

LUXEMBOURG & DAYAN

RECONSTRUCTING CEZANNE

SEQUENCE AND PROCESS IN PAUL CEZANNE'S WORKS ON PAPER



Paul Cezanne, *La Montagne Sainte-Victoire*, c.1885-87.
The Courtauld Gallery, London (Samuel Courtauld Trust).



Paul Cezanne, *Paysage en Provence*, 1885-86.
Private Collection. Photo: Elmer de Haas

2 October - 7 December 2019

Private view: 1 October 2019, 6-8pm

Luxembourg & Dayan, 2 Savile Row, W1S 3PA, London

Luxembourg & Dayan, London, is pleased to announce *Reconstructing Cezanne: Sequence and Process in Paul Cezanne's Works on Paper*, opening 1 October 2019. The exhibition brings to light new, ground-breaking research into the work of one of Modernism's greatest masters, based on close examination of the DNA makeup that constitutes the papers he used for his watercolours and drawings.

Reconstructing Cezanne is organised in collaboration with scholar and curator Fabienne Ruppen from the University of Zurich. Ruppen's innovative research methods into paper affinities paint a new picture of Cezanne's working process, his choice of subjects, the development of his style and the distribution of his oeuvre into genres.

2 SAVILE ROW LONDON W1S 3PA . P +44 (0)20 7734 1266 F +44 (0)20 7287 7039

LUXEMBOURG AND DAYAN ART LIMITED REGISTERED IN ENGLAND NUMBER 7795620 VAT NUMBER 121 3859 31



Paul Cezanne, *Le Jardin des Lauves: vue sur Aix et la Cathédrale de Saint-Sauveur*, 1902–06.
Private Collection.



Paul Cezanne, *Route avec arbres sur une pente*, c.1904.
Fondation Beyeler, Riehen/Basel, Beyeler Collection
Photo: Robert Bayer

Cezanne produced approximately 2,100 works on paper and Ruppen has studied 1,400 of these works. Her research reveals previously unnoticed materials connections that link certain works to one another and fosters a new approach to looking at Cezanne's works on paper. Serving as a case study for her argument and bringing together these works to be seen side by side for the first time ever, this focused exhibition at Luxembourg & Dayan demonstrates the visual links which this research reveals. The show includes loans from significant public collections, including the Courtauld Institute of Art, London, the Ashmolean Museum, Oxford, the Fondation Beyeler, Basel and Musée Granet, Aix-en-Provence, alongside some outstanding private collections of the artist's work.

At the centre of the exhibition are two watercolours that Cezanne produced from a large sheet of paper, which he divided in two sections for the purpose of capturing different landscapes, the Courtauld Gallery's long-time celebrated *La Montagne Sainte-Victoire*, from 1885–87, and a *Paysage en Provence*, 1885-86. Speaking about this reunion, Ketty Gottardo, Martin Halusa Curator of Drawings at the Courtauld says "I could not believe the chance to have found the perfect match to the Courtauld Gallery's watercolour of *La Montagne Sainte Victoire!* I am thrilled that this exhibition will bring them together for the first time".

These works were likely to have been painted shortly after one another, during a single, or two consecutive sessions. Reunited for the first time in history, these two parts of the same sheet exemplify Ruppen's research methods and the way these enable us to reconsider Cezanne's practice based on forensic evidence. The various pairings and groupings of works presented in *Reconstructing Cezanne* thus undermine existing misconceptions, particularly the dating of Cezanne's works. Cezanne famously avoided dating his works, leaving the task of sorting more than two thousand drawings and watercolours to future generations of scholars, collectors, curators and conservators.

Speaking about the exhibition, Fabienne Ruppen said: “*The show at Luxembourg & Dayan provides a unique opportunity to explore a concise selection of Cezanne’s works on paper in their original context, thus enabling unexpected glimpses into the artist’s creative process. I am excited to see together side by side works which until now I have studied individually*”.

The exhibition will be accompanied by a new catalogue, published in collaboration with Ridinghouse, including in-depth analyses of the works in the show by Fabienne Ruppen, as well as extensive commentary on new horizons in Cezanne scholarship by expert Walter Feilchenfeldt (co-author of the artist’s new online catalogue raisonné - www.cezannecatalogue.com).

EVENTS

On the occasion of the exhibition, Luxembourg & Dayan will also host a series of live events, including panel discussions and public talks with artists, conservators and scholars who will discuss the role of forensic and paper studies in shaping contemporary art history.

ABOUT LUXEMBOURG & DAYAN

Luxembourg & Dayan presents curated, museum-quality exhibitions of works by modern masters and contemporary artists in its spaces in New York and London. Since opening, the gallery has presented a number of critically-acclaimed exhibitions, ranging from historical presentations of artists, such as Alberto Giacometti, Alberto Burri and René Magritte, to thematic survey exhibitions, which since 2011 have included *Grisaille, Unpainted Paintings, Thick Paint, The Shaped Canvas, Revisited, and The Ends of Collage*.

Luxembourg & Dayan is open Tuesday to Friday, 10am–5pm and Saturday, 12pm–4pm (or by appointment).

For more information please contact: london@luxembourgdayan.com

For press requests please contact: Sam Talbot | sam@sam-talbot.com | +447725184630