

Press Release
July 2019

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 have 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 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 drawings by artists including Van Gogh, Seurat, Gauguin and Pissarro.

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 draw focus to his drawings and prints, revealing Cézanne to be a draughtsman of great range and complexity. His lively drawings were deeply personal – never exhibited during his lifetime and barely mentioned in his correspondence – they were only discovered after his death. This exhibition will be the first in the United Kingdom 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.

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 his repetitive 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* c1879-82. The exhibition also draws together other artistic copies: Marcantonio Raimondi's copy of Raphael's *The Last Judgement of Paris*; and bringing us to the present day, Michael Landy's version of Cézanne's *Bathers, Untitled (After Cézanne's Large Bathers 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

the Whitworth

explored through multiple versions of *The Bathers*. Cézanne engaged only briefly with the medium of lithography in the 1890s 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 gifted *The Bathers (small plate)* in its final coloured state. This copy was produced for Vollard's second edition of his publication, produced after Cézanne's death in c.1914 and will be shown for the first time at the Whitworth alongside the lithograph in its first state.

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; 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 re-opened to the public in 2015 after a major £17 million redevelopment by architects MUMA. It has welcomed over one million visitors since re-opening, 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, learning studio, and a collections centre. The gallery was crowned Art Fund Museum of Year 2015, 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 and this is also its future.

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

the **Whitworth**