

Press Release

Issued, July 2019 (updated 23 August)

Cézanne at the Whitworth

24 August 2019 – 1 March 2020

This exhibition celebrates an extraordinary collection of drawings and prints by Paul Cézanne (1839–1906) that has been gifted and placed on long-term loan to the Whitworth by gallerist, collector, author and publisher Karsten Schubert.

This important act of generosity means that the Whitworth now holds the best collection of Cézanne works on paper in the United Kingdom, including a version of every print produced by the artist. These works will significantly expand the research potential of the Whitworth's important collection of late nineteenth-century French and Dutch drawings by artists including Van Gogh, Seurat and Gauguin.

Cézanne is widely considered to be one of the most influential artists of the nineteenth century, described by both Matisse and Picasso as 'the father of us all'. Renowned for his accomplished approach to building form with colour, this exhibition will place focus on his drawings and prints, revealing Cézanne to be a draughtsman of great range and complexity. His lively, deeply personal drawings were never exhibited during his lifetime and were barely mentioned in his correspondence, only being discovered after his death. This exhibition will be the first in the UK since 1973 to focus exclusively on Cézanne's drawings and prints, giving a new insight into the complexity of his artistic practice and his dedication to overcoming his artistic limitations through careful study of the Old Masters.

the Whitworth

It is this process of reference and repetition that forms a central theme of the exhibition. In the case of Cézanne, his scholarly and functional study of Old Masters can be seen in drawings such as the *Milo of Croton (after Puget)* and *A Historical Biblical Scene: The Rape of Lucretia* (c.1865–69). His clumsy early attempts at charged subject matter are well documented, and Cézanne's anxieties manifested in a sustained structural experimentation with repeated scenes. Yet without doubt this

practice paid off, as can clearly be seen in this exhibition in his more accomplished treatment of the female form in *After the Antiquity: Crouching Venus* (c.1894–97), which clearly connects to his later drawing of his renowned subject *Five Bathers* (c.1879–82). The exhibition also draws together other artistic copies: Marcantonio Raimondi's copy of Raphael's *Judgement of Paris* and, bringing us to the present day, Michael Landy's *Cezanne's Bathers, Untitled (after Cézanne's Large Bathers held at the National Gallery)*, which was gifted to the Whitworth by Karsten Schubert in 2019.

Also on display will be versions of all of the prints made by Cézanne. Visitors will see how Cézanne's print technique developed, from his early etchings in 1873 through to his experiments with lithography in the 1890s. The latter process will be explored through multiple versions of *The Bathers*. Cézanne engaged only briefly with the medium of lithography, at the suggestion of art dealer Ambroise Vollard for an album of artist's prints. Beginning with his *The Bathers (Small Plate)*, he drew directly onto the stone before hand-colouring an impression in watercolour for the printer Auguste Clot to follow. In 1927 the Whitworth was bequeathed a version of *The Bathers (Small Plate)* in its final coloured state. This copy was produced for Vollard's second edition of his publication, which was produced around 1914, after Cézanne's death, and will be shown for the first time at the Whitworth alongside the lithograph in its first state.

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An exhibition catalogue published by Ridinghouse in association with the Whitworth accompanies the show. With a lead essay by renowned Impressionist scholar Richard Thomson on the significance of the loans to the Whitworth's collection of nineteenth-century drawings and contributions by Elizabeth Cowling, Yuval Etgar, Rosalind McKeever, Karsten Schubert, Colin Wiggins and Edward Wouk.

The Whitworth would like to express our deep gratitude to our friend Karsten Schubert (1961–2019) who conceived and developed this exhibition. We would also like to thank Tom Rowland and Sophie Kullmann of the Karsten Schubert Gallery and Ridinghouse books for their support in realising both the exhibition and publication.

For further press information and to request images please contact: Catharine Braithwaite on +44 (0)7947 644 110 or cat@we-r-lethal.com

Notes to editors:

Publication

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Ridinghouse has been publishing art books, artist's monographs, critical theory and historical anthologies since 1995. Over the years they have released over 200 books and acquired a reputation as an important independent small imprint. Founded by Karsten Schubert, this London-based press focuses on producing high-quality, beautifully designed, engaging and informative art publications.

For further information on the publication please contact sophie@ridinghouse.co.uk

the **Whitworth**

The Whitworth is proudly part of the University of Manchester and serves as a bridge between the University and the people of the city – a place to meet, play and learn in public.

Its mission is to use art for social change: it was founded in 1889 as The Whitworth Institute and Park in memory of the industrialist Sir Joseph Whitworth for 'the perpetual gratification of the people of Manchester', with clear practical aims to counteract the malaises of inner-city life and to educate and inspire a city of makers and manufacturing.

The Whitworth reopened to the public in 2015 after a major £17 million redevelopment by architects MUMA. Since then it has welcomed over one million visitors and more than doubled its previous annual records. The redevelopment doubled the public space and created state-of-the-art new facilities to house the collection of over 55,000 works of art and included expanded gallery spaces, a study centre, a learning studio and a collections centre. The gallery was crowned Art Fund Museum of the Year 2015, was nominated for the prestigious Stirling Prize and named Best Emerging Cultural Destination in Europe.

www.manchester.ac.uk/whitworth

The gallery has historically been at the centre of civic and cultural life in Manchester, and this is also its future.

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