. 58), then known as *Village Square*, at auction in 1945, and he later described the impact of this purchase on the development of his collection. See Henry Pearlman, *Reminiscences of a Collector* (Princeton: Princeton University Art Museum, 1995), reprinted and annotated in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 3.

4. Soutine enlisted in a work brigade assigned to digging trenches when the war broke out, but he was dismissed for poor health. See Billy Klüver and Julie Martin, "Chaim Soutine: An Illustrated Biography," in Kleeblatt and Silver, *Expressionist in Paris*, 101.

5. "One day he asked a villager to pose for him. The man, a pious Jew, brought his friends along. They set on Soutine so violently that he was left for dead. The police



FIG. 63
Chaïm Soutine
Choir Boy, 1925

Oil on canvas, 35.6 × 27.9 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 64
Chaïm Soutine
Portrait of a Woman, 1929

Oil on canvas, 80.6 × 60.3 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

intervened and as a result of the court case Soutine's assailants were ordered to pay 25 roubles [*sic*] damages. The money enabled him to leave the village and make his way eventually to Paris." Chana Orloff, in *Soutine und die Moderne/Soutine and Modernism*, ed. Sophie Krebs, Henriette Mentha, and Nina Zimmer, exh. cat. (Basel: Kunstmuseum Basel; Cologne: DuMont, 2008), 254. The story is recounted somewhat differently in Klüver and Martin, "Chaim Soutine," 96: According to Michel Kikoïne (who knew Soutine from Minsk and Vilnius) and Faïbich-Schraga Zarfin (who was from the same village), Soutine was able to leave his Orthodox Jewish community when, after he drew a portrait of an old man and was beaten severely by his sitter's sons, his mother took out a complaint and was awarded fifteen rubles.

6. For more on issues regarding Soutine and Jewish identity, see Krebs, Mentha, and Zimmer, *Soutine und die Moderne*; and Kenneth E. Silver and Romy Golan, *The Circle of Montparnasse: Jewish Artists in Paris, 1905–1945* (New York: Universe, 1985).

7. Josephine Matamoros, "Chaim Soutine in Céret: Immersion in the Site," in Dunow et al., *Soutine: Céret*, 36.

8. Soutine moved to Cité Falguière in 1914 according to Dunow et al., *Soutine: Céret*, 146; and 1916 according to Tuchman, Dunow, and Perls, *Chaim Soutine*, 79.

9. Barnaby Wright describes the painting as "a knowing identification with similar self-portrait conceits by old and modern masters, from Rembrandt and Goya to Vincent van Gogh and Paul Cézanne." Barnaby Wright, "Introduction: Soutine's Misfits," in *Soutine's Portraits: Cooks, Waiters and Bellboys*, exh. cat. (London: Courtauld Gallery in association with Paul Holberton Publishing, 2017), 23. Kenneth Silver notes that in this self-portrait "most salient is how spontaneous, awkward, and even self-deprecating Soutine's picture of himself looks. From his disheveled, 'failed bourgeois' (read Bohemian) attire of shirt, tie, and jacket, and the clumsily drawn figure on the back of the canvas on which he works—which seems to parody the kind of epistemological questions such representational doubling is supposed to provoke—to the fact that he so obviously diminishes his stature in relation to the space of the background and the canvas alongside, Soutine's self-description is emphatically anti-heroic." Kenneth Silver, "Where Soutine Belongs," in Kleeblatt and Silver, *Expressionist in Paris*, 23.

10. According to Paulette Jourdain, who modeled for Soutine in the 1920s: "He couldn't stand to paint on blank, fresh canvas. We would buy old canvases [at a Paris flea market] and he would scrape them down and paint on them." Paulette Jourdain, quoted in Klüver and Martin, "Chaim Soutine," 104. Ellen Pratt notes that out of twelve Soutines that were X-rayed, only two were observed to have been painted on reused canvases. Ellen Pratt, "Soutine beneath the Surface: A Technical Study of His Painting," in Kleeblatt and Silver, *Expressionist in Paris*, 120–21.

11. Kenneth Silver ("Where Soutine Belongs," 23) notes: "The influence of the art of Vincent van Gogh on Soutine is indisputable—at least in his early work—even if he went to great lengths to deny it."

12. The vivid contrast between Soutine's blue jacket and the yellow-toned background differs from the more dour palettes of his other known self-portraits from around this time, including *Self-Portrait by Curtain* (ca. 1917) and *Self-Portrait with Beard* (ca. 1917), both in private collections; and the work known as *Grotesque (Self-Portrait)* (1922–25; Musée d'Art Moderne de Paris).

13. Kenneth Silver ("Where Soutine Belongs," 23) writes of Soutine's portrayal: "Yet, a pugnacious self-regard is unmistakable, his head is a kind of projectile, his impossibly red lips pushed forward toward the picture plane. And toward the viewer: this is not the kind of fellow one wants to be in close quarters with in the midst of an argument."

14. For example, Esti Dunow observes that "in the years 1919–22, Soutine painted a remarkable number of paintings that came to be known in the body of his work as the Céret paintings, and which have been regarded by many as the most powerful and compelling expression of his art." She notes that some of the works from this period that are categorized as "Céret paintings" were painted outside Céret, in places such as Vence, Cagnes, or Paris. Esti Dunow, "Soutine as a Painter from Life: His Relationship to His Motif," in Dunow et al., *Soutine: Céret*, 16.

15. As Josephine Matamoros ("Chaim Soutine in Céret," 38) has pointed out, Céret was popular among artists. Soutine's friend Pinchus Krémègne was there when Soutine arrived; others who spent time in Céret between 1919 and 1920 include Juan Gris and André Masson. The collector and painter Frank Burty Haviland had arrived in Céret in 1910 and was joined there by various members of his circle who stayed at the former convent he had purchased called Les Capucins.

16. On his experience of painting in Céret, Soutine is said to have remarked, "When I was painting at Céret and at Cagnes I yielded to [Cubism's] influence in spite of myself, and the results were not entirely banal. But then, Marevna, Céret itself is anything but banal. There is so much foreshortening in the landscape that, for that very reason, a picture may seem to have been painted in some specific style." Soutine, quoted in Marevna [Vorobëv], *Life with the Painters of La Ruche*, trans. Natalia Heseltine (New York: Macmillan, 1974), 156.

17. Ellen Pratt ("Soutine beneath the Surface," 128) summarizes numerous accounts of how Soutine damaged or destroyed his own works when he was dissatisfied with them, either by cutting up or burning them, or removing paint with gasoline. Soutine sought out works created prior to 1923 in order to destroy them, but about 150 or so pre-1923 works have survived.
18. Josephine Matamoros ("Chaim Soutine in Céret," 58) has described Soutine's depictions of the Tins Ravine as "one of Soutine's most compelling series, perhaps the one that he felt most keenly and loved most."
19. There were also reports that Soutine lived in a *casot* (Catalan for "hut") in the ravine at some point. See Matamoros, 60. For the two related scenes of *Chemin de la Fontaine des Tins at Céret*, see Tuchman, Dunow, and Perls, *Chaim Soutine*, nos. 66 and 76; for titles and dates that in some cases have been updated since the publication of the aforementioned catalogue raisonné, see Dunow et al., *Soutine: Céret*, nos. 271 and 269, respectively.
20. "Unfortunately, Soutine's expressionism has often been characterized as hallucinated, frenzied, and out of control, precluding deliberate thinking or even conscious structuring." Esti Dunow, "Rethinking Soutine," in Tuchman, Dunow, and Perls, *Chaim Soutine*, 57.
21. See Tuchman, Dunow, and Perls, *Chaim Soutine*, nos. 49–51, 62, 63, 65, 86, 89, and 96; see also Dunow et al., *Soutine: Céret*, nos. 221, 217, 225, 215, 231, 227, 315, 235, and 233, respectively.
22. For examples of his work in Cagnes, see Tuchman, Dunow, and Perls, *Chaim Soutine*, nos. 133 and 135–37.
23. See Sylvie Patrie, "Chaïm Soutine and Dr. Albert C. Barnes," in *Soutine/De Kooning: Conversations in Paint*, ed. Simonetta Fraquelli and Claire Bernardi, exh. cat. (Philadelphia: Barnes Foundation, 2021), 40.
24. Soutine moved into an apartment at 35, avenue du Parc-de-Montsouris (now avenue René-Coty) and a studio on rue du Mont Saint-Gothard, both in proximity to Montparnasse. See "Biography," in Dunow et al., *Soutine: Céret*, 150.
25. Maurice Tuchman, "Out of the Shtetl," in *Soutine and Modern Art*, by Maurice Tuchman and Esti Dunow, exh. cat. (New York: Cheim & Reid, 2006), n.p. [29].
26. Esti Dunow, "Chaïm Soutine: Evolution in Form and Expression," in *Soutine (1893–1943)*, by Esti Dunow et al., exh. cat. (New York: Galleri Bellman, 1983), 10: "The whole association between food and death is the very foundation of Judaism's kosher laws. . . . Soutine's whole process of inspecting the bloody beef carcass for days, lingering over details, pouring fresh blood on it, is in direct opposition to these kosher laws. Whether or not there was a conscious or unconscious wish to violate this all-important dictum of his childhood is not clear."
27. Tuchman, Dunow, and Perls, *Chaïm Soutine*, 509.
28. Technical examination of the painting revealed that the canvas was cut and pieced together, possibly with areas by a hand other than Soutine's. See Pratt, "Soutine beneath the Surface," 130.
29. For more on this subject, see Wright, *Soutine's Portraits*.
30. For example, Norman Kleeblatt and Kenneth Silver have remarked that Soutine "is the very prototype of what has recently been called a 'liminal' figure, one at the edges of things, between categories and critical discourses." Norman Kleeblatt and Kenneth Silver, "Introduction: Reading Soutine Retrospectively," in Kleeblatt and Silver, *Expressionist in Paris*, 13.
31. Soutine's 1950 retrospective, organized by the Museum of Modern Art in New York, coincided with the rise of Abstract Expressionism; in the accompanying catalogue, curator Monroe Wheeler asked the rhetorical question, "Was Soutine [during his Céret period] what could be called an abstract expressionist?" He then discusses *View of Céret* (then known as *Village Square*) as an example of the way Soutine drew inspiration from the natural world, while creating works that function on a nonrepresentational level: "In exuberant celebration of the natural forms, he developed upon his canvas supernatural jewel-like pigments and arbitrary rugged textures, and carried the over-all pattern so far that we scarcely know or care what it represents. But it expresses what inspired it with a force of emotion stronger than most abstract canvases." Monroe Wheeler, *Soutine*, exh. cat. (New York: Museum of Modern Art, 1950), 50. On the relationship between Soutine and Abstract Expressionist artists and critics, see Norman L. Kleeblatt, "An Expressionist in New York: Soutine's Reception in America at Mid-Century," in Kleeblatt and Silver, *Expressionist in Paris*, 41–63; Colette Giraudon, "An Unexpected Posterity: The Aftereffects of Soutine's Oeuvre across the Atlantic," in Dunow et al., *Soutine: Céret*, 84–92; Maurice Tuchman and Esti Dunow, *The Impact of Chaim Soutine (1893–1943): De Kooning, Pollock, Dubuffet, Bacon*, exh. cat. (Ostfildern: Hatje Cantz, 2002); and Maurice Tuchman and Esti Dunow, *Soutine and Modern Art: The New Landscape, the New Still Life (1950–2006)*, exh. cat. (New York: Cheim & Read, 2006), which includes extracts of comments by critics and artists associated with Abstract Expressionism.
32. For more on this subject, see Fraquelli and Bernardi, *Soutine/De Kooning*.



Amedeo Modigliani in Montmartre and Montparnasse

ALLISON UNRUH

In 1906, at the age of twenty-one, Amedeo Modigliani moved to Paris from his birthplace of Livorno, Italy. Although his time in the French capital was relatively brief—he died fourteen years later, at age thirty-five—Paris proved an influential center of gravity for the artist (see fig. 66).[1] He was one of numerous artists from around the globe who came to the City of Light to experience its plethora of opportunities to study, exhibit, seek critical acclaim, and forge artistic camaraderie.[2] Rather than depicting the city's outdoor spaces, cafés, or concert halls, Modigliani largely focused on portraits that captured his cosmopolitan circle of friends and associates through an immediately recognizable and self-consciously modern lens. His expression of the modern tapped into contemporary life as well as art from geographically and temporally diverse cultures—ranging from ancient Egyptian to African sources—that he encountered in galleries and museums across the city. Modigliani's Paris was centered on two popular neighborhoods, Montmartre and Montparnasse, where he lived and worked in a variety of locations that reflected his connections to a growing community of dynamic international avant-garde artists broadly known as the School of Paris.[3]

The four works by Modigliani in the Pearlman Collection present a microcosm of some of the most important aspects of the artist's career, particularly his engagement with the human form as a vehicle for experiments with abstraction as well as the representation of specific individuals. A sculpted head belongs to a formative series that was shaped by Modigliani's visit to Paris collections that introduced him to an eclectic array of cultures and periods, while three painted

OPPOSITE: FIG. 65
Amedeo Modigliani (1884–1920; born Livorno, Italy; died Paris, France)
***Head*, ca. 1910–11**

Limestone, h. without base 41.8 × 12.5 × 17 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 66. Amedeo Modigliani in his studio, Paris, ca. 1915. Photograph by Paul Guillaume (1891–1934; born Paris, France; died Paris)

portraits capture his persistent focus on the individual characters of his multinational artistic and social circles, which formed the most prolific body of work in his short career.

The carved limestone *Head* (ca. 1910–11; fig. 65) is one of approximately twenty-five sculptures representing stylized human heads that Modigliani created between about 1910 and 1913. Dated to about 1910–11, this work appears to be an earlier, perhaps experimental example in this pivotal series.[4] Modigliani had first tried his hand at sculpture as a student in Italy in 1902, when he spent time working in Pietrasanta near the famous Carrara marble quarries, although he soon shifted his focus to painting.[5] A tangible connection to the fabric of Paris is present in *Head* and related works, as Modigliani was known to use limestone scavenged from local construction sites, likely around the boulevard Raspail in Montparnasse, an area of the city that experienced rapid development in the early twentieth century. He seems to have befriended some of the Italian stonemasons working on the facades of new buildings, and they may have been a source for discarded offcuts of limestone, an affordable alternative to marble or other stones that were beyond the artist's limited means at the time.[6] *Head* features an elongated face topped with a headdress-like element; its carved contours and chiseled lines contrast with the rough passages of seemingly unworked stone. The block's markings appear to be consistent with building materials, while the round element at the top that is filled with plaster might have been a "found" element that Modigliani employed to suggest an embellishment on the figure's forehead, perhaps in emulation of Buddhist imagery.[7]

Modigliani's turn to sculpture coincided with his relocation from the winding streets of Montmartre in the north of Paris to the broad new boulevards of Montparnasse on the Left Bank. In 1909 he rented a studio space in the artist colony of Cité Falguière (see fig. 56), although he would move back and forth between the two neighborhoods throughout his career.[8] The move may have been prompted by his desire to find a studio that could more easily accommodate his sculptural work, as Montparnasse had a wealth of such spaces that attracted many sculptors, both established and avant-garde.[9] Although Modigliani would become most closely associated with Montparnasse and seen as one of its leading figures of his time, Montmartre also provided an artistic crucible that marked the early part of his career.[10]

Montmartre was the locus for a bohemian artistic scene that had grown in the late nineteenth century, as the formerly semirural land on the

northern outskirts of Paris became a site for concert halls and other entertainment venues as well as inexpensive accommodations. Henri de Toulouse-Lautrec is perhaps the best-known chronicler of Montmartre's fin-de-siècle nightlife scene, and his expressive graphic flair, along with Henri Matisse's Fauvism and Pablo Picasso's Blue Period, was among the many influences that can be seen in Modigliani's early portraits. When Modigliani arrived in Montmartre, the dilapidated former factory building known as the Bateau-Lavoir was a major center of avant-garde experimentation, particularly associated with Picasso and the birthplace of Cubism.[11] Although Modigliani did not join the ranks of the Cubists (or his Italian compatriots the Futurists), he was connected to them in a number of tangential ways, including through his social circles and frequenting of the Bateau-Lavoir, and in the display of a group of his sculptures of heads alongside Cubist artworks at the 1912 Salon d'Automne (fig. 67).[12] Before turning to sculpture, Modigliani visited Picasso's studio around the time the Spanish artist painted his famous *Les demoiselles d'Avignon* (1907; The Museum of Modern Art, New York), with its fracturing of conventional figuration and figure-ground relationships that drew in part on Picasso's study of African masks and sculpture. Although Modigliani's approach differed from Picasso's, the two artists shared an interest in African masks, one of the many cultural references that might be discerned in the streamlined planes and angular features of Modigliani's



Fig. 67. Installation view of the 1912 Salon d'Automne at the Grand Palais des Champs-Élysées, Paris, showing four sculptures depicting heads by Modigliani



Fig. 68. Amedeo Modigliani, *Head*, ca. 1911. Black crayon on paper, 42.9 × 26.4 cm. Musée des Beaux-Arts, Rouen. Gift of Blaise Alexandre, 2001

Head and other sculptures.[13] Modigliani was known to have made sketches recalling the elongated heart-shaped faces of sculptures from the Baule of the Ivory Coast (fig. 68), although he would have seen sculptures from different parts of Africa in Picasso's studio, the homes of other collectors, and venues such as the Palais du Trocadéro, which at the time housed the Musée de Sculpture Comparée, the Musée Ethnographique des Missions Scientifiques, and the Musée Indochinois.[14]

In 1908, Modigliani met the Romanian-born sculptor Constantin Brancusi, whose abstracted, streamlined forms and rough-hewn surfaces made with the direct carving technique, as seen in works such as *The Kiss* (1907; Muzeul de Artă Craiova, Romania), share similarities with Modigliani's sculptures. Both artists' interest in carving by hand from a block of stone, privileging direct engagement with the final form, was a pointed refusal of the then-prevalent process of creating clay models that were cast or carved by studio assistants, as in the work of Auguste Rodin and many academic sculptors.[15] While Brancusi might have been an influence on Modigliani, the two artists may have met after having separately investigated ancient and non-Western art such as African and Cycladic sculpture.[16]

Beyond the avant-garde circles of Montmartre and Montparnasse, Modigliani's sculpture was also significantly influenced by his time spent in Parisian museums, where the displays included a noticeably different range of cultures than those in the Italian museums he had experienced as an adolescent and student.[17] By 1907, the year after his arrival in Paris, Modigliani had visited both the Musée Guimet, best known for its collections of Chinese and Japanese art, and the Trocadéro, where he was purportedly fascinated by the temple reliefs and plaster casts from the sacred site of Angkor, then part of French Indochina (in present-day Cambodia).[18] In the absence of direct commentary by Modigliani, scholars have speculated that he may have taken aesthetic inspiration for his sculptural heads from the group display of the Buddhist Pantheon at the Guimet and the monumental heads in the reconstruction of one of the towers of the ancient temple at the Trocadéro (figs. 69, 70).[19] By 1910–11 he was also known to frequent the ancient Egyptian galleries at the Louvre, where the reliefs and paintings informed his many depictions of the Russian poet Anna Akhmatova, whom he depicted with elongated linear features, stylized headdresses, and hieratic poses that bear a relationship to *Head*.[20]

In addition to the various hints of African, Asian, and ancient influences, *Head* and other





Fig. 69. Buddhist Pantheon at the Musée Guimet (detail of stereograph), Paris, 1903. Gelatin silver print, 8.8 × 17.9 cm. Rijksmuseum, Amsterdam

Fig. 70. Reconstruction of a tower of the Bayon temple in Angkor Thom at the Musée Indochinois at the Palais du Trocadéro, Paris, early 20th century. Albumen print on paper, 38.3 × 28.2 cm. Musée National des Arts Asiatiques—Guimet, Paris

sculptures in the series share traces of Byzantine and Gothic art, so that the act of aesthetic synthesis becomes the most salient feature of Modigliani's appropriations. In this way, his work expresses a kinship with the syncretism modeled by Paul Gauguin, whose retrospective Modigliani had seen at the 1906 Salon d'Automne.[21] The votive-like form of the head sculptures and their overtones of religious iconography from various cultures also suggest Modigliani's interest in spiritual elements, which can be seen in the broader context of contemporary artistic circles such as the Symbolists and the Nabis, who were seeking a renewed perspective on religion.[22] This interest in the spiritual and occult is evident in his early watercolor *Table-Turning, or Portrait of a Medium* (1905–6; Paul Alexandre Family), drawn from memory of a séance he attended in Venice, and in his inscriptions on drawings that suggest a familiarity with alchemical texts.[23] A number of peers implied a certain spiritual dimension to Modigliani's sculpted heads, describing how he would burn candles atop them at night in his studio and how he intended the works to be experienced together, displaying them on stepped pedestals that evoked organ pipes.[24] His parallel focus on the ancient architectural motif of caryatids, columns made of female figures (best known from the porch of the Erechtheion in Athens,

Greece), in sculpture and drawing further implied a templelike context for his works.[25] Many aspects of Modigliani's sculpted heads remain elusive; these works represent a pared-down, essential form that evades cultural specificity and is distinctly eclectic and abstracted. Perhaps they share the enigmatic ambition that Modigliani expressed in 1907: "What I am searching for is neither the real nor the unreal, but the Subconscious, the mystery of what is Instinctive in the human Race."[26]

After spending about six years dedicated to sculptures and related drawings of heads and caryatids, Modigliani returned to painting portraits with a renewed focus. By 1915 many of his friends were mobilized in the war, but Modigliani's poor health rendered him unfit for military service. Remaining in Paris, he created portrayals of many fellow artists, including Picasso (fig. 71), Henri Laurens, and Diego Rivera. Modigliani's painted and drawn portraits from this time reflect aspects he explored in earlier sculptures and related drawings, with parallel focus on reduced forms and linear elements as well as emphasis on the structuring plane of the nose and arches of the eyes. Modigliani would at times leave the eyes in his portraits empty, imparting an enigmatic and stony gaze that recalls masks or ancient sculpture. His drawing of the Spanish sculptor and guitarist Mateo Alegria (fig. 72) highlights some of these aspects; the subject's ovoid face, pointed chin, elongated triangular nose, and almond-shaped eyes all bear a particular resemblance to the Pearlman *Head* sculpture. Moreover, the roughly brushed ink lines and stippled effect of the dotted lines evoke the rough stone surface and chisel marks of some of Modigliani's sculptural works and preparatory drawings. Floating near the left edge are the subject's first name in stacked vertical letters and the word "Paris" curving below.[27] Such inscriptions are characteristic of the combination of word and image in many of the artist's portraits of this period. Much like the eclectic styles that infused his sculptures, Modigliani seems to meld disparate references in his inscriptions, including heroic epitaphs in classical portraiture, Guillaume Apollinaire's visual poetry, Cubist language games, and texts on posters or magazine covers, all conveyed in a manner that suggests playful experimentation.

Although Modigliani was well known for making quick sketches on the spot in the cafés he frequented as a means to support himself, the majority of his works from 1915 through 1918 (when he left for the South of France after Paris was bombed) consist of carefully observed likenesses of friends, supporters, and colleagues. Taken together, they represent an unrivaled group portrait of the avant-garde intellectual and artistic life centered on Montparnasse at the time. One of the most notable characteristics of these works is the way they capture the neighborhood's distinctly international character; Modigliani's subjects hailed not only from France but also from Britain, Hungary, Lithuania, Mexico, Poland, Russia, Spain, and Ukraine, among other locales. The influx of foreigners in this area in the early twentieth century was so pronounced that one writer in 1913 referred to Montparnasse as a "little international republic," while another commentator that year, reflecting the often xenophobic nature of such commentary, described the neighborhood as being "invaded by numerous colonies of foreign painters."[28] By 1914, Apollinaire observed that Montparnasse had replaced Montmartre as the main artist community in Paris.[29] The unprecedented presence of artists of different nationalities was one of the main characteristics of Montparnasse's artistic flourishing. At the same time, numerous foreign artist associations emerged as did independent studios and exhibition venues that provided entry points for artists to study and exhibit outside the confines of the French state's artistic apparatus of the École des Beaux-Arts and its official Salon.[30]

Despite this broader range of possibilities and modes of support for foreign artists, there was





Fig. 71. Amedeo Modigliani, *Pablo Picasso*, 1915. Oil on paper mounted on board, 34.2 × 26.3 cm. Private collection

Fig. 72. Amedeo Modigliani, *Mateo*, ca. 1915. Brush and brown wash over graphite, 49.5 × 32.4 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

nevertheless prevalent xenophobia as well as anti-Semitism, which Modigliani's repeated imaging of both foreign and Jewish artists can be seen to pointedly counter.[31] Coming from a cosmopolitan upbringing in Italy, where the emancipation of Jews following the Risorgimento had encouraged a new generation of independent Jewish artists, Modigliani may have emphasized his own outsider identity in part as a response to the anti-Semitism he encountered, whether directly or indirectly.[32] His portrait of a fashionable woman titled *Jewish Woman* (ca. 1907–8; fig. 73) demonstrates his self-conscious attention to issues of cultural identity, which he foregrounded by displaying the painting in the 1908 Salon des Indépendants. In his portraits of the later teens, he explored the particularities of individual characters while the distinctive formal language suggests an overarching vanguard spirit of his diverse circle of friends.[33]

A 1916 portrait of the sculptor Léon Indenbaum (fig. 74) is a prime example of Modigliani's representation of his Montparnassian milieu from this period. Born to a Jewish family in Belarus (then part of the Russian Empire), Indenbaum attended art school in Vilnius, Lithuania, before moving to Paris in 1911, where he lived in the artist studio complex in Montparnasse known as La Ruche (The Beehive) (see fig. 7). This venue, with its octagonal central

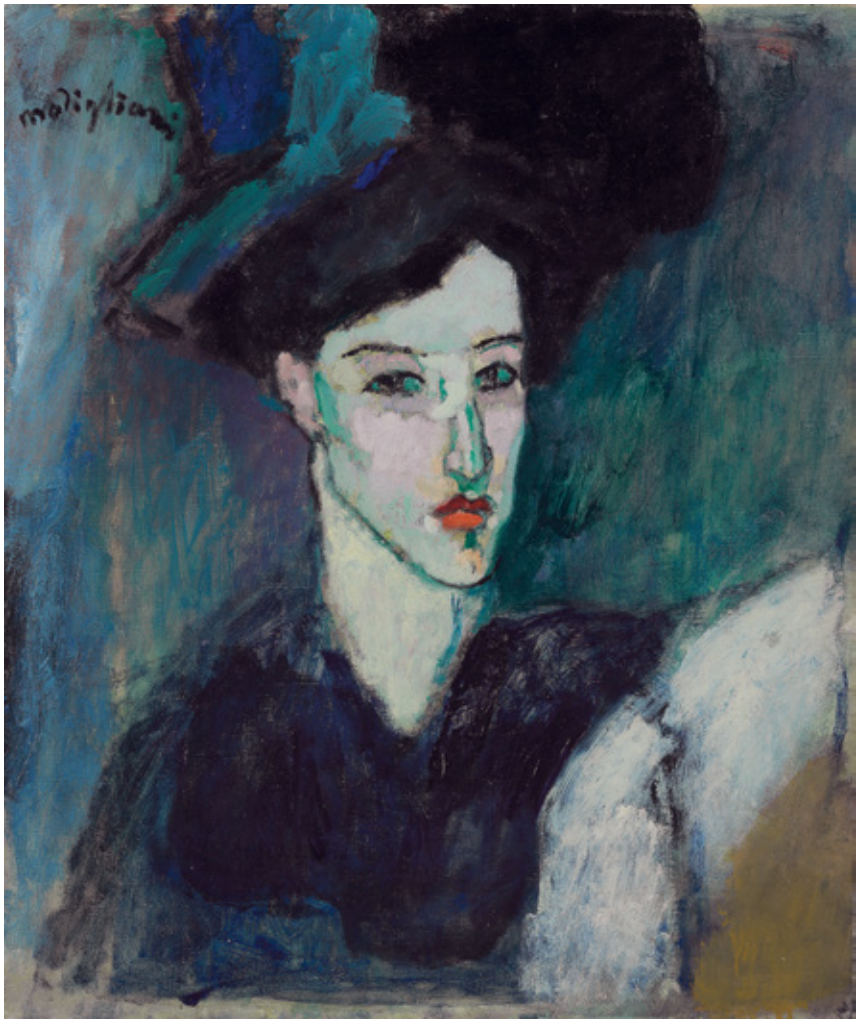


Fig. 73. Amedeo Modigliani, *Jewish Woman*, ca. 1907–8. Oil on canvas, 54.9 × 46 cm. Private collection

building made of discarded scraps from the 1900 Exposition Universelle in Paris, was a major creative hub for artists in the early twentieth century. The largest number of resident artists came from Eastern Europe, including many Jews, and Modigliani was known to spend time at La Ruche, where friends such as Chaïm Soutine were based.[34] Indenbaum recalled many years later how Modigliani spontaneously offered to paint him in December 1916, asking for him to furnish the necessary materials and insisting on giving him the portrait as a gift. For the canvas, Indenbaum offered an already painted still life (visible in an X-radiograph), which accounts for the work's proportions being different from those of many of Modigliani's paintings.[35] The portrait sittings took place in the corridor of Indenbaum's studio at La Ruche, with Modigliani portraying the sculptor at close range against a black and gray background divided into angular shapes, with bluish-gray tones echoed in both the sitter's simple collared tunic and the shadows on his face. The palette and close range emphasize a somewhat solemn and concentrated mood, while Indenbaum's features, including the spot of hair high on his forehead, recall elements of the Pearlman *Head* and its seemingly timeless, idealized nature.

Even though Indenbaum's portrait is rendered in Modigliani's distinctive style, with rough strokes of paint and angular lines creating a faceted effect, the facial features nevertheless capture the singularity of the sculptor's appearance. The individuation is based largely on the contours of the face, while the eyes are purposely left blank, conferring a masklike quality that is often seen in Modigliani's portraits. Mason Klein has interpreted the metaphor of the mask as a crucial feature in Modigliani's portrayals, connected to his lived experience of being an outsider as a Jew in Paris while his Italian and cosmopolitan background at times masked this from others: "His art of portraiture balances a universal language of geometric form with the personal, emotional, and political concerns of the



FIG. 74
Amedeo Modigliani
Léon Indenbaum, 1916

Oil on canvas, 54.6 × 45.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 75
Amedeo Modigliani
Jean Cocteau, 1916

Oil on canvas, 100.4 × 81.3 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 76. Moïse Kisling (1891–1953; born Kraków, Poland [Austria-Hungary]; died Sanary-sur-Mer, France), *Jean Cocteau*, 1916. Oil on canvas, 73 × 60 cm. Musée du Petit Palais, Geneva

individual. Mirroring his own experience of racial anonymity, Modigliani's abstracting pictorial terms confer on his sitters an enigmatic quality. Through such distancing devices, if not outright masks, he allows and protects the private individual's persona, as in an actor's mask . . . and at the same time enables his sitters to relate to the world outside themselves."[36]

While there is a formal tension between the geometric modeling and masklike features and the specificity of Indenbaum's features, the inscribed text clearly declares the sitter's surname and acts as a celebratory framing of his portrait. The head obscures the central letter of the name, perhaps creating a kind of enigmatic wordplay between the fragments "INDE" and "BAUM" (which, perhaps coincidentally, correspond to "India" in French and "tree" in German). One of the most salient features of the inscription is the way that Modigliani drew attention to his sitter's Russian background by depicting the *N* backward (recalling the Cyrillic *И*), subtly drawing our attention to it with an accent of light pigment atop the otherwise dark letter. Modigliani thus foregrounded the concept of foreignness in the portrait, making it an integral aspect that is implicitly celebrated.

He also painted one of his best-known portraits, depicting the renowned French poet Jean Cocteau, in 1916 (fig. 75). Cocteau was then a rising star as part of the Right Bank circle that was associated with more established literary figures, and he was drawn to the avant-garde scene of Montparnasse after meeting Picasso in 1915 (who had moved there three years prior). Cocteau looked back on the time around when his portrait was executed as seminal: "There were two fronts . . . the war front, and then in Paris there was what might be called the Montparnasse front. . . . I was on the way to what seemed to me the intense life—toward Picasso, toward Modigliani, toward Satie."[37] Picasso introduced him to various artists, which led to him sitting for portraits by both Modigliani and Moïse Kisling (fig. 76) that appear to have been executed during the same sitting in Kisling's studio. Modigliani depicted Cocteau in a large-format, half-length portrait showing the poet seated in a high-backed red upholstered chair. With a pronounced sense of formality, Modigliani's depiction of the stiff and seemingly enthroned Cocteau, gazing out to his right, implies a certain hierarchical aspect rather than the greater intimacy in his portraits of friends such as Indenbaum.[38] Although the portrait conveys prestige and captures the dandified air for which the poet was known, it

might also be seen to cast Cocteau as a bit of an outsider, stiff and punctilious, with his rigid posture and self-conscious fashioning of bow tie and pocket square. While Modigliani seems to highlight the bourgeois overtones of Cocteau's proper suit and vain demeanor, one might question the sexual politics of the artist's almost parodic exaggeration of Cocteau's self-presentation.[39] For his part, Cocteau did not seem to be pleased with the portrait at the time, as he sold the work around 1917.[40]

One of the prominent features in Modigliani's depiction of Cocteau is the way one eye seems to gaze into the distance while the other appears void-like in its solid patch of color, a contrast made more prominent by the way the arch of the chair frames his head. This is perhaps the most noticeable example of disjointedness within Cocteau's figure, although it reverberates in the body as well, with the effect that he seems almost puppetlike. As Tamar Garb has described, Modigliani's portrayals of his sitters expose the tensions between the general and the specific, opening up larger questions about the ways that portraiture can operate in the modern world.[41] The portrait of Cocteau mingles aesthetic elements from Modigliani's wide-ranging influences—geometric features of African masks, his own synthetizing sculptural heads, and the portraiture of Paul Cézanne, to name a few—yet none of these seems to take precedence over any other.[42] A paradoxically disjunctive yet coherent quality in Cocteau's figure makes the picture especially compelling, which, even beyond the celebrity of the sitter, might contribute to its status as one of Modigliani's most admired portraits.

The contrast between the formality of Cocteau's likeness and the intimacy of Indenbaum's portrait highlights the expressive range that Modigliani achieved in this arena in a short span of time. Together, these works effectively illuminate the dynamic intersections that took place in Montparnasse in the 1910s, from foreign artists such as Modigliani and Indenbaum who contributed to the neighborhood's multinational character to more established figures like Cocteau who were drawn to this avant-garde epicenter.

Notes

1. For another treatment of this subject, see Sophie Krebs, "Modigliani and Paris," in *Modigliani*, ed. Simonetta Fraquelli and Nancy Ireson, exh. cat. (London: Tate Modern, 2017), 19–25.

2. Although Paris is often described as the artistic capital of this period, it is important to critically examine the ideological narratives around this idea. See, for example, Hollis Clayson and André Dombrowski, eds., *Is Paris Still the Capital of the Nineteenth Century? Essays on Art and Modernity, 1850–1900* (New York: Routledge, 2016).

3. On another School of Paris artist, see Allison Unruh, "Chaïm Soutine's Painterly Reinventions in Paris and Céret," in this volume.

4. See Betsy Rosasco, "Modigliani, Poet of the Human Face," in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 209.

5. Health issues are often cited as the reason for the brevity of this initial attempt at sculpture. See Simonetta Fraquelli, "A Personal Universe: Modigliani's Portraits and Figure Paintings," in *Modigliani and His Models*, ed. Simonetta Fraquelli, exh. cat. (London: Royal Academy of Arts, 2006), 32.

6. On the ready availability of limestone from construction sites in Montparnasse, see Cathy Corbett, "Modigliani and the Salon d'Automne, 1912," in Fraquelli and Ireson, *Modigliani*, 49. According to Betsy Rosasco ("Modigliani, Poet," 207), Modigliani befriended Italian stonemasons working in Montparnasse and dined with them at their compatriot Rosalie Tobia's restaurant, Chez Rosalie; Modigliani's dealer Paul Guillaume believed the artist's relationships with these workers were critical to his technical training in stone carving and to his access to materials and tools.

7. See Lynda Zycherman's conservator's note for cat. 36 in DeLue et al., *Cézanne and the Modern*, 281; and Rosasco, "Modigliani, Poet," 20.

8. For an overview of the locations where Modigliani lived and worked in Paris, see Marian Cousijn, "Chronology," in Fraquelli and Ireson, *Modigliani*, 196–205.

9. Constantin Brancusi, for example, had been based in Montparnasse since November 1907, according to Matthew Gale, "Chronology," in *Constantin Brancusi:*

The Essence of Things, ed. Matthew Gale and Carmen Giménez, exh. cat. (London: Tate, 2004), 135.

10. The German Expressionist painter Ludwig Meidner described Modigliani as "a highly characteristic and at the same time highly gifted representative of the *bohème* of Montmartre." Ludwig Meidner, "The Young Modigliani: Some Memories," *Burlington Magazine for Connoisseurs* 82, no. 481 (April 1943): 87.

11. For more on the Bateau-Lavoir, see Pierre Daix, *Picasso au Bateau-Lavoir* (Paris: Flammarion, 1994); and René Huyghe et al., *Le Bateau-Lavoir: Berceau de l'art moderne*, exh. cat. (Paris: Musée Jacquemart-André, 1975).

12. Paul Guillaume rented a studio for Modigliani at the Bateau-Lavoir briefly in 1914. See Barbara Paltenghi, "Chronology," in *Modigliani: Beyond the Myth*, ed. Mason Klein, exh. cat. (New York: Jewish Museum; New Haven: Yale University Press, 2004), 197.

13. For a critical reading of art-historical discourses around Picasso's adaptation of African art, see Anna C. Chave, "New Encounters with *Les Demoiselles d'Avignon*: Gender, Race, and the Origins of Cubism," *Art Bulletin* 76, no. 4 (1994): 597–611. For an overview of African influences on modern art, see Denise Murrell, "African Influences in Modern Art" (2008), in *Heilbrunn Timeline of Art History* (New York: Metropolitan Museum of Art, 2000–), http://www.metmuseum.org/toah/hd/aima/hd_aima.htm.

14. According to Kenneth Wayne, Modigliani's dealer Paul Guillaume became the main dealer in African sculpture in Paris at the time; another collector in Modigliani's circle was Frank Burty Haviland, a friend of Picasso and an early collector of African works from Cameroon, the Congo, and the Ivory Coast. Kenneth Wayne, "Modigliani and the Avant-Garde," in *Modigliani and the Artists of Montparnasse*, exh. cat. (New York: Harry N. Abrams in association with the Albright-Knox Art Gallery, 2002), 47. For further discussion of Modigliani's references to sculpture from Africa, Asia, ancient Egypt, and other cultures, see Alessandro Del Puppo, "Worldly Primitivism, Orientalism for Museums," in *Modigliani Sculptor*, ed. Gabriella Belli, Flavio Fergonzi, and Alessandro Del Puppo, exh. cat. (Milan: Silvana, 2010), 62–75.

15. Direct carving was also associated with Michelangelo. See Rosasco, "Modigliani, Poet," 207.

16. Rosasco, 207.

17. Between 1900 and 1905, Modigliani visited cities such as Naples, Rome, Florence, and Venice, where he went to numerous museums, galleries, churches, and ruins. See Cousijn, "Chronology," 197.

18. Cousijn, 199.

19. Rosasco, "Modigliani, Poet," 209; Jeanne-Bathilde Lacourt, "Art That Separates and Unites: Modigliani's Magnum Opus, 1909–1915," in *Amedeo Modigliani: The Inner Eye*, by Jeanne-Bathilde Lacourt et al., exh. cat. (Paris: Gallimard, 2016), 44.

20. Akhmatova remarked, "[Modigliani] was crazy about Egypt. . . . He drew my head in the attire of Egyptian queens and dancers." Anna Akhmatova, "Amedeo Modigliani," trans. Djemma Bider, *New York Review of Books*, July 17, 1975. Modigliani may also have seen travelogues relating to Egypt and other countries, as he attended the cinema regularly. See Emma Lewis, "Modigliani and the Age of Cinema," in Fraquelli and Ireson, *Modigliani*, 76.

21. Betsy Rosasco ("Modigliani, Poet," 208) notes that Gauguin's carved panels for his house, which were displayed at the 1906 exhibition, may have influenced Modigliani's creation of a temple environment with his sculptures of heads.

22. Lacourt, "Art That Separates and Unites," 28.

23. Regarding inscriptions on a 1913 drawing, Jeanne-Bathilde Lacourt ("Art That Separates and Unites," 56) has identified that "these texts are a mixture of Modigliani's own words and quotations from the *Emerald Tablet*, an esoteric text often ascribed to Hermes Trismegistu[s] . . . [who] has been considered since the Renaissance as the father of alchemy."

24. The British sculptor Jacob Epstein recalled of his visit with Modigliani in [or around] 1912: "His studio at that time was a miserable hole within a courtyard, and here he lived and worked. It was then filled with nine or ten of those long heads which were suggested by African masks, and one figure. They were carved in stone, and at night he would place candles on the top of each one. The effect was that of a primitive temple. A legend of the quarter said that Modigliani, when under the influence of hashish, embraced these sculptures." Jacob Epstein, *Let There Be Sculpture: An Autobiography* (New York: G. P. Putnam's Sons, 1940), 38–39. Jacques Lipchitz remembered that as Modigliani worked on these heads, "He explained to me that he had conceived all of them as an ensemble. It seems to me that these heads were exhibited later the same year in the Salon d'Automne, arranged in a stepwise fashion like tubes of an organ to produce the special music he wanted." Jacques Lipchitz, *Amedeo Modigliani* (New York: Harry N. Abrams, 1954), n.p. [6].

25. For examples of Modigliani's caryatid drawings, see Mason Klein, "Caryatids," in *Modigliani Unmasked*, exh. cat. (New York: Jewish Museum; New Haven: Yale University Press, 2017), 72–93.

26. Amedeo Modigliani, note in sketchbook, 1907; reproduced and translated in Noël Alexandre, *The Unknown Modigliani: Drawings from the Collection of Paul Alexandre* (New York: H. N. Abrams, 1993), 90–91. Lacourt ("Art That Separates and Unites," 25) relates this statement to Modigliani's known admiration for Friedrich Nietzsche.
27. In the upper left is a form that might be read as an "M" or a combination of the initials "MA."
28. Anonymous, "La chasse aux modèles," *Gil blas* (Paris), November 12, 1913, 4; and Max Goth, "Deux artistes polonais," *Gil blas* (Paris), August 3, 1913, 4; quoted and translated in Kenneth Wayne, "Modigliani and Montparnasse," in Wayne, *Artists of Montparnasse*, 16.
29. Guillaume Apollinaire, "Montparnasse," *Mercure de France*, March 16, 1914; cited in Kenneth Wayne, "Modigliani, 1914 to 1916: Beatrice Hastings, Portraits of Artists, and Proto-Surrealism," in Lacourt et al., *Amedeo Modigliani*, 72.
30. Foreign artist associations that were founded during this period include the American Art Association, the American Center for Students and Artists, the Association des Artistes Scandinaves, the Union des Artistes Polonais en France, and the Union des Artistes Russes. Wayne, "Modigliani, 1914 to 1916," 72, 76.
31. For a discussion of issues of Modigliani and Jewish identity, see Griselda Pollock, "Modigliani and the Bodies of Art: Carnality, Attentiveness, and the Modernist Struggle," 72–73; Emily Braun, "The Faces of Modigliani: Identity Politics under Fascism," 25–39; and Mason Klein, "Modigliani against the Grain," all in Klein, *Modigliani: Beyond the Myth*; as well as Kenneth E. Silver, "The Circle of Montparnasse: Jewish Artists in Paris, 1905–1945," in *The Circle of Montparnasse: Jewish Artists in Paris, 1905–1945*, by Kenneth E. Silver and Romy Golan (New York: Universe, 1985), 12–51.
32. According to Simonetta Fraquelli ("Personal Universe," 36–37), "Modigliani would certainly have been made acutely aware of his Jewishness in Paris and he may well have adopted the role of outsider as a way of coping with an anti-Semitism far greater than any he might have encountered in Italy."
33. Mason Klein ("Modigliani against the Grain," 6) reads an ideological bent to Modigliani's chosen focus: "Modigliani's exclusive practice of portraiture became a vehicle for his egalitarian vision, the democratic principles that underlay contemporary Socialist currents, which had been verbalized throughout his childhood."
34. For further reading, see Silver and Golan, *Circle of Montparnasse*.
35. See Norman E. Muller's conservator's note for cat. 38 in DeLue et al., *Cézanne and the Modern*, 282; and the anecdote in Henry Pearlman, *Reminiscences of a Collector* (Princeton: Princeton University Art Museum, 1995), reprinted and annotated in DeLue et al., *Cézanne and the Modern*, 4.
36. Klein, "Modigliani against the Grain," 10–11. For more on the theme of masking in Modigliani's works, considered in theoretical, social, and aesthetic dimensions, see Mason Klein, "Unmasking Modigliani," in Klein, *Modigliani Unmasked*, 1–29.
37. Jean Cocteau, quoted and translated in Francis Steegmuller, *Cocteau: A Biography* (Boston: Little, Brown, 1970), 149.
38. Betsy Rosasco ("Modigliani, Poet," 215) describes this portrait as competing in a different arena than Modigliani's friendship portraits, but its formal affect might also reflect a less sympathetic relationship to the sitter.
39. Tamar Garb has remarked that "Cocteau's refined masculinity is staged in a double-edged homage that radiates ambivalence. Cocteau is constructed as the sensitive aesthete, polished, punctilious, and effete, and his identity, although assembled in parts, reads as coherent, his own, of a piece." Tamar Garb, "Making and

Masking: Modigliani and the Problematic of Portraiture," in Klein, *Modigliani: Beyond the Myth*, 46.

40. For the portrait's full provenance, see DeLue et al., *Cézanne and the Modern*, 281. In a letter responding to Henry Pearlman's inquiry about his portrait, Cocteau humorously noted that "le portrait de Modigliani ne me resemble pas . . . mais il resemble à Modigliani ce que'est mieux" [my portrait by Modigliani does not resemble me . . . but it resembles (a) Modigliani, which is better] (my translation). Jean Cocteau to Henry Pearlman, Saint-Jean-Cap-Ferrat, France, February 10, 1958, Records of the Department of Painting and Sculpture: Exhibitions, Brooklyn Museum of Art Archives.

41. "The power of Modigliani's portraits lies in their capacity to render the tensions between the generic and the specific, the mask and the face, the endemic and the particular—indeed, to thematize the problematic of portraiture for this generation. Composed from the materials of history and the parts of the body, they leave all their seams visible, awkward yet eloquent, on the painted surface." Garb, "Making and Masking," 53.

42. Modigliani visited major exhibitions of Cézanne's works at the Salon d'Automne in 1907 and the Galerie Bernheim-Jeune in January 1910. On the links between Modigliani's portraiture and Cézanne, see Garb, "Making and Masking," 46–47; Simonetta Fraquelli, "Modigliani and the Impact of the Midi," in Fraquelli and Ireson, *Modigliani*, 155; and Marc Restellini, ed., *Modigliani: The Melancholy Angel*, exh. cat. (Paris: Musée du Luxembourg, 2002), 45–46. Alfred Werner recounts a much-repeated anecdote about how Modigliani carried a reproduction of Cézanne's *Boy in a Red Waistcoat* (1888–90; National Gallery of Art, Washington, DC) in his pocket. Alfred Werner, *Modigliani the Sculptor* (New York: Arts, 1962), xvi.



Jacques Lipchitz: Sculptor and Émigré, Paris and New York

ALLISON UNRUH

The earliest of Jacques Lipchitz's four bronze sculptures in the Pearlman Collection, *Acrobat on Horseback* (1914; fig. 77), demonstrates his ascent as an accomplished sculptor of the avant-garde only a few years after he migrated to Paris. Born to a Jewish family in the southern Lithuanian spa town of Druskininkai (then part of the Russian Empire), Lipchitz arrived in the French capital in 1909 with no academic training in art. He had studied at technical and engineering schools in Białystok and Vilnius, although threats of pogroms and the czarist regime's severe travel and educational restrictions on Jews spurred him to seek opportunities abroad.[1] In Paris, Lipchitz replaced his given name of Chaïm Jacob with the French name Jacques. He studied first under a sculptor from the École des Beaux-Arts and then in independent academies, while simultaneously learning about art through reading and visiting museums and contemporary galleries.[2] He soon began exhibiting his sculpture, first alongside other Russian artists at the Galerie Malesherbes in 1911 and then at the Salon organized by the Société Nationale des Beaux-Arts in 1912, where Auguste Rodin reportedly praised his work.[3] In early sculptures such as *Woman and Gazelles* (1911–12; fig. 78), which was exhibited at the 1913 Salon d'Automne, Lipchitz focused on figures rendered in an idealized yet naturalistic style.[4] Such works incorporated pared-down forms related to classical precedents and those by French artists of the generation after Rodin, including Aristide Maillol and Charles Despiau. This stylistic orientation was shared by many of Lipchitz's international peers in Paris, as evident in *Bust of a Woman (Anita Lehmbruck)* (1910; fig. 79), one of two sculptures by the German sculptor Wilhelm Lehmbruck in the

OPPOSITE: FIG. 77

Jacques Lipchitz (1891–1973; born Druskininkai, Lithuania [Russian Empire]; died Capri, Italy; active Paris, France, and Hastings-on-Hudson, New York)
***Acrobat on Horseback*, 1914**

Bronze, 53.7 × 44.5 × 23 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 78. Jacques Lipchitz, *Woman and Gazelles*, 1911–12. Bronze, 76.2 × 116.8 × 20.6 cm. Courtesy of Marlborough Gallery, New York

Pearlman Collection.[5] Lehmbruck, who lived in Paris from 1910 to 1914 and became known for his deeply expressionistic figures, was also a friend of Amedeo Modigliani and may have crossed paths with Lipchitz before returning to Berlin at the outbreak of World War I.[6]

Lipchitz moved to a building on the rue Montparnasse in 1911, and he likely saw his first Cubist paintings that year.[7] He began to engage with independent and avant-garde circles in Paris, becoming close to an international mix of artists, including Modigliani and Chaïm Soutine (whom Lipchitz introduced to each other in 1914), Juan Gris, Pablo Picasso, and Diego Rivera. Lipchitz briefly returned to Russia in 1912 after being called up for military service, and this trip proved to have an impact on his art making.[8] Despite the limitations on Jews traveling to Saint Petersburg, he visited the capital and received special access to the Hermitage with the help of one of his mother's contacts.[9] There, he discovered works from the Scythians, ancient nomads who had migrated from Central Asia to what is now southern Russia and Ukraine in the eighth and seventh centuries BCE (fig. 80). Lipchitz may have been struck by the Scythian works for their difference from the ancient and classical art that he had been exposed to in Paris, seeing them as a fresh source of formal

OPPOSITE: FIG. 79

Wilhelm Lehmbruck (1881–1919; born Duisburg, Germany; died Berlin, Germany)
***Bust of a Woman (Anita Lehmbruck)*, 1910**

Bronze, 79.4 × 52 × 26 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum





Fig. 80. Bronze chariot ornament showing Targitaj fighting a monster (Scythian, Ukraine, 2nd period), 5th–3rd century BCE. The State Hermitage Museum, Saint Petersburg

inspiration in their angular and stylized motifs depicting figures and animals. As he recounted in his memoir, "I particularly remember a great collection of Scythian art, which was a revelation to me. These almost abstract, interlocked figures seemed to have some relationship to what I was trying to do, and, although this was before I had become a cubist, I think they also helped clarify my ideas."[10]

The proto-Cubist work *Acrobat on Horseback* demonstrates Lipchitz's early experiments with simplified and faceted planes,[11] and presages the artist's position as a central figure in Cubist sculpture from 1915 to about 1925. It also captures the varied sources of inspiration that informed his practice at this time, from archaic Greek and Scythian imagery to the illustrations of thirteenth-century architect Villard de Honnecourt featuring superimposed figures and geometric forms.[12] These divergent sources also echo the wide-ranging works from Europe, Africa, the Americas, Oceania, and Asia that Lipchitz himself collected; by the time of his death in 1973, he had acquired thousands of objects spanning several millennia. Starting in 1909, when he bought a painted wooden cup from the Dahomey kingdom of western Africa (although at the time he thought the piece was Egyptian) at a Paris market, he sought out works that expressed a multiplicity of formal and technical approaches, with an eye for what seemed to him unconventional. Although he failed to identify or prioritize an understanding of the original cultural contexts of these works, paralleling the problematic colonial practices that informed so many European and American collections, his holdings enabled him to learn from a broad span of human creativity.[13] This in turn connected to the central idea of what he termed "encounters": juxtapositions of different aesthetic elements that fueled his continual formal experimentation. As Lipchitz recounted, "I have always been fascinated by the encounters, by the joinings, by the comparisons between similars and contraries, and by the sudden unexpected aspects which may result."[14] The mingling of various historical and aesthetic influences as well as the formal contrast between the figures themselves in *Acrobat on Horseback* reflects the artist's concept of the encounter as a motivating force.

The specific imagery of the equestrian figure performing acrobatic feats relates both to Lipchitz's admiration of Georges Seurat's *Circus* (1891; Musée d'Orsay, Paris) and to his own experiences of seeing the circus in Paris.[15] The lively spectacle of the clowns, animals, and other entertainers at venues such as the Cirque Medrano, located at the edge of Montparnasse, was popular at the time and inspired numerous artists.[16] One could also speculate that the acrobat imagery might have roots in Lipchitz's childhood, perhaps relating to experiences of seeing the traveling acrobats who performed across Eastern Europe. Lipchitz's almost-circular pose for the rider on horseback exaggerates the acrobatic feats of such performers, and conveys a buoyant, gravity-defying quality that imbues the work with a celebratory aspect. At the same time, the composition demonstrates the artist's exploration of the integral role of negative space, which is activated by the impossibly contorted contour of the figure that is visually rhymed by the pronounced curve of the horse's

raised leg. The visual activation of negative space would become more important in Lipchitz's subsequent Cubist works.

During the year that Lipchitz created *Acrobat on Horseback*, he vacationed in Spain with Rivera. Lipchitz had been in Majorca for about two weeks when war was declared in July 1914, and he was unable to leave Spain for several months. He spent most of that time in Madrid, where he created works that took inspiration from local subjects such as *Toreador* (1914) and *Girl with Braid* (1914).[17] According to one scholar, Lipchitz made *Acrobat on Horseback* during that period, although it seems possible that he had worked on the subject before his trip, as it relates on a thematic and stylistic level to a number of compositions from 1913.[18] Despite the outbreak of war, Lipchitz returned to Paris and was not conscripted into military service because he was a Russian citizen. His extant sculptures created during the war do not appear to directly address the conflict, as he continued with imagery of dancers and musicians.[19] Such works delved into a more explicitly Cubist sculptural language, while expanding upon the imagery of circuses and traveling entertainers—known in many images of harlequins by Picasso and others—which in part provided a metaphoric commentary on the lives of artists and their itinerant existence on the margins of society.[20]

Created almost three decades later, the writhing pair of interlocked combatants in *Theseus and the Minotaur* (1942; fig. 81) represents a very different chapter in Lipchitz's career. In both its subject and its manner of execution it is explicitly related to the artist's experience of World War II and his emigration to the United States. The sculpture's composition grew out of a number of different works focusing on scenes of struggle, biblical or mythical figures, and overtly political subjects that Lipchitz had produced in the 1930s. It was during this period, while living in France and observing the rising tide of fascism in Europe, that Lipchitz began to comment more directly on contemporary events in his work.

In 1931, Lipchitz, "haunted by the specter of fascism in Germany," turned to mythology to express his response.[21] He created a small sketch of a reclining Prometheus, champion of humankind, being ravaged by a vulture that was sent by Zeus to perpetually tear out his liver as punishment for sharing fire with mortals.[22] Rather than the eagle that is more often associated with Zeus and was co-opted in Nazi symbolism, Lipchitz's choice of the ignoble scavenger bird makes a pointed commentary about the monstrous and predatory threat of fascism.[23] Lipchitz returned to this myth in his monumental plaster sculpture *Prometheus Strangling the Vulture*, commissioned for the Palais de la Découverte (Science Pavilion) at the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne in Paris, where the work was awarded the gold medal for sculpture (fig. 82). Rendered in broad and muscular contours, Prometheus has broken from his chains and strangles the vulture who fed on him. Prometheus was an established symbol of scientific knowledge and human striving, and the artist updated his imagery by giving the hero a Phrygian cap as a symbol of democracy with links to the French Revolution. As Lipchitz described the subject, "It was conceived as a struggle, not a simple conquest, in which light, education, science were struggling against darkness and ignorance, which had not yet been conquered."[24] While the work presents a vision of a timeless battle of good versus evil, its commentary on the current political state was clear to audiences, paralleling Picasso's indictment of Francisco Franco's Spain in his famed painting *Guernica* (1937; Museo Nacional Centro de Arte Reina Sofía, Madrid), which was displayed at the same exhibition. Literature on Lipchitz often contends that the sculpture was destroyed by right-wing protesters after the close of the exhibition, although other accounts describe its destruction as part of a



FIG. 81
Jacques Lipchitz
Theseus and the Minotaur, 1942

Bronze, 62.2 × 74 × 39 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum



Fig. 82. Jacques Lipchitz working on *Prometheus Strangling the Vulture*, 1937

planned demolition of the exposition's temporary structures, which was interpreted by the left as a victory for the right.[25]

In giving shape to his reaction to intractable conflicts of the time, Lipchitz repeatedly concentrated on pairs of intertwined figures. He developed this theme through works such as *Bull and Condor* (1932), which relates to a story that the Spanish poet Juan Larrea, a friend who had recently returned from Peru, told him about a fiesta in which the two animals were pitted against each other in a death struggle.[26] Beyond the wretched combat between two formidable creatures, Lipchitz's subject also implicitly interrogates the qualities of humanity in perpetuating such deadly spectacles. As the artist recounted, "I felt that the bull and the condor, and particularly the human beings who delighted in their struggle, signified the insane brutality of the world."[27] Compositionally, such struggles evoke the famous animal battles of the nineteenth-century French sculptor Antoine-Louis Barye. Lipchitz also admired the work of Théodore Géricault and adopted aspects of the French Romantic artist's dynamic scenes of struggle as well as his approach to encoding allegorical meaning in his work.[28] In his sculpture *David and Goliath* (1933), Lipchitz made the connection between the biblical struggle and the contemporary moment explicit when he placed a prominently carved swastika on Goliath's chest.[29] Similarly, in the sculpture *Rape of Europa* (1941), he employed the subject as an allegory for Hitler's desecration of Europe.[30]

As fascism rose across Europe in the 1930s, Lipchitz continued to live and work in the house and studio that he had built on the outskirts of Paris, in Boulogne-sur-Seine. When Hitler's forces approached the French capital in May 1940, Lipchitz fled his home with his wife, Berthe Kitrosser. Taking nothing with them, they first found refuge in Vichy and then in Toulouse, where Lipchitz continued to work in the wake of France's surrender to the Nazis in June. With help from the Museum of Modern Art in New York and the Emergency Rescue Committee in Marseille, Lipchitz and his wife were among the many prominent artistic and intellectual leaders who escaped the Nazi occupation.[31] The pair arrived by boat in New York on June 13, 1941. As Lipchitz recalled:

> Although I was enormously grateful for the help of the American [Emergency] Rescue [C]ommittee, I was frightened about going to the United States, about which I knew very little; and also I had no money or other resources, or even a word of English. It was like starting my life all over again. Despite my concern, curiously enough I also felt a certain exhilaration; I felt young and strong,

as though I were just beginning my career once more.[32]

Lipchitz was one of numerous European artists who took refuge in New York during the war, including prominent figures such as Marc Chagall, Marcel Duchamp, Max Ernst, Fernand Léger, and Piet Mondrian.[33] Aside from the general camaraderie of his fellow émigrés, Lipchitz had significant support in New York from a network of collectors, dealers, and museum professionals who made it possible to quickly set up a studio and begin work in his new surroundings. In January 1942, he had a solo exhibition, his first since relocating to New York, at the émigré gallerist Curt Valentin's Buchholz Gallery.[34] Lipchitz continued with his prolific output, and when he had the option to return to France permanently after the war, he chose to remain based in New York.[35]

Theseus and the Minotaur was one of the first sculptures that Lipchitz created upon his arrival in the United States. As he had often done in the 1930s, he reached back to ancient mythology for his subject, depicting the Greek hero stabbing the bull-headed monster that dwelled in a labyrinth and devoured numerous Athenian youths offered as annual human sacrifices. Lipchitz emphasized the strain of the struggle between the two figures, depicting their writhing bodies with muscular contours that convey a sense of immediacy in the gestural quality of their modeling. The vigorous character of the work exemplifies what is often referred to as Lipchitz's post-Cubist "baroque" manner.[36] Theseus straddles the monster, holding a horn in one hand and stabbing its head with the other, creating tension in the negative space between their bodies at the center of the composition. The theme of a hero prevailing over a villain relates to contemporary political events, paralleling the previously mentioned allegorical works. Lipchitz made the symbolism explicit in preparatory sketches where he showed Theseus wearing the Cross of Lorraine, a symbol of French resistance against the Nazis.[37] He described how the Minotaur represented Hitler and how Theseus related to Charles de Gaulle, inspired in part by the first speech the French president gave from England, where he rallied morale in proclaiming that France had lost a battle but not the war, and would ultimately prevail.[38] Lipchitz further described the work as a kind of "magical image" through which he could symbolically destroy Hitler.[39]

Adding another symbolic layer to *Theseus and the Minotaur*, Lipchitz explored some more ambiguous aspects of the relationship between the mythical hero and beast.[40] This is manifested in the way that the opponents are not only locked in struggle but also fused together, with Theseus's legs connecting to the Minotaur's hindquarters, and by the tactile quality of the modeling; the hand-wrought forms give a rhythmic unity to the figures. While the hero's facial features are indistinct, with a small head that shifts the focus to his muscular body, the monster has a bathetic quality in its clear expression of pain and grief. The Minotaur's wide eyes, flaring nostrils, and mouth open in a cry express more emotional intensity than the faceless hero. The monster's right hand is also emphatically human and poignant as it presses into the ground, registering the crushing weight of defeat.

Lipchitz recounted the way that the symbolism of *Theseus and the Minotaur* significantly shifted during the process of creating it: "When I finished the sculpture, I realized that the monster is also a part of Theseus, as though there were a Hitler in each of us whom we must destroy. Theseus is killing part of himself."[41] In Lipchitz's rendering of the myth, there is a sense of moral clarity in the hero's triumph over the murderous monster as well as a deeper recognition of humankind's flaws and wider culpability for the state of suffering. From his position as a double émigré at a certain distance from the war, Lipchitz at times used his work to reckon with his larger vision of the human

condition. Through the sculptural languages of allegory and gestural expressiveness, *Theseus and the Minotaur* offers the artist's personal reflection on the cyclical and intractable nature of the struggle between benevolent and malevolent aspects of humanity.

Notes

1. While Lipchitz did not discuss the subject in his published memoir, the threat of pogroms would have overshadowed life in his homeland, with the option to study art in the capital of Saint Petersburg being foreclosed.
2. He began his studies with the French sculptor Antoine Injalbert at the École des Beaux-Arts in October 1909; after a short time, he enrolled in sculpture class at the Académie Julian and studied drawing at the Académie Colarossi.
3. Jacques Lipchitz, *My Life in Sculpture* (New York: Viking, 1972), 7.
4. For *Woman and Gazelles*, see Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné*, vol. 1, *The Paris Years, 1910–1940* (London: Thames & Hudson, 1996), no. 6 (hereafter Wilkinson, vol. 1).
5. "Like all the young sculptors, at this period I was making portrait busts in a simplified manner with the blank eyes and the broad generalization of classical sculpture." Lipchitz, *My Life in Sculpture*, 7.
6. For more on Lehmbruck, see Hans-Peter Wipplinger, ed., *Wilhelm Lehmbruck: Retrospektive/Retrospective*, exh. cat. (Cologne: Verlag der Buchhandlung Walther König; Vienna: Leopold Museum, 2016).
7. Lipchitz, *My Life in Sculpture*, 7, 12.
8. He was released from military service due to health issues.
9. "I had never been to St. Petersburg because Jews were not allowed there, but, through a man who was staying in my mother's hotel and who had an influential brother in Petersburg, I was able to go there. Although the Hermitage was closed, my brother arranged for me to get into it and I went there every day." Lipchitz, *My Life in Sculpture*, 10.
10. Lipchitz, 10.
11. For more on Lipchitz and Cubism, see Catherine Pütz, *Jacques Lipchitz: The First Cubist Sculptor* (London: Paul Holberton Publishing in association with Lund Humphries, 2002); Kosme de Barañano, "Jacques Lipchitz: From the Scythians and Cubism to the Interaction of Forms," in *Jacques Lipchitz (1891–1973): A Retrospective*, exh. cat. (Moscow: Moscow Museum of Modern Art, 2018); and Wilkinson, vol. 1, 8–15.
12. Discussing *Acrobat on Horseback*, Lipchitz noted, "My ideal was then Villard de Honnecourt, for I had just discovered that in his geometricized human figures, drawn in the thirteenth century, he had done exactly what I was trying to do in the twentieth." Lipchitz, quoted in Henry R. Hope, *The Sculpture of Jacques Lipchitz*, exh. cat. (New York: Museum of Modern Art, 1954), 10.
13. For more on Lipchitz's collection, see Tanya Sirakovich, ed., *The Lipchitz Collection in the Israel Museum, Jerusalem* (Jerusalem: Israel Museum, 2017). The critical issues of cultural appropriation and colonialist ideological frameworks are not addressed in this publication, however.
14. Jacques Lipchitz, "A la limite du possible," in *Jacques Lipchitz: Fourteen Recent Works, 1958–1959, and Earlier Works, 1949–1959*, exh. cat. (New York: Fine Arts Associates, 1959), n.p.
15. "Other pieces that I made during 1913 and 1914 included the *Encounter* [*The Meeting*], the *Dancer*, *Acrobat on Horseback*, and *Acrobat with Fan* [*Horsewoman with Fan*]. The circus subjects resulted from the passion that all of us had for the wonderful French circus of the period. I think that the *Acrobat on Horseback* was probably inspired by Seurat, for whom I have always had a great admiration. There is no particular stylistic relationship, but the idea for the subject may have derived from Seurat's circus scenes." Lipchitz, *My Life in Sculpture*, 16.
16. Irene Patai notes that in addition to the contemporary popularity of the circus among artists, the theme might also relate to Lipchitz's childhood experience of attending these spectacles. See Irene Patai, *Encounters: The Life of Jacques Lipchitz* (New York: Funk & Wagnalls, 1961), 129.
17. For *Toreador* and *Girl with Braid*, see Wilkinson, vol. 1, nos. 19 and 20. For more on Lipchitz and Spain, see Jordana Mendelson, "Sailors, Bullfighters and Dancers: Lipchitz and Spain," in *Lipchitz and the Avant-Garde: From Paris to New York*, ed. Josef Helfenstein and Jordana Mendelson, exh. cat. (Urbana-Champaign: University of Illinois, 2001), 13–26.
18. A. M. Hammacher states, "*Acrobat on Horseback*, *Girl with Braid*, and *Toreador* were all made in Madrid, away from the voluntarily accepted disciplines of the Cubist circle in Paris." A. M. Hammacher, *Jacques Lipchitz*, trans. James Brockway (New York: Harry N. Abrams, 1975), 38. It seems possible, however, that *Acrobat on Horseback* was created in Paris during the earlier part of 1914, before Lipchitz left for Spain, as it relates to the subject of

Horsewoman with Fan and to the exploration of curvilinear forms in *Dancer* and *Woman with Serpent*, all from 1913. For these works, see Wilkinson, vol. 1, nos. 12, 14, and 13, respectively.

19. For the known sculptures that Lipchitz created between 1914 and 1918, see Wilkinson, vol. 1, nos. 17–80.

20. For more on Picasso's harlequin imagery as a metaphor for the multiplicity of his artistic practice in the interwar years, see Yve-Alain Bois, "Picasso the Trickster," in *Picasso Harlequin, 1917–1937*, ed. Yve-Alain Bois (Paris: Skira, 2008), 19–35.

21. Lipchitz, *My Life in Sculpture*, 127.

22. Lipchitz (127) noted that this 1931 sketch of Prometheus (illustrated in Wilkinson, vol. 1, no. 263) originally included a vulture, but only the figure survives.

23. While an eagle is most commonly referenced in the mythology of Prometheus, a vulture is sometimes described, as in Lord Byron's poem "Prometheus" (1816).

24. Lipchitz, *My Life in Sculpture*, 139.

25. For example, the chronology in Barañano, *Jacques Lipchitz*, 151, states: "After the exhibition is closed, the sculpture is placed outside, where it is destroyed by right-wing demonstrators," while Christopher Green (*Art in France: 1900–1940* [New Haven: Yale University Press, 2000], 159) notes that "it was destroyed as part of the planned demolition of the exhibition's temporary structures, an act interpreted on the Left as a victory for the Right." In addition to the sketch made in 1931 (see note 22 above), Lipchitz made several maquettes and smaller sculptures based on the same subject between 1933 and 1953; see Wilkinson, vol. 1, nos. 301, 302, 332–35; and Alan G. Wilkinson, *The Sculpture of Jacques Lipchitz: A Catalogue Raisonné*, vol. 2, *The American Years, 1941–1973* (New York: Thames & Hudson, 2000), nos. 379–81 (hereafter Wilkinson, vol. 2).

26. For *Bull and Condor*, see Wilkinson, vol. 1, no. 286; see also the related works *Bull and Condor, Maquette No. 1* and *Bull and Condor, Maquette No. 2*, both of 1932, in Wilkinson, vol. 1, nos. 284 and 285.

27. Lipchitz, *My Life in Sculpture*, 128.

28. See David O'Brien, "Lipchitz and Géricault," in Helfenstein and Mendelson, *Lipchitz and the Avant-Garde*, 53–56.

29. For *David and Goliath*, see Wilkinson, vol. 1, no. 310. Lipchitz used such imagery to make a clear political statement on the public stage. Alan Wilkinson notes that Lipchitz displayed a large plaster version of *David and Goliath* at the 1934 Salon des Surindépendants in Paris. Alan G. Wilkinson, "Lipchitz in the Collection of the Israel Museum," in Sirakovich, *Lipchitz Collection*, 22.

30. For *Rape of Europa*, see Wilkinson, vol. 2, no. 350. As Lipchitz (*My Life in Sculpture*, 140) explained: "I used the theme of the *Rape of Europa* later in a quite different context, the Europa as a symbol for Europe and the bull as Hitler, with Europe killing Hitler with a dagger. This reverses the concept to one of terror, whereas in the original [1938] sculptures of Europa the entire theme is tender and erotic love." For the 1938 sculptures, see Wilkinson, vol. 1, nos. 342 (*Rape of Europa I*) and 343 (*Rape of Europa*).

31. The couple were among the approximately two thousand individuals who were aided in their escape from Vichy France by the private American organization of political activists known as the Emergency Rescue Committee (ERC; later the International Rescue Committee). The American journalist Varian Fry, who was based in Marseille from 1940 to 1941, led the efforts on behalf of the ERC with the help of an extensive network. For more information on Fry and the ERC, see "Varian Fry," Holocaust Encyclopedia, United States Holocaust Memorial Museum, https://www.ushmm.org/collections/bibliography/varian-fry.

32. Lipchitz, *My Life in Sculpture*, 144.

33. Lipchitz was among the artists who posed for a group photograph by George Platt Lynes, taken on the occasion of the exhibition *Artists in Exile* at the Pierre Matisse Gallery in New York in March 1942.

34. Exhibition date per Hope, *Sculpture of Jacques Lipchitz*, 89.

35. Lipchitz returned to his home in Boulogne-sur-Seine in 1946 but went back to the United States in 1947. For more on Lipchitz's career in the United States, see Jonathan Fineberg, "Lipchitz in America," in Helfenstein and Mendelson, *Lipchitz and the Avant-Garde*, 57–68.

36. The term "baroque" was used by Lipchitz (*My Life in Sculpture,* 143) to characterize works such as *Flight* (1940) (Wilkinson, vol. 1, no. 344). Donald Kuspit has connected the "baroque" style of Lipchitz's later work with contemporary developments in painting: "I think Lipchitz's post-1928 'baroqueness' bespeaks the artist's engagement with the Expressionist and Surrealist currents then running through modern art, explored in an attempt to introduce traditional narrative art, with its moralized suffering, to the Cubist paradigm. For Lipchitz, 'baroque' also meant energy: an energy that at its best had a kind of muscular fluidity, energy that was Abstract Expressionist in its intensity. Indeed, *Theseus and the Minotaur*, 1942, inevitably brings to mind the conflictful works Pollock was making at the same time, or de Kooning's late figurative sculpture." Donald Kuspit, review

of the exhibition *Jacques Lipchitz* (Marlborough Gallery, New York), *Artforum*, January 2011, 220.

37. Lipchitz (*My Life in Sculpture*, 144) recalled that "when I made *Theseus and the Minotaur* . . . in 1942, I introduced the Cross of Lorraine into some of the preparatory drawings."

38. Lipchitz, 159. Lipchitz presumably was referring to de Gaulle's first speech after the general's arrival in London in 1940 following the Fall of France. Known as the Appeal of 18 June, the speech was broadcast to rally the French Resistance against the Germans.

39. "When I made a sculpture like *Theseus* or the second version of *Rape of Europa*, I was in a sense making a magical image, like a witch doctor who makes the image of an enemy whom he wishes to destroy and then pierces it with pins. Through my sculpture I was killing Hitler." Lipchitz, *My Life in Sculpture*, 159.

40. Lipchitz's approach can be contrasted with Picasso's famous use of Minotaur imagery; for Picasso, the Minotaur was imbued with personal connections related to both Spanish bullfights as well as its associations with the unconscious and raw sexuality. The latter aspect was also shared by Surrealist artists, as manifested in the journal *Minotaure*, which was published by Skira in Paris from 1933 to 1939, and featured a Picasso collage of a Minotaur on its first cover. For more on Picasso's Minotaur imagery, see John Richardson, *Picasso: Minotaurs and Matadors*, exh. cat. (London: Gagosian, 2017); and Josep Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927–1939)*, ed. Julià Guillamon (Barcelona: Polígrafa, 2011).

41. Lipchitz, *My Life in Sculpture*, 159.



FIG. 83
Oskar Kokoschka (1886–1980; born Pöchlarn, Austria; died Montreux, Switzerland)
***Henry Pearlman*, 1948**

Oil on canvas, 101.6 × 76.2 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum

Portraits of a Collector in London and New York

ALLISON UNRUH

Not long before he passed away in 1974, Henry Pearlman recounted, "I have had the good fortune to have my own portrait done by two great artists: a painting by Oskar Kokoschka, and a sculpted head by Jacques Lipchitz. Both were exhilarating experiences."[1] Pearlman commissioned portraits by these artists in the period following World War II when he was most active in building his collection, purchasing a variety of modern European artworks in his home city of New York and while traveling in Europe.[2] The artists he engaged had a significant life experience in common: at the time that Kokoschka and Lipchitz created their portraits of Pearlman, in 1948 and 1952, respectively, they were both living in exile, having escaped Nazi persecution in their home countries. During his portrait sessions with these two émigré artists, Pearlman took clear delight in his exchanges with them, forging meaningful connections that led to friendships between artist and collector.[3]

Pearlman met Kokoschka in London in March 1948 during the collector's first trip to Europe, when he visited England, France, Italy, and Switzerland. The dealer Hugo Feigl, with whom Pearlman had become friendly in New York, made many art-world introductions for Pearlman during his trip and likely introduced him to the artist. Feigl knew Kokoschka well, as he had represented him when he had a gallery in Prague prior to fleeing the German invasion in 1939. For the artist, it was a fortuitous time to make connections with American collectors, as his first major retrospective would soon be presented at a number of venues in the United States, including the Institute of Contemporary Art in Boston and the Museum of Modern Art in New York.[4] Kokoschka was closely involved with the selection of artworks for the exhibition, which included Pearlman's portrait as the most recent piece (listed in

the catalogue as *Portrait of an Art Collector*) (fig. 83).[5] This not only was a sign of Kokoschka's approval of the portrait but also perhaps reflected his strategic eye for garnering further commissions from visitors to the exhibition.[6] Pearlman's portrait was also notable for being the first such painting of an American that Kokoschka had done, as Feigl indicated in the catalogue for a small group show held at his Madison Avenue gallery in the summer of 1948.[7]

Kokoschka gained recognition as a leading figure of Expressionism, renowned for his colorful and layered portraits that evoked his sitters' inner worlds, as well as allegorical works that reflected on political and moral themes. He had painted innovative likenesses of many individuals who, like him, were part of the pre–World War I intelligentsia in Vienna; his early work, for example, was related to the progressive Vienna Secessionist movement in the early 1900s. Kokoschka was among the few living artists whose work Pearlman acquired. Moreover, Pearlman collected only a handful of other works associated with Austrian or German Expressionism in his lifetime, including, in 1944, August Macke's *Lady in a Park* (1914), although he donated the painting to the Museum of Modern Art in 1956.[8] Nevertheless, Kokoschka's dynamic brushwork and heightened palette can be seen as being loosely connected to the work of Chaïm Soutine, a painter who was one of Pearlman's central passions and who was sometimes referred to as a French exponent of Expressionism.

Other aspects that surely intrigued Pearlman were Kokoschka's larger-than-life personality and his connection to dramatic social and political developments in Europe during the first half of the twentieth century. The Austrian-born artist had moved to Prague in 1935 to seek refuge from the growing influence of the Nazi Party in his home country; three years later, after his work was condemned as "degenerate art" by the Nazis, he fled to London. Kokoschka was known for being politically engaged and sometimes controversial, as well as for expressing his humanitarian principles, as in his widely circulated 1945 lithograph titled *In Memory of the Children of Europe Who Have to Die of Cold and Hunger This Xmas*. Pearlman, who was an avid supporter of liberal political causes and philanthropic endeavors, no doubt appreciated the opportunity to converse with Kokoschka about art and world events.[9] As Pearlman described, "We had fourteen sittings of about two hours each, and I went to each sitting relishing the time we would spend in conversation; in fact, it was one of the highlights of my life. He was a man of the world, with a great interest in public affairs."[10]

Kokoschka was selective in his choice of portrait subjects, as he felt he could complete a work to his satisfaction only if he could convey some kind of insight into his sitters' interior selves. As he explained of his working process, "I am not concerned with the externals of a person—the signs of his clerical or secular eminence, or his social origins. . . . I tried to intuit from the face, from its play of expressions, and from gestures, the truth about a particular person, and to recreate in my own pictorial language the distillation of a living being that would survive in memory."[11] He did, however, often seek out world leaders or other powerful figures, with an eye for establishing his reputation as a painter of the influential people of his time (in the 1940s, for example, he sought to paint portraits of Winston Churchill, Mahatma Gandhi, and Joseph Stalin, among others).[12] Kokoschka was also exacting in terms of his artistic process; as Pearlman recalled, the artist "put a good deal of himself into the painting" during their numerous sittings.[13]

Kokoschka's portrait of Pearlman testifies to his extended contemplation of his subject. Rendered in fluid and flickering brushwork, Pearlman sits comfortably in a brown patterned suit and tie against a bucolic backdrop. Smiling warmly, he faces the viewer with a direct gaze, with asymmetric strokes of paint defining his eyes and animating his expression. The relatively light palette and open areas where the canvas's white priming is left exposed



Fig. 84. Henry and Rose Pearlman with their daughter Dorothy (left) and Oskar Kokoschka (second from right), 1949

might attest in part to the influence of watercolor, a medium Kokoschka employed when he needed to economize after moving to the United Kingdom. The lightness in terms of both technique and emotional affect contrasts with many of the artist's more highly wrought early portraits. The diagonal form of the green riverbank intersects with Pearlman's head, its gestural and dynamic shape evoking a sense of mental and psychological energy, recalling Kokoschka's early likenesses featuring colorful, aura-like fields surrounding his sitters. In the loosely painted background, two children play in the river, perhaps implying that Pearlman's thoughts had turned back to fond memories of his daughters when they were young.[14]

The portrait sittings catalyzed a friendship between the artist and the collector, as evidenced in correspondence that includes a number of letters regarding Pearlman sending gifts of food and money to some of Kokoschka's friends and family in Eastern Europe.[15] The commission also resulted in Pearlman inviting Kokoschka to stay at his home in New York for a month in January 1949, while the artist visited in conjunction with his traveling retrospective that was presented at the Museum of Modern Art, among a number of other venues (fig. 84).[16] Pearlman later described how Kokoschka was displeased with the two Soutine paintings that were hanging near the room in which Kokoschka was staying (a sentiment likely colored by a degree of envy of Soutine's critical acclaim), but when the Austrian artist encountered a third Soutine in Pearlman's office a few weeks later, he expressed some begrudging respect for the painter.[17] Later that year, Kokoschka invited Pearlman to join him on a trip to Vienna, where he was painting a commissioned portrait of Theodor Körner, then the city's mayor and later the president of Austria. Pearlman humorously recalled episodes from the trip that revealed both Kokoschka's sense of self-importance as well as his unsparingly critical eye of his subjects.[18]

Their warm relationship led the collector to acquire a number of other works by the artist, including two paintings: a portrait of a clown in 1948 and the 1909 portrait *Doctor Emma Veronika Sanders* (fig. 85) in 1949 (he later sold both as part of exchanges for other artworks); and in 1968 he purchased two watercolors, *Pheasant* and *Gourd* (both 1945).[19] He also acquired a portrait of Kokoschka by the Italian artist Giacomo Manzù, a sculpted head that emphasizes the artist's distinctive profile and concentrated expression (fig. 86). Using rough, staccato modeling, Manzù presented Kokoschka with his eyes downturned, one slightly closed, and lips pursed, suggesting a sense of introspection or critical scrutiny. Manzù created the work while in residence at Kokoschka's celebrated summer art program in Salzburg, which the Austrian artist had founded in 1953 as the School of Seeing, designed to bring together a range of international artists.[20]

As he had with Kokoschka, Pearlman developed a lasting friendship with Lipchitz as a result of the extensive time they spent together for his portrait, although in this case the commission was precipitated by a personal tragedy for the artist. On January 5, 1952, a fire broke out in Lipchitz's studio on Twenty-Third Street in New York, destroying many of his works. Although no one was harmed, the fire was a devastating blow, as just over a decade earlier the artist had arrived in the United States with virtually no possessions, having abandoned his home and studio on the outskirts of



Fig. 85. Oskar Kokoschka, *Doctor Emma Veronika Sanders*, 1909. Oil on canvas, 82.7 × 56.7 cm. The Museum of Modern Art, New York. Gift of Mr. and Mrs. William Mazer, 2414.1967

Paris as Hitler's army approached. Lipchitz gained public sympathy when the dramatic episode was reported in the news, and Alfred Barr of the Museum of Modern Art quickly created a fund to assist the artist in building a new studio (coincidentally in Hastings-on-Hudson, close to Pearlman's home in Croton).[21] Pearlman was among the first to donate to the fund, and at the same time he commissioned Lipchitz to create his portrait.[22] As Pearlman recalled, "My sittings for the bust with Lipchitz totaled twenty-nine; they were [held] at my office . . . while sitting on a revolving stool, with my painting collection all about the room, and few distractions. If I had received nothing else for the money I had paid the artist, the experience would have been worth it."[23] Pearlman was no doubt fascinated by the artist's dramatic personal history and experiences as a Jewish immigrant from Russia (as Pearlman's parents were), as well as his reflections on world affairs, since by all appearances the two men shared many liberal and humanitarian worldviews. Moreover, Lipchitz had a firsthand connection to several artists whose work Pearlman had collected over the past seven years, in particular Amedeo Modigliani and Soutine, with whom Lipchitz was close. It was in fact Lipchitz who had introduced these two artists in Paris several decades earlier.

Lipchitz had been a prolific portraitist since the 1920s, creating a range of commissioned and noncommissioned portraits of collectors and luminaries such as Gertrude Stein. His 1942 sculpted portrait head of the artist Marsden Hartley (fig. 87) captures the way in which he approached his work with a focus on both likeness and the genre's expressive potential. The sculpture's deep grooves and larger-than-life scale convey the sitter's penetrating and melancholy gaze. Lipchitz described being fascinated by Hartley's enigmatic countenance and drawn to create a portrait of him even before realizing who he was.[24] The extended portrait sessions that Lipchitz shared with Pearlman pointed to the artist's commitment to close observation of his subjects. As he explained, "In almost all my portraits I have worked from the living model, since I think it is essential to have the man before you and to establish a relationship with him."[25] For Pearlman's portrait (fig. 88), Lipchitz created three terra-cotta studies in which he experimented with capturing different aspects of the collector's facial features and expressions. For the final work, the artist sculpted the composition in clay, then had a wax mold created that was cast in bronze using the lost-wax method before being patinated (a process carried out at the Modern Art Foundry in Long Island City, the same foundry that created several bronze casts of Pearlman's Gauguin sculpture *Woman of Martinique* [see fig. 45] in 1957).[26] During the bronze-casting process, Lipchitz was known to individually work each wax

OPPOSITE: FIG. 86

Giacomo Manzù (1908–1991; born Bergamo, Italy; died Rome, Italy)
***Oskar Kokoschka*, 1960**

Bronze, 32.4 × 23 × 24.5 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum





FIG. 87

Jacques Lipchitz (1891–1973; born Druskininkai, Lithuania [Russian Empire]; died Capri, Italy; active Paris, France, and Hastings-on-Hudson, New York)
***Portrait of Marsden Hartley*, 1942**

Bronze, 38.1 × 23.3 × 34 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 88
Jacques Lipchitz
Henry Pearlman, 1952

Bronze, 31 × 21 × 26 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum



Fig. 89. Jacques Lipchitz with his portrait bust of Henry Pearlman, ca. mid-1960s

model, using various tools to add or subtract wax to further refine the composition and create unique versions of each cast.[27] He accentuated Pearlman's open gaze and broad features, using deep grooves and hatched lines to highlight the play of light and shadow on his face. The scale and visual weight of the portrait, along with the prominent dome of Pearlman's head, imbue it with a certain gravitas. As Lipchitz described in his autobiography, "This is a good strong portrait that I believe reflects the simplicity and at the same time the force and intelligence of this remarkable man" (fig. 89).[28]

At the time that Pearlman commissioned his portraits from Kokoschka and Lipchitz, it was a widespread practice for collectors of his stature to engage artists in this way. In 1958, for example, New York's Fine Arts Associates organized an exhibition that paired notable collectors' portraits with one of their favorite works in their collections; Lipchitz's portrait of Pearlman was included in the show alongside Édouard Manet's painting *Young Woman in a Round Hat* (ca. 1877–79; see fig. 93) from Pearlman's collection.[29] Kokoschka's and Lipchitz's portraits of Pearlman each provide insight into the collector's character and modest yet lively presence, and they were often included in the numerous presentations of the Pearlman Collection that traveled around the United States during Pearlman's lifetime and after. More importantly, these portraits speak to the personal connections that Pearlman cultivated with artists whose lives and works were informed by the complexities of both migration and dislocation during their long careers, and they represent living links to many of the late nineteenth- and early twentieth-century modernist artists in his collection.

Notes

1. Henry Pearlman, *Reminiscences of a Collector* (Princeton: Princeton University Art Museum, 1995), reprinted and annotated in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 12. All citations to *Reminiscences of a Collector* herein refer to this reprint.

2. See Rachael Z. DeLue, "The Pearlman Collection in Context," in DeLue et al., *Cézanne and the Modern*, 31; and Allison Unruh, "Chronology," in DeLue et al., *Cézanne and the Modern*, 61–62.

3. Yulla Lipchitz, the artist's widow, wrote a condolence letter to Rose Pearlman that noted a similarity between their deceased husbands: "In many respects, I think, his life was like Jacques'—full, rich, passionate with an overpowering love for Art and Beauty. This is something to be very grateful for. It is the most marvelous life a man can have, and he had it. I like to think that way." Yulla Lipchitz to Rose Pearlman, New York, April 3, 1975, Henry and Rose Pearlman Papers, 1893–1995, Archives of American Art, Smithsonian Institution, Washington, DC, box 2, folder 17, page 25 (hereafter Pearlman Papers).

4. The retrospective was presented at the Institute of Contemporary Art, Boston (October 6–November 14, 1948); the Phillips Memorial Gallery (now the Phillips Collection), Washington, DC (December 5, 1948–January 5, 1949); the City Art Museum (now the Saint Louis Art Museum), Saint Louis (February 21–March 21, 1949); the M. H. de Young Memorial Museum, San Francisco (April 10–May 15, 1949); and the Museum of Modern Art, New York (July 19–October 4, 1949).

5. *Oskar Kokoschka: A Retrospective Exhibition*, exh. cat. (New York: Chanticleer, 1948), no. 62 (listed as being lent by Henry Pearlman).

6. Cathérine Hug gives broader context for Kokoschka's portrait commissions, including the observation that "out of necessity, the portrait commissions he actively sought became an important source of income during his exile in

Prague and London, and the formats chosen were correspondingly uniform." See Cathérine Hug, "Kokoschka Revisited: His Impact as a European and a Painter of the Figurative," in *Oskar Kokoschka: Expressionist, Migrant, European; A Retrospective*, ed. Cathérine Hug and Heike Eipeldauer, exh. cat. (Heidelberg: Kehrer; Zurich: Kunsthaus Zürich; Vienna: Leopold Museum, 2018), 12.

7. *Modern European Masters: Kokoschka, Rouault, Soutine, Utrillo, Vuillard*, exh. cat. (New York: Feigl Gallery, 1948), no. 2 (titled *Portrait*). This exhibition also included two other works that would become part of Pearlman's collection (possibly owned by him at the time), Chaïm Soutine's *Portrait of a Woman* (1929; see fig. 64) and Maurice Utrillo's *White House* (ca. 1937).

8. By 1945 Pearlman had acquired another German Expressionist painting, *Flowers* by Karl Hofer, but he evidently sold it at an unknown date. See Henry Pearlman to Alfred H. Barr Jr., March 21, 1945, Collectors Records 61, The Museum of Modern Art Archives, New York.

9. On Pearlman's politics, see Daniel Edelman, "Introduction," in this volume, esp. p. 32.

10. Pearlman, *Reminiscences of a Collector*, 12.

11. Oscar Kokoschka, *My Life* (New York: Macmillan, 1974), 33.

12. Régine Bonnefoit, "Kokoschka's Struggle for Recognition in England and the USA after 1938," in Hug and Eipeldauer, *Oskar Kokoschka*, 212.

13. Pearlman, *Reminiscences of a Collector*, 12–13.

14. At the time the portrait was painted, Pearlman's daughters, Marge and Dorothy, would have been twenty-two and eighteen, respectively.

15. For correspondence between Kokoschka and Pearlman, see Pearlman Papers, box 2, folder 11.

16. For a description of his stay with the Pearlman family, see the letter from Oskar Kokoschka to his wife, Olda Kokoschka, New York, January 7, 1949, in Oskar Kokoschka, *Briefe*, ed. Olda Kokoschka and Heinz Spielmann (Düsseldorf: Claasen, 1986), 3:214–15.

17. Pearlman, *Reminiscences of a Collector*, 13.

18. Pearlman, 13.

19. Kokoschka's *Pheasant* and *Gourd* are illustrated in *An Exhibition of Paintings, Watercolors, Sculpture and Drawings from the Collection of Mr. and Mrs. Henry Pearlman, and Henry and Rose Pearlman Foundation*, exh. cat. (Brooklyn: Brooklyn Museum, 1974), nos. 48 and 49.

20. The school is now the Salzburg International Summer Academy of Fine Arts; see https://www.summeracademy.at/en/.

21. "Fire Robs Sculptor of Life's Work; Now 60, He Must Start Over Again," *New York Times*, January 8, 1952. A record of accounts for the Jacques Lipchitz Studio Fund is in the Jacques Lipchitz Papers and Bruce Bassett Papers concerning Jacques Lipchitz, ca. 1910–2001, Archives of American Art, Smithsonian Institution, Washington, DC, box 7, folder 16.

22. Lipchitz recounted, "After the fire I also made a number of portraits of collectors, one of whom, like Henry Pearlman, who is a lovely man with an incredible Cézanne collection, I think perhaps commissioned the portrait partly in order to help me financially." Jacques Lipchitz, *My Life in Sculpture* (New York: Viking, 1972), 190.

23. Pearlman, *Reminiscences of a Collector*, 12.

24. Lipchitz (*My Life in Sculpture*, 151–52) described the fortuitous way he met Hartley at a party in 1942, when he encountered a man with a particularly interesting head and sensitive face that he wanted to sculpt. Lipchitz asked if the man would pose for him, and learned that he was the painter Marsden Hartley, who days before had purchased one of Lipchitz's drawings. The artists had been friends of Gertrude Stein's and part of her avant-garde circle, but had not met before. Hartley sat for Lipchitz twenty-seven times, resulting in the large-scale portrait head, as well as a variation of him sleeping and related terra-cotta sketches.

25. Lipchitz, *My Life in Sculpture*, 152, 155. As Lipchitz stated in an interview, "My approach to portraiture has always been different from that of colleagues like Picasso and Gris. I talked to both of them at length about this. For me, a portrait is a special thing that is not only a work of art but also has to do with psychology. Making a portrait is like getting married—you need to be nervously connected with your sitter." Lipchitz, quoted in Katherine Kuh, *The Artist's Voice: Talks with Seventeen Modern Artists* (New York: Harper & Row, 1962), 160, 162.

26. Either Pearlman or Otto Gerson of Fine Arts Associates (perhaps in collaboration) appears to have commissioned the foundry to cast the Gauguin sculpture in bronze in 1957 in an edition of six; the casts were numbered A-1 to F-6 on the back of the right hand, according to Christopher Gray, *Sculpture and Ceramics of Paul Gauguin* (Baltimore: Johns Hopkins Press, 1963), 177.

27. On Lipchitz's unusual technique of individually hand-working waxes and adding distinctive marks so that each cast in an edition was unique, see Lynda Zycherman's conservator's note for cats. 33 and 34 in DeLue et al., *Cézanne and the Modern*, 280. Lipchitz created two casts of Pearlman's portrait; the other is owned by one of Pearlman's daughters.

28. Lipchitz, *My Life in Sculpture*, 190.

29. *Collectors: Their Faces, Their Favorites*, exh. cat. (New York: Fine Arts Associates, 1958).



Fig. 90. Paul Cézanne (1839–1906; born Aix-en-Provence, France; died Aix-en-Provence), *Mont Sainte-Victoire*, 1902–6. Watercolor and graphite on cream wove paper, 31.9 × 47.6 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Cézanne's Axis: Paris and Provence

ALLISON UNRUH

Paul Cézanne famously hailed from Aix-en-Provence in the South of France, where he had deep and enduring roots. His image as an artist is indelibly tied to that region, with his experimental treatment of subjects such as Mont Sainte-Victoire established as landmarks of modern art since the early twentieth century. While Cézanne's affinity with Provence has been the subject of multiple exhibitions and publications, his somewhat complicated relationship with the artistic epicenter of Paris is less frequently the center of focus.[1] In many ways, however, Cézanne's creative output was shaped by his consistent travel between these two areas from 1861 until his death in 1906. This back-and-forth dynamic was in turn connected to the ties that he built—and sometimes eschewed—with artistic and social circles in each of these centers. Unlike certain contemporaries such as Paul Gauguin, who sought inspiration and renewal through far-flung journeys abroad, Cézanne rarely traveled beyond the regions of the Île-de-France and the Midi.[2] Nevertheless, the geographic and social axis of Paris and Provence proved fertile ground for his relentless experiments as an artist, and is reflected in a significant group of works by both Cézanne and his contemporaries in the Pearlman Collection.

Cézanne was born in 1839 in Aix-en-Provence, situated in a lush valley not far from the larger port city of Marseille. Aix, adapted from its ancient name of Aquae Sextiae, was known for its thermal waters and was founded as a city by a Roman consul around 123 BCE. Cézanne was steeped in the region's Greco-Roman history through his early schooling, and he was known even in his later life to recite passages in Latin by authors such as Virgil and Homer.[3] He developed a number of formative friendships as a schoolboy at the Collège Bourbon, most



Fig. 91. Paul Cézanne, *Pastoral*, 1870. Oil on canvas, 65 × 81.5 cm. Musée d'Orsay, Paris

significantly with Émile Zola, who would become one of the leading writers of their generation. Together with Zola and other friends, Cézanne explored the countryside of Provence as a youth, climbing its hills and swimming in its waters, and developing fond memories of it as a personal Arcadia. By the age of eighteen, he began taking drawing classes at the Free Municipal School of Drawing in Aix, where he studied with the academic painter Joseph Gibert.[4]

Although his banker father insisted that he study law, Cézanne first left for Paris in 1861 with the encouragement of Zola, who was living there. There Cézanne sought to stake out a position that was at once connected to the official art world while retaining an independence from it. He began his studies in Paris at the Académie Suisse, which was informal and open to all for a small fee, yet he apparently attempted to gain entrance to the prestigious École des Beaux-Arts, returning home to Aix after failing to do so. An 1862 letter from Zola, however, suggests that Cézanne's division of time between Aix and Paris was an intentional choice: "I heartily agree with your idea of coming

to work in Paris and then going back to Provence. I think that is a way to avoid the influence of the academies and to develop whatever originality one may have."[5]

With his focus on cultivating a unique artistic point of view, the young Cézanne found a particularly resonant model in Édouard Manet, just seven years his senior but well established as an independent artist and figure of café society.[6] Like Cézanne, Manet took inspiration from baroque and Renaissance artists, while also committing to a highly personal painterly sensibility that often took aim at conventions of the academy and the ruling class. In 1863, Cézanne visited the Salon des Refusés, which featured works that had been rejected from the official Salon. There he was particularly struck by Manet's controversial painting *Olympia* (1863; Musée d'Orsay, Paris), in which the artist recast Titian's languorous *Venus of Urbino* (1538; Gallerie degli Uffizi, Florence) as a blatantly contemporary courtesan who confronts an implied customer who offers flowers held by a servant. The work caused a scandal and secured Manet's reputation as a leading radical painter, and Cézanne produced numerous variations on *Olympia* in the 1870s that demonstrated his deep reflection on the elder artist. In other early works, such as the drawing *Study for "Pastoral"* (ca. 1870; fig. 92) and the related canvas (see fig. 91), Cézanne responded to Manet's infamous *Le déjeuner sur l'herbe* (1863; Musée d'Orsay, Paris), in which nude women lounge with men in contemporary dress in the open air. Cézanne's drawing conveys a more turbulent and intense variation on this romantic pastoral theme, with heavy contours that relate to the artist's admiration for Eugène Delacroix.[7] He depicted himself reclining at the center left of the composition, expressing a degree of self-reflection in his response to Manet's provocative contemporary painting.

Cézanne first met Manet at the latter's studio in 1866, after hearing from a friend that Manet had seen some of his early still lifes and "found them forcefully handled."[8] Cézanne's friend Zola also became part of Manet's inner circle, establishing himself as one of the artist's major critical champions. In social interactions with the famously urbane artist, Cézanne was reported to have played up a brusque and coarse affect, emphasizing his status as an outsider from the provinces. Claude Monet recalled Cézanne appearing in the mid-1860s at Café Guerbois, a gathering place favored by Manet's social circle, where a roughly attired Cézanne conspicuously stated, "I won't offer you my hand, Monsieur Manet, I haven't washed for a week."[9] Even though Cézanne fashioned himself a provincial outsider (aligning in many ways with the rebellious example of Gustave Courbet), he, like Manet, harbored a desire to be accepted by the official Salons. Cézanne submitted works on



FIG. 92
Paul Cézanne
***Study for "Pastoral,"* ca. 1870**

Graphite, 10.2 × 13.3 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 93
Édouard Manet (1832–1883; born Paris, France; died Paris)
Young Woman in a Round Hat, ca. 1877–79

Oil on canvas, 54.6 × 45.1 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 94. Paul Cézanne (left) and Camille Pissarro at Auvers-sur-Oise, ca. 1875

numerous occasions to the Salon, an undertaking that seems to have provided some impetus for his travels back to Paris in the 1860s and 1870s, yet he was successful on only one occasion, in 1882, under the auspices of being a student of one of the members.[10]

A painting by Manet in the Pearlman Collection, *Young Woman in a Round Hat* (ca. 1877–79; fig. 93), suggests certain formal elements of the artist's painting that Cézanne was drawn to, despite representing the conspicuously fashionable milieu that he rejected. The work depicts a woman, well attired in a dark blue dress accessorized with a stylish round hat and umbrella, who is seemingly ready for a promenade.[11] Leaving the subject anonymous, Manet added a shadow and a gauzy veil over her eyes that evoke the interplay of gazes, inviting viewers to read into the visual clues that hint at her social status.[12] While this work conveys Manet's sophistication in meditating on different aspects of Parisian social constructs, it also aptly highlights the artist's finesse with paint. The suggestive evocation of textures and the play of transparencies, including the contrast of the figure with the ambiguous curtain-like background, elicit thoughts on a material yet rapidly changing world, subject to the constant flux of fashion. Cézanne may have admired the originality of Manet's painterly language that acknowledges both its artifice and materiality, although later in his life he apparently criticized the elder artist as lacking in "harmony" and a deeper connection to nature.[13]

The Impressionist painter Camille Pissarro, whom Cézanne described as "humble and colossal," was one of the most impactful figures in Cézanne's development.[14] Pissarro, nine years older than Cézanne, became an important mentor to numerous artists associated with Impressionism, including Cézanne and Gauguin. Born in 1830 to a Jewish family on the Caribbean island of St. Thomas, which was then ruled by Denmark, Pissarro had traveled widely and established himself as an experienced painter by the time he met Cézanne in 1861 at the Académie Suisse. The two painters built an enduring relationship that has been described as one of the most significant artistic dialogues in late nineteenth-century modern art.[15] While Pissarro acted as a mentor to Cézanne (in a 1902 exhibition catalogue, he was described as a "pupil of Pissarro"[16]), the two artists influenced and propelled each other in their artistic experimentation. In 1872, Cézanne's desire to learn from Pissarro was explicitly manifested in his choice to copy Pissarro's painting *Louveciennes* (1871; private collection), depicting a wooded path and houses. Cézanne's copy, just slightly smaller in scale, demonstrates his close study of Pissarro's work as well as elements of Cézanne's own distinctive focus on the geometric structures within the landscape.[17] This was followed by an extended period spent working together between August 1872 and early 1874, when Pissarro was based in the Paris suburb of Pontoise and Cézanne was in the neighboring town of Auvers-sur-Oise.[18] Seeing each other almost every day when they were in residence nearby (fig. 94), the

two artists exchanged ideas and occasionally set up their easels side by side and painted together in the landscape.[19] This period marked a dramatic turning point for Cézanne, wherein he moved away from the style he had pursued in the 1860s, whose dark, heavy palette and thick slabs of paint applied with a palette knife were influenced by Courbet.[20] Working with Pissarro in the open air (*en plein air*) and closely observing nature and the effects of light firsthand, Cézanne began to employ a lighter palette and more varied brushwork in emulation of his painting companion, which would prove decisive in the further development of his style.[21]

Painted the same year that Cézanne and Pissarro began their close period of collaboration and exchange, Pissarro's *Still Life: Apples and Pears in a Round Basket* (1872; fig. 95) aptly demonstrates elements of the artist's Impressionist style. Manet and many of the Impressionists were known for their attention to still life, a genre seen as less elevated in the traditional academic hierarchy but suitable for their exploration of sensory perception and experimental painting techniques. This work is a rare example of Pissarro's foray into still life and has the added distinction of having a visual link to an 1873 self-portrait (Musée d'Orsay, Paris) that features similar wallpaper.[22] In *Still Life*, Pissarro created a subtle composition that builds a sense of tactile presence through contrasting light and muted earth tones and modulated brushwork. The picture draws attention to the formal play between the curves of the basket and the pyramidal shapes of the fruit juxtaposed with the linear folds of the tablecloth, all of which have a sense of weight that contrasts with the more delicate floral wall covering. The balance between these features relates to the idea of "accord" that Pissarro especially sought in his paintings.[23] A striking variety of brushwork is conveyed in thin layers of paint, ranging from the small patches of color that build up the contours of the fruit to the broad, parallel strokes of the tablecloth rendered in thinned pigment that leave some of the canvas's weave exposed. Although Pissarro's approach differs from Cézanne's in a number of ways, including his application of varying brushstrokes in discrete areas of the composition, the work nevertheless demonstrates techniques that both artists would explore in their own ways. Even while acknowledging the similarities of certain paintings produced during the period when he and Cézanne worked closely together, Pissarro emphasized that they both ultimately retained their individual perceptions in their work: "Each of us kept the only thing that counts, the unique 'sensation'!"[24]

Cézanne's *Portrait of Paul, the Artist's Son* (ca. 1880; fig. 96) demonstrates the transformation of the artist's painting style following his closest period of engagement with Pissarro. This portrait of his young son, also named Paul, who was born in January 1872, may have been created closer to 1875 if the work was executed from life (Cézanne was not in the habit of dating or signing his works).[25] The child's rounded face is rendered in small touches of thinned pigment, in contrasting cool and warm tones, not unlike the way Pissarro used shifts in color to describe the contours of fruit in his still life. Cézanne left the composition unfinished, with much of the pale ground layer exposed, imparting a dynamic effect in the sketch-like strokes around the face and the contrast between the suggestion of volume and the flat surface of the canvas. The lightening of his palette was one of the major effects of Cézanne's engagement with Pissarro in the early 1870s, which can be seen more clearly in his small *Standing Bather Seen from Behind* (ca. 1879–82; fig. 97).[26] This study is one of more than two hundred works by Cézanne devoted to the subject of bathing figures, which are often seen to relate to his childhood memories of swimming in the river in Provence with Zola and other friends.[27] The nude bather is rendered in pink and peach, with cooler shades suggesting shadows, juxtaposed with a partially sketched background of blues and greens that evokes water and trees. The



FIG. 95
Camille Pissarro (1830–1903; born Charlotte Amalie, St. Thomas, US Virgin Islands; died Paris, France)
***Still Life: Apples and Pears in a Round Basket*, 1872**

Oil on canvas, 45.7 × 55.2 cm. Collection of Marge Scheuer, on loan to the Henry and Rose Pearlman Foundation and the Princeton University Art Museum

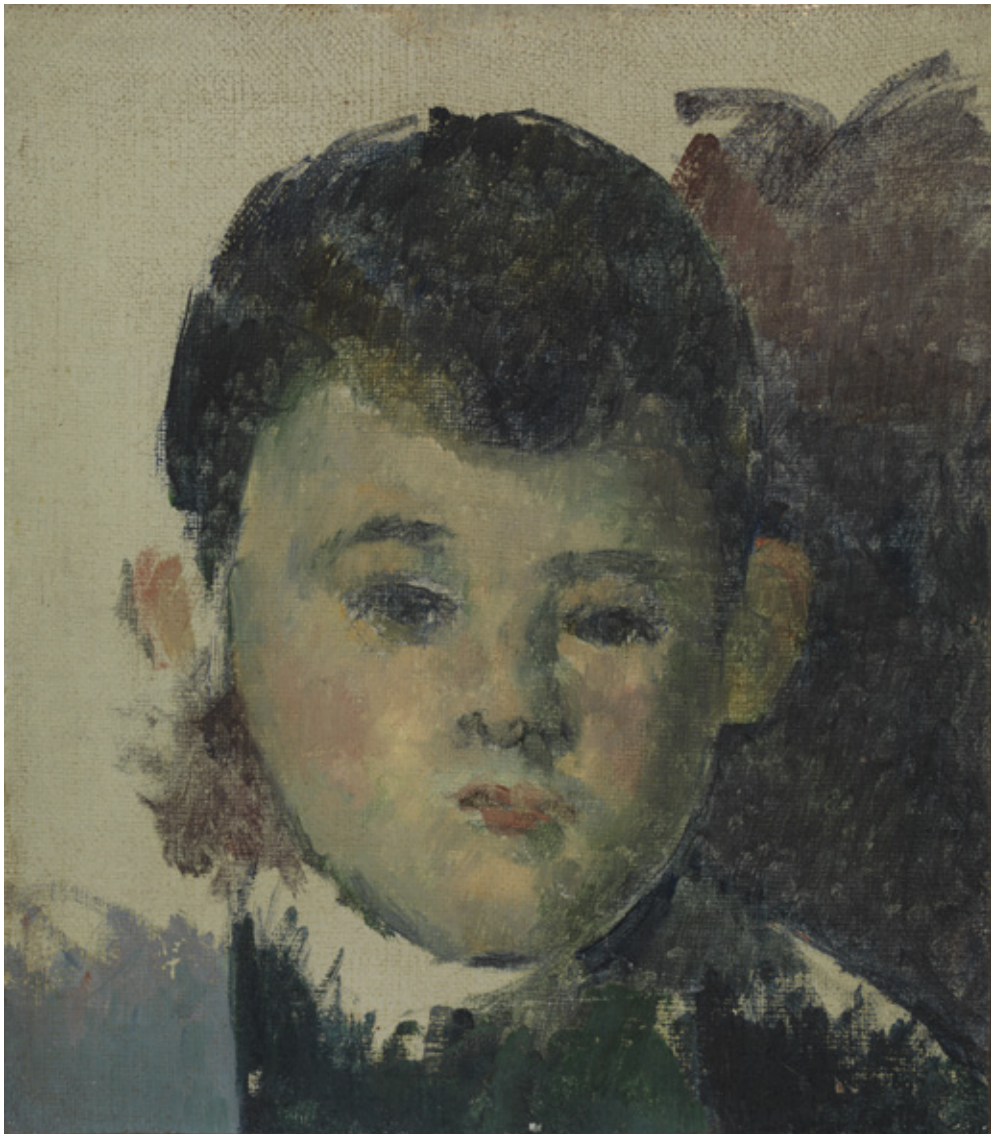


FIG. 96
Paul Cézanne
Portrait of Paul, the Artist's Son, ca. 1880

Oil on canvas, 17.1 × 15.2 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 97
Paul Cézanne
***Standing Bather Seen from Behind*, ca. 1879–82**

Oil on canvas, 27 × 17.1 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 98. Paul Cézanne, *A Modern Olympia*, 1873–74. Oil on canvas, 46.2 × 55.5 cm. Musée d'Orsay, Paris

dark, broken lines defining the body's contours and the multidirectional strokes of paint add a sense of immediacy and vivacity.

Cézanne's interest in breaking from academic painting conventions to convey the personal truth of his sensations and perceptions of nature, together with his friendships with artists such as Pissarro, led to his participation in two Impressionist exhibitions.[28] Although he continued to seek acceptance in the official Salon, in 1874 Cézanne agreed to join the group presentation that was organized as a cooperative effort, led by Pissarro along with Monet, Edgar Degas, and Pierre-Auguste Renoir. Held at the photographer Nadar's former studio on the fashionable boulevard des Capucines in Paris, it marked the first time in France that artists came together to display their work directly to the public without oversight of either the government or a jury.[29] Between 1874 and 1886, a total of eight Impressionist exhibitions took place at a variety of venues, and although the shows were frequently the subject of derision in the press due to the avant-garde nature of many of the works featured, the participating artists nevertheless gained public attention. In the landmark inaugural exhibition, Cézanne contributed two landscapes of Auvers as well as the oil painting *A Modern Olympia* (1873–74; fig. 98). For the third Impressionist exhibition, held in 1877, he submitted sixteen works, among which were examples he created during his joint ventures with Pissarro around Pontoise; Pissarro offered a number of related works of his own. Although the shows included a variety of artists beyond those who are identified with Impressionism, many of the best-known Impressionists were represented, such as those mentioned above, as well as Gustave Caillebotte, Berthe Morisot, and Alfred Sisley.

The work by Sisley in the Pearlman Collection, *River View* (1889; fig. 99), exemplifies the artist's approach to Impressionism, presenting a bucolic scene of a small river winding through a verdant, light-filled landscape. Born in France to British parents, Sisley became friends with Monet, Renoir, and Frédéric Bazille early in his studies, and he began painting with them in the open air in the 1860s. As seen in *River View*, he developed a style that featured small touches of paint that move across the surface in multiple directions, suggesting the play of light and evoking a sense of atmosphere rather than focusing on imitative description. In the hundreds of landscapes that he created throughout his career, he often depicted specific sites, although in this case an exact location is not clear.[30] The fresh colors of the palette and lively brushwork would have appealed to the growing number of collectors of Impressionism in the 1880s, and Sisley, like other artists such as Monet and Renoir, may have repeated certain subjects not only to investigate different effects of light and palette but also in response to a demand for such

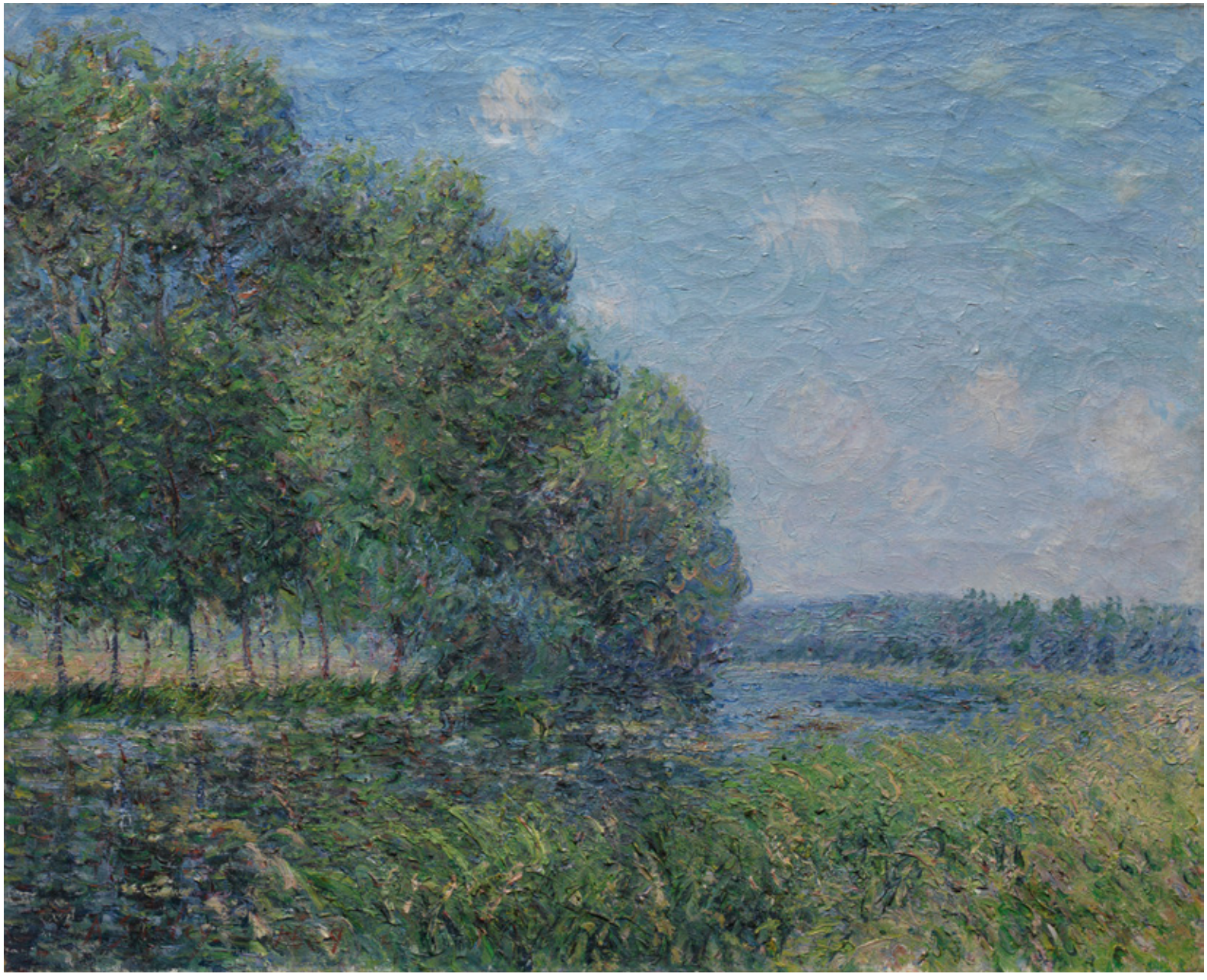


FIG. 99
Alfred Sisley (1839–1899; born Paris, France;
died Moret-sur-Loing, France)
River View, 1889

Oil on canvas, 66 × 81.3 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum



Fig. 100. Maurice Denis (1870–1943; born Granville, France; died Paris, France), *Homage to Cézanne*, 1900. Oil on canvas, 182 × 243.5 cm. Musée d'Orsay, Paris

scenes.[31] This was a condition that Cézanne did not share, as his independent financial state released him from such considerations and facilitated freedom to experiment. Sisley, again like Monet and Renoir, prioritized an exploration of flickering brushwork and atmosphere that departed in certain ways from Cézanne's increasing interest in structure and form.

Cézanne's distinctive approach earned him the admiration of numerous artists associated with Impressionism, many of whom acquired his work. Monet, for example, owned fourteen of his pictures, Caillebotte owned five, and Gauguin owned six.[32] Gauguin, a particular admirer, was known to have taken a Cézanne still life he owned to a restaurant where he would expound on its qualities.[33] The painter Maurice Denis heard of Gauguin's performance and included the still life as the centerpiece of his *Homage to Cézanne* (1900; fig. 100).[34] Another admirer was Degas, whom Pissarro described as having successfully drawn straws with Renoir to determine which of them could acquire Cézanne's watercolor *Three Pears* (ca. 1888–90; fig. 101) from Ambroise Vollard in 1895.[35] This work demonstrates Cézanne's innovative approach to the medium of watercolor, which he experimented with throughout his career. With quavering graphite outlines and spare patches of paint, Cézanne used a striking economy of form to suggest the rounded shapes of the pears, employing the reserve of paper to heighten the sense of volume. The simplicity of their pyramidal arrangement contrasts with the ambiguous perspective of the slightly askew plate on the tablecloth, whose pattern might be read as actual fronds of leaves.

In addition to owning at least eight pictures by Cézanne, Degas was known to have looked closely at his work.[36] One onlooker recalled seeing Degas in the Salle Cézanne at the 1905 Salon d'Automne, where the artist was pointing out passages to his companion and commenting, "Magnificent, excellent."[37] Degas's deep contemplation of Cézanne's compositions is attested to in his double sketch (fig. 102) of a figure from Cézanne's *Bathers at Rest* (ca. 1876–77; The Barnes Foundation, Philadelphia), which he saw in the 1877 Impressionist exhibition (an edition of Cézanne's later lithograph of this painting is in the Pearlman Collection [fig. 103]).[38] Degas's sketch reveals the way in which he was drawn to the somewhat unusual proportions and pose of the standing bather in the center-right foreground of Cézanne's painting. Positioned frontally with angular arms and hands on hips, the bather peers downward at his presumed reflection in the water below his feet, averting the viewer's gaze and imparting an enigmatic tone. Degas would likewise explore unconventional poses in his series of bathers, although in a manner quite distinct from Cézanne's compositional structures and seemingly Arcadian settings. *After the Bath, Woman Drying Herself* (1890s; fig. 104) exemplifies Degas's daring approach to the female nude, a familiar subject in Western art history. In keeping with his interest in



Fig. 101. Paul Cézanne, *Three Pears*, ca. 1888–90. Watercolor, gouache, and graphite on cream laid paper, 24.2 × 31 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 102. Edgar Degas (1834–1917; born Paris, France; died Paris), *Copies of Cézanne's Bathers*, ca. 1877. Graphite on paper, sketchbook: 24.8 × 33 cm. The J. Paul Getty Museum, Los Angeles, 95.GD.35.2



Fig. 103. Paul Cézanne, *Bathers*, 1890–1900. Lithograph in colors, image: 41.3 × 50.8 cm; sheet: 48 × 61.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

capturing aspects of modern life, the setting appears to be contemporary, perhaps related to his many scenes of brothels.[39] The pose of the figure, who leans over a chair with her arms bent at angles (an arm position that perhaps coincidentally echoes that of the Cézanne bather Degas had sketched), is deliberately eccentric and even unsettlingly violent in its contortion.[40] Unlike Cézanne, Degas liked to work directly from the nude model (sometimes taking photographs to paint from) and created a number of variations on the pose featured in this composition. The constrained interior space and the sharp contrast of bright orange against cooler shades of gray, green, and blue add a distinctive psychological intensity to the painting. The gestural and often conspicuously rough brushwork amplifies the pictorial tension while displaying Degas's inventive approach to applying paint, which the artist appears to have worked with his hands, as evidenced by fingerprints that are visible under magnification.[41] While the setting and psychological tenor are distinct, certain elements of the composition relate quite closely to some of Cézanne's techniques, such as the emphasis on quivering black outlines and the exposure of the canvas's open weave, which adds a dramatic tactile effect.[42]



FIG. 104
Edgar Degas
After the Bath, Woman Drying Herself, 1890s

Oil on canvas, 75.5 × 86 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Renoir was also fascinated with Cézanne and pursued connections with him in a number of ways, even making a pastel portrait of him in 1880 while they were both living in Paris (Cézanne conveyed a certain respect for this work, creating a painting after Renoir's composition).[43] They also exchanged works, and in the 1880s Renoir made several visits to see Cézanne in the South of France, where they painted together on multiple occasions.[44] Renoir sought opportunities to learn from him and was reported to have asked Denis, "How does [Cézanne] do it? He can't put two strokes of color on a canvas without it already being very good."[45] Like Cézanne, Renoir studied a range of old master paintings in museums, while also working directly from nature in the open air. Renoir's *Nude in a Landscape* (ca. 1887; fig. 105) is one of numerous works that the artist dedicated to the female nude, rendered in soft, atmospheric brushwork and a light-dappled palette that reflect his particular interest in artists such as Titian and Rubens in the late 1880s and 1890s.[46] The classicizing pose of the recumbent figure, seen from the back, features her torso accentuated by drapery across her legs, while her right arm rests on a colorful array of fabrics suggestive of a contemporary dress that has been discarded. While both artists contemplated the subject of the nude in an idyllic landscape, Renoir's focus on the sensual aspects of form differs from the more structural quality of Cézanne's compositions of bathers. Even while Renoir emphasized individual parallel strokes in the drapery and trees, the overall effect of his technique is looser and more feathery than Cézanne's and arguably focused on a more overt erotic appeal to the viewer. In their different ways, both artists, like Degas, sought to renew the subject of the nude for contemporary audiences.[47]

Cézanne's social connections with the Impressionist circle and other artists in Paris remained significant throughout his career, even when he spent less time in the capital toward the end of his life.[48] The first solo exhibition of Cézanne's work took place at Vollard's gallery in Paris in November 1895, after Pissarro and Renoir urged the young dealer to feature the respected painter's largely overlooked oeuvre.[49] Although Cézanne did not attend in person, the show had a significant impact on his reputation. Over the years, his work had been acquired by colleagues and a few dedicated collectors (such as Victor Chocquet), but the exhibition helped raise his profile among collectors and a younger generation of artists; Vollard himself referred to the show as a "revelation."[50] His reputation in Paris was further enhanced in 1904 when a significant selection of works was featured at the Salon d'Automne. In 1906, the year he died, a number of admirers and young artists, including Denis and Ker-Xavier Roussel, traveled to meet the painter in Provence. Although he was not a total recluse, Cézanne was tirelessly dedicated to his art and preferred to work in locations where he could concentrate for extended periods uninterrupted; the area around Aix offered a plethora of options to do so. In addition, in 1902 he was able to build a specially designed studio in the hills north of Aix at Les Lauves that gave him easier access to the nearby landscape.

The depth of Cézanne's focus on landscapes in his birthplace of Provence is vividly represented in the Pearlman Collection, through numerous watercolors and four oil paintings that capture different aspects of local sites to which he was drawn. *Provençal Manor* (ca. 1885; fig. 106) depicts a type of stately residence known locally as a *bastide*, here composed of a main house with various smaller outbuildings. The subject recalls aspects of Cézanne's family home, a bastide built in the eighteenth century known as the Jas de Bouffan, located a short distance from the site pictured. In 1880, Cézanne's father had a studio built for his son on the top floor of the house, and the painter often worked there and on the surrounding grounds until the family sold the estate in 1899 following his

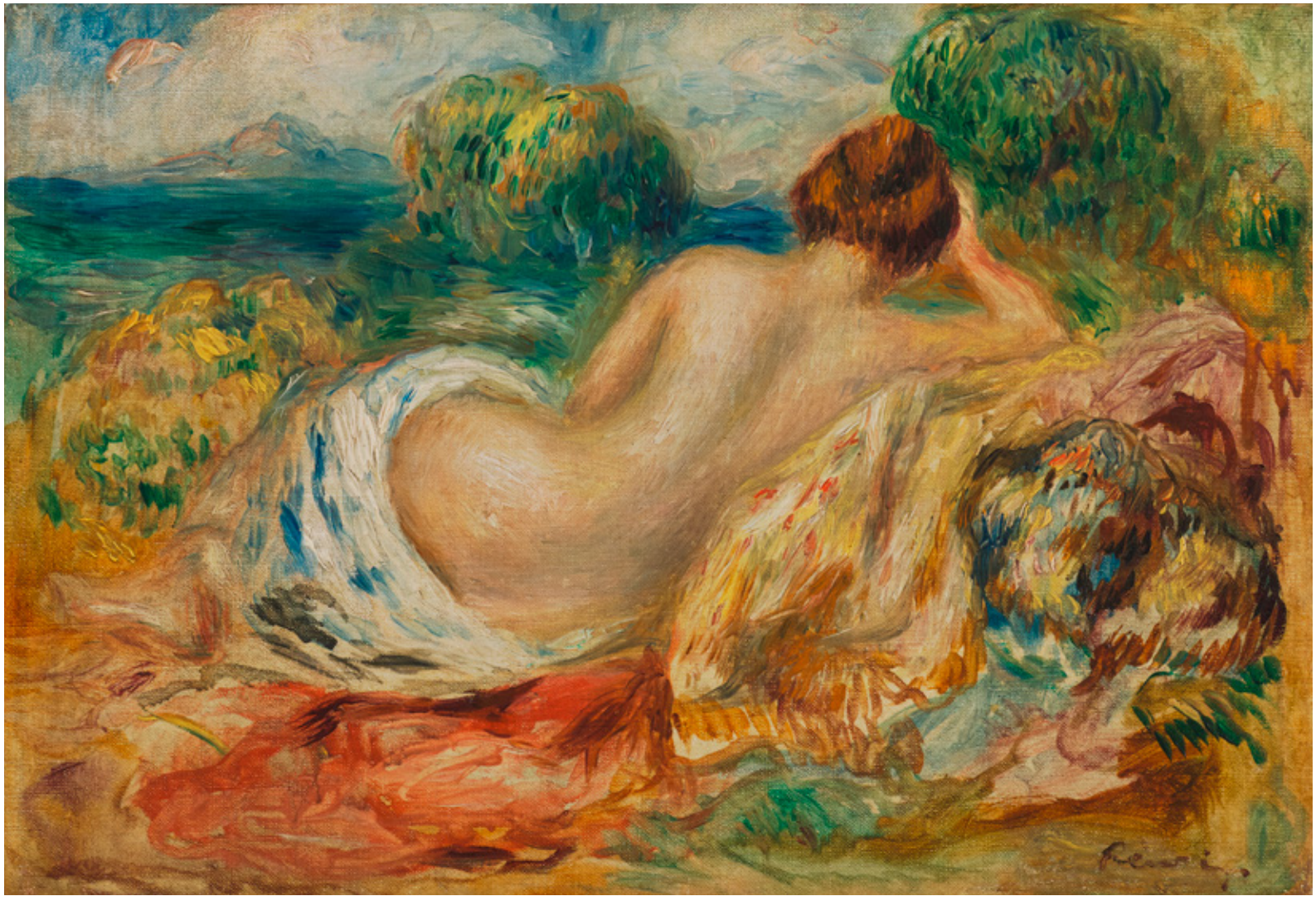


FIG. 105

Pierre-Auguste Renoir (1841–1919; born Limoges, France; died Cagnes-sur-Mer, France)
Nude in a Landscape, ca. 1887

Oil on canvas, 21 × 31.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

father's death. While the Jas de Bouffan is enclosed by trees and landscaped gardens, the site of *Provençal Manor*, by contrast, is situated in the open plains and framed by hills beyond. The specific location was recently determined to be the Bastide d'Encagnane, a manor and farm in a suburb outside Aix, although the depicted house is no longer standing.[51] The structure has distinctive Provençal architectural features, such as sandy stone or ocher-colored plaster walls and red terra-cotta roofs. Cézanne made several drawings of this site, revealing how he contemplated its buildings and landscape from different vantage points.[52] While more highly finished than these works on paper, *Provençal Manor* reflects the aesthetic of Cézanne's watercolors, as seen in the way he used thinned layers of wet-on-wet paint and drawn lines (possibly lithographic crayon) to create the composition, sometimes evoking volume and light through contrasting patches of paint with passages where the support is left exposed.[53] There is also a lively juxtaposition between the rectilinear shapes of the architecture and the rounded forms of haystacks, trees, and greenery on the hillside. The tightly framed horizontal format emphasizes the breadth of the somewhat rambling architecture, amplified by the bands of sky and earth that frame it above and below. Buttressed by hut-like haystacks on the building's left and right sides, and sharing the earth tones of its surroundings, the structure seems to have a reciprocity with the landscape, depicted as distinct from yet harmoniously connected to it. In many ways, *Provençal Manor* exemplifies Cézanne's frequent exploration of the intersection between built and natural environments, and the dynamic exchange between the two.

In *Cistern in the Park of Château Noir* (ca. 1900; fig. 107), Cézanne focused on a very different kind of Provençal landscape, one that is more densely woven and mysterious. It was painted on the grounds of a hillside estate located to the east of Aix, where Cézanne rented a small room to store his equipment from 1887 to 1902, giving him convenient access to paint the site's extensive grounds, largely in solitude.[54] Known as the Château Noir (Black Château), the property took its name from an unfinished neo-Gothic structure built in the mid-nineteenth century whose somewhat run-down appearance gave it the air of a romantic ruin.[55] Local lore has long swirled around this estate; its name seems to have been derived from an earlier red-and-black painted structure on the site, leading to it also being known as the Château du Diable (Château of the Devil).[56] The grounds were known for their overgrown and boulder-strewn woods, whose unkempt paths led toward a rocky outcropping and Neolithic caves. The shaded woods represented in *Cistern in the Park of Château Noir* appear to have been one of Cézanne's favorite spots in the property's park, which he depicted in a number of other works, including two watercolors in the Pearlman Collection (figs. 108, 109).[57] The painting features a cistern, rocks, and trees intermingled on reddish ground, with the entire surface animated by warm- and cool-toned paint strokes that fan out into more abstract forms beyond the tree branches. The rim of the circular cistern is cropped at lower left, topped with a peaked wooden frame that would have presumably accommodated a bucket. A series of formal correspondences structures the composition: the wooden beams echo the slim trunks of the trees, while the cistern's pyramidal form echoes the large boulder at center and the smaller one at lower right. These peaked forms may recall the nearby Mont Sainte-Victoire, as well as ancient monuments or primeval dwellings, while the cistern harks back to the ancient forms of engineering that Romans brought to the region.[58] Perhaps more subtly than *Provençal Manor*, the painting draws attention to relationships between the built environment and forces of nature. Notions of deep time, for example, might be suggested by the geological formations that were shaped over millennia, set against human intervention in the



FIG. 106
Paul Cézanne
***Provençal Manor*, ca. 1885**

Oil on canvas, 33 × 48.3 cm. The Henry and Rose Pearlman Foundation,
on loan to the Princeton University Art Museum



FIG. 107
Paul Cézanne
Cistern in the Park of Château Noir, ca. 1900

Oil on canvas, 74.3 × 61 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 108
Paul Cézanne
Cistern in the Park of Château Noir, 1895–1900

Watercolor and graphite on cream wove paper, 50.6 × 43.4 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 109
Paul Cézanne
Trees and Cistern in the Park of Château Noir, 1900–1902

Watercolor and graphite on cream wove paper, 47.8 × 31.4 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



FIG. 110
Paul Cézanne
Route to Le Tholonet, 1900–1904

Oil on canvas, 101.6 × 81.3 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 111. Paul Cézanne, *Fountain, Place de la Mairie in Aix-en-Provence*, ca. 1900. Watercolor and graphite on pale buff wove paper, 21.5 × 12.7 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

form of the cistern, while the vegetation alludes to the constant renewal of nature. Cézanne was interested in geology as well as ancient history, both of which may have shaped his choice of subjects and approach to landscape in multifarious ways, yet he sought above all to capture his own complex perceptions of nature and the world around him.[59] *Cistern in the Park of Château Noir* seems to convey both a contemplative mood and an enigmatic response to nature, emphasized in the ambiguous density of the underbrush, the suggestion of the concealed depths of the cistern, and the way the central boulder is partly screened by trees.

In *Route to Le Tholonet* (1900–1904; fig. 110), Cézanne turned his eye toward an eight-mile-long road that he often traveled leading from Aix to the village of Le Tholonet, a popular rustic resort with historical remains ranging from prehistoric caves to medieval ruins.[60] After the Jas de Bouffan was sold in 1899, Cézanne resided in an apartment on the rue Boulegon in Aix and would take a carriage to sites such as Le Tholonet.[61] Despite living in the center of Aix, he rarely painted the town proper; a watercolor depicting the fountain outside the town hall is a rare example of such a subject (fig. 111). In *Route to Le Tholonet*, he appears to have chosen a vantage point near the entrance to the grounds of the Château Noir.[62] Unlike in other works that feature the bluff of Mont Sainte-Victoire in the distance,[63] Cézanne took a position looking down from a slope toward a farmhouse (whose gabled roof echoes the mountain) with a view of the verdant hills beyond. Patches of parallel brushstrokes in alternately warm and cool tones encourage one's eye to move across the hilly landscape and sky above. Once again, the composition creates a dialogue between the landscape and human interventions, seen here in the way he depicts two narrow trees that stretch almost the full length of the canvas, framing the pitched roof dotted with chimneys, whose peaked form echoes the slopes rising above on the left. The bottom quarter of the canvas, including the

building and foreground, are left unfinished (whether by choice or happenstance). Cézanne sketched these forms in faint pencil lines and thin strokes of paint, leaving the lower portion almost completely blank. A stack of horizontal lines at the lower right appears as a kind of color test, suggesting the artist's process of deliberating on his palette as he progressed.[64] With his underdrawing forming a significant portion of the composition, *Route to Le Tholonet* gives us a window into Cézanne's working methods, with the multiple layers of sketched lines revealing his process of calibrating the precise position of the building and at the same time imparting a sense of optical movement. The aesthetic contrast between the finished and more open, loosely defined forms retains a powerful dynamic, suggesting a more abstract and experimental direction for his work.

In *Mont Sainte-Victoire* (ca. 1904–6; fig. 112), Cézanne returned to one of his most famous motifs, which he depicted over a hundred times in various media, contributing to the strong identification of his work with the Provençal landscape.[65] The Pearlman Collection painting was executed several kilometers away from the artist's studio at Les Lauves, on a hilltop that features a sweeping view of the valley beyond which the mountain ascends dramatically.[66] Cézanne dedicated nine major oil paintings as well as seventeen watercolors, including *Mont Sainte-Victoire* (1902–6; figs. 90, 113), to views from the area near Les Lauves, varying the formats and vantage points of each. Compared to some earlier works, such as *Montagne Sainte-Victoire with Large Pine* (ca. 1887; fig. 114), in which individual trees and human-made structures are more legibly defined, the painting in the Pearlman Collection appears almost stripped down and radically abstract. A rare vertical example among the artist's oil paintings of this subject, it particularly emphasizes the mountain soaring into the sky, where its blue-toned rock harmonizes with the clouds surrounding it.

The imposing peak of Sainte-Victoire, an omnipresent and commanding feature in the terrain around Aix, was well established in Cézanne's time as a place of artistic, religious, historical, literary, and scientific attention.[67] For Cézanne, Sainte-Victoire was an enduring site of contemplation as well as formal experimentation. The Pearlman painting provides a powerful sense of deep and extended looking, the visible strokes of paint and variations of cool and warm hues suggesting the play of light and shadow that draw one's eye restlessly around the dazzling view. The dynamic, broken brushwork creates a faceting effect in the description of the landscape, treating the vegetation and roofs in the valley as almost crystalline forms that rhythmically relate to the marks denoting the rocky pinnacle and clouds. These complex effects are in some ways counterbalanced by the simplicity of the compositional structure, divided horizontally into three main registers.[68] Yet there is also a notable boldness in this gesture of simplicity, as well as a certain pictorial tension whereby the whole picture plane seems to press forward against the surface, a radical shift away from traditional landscape formulas that prioritize aspects such as recession and depth. This view of Mont Sainte-Victoire is perhaps one of Cézanne's most analytical works, exemplifying elements that may have inspired younger generations of artists who moved further toward abstraction. It also powerfully demonstrates Cézanne's commitment to finding new ways of seeing the world around him; as he wrote to a young painter in 1903, landscape painting should "revive within oneself, by contact with nature, the instincts, the artistic sensations that live in us."[69] Over the course of four decades, Cézanne's experiences moving between Paris and Provence played a key role in propelling him into this deeper contact with both nature and the discipline of painting, which he continued to explore from new angles until the end of his life.

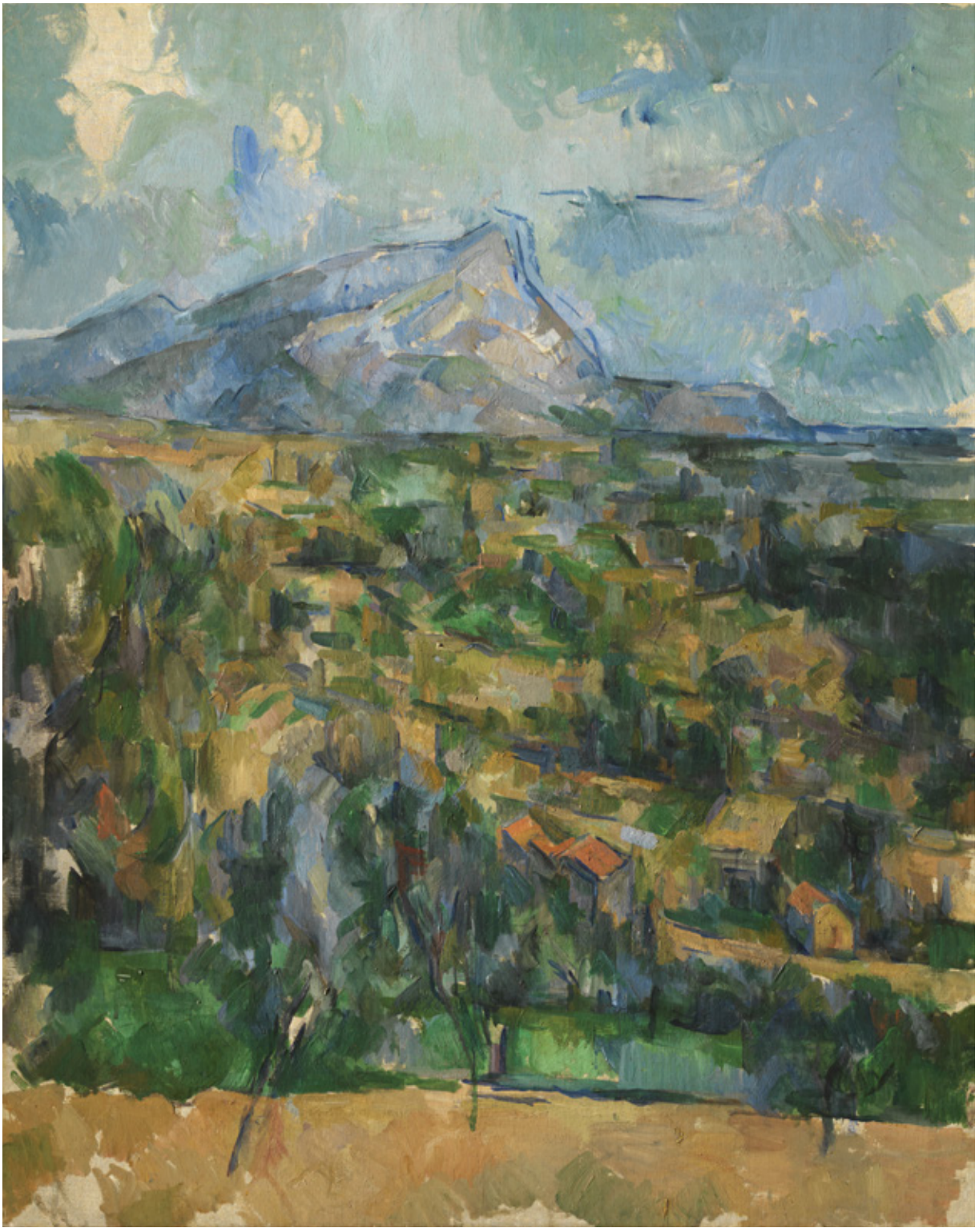


FIG. 112
Paul Cézanne
***Mont Sainte-Victoire*, ca. 1904–6**

Oil on canvas, 83.8 × 65.1 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 113. Paul Cézanne, *Mont Sainte-Victoire*, 1902–6. Watercolor and graphite on cream wove paper, 31.9 × 47.6 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fig. 114. Paul Cézanne, *Montagne Sainte-Victoire with Large Pine*, ca. 1887. Oil on canvas, 66.8 × 92.3 cm. The Courtauld, London

Notes

1. Many studies cover his work across various regions, but few focus on his relationship with Paris, a notable exception being Denis Coutagne, ed., *Cézanne and Paris*, exh. cat. (Paris: Éditions de la Réunion des Musées Nationaux, Grand Palais, 2012). Among the studies focusing on his work in Provence are Nina Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in His Culture* (Chicago: University of Chicago Press, 2003); and Philip Conisbee and Denis Coutagne, eds., *Cézanne in Provence*, exh. cat. (Washington, DC: National Gallery of Art; Aix-en-Provence: Museé Granet; Paris: Reúnion de Museés Nationaux, 2006).

2. Cézanne's only known international trip was to Switzerland in 1890. Except as noted, references to biographical dates in this essay are drawn from Jayne Warman, "Chronology," in *Cézanne in the Barnes Foundation*, ed. André Dombrowski, Nancy Ireson, and Sylvie Patry (New York: Rizzoli Electa, 2021), 357–66.

3. Philip Conisbee, "Cézanne's Provence," in Conisbee and Coutagne, *Cézanne in Provence*, 5.

4. On the impact of Cézanne's early years in Aix, see Bruno Ely, "Cézanne's Youth and the Intellectual and Artistic Milieu in Aix," in Conisbee and Coutagne, *Cézanne in Provence*, 27–46.

5. Émile Zola to Paul Cézanne, September 29, 1862, in Émile Zola, *Correspondance*, ed. B. H. Bakker (Montreal: Presses de l'Université de Montréal; Paris: Éditions du CRNS, 1978), 1:324; quoted and translated in Conisbee, "Cézanne's Provence," 6–7. Long-distance travel between cities was facilitated by the recently completed Paris-to-Marseille railroad, and the fact that Cézanne was financially supported by his family.

6. On the highly formative impact of Cézanne's response to Manet, see André Dombrowski, *Cézanne, Murder, and Modern Life* (Berkeley: University of California Press, 2013); and Carol Armstrong, "Prologue: Seeing Double," in *Cézanne's Gravity* (New Haven: Yale University Press, 2018), 1–21.

7. In the painting and drawing, Cézanne depicted himself in a reclining pose that relates to Delacroix's depiction of Sardanapalus in *The Death of Sardanapalus* (1827; Musée du Louvre, Paris). See Theodore Reff, "Cézanne and Hercules," *Art Bulletin* 48, no. 1 (March 1966): 40.

8. Alex Danchev, *Cézanne: A Life* (New York: Pantheon Books, 2012), 89.

9. Danchev, 91.

10. Cézanne's *Artist's Father, Reading "L'Événement"* (1866; National Gallery of Art, Washington, DC [FWN 402]) was accepted due to the intervention of the artist's friend Antoine Guillemet. Cézanne was listed in the catalogue as a "student of Guillemet," thus bypassing the jury due to a rule that allowed each jury member to exhibit a work by one of their students. Herein FWN numbers correspond to Walter Feilchenfeldt, Jayne Warman, and David Nash, *The Paintings, Watercolors and Drawings of Paul Cezanne: An Online Catalogue Raisonné*, https://www.cezannecatalogue.com.

11. For broader context regarding issues of dress in this period, see Gloria Groom, ed., *Impressionism, Fashion & Modernity*, exh. cat. (Chicago: Art Institute of Chicago; New York: Metropolitan Museum of Art; Paris: Musée d'Orsay, 2012).

12. For more on the theme of the veil, see Marni Reva Kessler, *Sheer Presence: The Veil in Manet's Paris* (Minneapolis: University of Minnesota Press, 2006).

13. Danchev (*Cézanne*, 89–90) cites recollections of Cézanne's comment by Ambroise Vollard, and quotes Joachim Gasquet recalling that Cézanne in the 1890s stated, "Let us soak ourselves in nature. Not extract nature from our imagination. If we can't, too bad. You see, in *Le Déjeuner sur l'herbe* Manet should have added—I don't know—a frisson of that nobility . . . that elevates all the senses."

14. "You will understand me better when we meet again; study so modifies our vision that the humble and colossal Pissarro seems justified in his anarchist theories." Paul Cézanne to Émile Bernard, [Paris], Friday [1905], in *The Letters of Paul Cézanne*, ed. and trans. Alex Danchev (Los Angeles: J. Paul Getty Museum, 2013), 353.

15. Joachim Pissarro, *Pioneering Modern Painting: Cézanne and Pissarro, 1865–1885*, exh. cat. (New York: Museum of Modern Art, 2005); T. J. Clark, "Strange Apprentice," *London Review of Books*, October 8, 2020, https://www.lrb.co.uk/the-paper/v42/n19/t.j.-clark/strange-apprentice.

16. The exhibition was organized by the Société des Amis des Arts in Aix in 1902. Danchev (*Cézanne*, 136) notes that this designation appeared at the same time that Degas and Renoir, both anti-Dreyfusards, were shunning Pissarro in the street, implying that if Cézanne had chosen to be listed this way in the catalogue, he might have done so specifically in order to make his support of Pissarro explicit.

17. See Pissarro, *Pioneering Modern Painting*, 103–7. For Cézanne's copy, see FWN 63.

18. They spent time together in the same region on a number of other occasions as well, including in 1877, 1881, and possibly 1882. See Alain Mothe, "Comparative Chronology," in Pissarro, *Pioneering Modern Painting*, 234–42.

19. See Barbara Ehrlich White, "Cézanne and Pissarro," in *Impressionists Side by Side: Their Friendships, Rivalries, and Artistic Exchanges* (New York: A. A. Knopf, 1996), 107–48.
20. For more on Cézanne and Courbet, see Dombrowski, Ireson, and Patry, *Cézanne in the Barnes Foundation*, 60, 89–90, 309–10.
21. Similarly, Gauguin was affected by his experiences painting with Pissarro in Pointoise and Osny in 1882 and 1883. See Charles F. Stuckey, "The Impressionist Years," in *The Art of Paul Gauguin*, ed. Richard Brettell et al., exh. cat. (Washington, DC: National Gallery of Art, 1988), 13. Stuckey notes that "although it is generally claimed that Gauguin met Cézanne at Pissarro's in Pontoise during the summer of 1881, the two men probably met in Paris."
22. Another work, Pissarro's *Still Life with Apples and Pitcher* (1872; The Metropolitan Museum of Art, New York), is even more closely related to the Pearlman painting.
23. Cora Michael, "A Deceptively Simple Still Life by Pissarro," in *Cézanne and the Modern: Masterpieces of European Art from the Pearlman Collection*, by Rachael Z. DeLue et al., exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2014), 97.
24. Camille Pissarro to Lucien Pissarro, Paris, November 22, 1895, in Camille Pissarro, *Letters to His Son Lucien*, trans. Lionel Abel (Boston: Museum of Fine Arts, 2002), 276.
25. John Rewald (*The Paintings of Paul Cézanne: A Catalogue Raisonné* [New York: Harry N. Abrams, 1996], no. 464) dates the portrait to about 1880; FWN (no. 456) dates it to 1875.
26. Rewald, 305. Rewald notes that Cézanne's son Paul may have served as the model for this painting, although the younger Cézanne never mentioned that he did so.
27. For more on Cézanne's bathers, see Aruna D'Souza, *Cézanne's Bathers: Biography and the Erotics of Paint* (University Park: Pennsylvania State University Press, 2008).
28. Pissarro was a linchpin for the Impressionist circle and the only artist to participate in all eight of their group exhibitions. For more on the Impressionist exhibitions, see Charles S. Moffett, ed., *The New Painting: Impressionism, 1874–1886*, exh. cat. (San Francisco: Fine Arts Museums of San Francisco, 1986).
29. The group was known as the Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs, etc.
30. Caroline Harris demonstrates that the landscape in this painting does not correspond with the location in the title by which this work was previously known (*Seine at Verneuil*) and analyzes the picture in relation to other Sisley landscapes. See Caroline Harris, "Alfred Sisley's Portraits of Place," in DeLue et al., *Cézanne and the Modern*, 101–11.
31. Sisley did not sell as many works during his lifetime as his Impressionist peers who received more critical attention, such as Monet and Renoir. For more on Sisley's relationships with Impressionist artists, see MaryAnne Stevens, "'A Very Personal Impressionist': Alfred Sisley and His Milieu," in *Alfred Sisley: Impressionist Master*, exh. cat. (Greenwich, CT: Bruce Museum, 2017), 33–53.
32. Danchev, *Cézanne*, 126, 221.
33. Danchev, 126. *Still Life with Fruit Dish* (1879–80), the Cézanne still life formerly owned by Gauguin, is now in the collection of the Museum of Modern Art, New York.
34. Danchev, 126.
35. "Degas and Renoir are enthusiastic about Cézanne's works. Vollard showed me a drawing of some fruits, which they both wanted to acquire; they drew straws to determine the lucky one." Camille Pissarro to Lucien Pissarro, Paris, December 4, 1895, in Pissarro, *Letters to His Son Lucien*, 277. Cf. Julie Manet's diary entry of November 29, 1895, in Julie Manet, *Growing Up with the Impressionists*, trans. and ed. Jane Roberts (London: I. B. Tauris, 2017), 76.
36. According to Danchev (*Cézanne*, 126–27), Degas purchased seven small works by Cézanne between 1895 and 1897, and twenty years later, he purchased the painting *Bather with Outstretched Arms* (1877–78; Collection of Jasper Johns [FWN 913]) and tried to purchase others. He also owned *Self-Portrait* (1879–80; Collection of Oskar Reinhart [FWN 450]), although it is unclear if this is one of the seven works purchased in 1895–97.
37. Danchev (*Cézanne*, 10) cites an anecdote from Maurice Sterne as recounted in Charlotte Leon Mayer, ed., *Shadow and Light: The Life, Friends and Opinions of Maurice Sterne* (New York: Harcourt, Brace & World, 1965), 43. Cézanne did not seem to reciprocate Degas's high regard; see Danchev, *Cézanne*, 127, 132, 295.
38. The Getty Museum's online label for Degas's sketch of Cézanne's bathers notes that the work was probably made from memory when he returned home. For more on Cézanne's *Bathers at Rest*, see Christopher Riopelle with Sylvie Patry, "Bathers at Rest," in Dombrowski, Ireson, and Patry, *Cézanne in the Barnes Foundation*, 82–105.
39. See Eunice Lipton, "The Bathers: Modernity and Prostitution," in *Looking into Degas: Uneasy Images of Women and Modern Life* (Berkeley: University of California Press, 1986), 151–86.
40. Scott C. Allan, "Posing Problems: Degas's Handling of the Nude," in DeLue et al., *Cézanne and the Modern*, 120.
41. See Norman E. Muller's conservator's note for cat. 27 in DeLue et al., *Cézanne and the Modern*, 276.

42. As Scott Allan ("Posing Problems," 121) notes, this painting never left Degas's studio during his lifetime, and it is unclear whether the artist considered it finished or unfinished.
43. According to Danchev (*Cézanne*, 129–30), "In truth it was not so much of a relationship as a pursuit. The element of reciprocity was missing. Renoir's admiration was tinged with self-interest. He sought out Cézanne for a purpose, to watch and to learn. Cézanne seems to have liked him well enough—he was surprisingly hospitable, indoors and out—but there is no sense that Renoir really mattered to him." Renoir's portrait of Cézanne is in a private collection. For Cézanne's painting, see *Portrait de Cézanne, d'après Renoir* (1881–82; Collection of Dr. Otto Krebs, Weimar, Germany [FWN 461]). It is interesting to note the way that Cézanne translated Renoir's composition into his own visual language.
44. In January 1882, Renoir visited Cézanne in L'Estaque, where they painted together; Renoir and Monet visited Cézanne in L'Estaque in late December 1883; and Renoir briefly visited Cézanne in Aix in January 1888. According to Isabelle Cahn, Cézanne also painted with Renoir in Aix in March 1895. Isabelle Cahn, "Chronology," in *Cézanne*, by Françoise Cachin et al., exh. cat. (Philadelphia: Philadelphia Museum of Art, 1996), 551.
45. Renoir, quoted in Maurice Denis, "Cézanne," in *Conversations avec Cézanne* (Paris: Macula, 1978), 172; cited in Danchev, *Cézanne*, 129.
46. For more on Renoir and the subject of the nude, see Esther Bell and George T. M. Shackelford, eds., *Renoir: The Body, the Senses*, exh. cat. (Williamstown, MA: Clark Art Institute, 2019). For a feminist perspective on Renoir's bathers from the 1880s and later, see Linda Nochlin, "Renoir's *Great Bathers*: Bathing as Practice, Bathing as Representation," in *Bathers, Bodies, Beauty: The Visceral Eye* (Cambridge, MA: Harvard University Press, 2006), 1–54.
47. Renoir and Cézanne formed an important pair in Albert Barnes's collection, a model that may have influenced Pearlman, who visited the Barnes Foundation on a number of occasions. For Barnes's perspective on the two artists, see Cindy Kang, "Intense, Passionate, Almost Cruel," in Dombrowski, Ireson, and Patry, *Cézanne in the Barnes Foundation*, 11–13.
48. After 1899, Cézanne appears to have traveled to Paris (and Fontainebleau) only one more time, in 1905.
49. For more on Vollard, see Rebecca Rabinow, ed., *Cézanne to Picasso: Ambroise Vollard, Patron of the Avant-Garde*, exh. cat. (New York: Metropolitan Museum of Art; New Haven: Yale University Press, 2006).
50. Ambroise Vollard, quoted in Athanassoglou-Kallmyer, *Cézanne and Provence*, 233. For the dealer's commentary on the exhibition, see Ambroise Vollard, *Exposition Cézanne, 1839–1906: Quelques souvenirs*, with documentation gathered by Roger Gaucheron (Paris: Pigalle, 1929).
51. François Chédeville, "Un nouveau dessin de la collection Barnes: Encagnane et le Pilon du Roi (avec C0768 et FWN232-R602)," Société Paul Cezanne, published March 11, 2015, https://www.societe-cezanne.fr/2015/03/11/un-nouveau-dessin-de-la-collection-barnes-encagnane-et-le-pilon-du-roi/. Chédeville suggests renaming the Pearlman work *Encagnane, bastide et ferme* (Encagnane, manor house and farm) to more accurately reflect the site.
52. See *Encagnane with the Pilon du Roi* (ca. 1885; The Barnes Foundation, Philadelphia [FWN 1153]); and *Landscape near Aix-en-Provence* (1877–80; National Gallery of Art, Washington, DC [FWN 3015-03b, FWN 3015-04a]).
53. See Norman E. Muller's conservator's note for cat. 5 in DeLue et al., *Cézanne and the Modern*, 265–66.
54. The Château Noir was one of Cézanne's favorite sites, and he continued to paint there even after his own studio at Les Lauves was completed in 1902.
55. For more on the site, see Denis Coutagne, "Château Noir et Bibémus," Société Paul Cezanne, published September 2, 2013, https://www.societe-cezanne.fr/2013/09/02/chateau-noir-et-bibemus/.
56. Philip Conisbee ("Le Tholonet, Bibémus, and the Château Noir," in Conisbee and Coutagne, *Cézanne in Provence*, 197) cites Pierre Cheilan as the first written source regarding the site, and notes that the extant structures were built between 1840 and 1870 by Monsieur Fouilleux, an industrial producer of a black pigment that John Rewald and Leo Marchutz later suggested may have been used to paint the walls. Conisbee notes that if that were the case, the color had washed off by Cézanne's time. Rewald, Marchutz, and Marcel Provence also reported seeing chemistry equipment in the cellar of the bastide, suggesting that alchemical experiments may have taken place, although Conisbee suggests it may have been for one of Fouilleux's speculative projects.
57. For more on Cézanne's work in the area around the Château Noir, see Conisbee, "Le Tholonet, Bibémus," 190–229; and John Rewald, "The Last Motifs at Aix," in *Cézanne: The Late Work*, ed. William Rubin, exh. cat. (New York: Museum of Modern Art, 1977), 83–105.
58. Regarding *Cistern in the Park of Château Noir*, Nina Athanassoglou-Kallmyer interprets a prehistoric reference in Cézanne's depiction of the cistern, noting "the

cistern is viewed from an angle that modifies its appearance to simulate the conical shape of a prehistoric menhir, a deliberate alteration." Nina Athanassoglou-Kallmyer, "Landscape as History: Cézanne at Le Tholonet and Bibémus Quarry," in Dombrowski, Ireson, and Patry, *Cézanne in the Barnes Foundation*, 183. Athanassoglou-Kallmyer (*Cézanne and Provence*, 167) elsewhere describes the stone cistern as a modern construction, while Joseph J. Rishel refers to it as an "ancient cistern." Joseph J. Rishel, cat. entry in Cachin et al., *Cézanne*, 454, no. 192.

59. On Cézanne's interest in the subjects of rocks, quarries, and geology, see John Elderfield, ed., *Cézanne: The Rock and Quarry Paintings*, exh. cat. (Princeton: Princeton University Art Museum; New Haven: Yale University Press, 2020).

60. As Nina Athanassoglou-Kallmyer ("Landscape as History," 182) points out: "Le Tholonet not only summed up but actually *was* the very incarnation of Provence's age-old heritage. 'The history of Provence is the history of Le Tholonet,' declared the journalist Pierre Cheilan in 1899" (emphasis in original).

61. Conisbee, "Le Tholonet, Bibémus," 192.

62. Both FWN (no. 347) and Rewald, *Paintings of Paul Cézanne* (no. 942), refer to this painting as *Vue vers la route du Tholonet près du Château Noir* (View toward the Route du Tholonet near the Château Noir). In a 1958 letter, Leo Marchutz noted that the painting had recently been acquired by Pearlman and indicated that Marchutz believed he had found the spot where it was painted at the entrance to the Château Noir. Leo Marchutz to Albert Châtelet, November 13, 1958, quoted in François Chédeville, "Vue vers la Route du Tholonet près du Chateau Noir, 1900–1904 (R942-FWN347)," Société Paul Cezanne, published January 14, 2017, https://www.societe-cezanne.fr/2017/01/14/vue-vers-la-route-du-tholonet-pres-du-chateau-noir-1900-1904-r942-fwn347/. John Rewald (cat. entry in Rubin, *Cézanne*, 401, no. 49) describes the location as "where the path through the woods at Château Noir joins the Route du Tholonet in the direction of Aix, the roof of a farmhouse farther down the slope is perceived between slim tree trunks."

63. See, for example, *La Montagne Sainte-Victoire au-dessus de la route du Tholonet* (1896–98; The State Hermitage Museum, Saint Petersburg [FWN 349]).

64. See Norman E. Muller's conservator's note for cat. 17 in DeLue et al., *Cézanne and the Modern*, 271–72.

65. At the time of this writing, FWN indexes forty-two oil paintings, fifty watercolors, and eleven drawings that include the motif of Mont Sainte-Victoire.

66. A more precise location is suggested on the Pearlman Foundation's website; see https://www.pearlmancollection.org/artwork/cezanne-mont-sainte-victoire/ (under "Place").

67. The mountain's name memorializes its ancient past, referring to the Roman consul Marius's victory over the invading Teutons and Cimbri in 102 BCE. The mountain had been a site of retreat and reflection since early Christian times, with a hermitage and chapel established on its summit centuries later. Meanwhile, the area's prehistoric past was significantly uncovered during Cézanne's lifetime. In 1866–67 his friend Antoine-Fortuné Marion found evidence of the earliest-known inhabitants of the mountain's slopes; two years later at a nearby site, a paleontologist excavated the first fossilized dinosaur eggs in the region, from the Upper Cretaceous period. See Philip Conisbee, "The Late Paintings of Montagne Sainte-Victoire," in Conisbee and Coutagne, *Cézanne in Provence*, 280–82.

68. This can be seen as an example of Cézanne's engagement with the concept of stratification, which he also explored in his quarry works; this geological principle was known to Cézanne through Marion. See Elderfield, *Cézanne*, 22. Nina Athanassoglou-Kallmyer (*Cézanne and Provence*, 174–77) also discusses the relationship between Cézanne's painting and the framework of geological strata.

69. Paul Cézanne to Charles Camoin, September 13, 1903, quoted and translated in Philip Conisbee, "Cézanne's Provence," 23.



CHECKLIST OF THE EXHIBITION

Reproductions of works not illustrated in the catalogue have been included here, below the corresponding captions.

Paul Cézanne
1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Study for "Pastoral" (*Étude pour "Pastorale"*), ca. 1870†
Graphite on paper, 10.2 × 13.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 92

Page of Studies with Bathers and Self-Portrait (*Feuille d'études avec baigneurs et autoportrait*), 1875–78†
Graphite on paper, 29.5 × 23.2 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Standing Bather Seen from Behind (*Baigneur debout vu de dos*), ca. 1879–82
Oil on canvas, 27 × 17.1 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 97

Portrait of Paul, the Artist's Son (*Portrait de Paul, fils de l'artiste*), ca. 1880
Oil on canvas, 17.1 × 15.2 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 96

Provençal Manor (*Bastide provençale*), ca. 1885
Oil on canvas, 33 × 48.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 106

Recto: *Study of Trees* (*Étude des arbres*), 1886–88†
Verso: *Trees* (*Arbres*), ca. 1891*
Graphite on paper, 48.3 × 31.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Recto



Verso

Recto: *Forest Interior* (*Sous bois*), ca. 1890†
Verso: *Trees and House* (*Arbres et maison*), ca. 1890*
Watercolor and graphite, with touches of gouache, on cream wove paper, 32.2 × 48.9 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Recto



Verso

Cistern in the Park of Château Noir (*Citerne au parc du Château Noir*), 1895–1900*
Watercolor and graphite on cream wove paper, 50.6 × 43.4 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 108

Cistern in the Park of Château Noir (*Citerne au parc du Château Noir*), ca. 1900
Oil on canvas, 74.3 × 61 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 107

Path, Trees, and Walls (Chemin, arbres, et murs) (Arbres près d'une route), ca. 1900*
Watercolor and traces of graphite on cream wove paper, 46.7 × 31.4 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Trees Forming an Arch (*Arbres formant une voûte*), ca. 1900†
Watercolor and graphite on cream wove paper, 60.2 × 45.8 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Recto: *Trees and Cistern in the Park of Château Noir* (*Arbres et citerne dans le parc du Château Noir*), 1900–1902†
Verso: *Seated Bather Seen from the Back* (*Baigneuse assise vue de dos*), 1900–1902*
Watercolor and graphite on cream wove paper, 47.8 × 31.4 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 109 (recto), 115 (verso)

Route to Le Tholonet (*La route à Le Tholonet*), 1900–1904
Oil on canvas, 101.6 × 81.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 18, 110

Chemin des Lauves: The Turn in the Road (*Chemin des Lauves: Le virage dans la route*), 1904–6*
Watercolor and graphite on cream wove paper, 47.9 × 58.6 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Mont Sainte-Victoire (*La Montagne Sainte-Victoire*), ca. 1904–6
Oil on canvas, 83.8 × 65.1 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 112

Edgar Degas
1834–1917; born Paris, France; died Paris

After the Bath, Woman Drying Herself (*Après le bain, femme s'essuyant*), 1890s
Oil on canvas, 75.5 × 86 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 104

After Paul Gauguin
1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia

Woman of Martinique (*Femme de la Martinique*), 1889, cast 1957*
Bronze, h. 20 cm
Private collection, on loan to the Henry and Rose Pearlman Foundation and the Princeton University Art Museum



Paul Gauguin
1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia

Te Fare Amu (*The House for Eating* [*Maison pour manger*]), 1895 or 1897
Polychromed woodcarving, 24.8 × 147.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 26, 44

Oskar Kokoschka
1886–1980; born Pöchlarn, Austria; died Montreux, Switzerland

Henry Pearlman, 1948
Oil on canvas, 101.6 × 76.2 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 83

Wilhelm Lehmbruck
1881–1919; born Duisburg, Germany; died Berlin, Germany

Bust of a Woman (Frauenbüste) (Anita Lehmbruck), 1910
Bronze, 79.4 × 52 × 26 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 79

Jacques Lipchitz
1891–1973; born Druskininkai, Lithuania [Russian Empire]; died Capri, Italy; active Paris, France, and Hastings-on-Hudson, New York

Acrobat on Horseback (*L'acrobate à cheval*), 1914
Bronze, 53.7 × 44.5 × 23 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 77

Portrait of Marsden Hartley, 1942
Bronze, 38.1 × 23.3 × 34 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 87

Theseus and the Minotaur, 1942
Bronze, 62.2 × 74 × 39 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 81

Henry Pearlman, 1952
Bronze, 31 × 21 × 26 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 88

Édouard Manet
1832–1883; born Paris, France; died Paris

Young Woman in a Round Hat (*Jeune femme au chapeau rond*), ca. 1877–79
Oil on canvas, 54.6 × 45.1 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 93

Giacomo Manzù
1908–1991; born Bergamo, Italy; died Rome, Italy

Oskar Kokoschka, 1960
Bronze, 32.4 × 23 × 24.5 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 86

Amedeo Modigliani
1884–1920; born Livorno, Italy; died Paris, France

Head (*Tête*), ca. 1910–11
Limestone, h. without base 41.8 × 12.5 × 17 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 17, 65

Jean Cocteau, 1916
Oil on canvas, 100.4 × 81.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 75

Léon Indenbaum, 1916
Oil on canvas, 54.6 × 45.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 74

Camille Pissarro
1830–1903; born Charlotte Amalie, St. Thomas, US Virgin Islands; died Paris, France

Still Life: Apples and Pears in a Round Basket (*Nature morte: Pommes et poires dans un panier rond*), 1872
Oil on canvas, 45.7 × 55.2 cm
Collection of Marge Scheuer, on loan to the Henry and Rose Pearlman Foundation and the Princeton University Art Museum
Fig. 95

Pierre-Auguste Renoir
1841–1919; born Limoges, France; died Cagnes-sur-Mer, France

Nude in a Landscape (*Nu dans un paysage*), ca. 1887
Oil on canvas, 21 × 31.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 105

Alfred Sisley
1839–1899; born Paris, France; died Moret-sur-Loing, France

River View, 1889
Oil on canvas, 66 × 81.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 99

Chaïm Soutine
1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

Self-Portrait (*Autoportrait*), ca. 1918*
Oil on canvas, 54.6 × 45.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 10, 55

Chemin de la Fontaine des Tins at Céret (*Le chemin de la Fontaine des Tins à Céret*), ca. 1920
Oil on canvas, 81.3 × 78.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 57

View of Céret (*Vue de Céret*), ca. 1921–22
Oil on canvas, 74 × 85.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 1, 58

Steeple of Saint-Pierre at Céret (*Le clocher de l'église Saint-Pierre à Céret*), ca. 1922
Oil on canvas, 81.3 × 64.8 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 59

Choir Boy (*Un choriste*), 1925*
Oil on canvas, 35.6 × 27.9 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 63

Hanging Turkey (*La dinde pendule*), ca. 1925
Oil on millboard, 95.9 × 72.1 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 60

Portrait of a Woman (*Portrait de femme*), 1929
Oil on canvas, 80.6 × 60.3 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 64

Henri de Toulouse-Lautrec
1864–1901; born Albi, France; died Château Malromé, Saint-André-du-Bois, France

Messalina (*Messaline*), 1900–1901
Oil on canvas, 97.8 × 78.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 20

Vincent van Gogh
1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France

Tarascon Stagecoach (*La diligence de Tarascon*), 1888
Oil on canvas, 71.4 × 92.5 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 6, 35

* Work exhibited at the Museum of Fine Arts, Houston
† Work exhibited at the Norton Museum of Art, West Palm Beach, Florida



Paul Cézanne, *Rocks at Bibémus* (recto)



Paul Cézanne, *Landscape with Foliage* (verso)

APPENDIX: ADDITIONAL WORKS FROM THE PEARLMAN COLLECTION

Works reproduced as comparative illustrations in the catalogue are indicated by their figure numbers.

Paul Cézanne
1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Aeneas Meeting Dido at Carthage (*Enée rencontrant Didon à Carthage*), 1873–76
Graphite on cream laid paper, 22.9 × 30.5 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Recto: *Aeneas Meeting Dido at Carthage* (*Enée rencontrant Didon à Carthage*), ca. 1875
Verso: *Corner of Couch or Bed*
Recto: Watercolor, gouache, and graphite on buff laid paper; verso: graphite; 12 × 18.4 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Recto



Verso

Recto: *Rocks at Bibémus* (*Rochers de Bibémus*), ca. 1887–90
Verso: *Landscape with Foliage*
Watercolor and graphite on cream laid paper, 45.9 × 31.8 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Illustrated p. 184

Three Pears (*Trois poires*), ca. 1888–90
Watercolor, gouache, and graphite on cream laid paper, 24.2 × 31 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 101



House in Provence (*Maison en Provence*), 1890–94
Watercolor and graphite on cream wove paper, 43.7 × 54 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Fountain, Place de la Mairie in Aix-en-Provence (*La fontaine de la place de la Mairie à Aix-en-Provence*), ca. 1900
Watercolor and graphite on pale buff wove paper, 21.5 × 12.7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 111



Undergrowth (*Broussailles [Arbres sous la tempête]*), ca. 1900–1904
Watercolor and graphite on cream wove paper, 31.2 × 49.1 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Study of a Skull (*Étude de crâne*), 1902–4
Watercolor and graphite on buff wove paper, 22.9 × 31 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Mont Sainte-Victoire (*La Montagne Sainte-Victoire*), 1902–6
Watercolor and graphite on cream wove paper, 31.9 × 47.6 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Figs. 90, 113



Forest Path (*Chemin sous bois*), ca. 1904–6
Watercolor and graphite on cream wove paper, 45.5 × 63 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

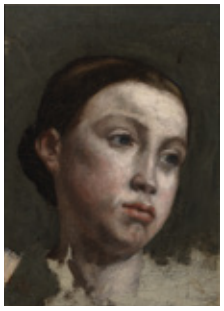


Still Life with Carafe, Bottle, and Fruit (*Nature morte avec carafe, bouteille, et fruits*), 1906
Watercolor and soft graphite on pale buff wove paper, 48 × 62.5 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 24



Gustave Courbet
1819–1877; born Ornans, France; died La-Tour-de-Peilz, Switzerland

Portrait of a Young Woman (*Portrait de jeune femme*), ca. 1845
Oil on canvas, 28.3 × 21 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Honoré Daumier
1808–1879; born Marseille, France; died Valmondois, France

Head of an Old Woman (*Tête de vielle femme*), ca. 1856–60
Oil on wood panel, 21.9 × 16.5 cm
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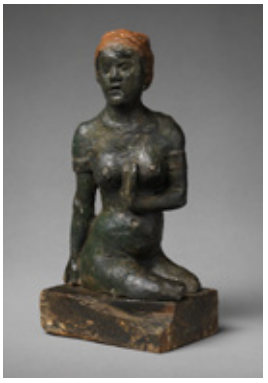
Edgar Degas
1834–1917; born Paris, France; died Paris

The Morning Bath (*Femme à son lever*), ca. 1886
Pastel on buff wove paper, 67 × 52.1 cm
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Paul Gauguin
1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia

Woman of Martinique (*Femme de la Martinique*), 1889
Painted clay, textile, paper, wooden base, and plaster restorations, 19.7 × 11.1 × 7 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 45



Wilhelm Lehmbruck
1881–1919; born Duisburg, Germany; died Berlin, Germany

Torso of a Young Woman (*Torso eines jungen Weibes*), 1910
Cast stone, 116.2 × 48.5 × 36 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Amedeo Modigliani
1884–1920; born Livorno, Italy; died Paris, France

Mateo, ca. 1915
Brush and brown wash over graphite, 49.5 × 32.4 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum
Fig. 72



Maurice Brazil Prendergast
1858–1924; born St. John's, Newfoundland, Canada; died New York, New York; active Paris, France, and Boston, Massachusetts

Sea and Boats, ca. 1907
Watercolor on paper, 34.2 × 50.2 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Henri de Toulouse-Lautrec
1864–1901; born Albi, France; died Château Malromé, Saint-André-du-Bois, France

The Sacred Grove (*Le bois sacré*), 1884
Oil on canvas, 172 × 380 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum



Maurice Utrillo
1883–1955; born Paris, France; died Dax, France

The White House (*La maison blanche*), ca. 1937
Oil on wood panel, 69.2 × 96.5 cm
The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum





FIG. 115

Paul Cézanne (1839–1906; born Aix-en-Provence, France; died Aix-en-Provence)
Seated Bather Seen from the Back, 1900–1902

Watercolor and graphite on cream wove paper, 47.8 × 31.4 cm. The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

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