



THE ALLURE OF LIGHT

TURNER TO
CÉZANNE

EUROPEAN MASTERPIECES FROM
THE NATIONAL GALLERY OF VICTORIA

TE PUNA O WAIWHETU
CHRISTCHURCH ART GALLERY

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Director's Foreword

Christchurch Art Gallery Te Puna o Waiwhetu



This generous loan of 16 European masterpieces from the National Gallery of Victoria is a remarkable gesture of collegial support from our Melbourne colleagues, whose pre-1900 collection is unmatched in the Southern Hemisphere.

Their gesture affirms publicly the promise of increasing opportunities for partnerships between key Australian and New Zealand institutions. The international importance of these works in *The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria* declares our ambition to be a new player in Australasia's cultural arena. On a personal level, the loan has another particular significance for me: I was formerly Chief Education Officer and Public Programmes Coordinator at the NGV, before commencing my present position.

Despite initial 'official' academic hostility and condemnation, the light-suffused works of the French Impressionists are now much loved. This movement did not, however, develop in isolation – it was influenced by those who came before, and had enormous influence on the many artists who followed. *The Allure of Light* presents a rare opportunity to follow a path that begins with the forerunners of Impressionism, and continues to the beginning of the Modernist movement, tracing en route some of the key developments of 19th century art. We are very grateful to Dr Gerard Vaughan, Director, National Gallery of Victoria for his willingness to support this exhibition, for the generous endorsement of his Council of Trustees, and to several of my former NGV

colleagues who have given unstintingly of their time and knowledge, in particular Tony Ellwood, Deputy Director, Gordon Morrison, Division Head: Exhibitions and Collection Management, Dr Ted Gott, Senior Curator, International Art, and the Registration and Publications teams. The NGV loans are of such note that New Zealand Government indemnification was required, for which we thank sincerely the Ministry of Culture & Heritage.

For only the second time since around 1798, this exhibition reunites two paintings of Dunstanborough Castle by Turner. The last occasion was for one of the most important Turner retrospectives ever assembled for touring, and I thank Priscilla Pitts, Director, Dunedin Public Art Gallery, for giving us a rare chance for comparison, and a reminder of the jewels in the Dunedin collection. I give special thanks also to our donors, Sir Robertson and Lady Stewart and sponsors, Qantas and Spectrum Print – the former sponsor for their support with transport for this exhibition, and the latter for this elegant publication. Additionally, we thank The Community Trust for a major grant, which enables us to offer admission to the new Gallery's first international exhibition for a gold coin donation.

Equally deserving of acknowledgement is our Gallery team, whose remarkable efforts over the last two years have prepared not only the *The Allure of Light* for the enjoyment of our many visitors, but five other inaugural exhibitions and the reinstatement of our permanent collections in this superb new facility.

Again, my thanks to all involved.
P. Anthony Preston

Director's Foreword

National Gallery of Victoria



The National Gallery of Victoria is delighted to celebrate the opening of the new Christchurch Art Gallery Te Puna o Waiwhetu with the loan of a group of the most popular and important paintings from our collections. The 17 paintings that comprise

The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria not only chart the development of the landscape tradition throughout the nineteenth century in France and Britain, but also illuminate the open dialogue that existed between landscape artists working on both sides of the Channel. It is fascinating to recall, for example, that Turner's masterful *A Mountain Scene, Val d'Aosta* once belonged to the Parisian collector Camille Groult. It was praised in 1894 by Camille Pissarro, three years before Pissarro painted his scintillating *Boulevard Montmartre, morning, cloudy weather*.

The most profound events governing the ability of art museums to acquire great works of art, are at times unplanned and come without notice. In his lifetime, the well-known Melbourne man of business Alfred Felton (1831–1904) had enjoyed a modest reputation as a collector of contemporary British and Australian art, a field in which his taste was somewhat conventional.

When he died in 1904, however, Alfred Felton left to the NGV a financial endowment that established the mechanism for the creation of one of the world's great public picture collections.

Alfred Felton's will is notable for its lack of proscription and for the very broad discretion it allows his Trustees. With the exception of two paintings by J. M. W. Turner, all of the works in this outstanding exhibition were acquired for the National Gallery of Victoria under the auspices of the Felton Bequest. Indeed, Camille Pissarro's *Boulevard Montmartre, Morning, Cloudy Weather* was the first Impressionist work to be acquired for the National Gallery of Victoria. It was also one of the first purchases made through the Felton Bequest, in 1905.

The Allure of Light – Turner to Cézanne: European Masterpieces from the National Gallery of Victoria provides another witness to the extraordinary legacy provided by Alfred Felton. The Felton Bequest remains active to this day, and is still the source through which the NGV acquires its most important works.

The Allure of Light has provided a unique opportunity for the Curatorial, Publications and registration staff of the National Gallery of Victoria and the Christchurch Art Gallery Te Puna o Waiwhetu to work together in a spirit of creative cooperation. We wish Christchurch's landmark new Gallery a bright and prosperous future.

Dr Gerard Vaughan

Dunstanborough Castle, North-East Coast of Northumberland, Sunrise After a Squally Night (p.5)

Unsigned, undated; painted 1798
Oil on canvas
92.2 x 123.2 cm (36¼ x 48½ in.)
Gift of the Duke of Westminster, 1888

Dunstanborough Castle, Northumberland (p.7)

c.1799
Oil on canvas
46.5 x 68.5 cm (18¼ x 27 in.)
Collection of the Dunedin Public Art Gallery

Dunstanborough Castle, a dramatic fourteenth-century ruin high on the cliffs of the Northumbrian Coast, became a favourite subject for Turner after he sketched it during a tour of northern England in 1797. It is possible that his initial visit was inspired by two drawings of the castle by Thomas Girtin (1775–1802), a fellow artist and friendly rival with whom Turner copied watercolour drawings for Dr Thomas Monro between 1794 and 1797. A number of charcoal drawings of the ruin from various aspects are recorded in Turner's *North of England* sketchbook and it was also the subject for a complete series of tone and colour studies, several watercolours and two oil paintings (included in this exhibition). Dominating over eleven acres on a lonely stretch of coastline, Dunstanborough is one of Northumberland's largest castles and was built by Henry III's grandson, Thomas of Lancaster, between 1313 and 1322. In 1390, his son-in-law, John of Gaunt, turned the gatehouse into a keep, and the castle underwent several changes of ownership during the Wars of the Roses, eventually falling into ruin by the middle of the sixteenth century. It is hardly surprising that the young Turner, with a growing interest in the classics and history painting, found this theatrical and poignant scene so alluring.

The two Dunstanborough paintings are early workings of what was to become Turner's grand theme – man's heroic fragility in the face of overpowering nature. The free brushwork and small scale of *Dunstanborough Castle*,

Northumberland has led some scholars to conclude that it was a personal, explorative work, not intended for display at the Royal Academy. However, *Dunstanborough Castle, North-East Coast of Northumberland, Sunrise After a Squally Night* was included in the Academy exhibition of 1798, where, for the first time, artists were allowed to choose quotations to accompany the image of their painting in the exhibition catalogue. Turner approved of this idea and chose the following fragment from the poem 'Summer' by one of his favourite writers, James Thomson (1700–1748), which conveys a sense of relief at the approaching light of dawn after a stormy night:

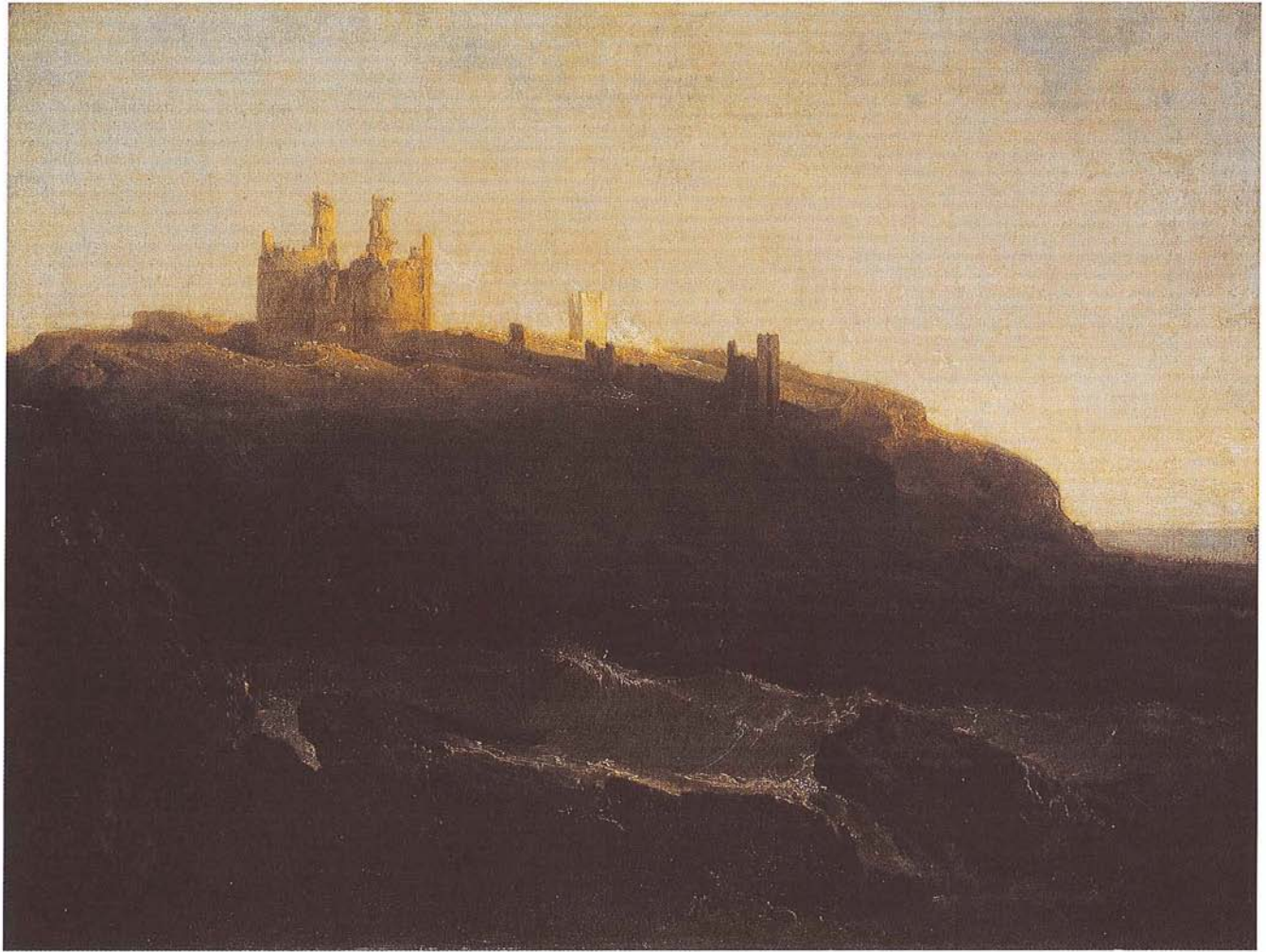
The precipice abrupt,
Projecting horror on the blackened flood,
Softens at thy return. The desert joys
Wildly through all his melancholy bounds.
Rude ruins glitter: and the briny deep,
Seen from some pointed promontory's top
Far to the blue horizon's utmost verge,
Restless reflects a floating gleam.

Among Turner's earliest forays into the medium of oil painting, the Dunstanborough works were painted during a period when the artist, in the words of biographer W. Cosmo Monkhouse, turned from 'toilsome student into a triumphant master', shifting from a largely topographical approach towards a more Romantic and expressive style.

Provenance

Dunstanborough Castle, North-East Coast of Northumberland, Sunrise After a Squally Night

Exhibited, Royal Academy, London, 1798, No. 322; probably Granville Penn, Stoke Poges Court, Buckinghamshire, sale, Christie's, London, 10 July 1851, lot 69, as 'Corfe Castle from the Sea', and bought Gambert; exhibited *Manchester Art treasures Exhibition*, 1857, no. 198, owner T. Birchall; London, *International Exhibition*, 1862, no. 350, owner T. Birchall; sold to Agnew's, London, in 1870; sold to John Heugh, exhibited Royal Academy, 1873, no. 16, owner John Heugh; John Heugh sale, Christie's, London, 24–25 April 1874, lot 184; bought 'Mayne'; exhibited Wrexham, 1876, no. 253, owner Duke of Westminster; Duke of Westminster sale, Christie's, London, 10 May 1884, lot 99 (bought in); exhibited Grosvenor Gallery, London, *A Century of British Art, 1737–1837*, 1888, no. 69, owner Duke of Westminster; *Melbourne Centennial International Exhibition*, 1888–89, owner Duke of Westminster. Presented by the Duke of Westminster in 1888.



In both paintings, Turner has eliminated extraneous details from his composition (in particular, two cottages on the cliff) and exaggerated the height of the castle above the sea for dramatic effect. The prominent Lilburn Tower is shown on the right of the gatehouse-keep in the Melbourne work, but to its left in the Dunedin picture, despite the fact that both works are painted from the south. Turner's new willingness to adjust the elements of a landscape in the interests of atmosphere reveals the influence of the Welsh artist Richard Wilson (1714–1782). The first major British artist to specialise in landscape painting, Wilson was a major figure in its transformation from mere topographical imitation into a vehicle for emotions and ideas.

The warm palette and expressive, vigorous handling of paint in the Dunedin painting are particularly reminiscent of Wilson, while the simplified, more balanced composition of the Melbourne work suggests the additional influence of Girtin's more sombre approach.

In their depiction of the castle as a 'heroic' presence, above dark, soaring cliffs and a violent ocean, both paintings embody the principles of the Sublime, an aesthetic popularized in the eighteenth century by the British statesman and writer, Edmund Burke. Burke claimed that the Sublime was distinguished from the Beautiful and the Picturesque by a grandness of manner and a sense of awe: '...whatever is in any sort terrible (...) is a source of the sublime; that is, it is productive of the strongest emotion which the mind is capable of feeling'. In both Dunstanborough paintings, Turner emphasised the 'terrible' nature of the scene by greatly enlarging the rocks in the foreground. These are especially dominant in the Dunedin painting, where the theme of man's frailty in the face of nature is compounded by the image of a small boat, almost engulfed by the surging waves. The ruined castle and cruel sea combine to create the powerful atmosphere of 'pity and terror' that was seen as necessary to the Sublime.

Felicity Milburn

Provenance
Dunstanborough Castle,
Northumberland

Sims; A. Andrews; Messrs Dowdeswell; A.G. Temple; whence Agnew 1899; whence E.F. Milliken New York for £1.320 in 1900; Anon (Milliken) sales Christie's 3/5/1902 lot 43 (820 guineas) and 23/5/1903 lot 79 (600 guineas), bought in on both occasions; Mrs C.M. de Graff; whence Meatyard for 30 guineas through Christie's 21/5/1903 lot 75; whence Leggatt Bros; whence Dunedin Public Art Gallery for £360.0.0 (Robert Hay Fund), London, 1931.



Joseph Mallord William Turner

English, 1775–1851

A Mountain Scene, Val d'Aosta

Unsigned, undated; painted c.1845
Oil on canvas
91.5 x 122.0 cm (36 x 48 in.)

The Val d'Aosta lies high in the Italian Alps, in the Piedmont region just across the border from Mont Blanc in France. The Alps were a constant source of inspiration for Turner, particularly during the period 1840–1844 when he returned every summer to paint. *A Mountain Scene, Val d'Aosta* is a strangely disorienting image with its mysterious veils of glowing cloud.¹ The rich golden brown of the left foreground acts as a kind of launching point from which the viewer attempts to penetrate the drifting mist, vainly seeking to make out the mountain pass, which is hidden from view.

To our twenty-first-century eyes, works such as *Val d'Aosta* appear complete and beautiful, but Turner scholars agree that the artist would not have exhibited this painting in its present form, without providing a clearer indication of a theme or subject. Butlin in his analysis of this work drew attention to Turner's practice of sending canvases in an incomplete state to the Royal Academy or the British Institution and then finishing the pictures in a last-minute frenzy.² Turner used the so-called Varnishing Day to add vital details that made clear an intended subject, transforming a mass of colour into a recognizable scene or incident. This process was described in a famous account by an eyewitness:

The picture when sent in was a mere dab of several colours, and 'without form and void', like chaos before the creation. The managers knew that a picture would be sent there, and would not have hesitated, knowing to whom it belonged, to have received and hung up a bare canvas, than which this was but little better. Such a magician, performing his incantations in public, was an object of interest and attraction.³

In 1836, *Blackwood Magazine* published a critique of Turner, accusing him of producing works that were 'a strange jumble'.⁴ The young John Ruskin was so incensed by the attacks on the artist that in 1843 he published a defence of Turner's truthfulness to nature. This text marked the beginning of what would become the five-volume treatise *Modern Painters* (1843–1860). Ruskin used his own wonderfully detailed and poetic language to analyse the types of cloud formations that Turner had studied over a lifetime. In one particularly apt phrase, Ruskin described the effects of swirling mountain cloud as a 'surge of sky'.⁵

It is impossible to say whether this painting is simply a study of atmospheric effects, complete in itself, or a background field of colour and texture awaiting its finishing touches. Vaughan has described how works that were considered unfinished at the time of Turner's death languished uncatalogued in the basement of the National Gallery, London, only to be discovered at the turn of the new century, when the artist's treatment of colour and form was re-examined in the light of Impressionism. Vaughan further observes that by the mid twentieth century Turner's late works were once again being re-evaluated – at a time when abstract expressionism was at its height – in light of their expressionist qualities.⁶

Vaughan demonstrates the extent to which generational ideas and tastes have coloured our understanding of paintings such as *Val d'Aosta*. However, as Ruskin himself pointed out, regarding Turner: 'The greatest picture is that which conveys to the mind of the spectator the greatest number of the greatest ideas'.⁷

Provenance

Camille Groult (1837–1908), Paris, 1894, 1908; by descent to Pierre Bordeaux-Groult, 1971; from whom purchased by Agnew's, London, 1971; from whom acquired by the National Gallery of Victoria, 1973.

Purchased with the assistance of a special grant from the Government of Victoria and donations from Associated Securities Limited, the Commonwealth Government (through the Australia Council), the National Gallery Society of Victoria, the National Art Collections Fund (Great Britain), The Potter Foundation and other organizations, the Myer family and the people of Victoria, 1973 (E2–1973)

Selected Exhibitions

Turner, National Gallery of Australia, Canberra, National Gallery of Victoria, Melbourne, 1996, cat. no. 33.



Study of a Boat Passing a Lock

Unsigned, undated; painted c.1823
Oil on canvas
102.2 x 128.0 cm (40¹/₄ x 50¹/₂ in.)
Felton Bequest 1951 (2900–4)

Constable is regarded as one of the foremost landscape painters of the nineteenth century. His powerful and original conception of what he termed 'natural painture' (or the 'pure and unaffected representation' of nature)¹ first came to the attention of his contemporaries in the six great canvases, depicting the Stour valley in the Suffolk countryside, that he exhibited at the Royal Academy between 1819 and 1825.² Working on a scale usually reserved for idealized history painting, Constable endowed his images of everyday agricultural Britain with a new dignity and authority. He also redefined the notion of a 'finished' picture by imbuing his grandiose works with something of the spontaneous freedom of a rapidly executed sketch. One of the subjects in his series, *The Lock*, 1824 (Museo Thyssen-Bornemisza, Madrid),³ was taken up by the artist in a number of versions. The *Study of a Boat Passing a Lock* is one of these.

The Melbourne painting shows the sluice gates of Flatford lock being opened to allow a sailing boat to make its way along the river Stour. The subject had enormous personal significance for Constable, who had been born in nearby East Bergholt and whose father owned and operated the mill beside the lock. Constable was later to acknowledge the formative influence of his childhood surroundings: '[T]he sound of water escaping from Mill dams ... Willows, Old rotten Banks, slimy posts, & brickwork. I love such things ... Painting is but another word for feeling. I associate my 'careless boyhood' to all that lies on the banks of the *Stour*. They made me a painter'.⁴

A number of interpretations have been put forward regarding the relationship of the Melbourne *Lock* to Constable's other depictions of this famous subject. When the present work first appeared on the art market in the 1950s, it was generally accepted as a preliminary oil study

for Constable's Diploma picture, *A Boat Passing a Lock* of 1826,⁵ the work presented to the Royal Academy by Constable, as was required, upon his election as an Academician in 1829.⁶ Both works are horizontal in format and show a sailing boat ascending the river. Another opinion emerged in the 1970s, when the Melbourne painting's highly finished foreground and carefully executed sky led some scholars to reinterpret the picture as a replica of – rather than a study for – the Diploma work, but a replica 'not carried entirely to completion'.⁷

More recently, the *Study of a Boat Passing a Lock* has been proposed as a precocious but 'abandoned' attempt at the subject, predating both the Diploma work and the vertical version of *The Lock* dated 1824 and now in Madrid.⁸ According to this theory, the Melbourne *Lock* should in fact be compared with the vertical oil sketch of c.1823 at the Philadelphia Museum of Art,⁹ a work that the artist is known to have initially envisaged as a horizontal composition.¹⁰ In support of this conjecture is the fact that the pose of the Melbourne lock-keeper is far closer to that of the Philadelphia figure than to that of the figure in the Diploma work.¹¹

The comparison with the Philadelphia study highlights the un-sketchlike treatment in the Melbourne painting. Constable's full-scale sketches are characterized by their expressive handling, but their richly textured surfaces tend to overwhelm all subtleties of atmosphere and depth. The more highly finished brushwork of the Melbourne *Lock* brings a greater definition and coherence to the scene. Thus, the modulating light of the sky creates a real sense of wind and weather, while the detailed observation of plant life on the river bank, and the rich tones of the lock's wooden structure, vividly convey the artist's own engagement with this location.

Provenance

Private collection, Exeter; with Arthur Tooth & Sons, London, 1950; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1950.

Selected Exhibitions

Constable, Tate Gallery, London, 1991, cat. no. 159.



Jean-Baptiste-Camille Corot

French, 1796–1875

The Bent Tree (Morning) (Ville d'Avray, Bouleau Pond)

Signed l.r.: COROT, undated; painted c.1855–60

Oil on canvas

44.3 x 58.5 cm (17½ x 23 in.)

Felton Bequest 1907 (338–2)

As a painter of landscape, Jean-Baptiste-Camille Corot is generally regarded as the most significant figure in French painting in the first half of the nineteenth century. Although he executed figure studies and portraits throughout his life, Corot's fame in his own time rested on his later, composed landscapes, of which the Melbourne *Bent Tree (Morning)* is a fine and characteristic example.

Corot's early work was conditioned by the principles of classical landscape painting, the precepts of which he combined with the recording of the actual experience of the eye. The pictorial habits that resulted were arrangements of great formal balance and harmony, which governed even the most spontaneous-seeming studies from nature. The *Bent Tree (Morning)* belongs to a type of landscape that was favoured by Corot in the middle years of his career and that brought him great success. In these paintings he moved away from the direct study of nature, which had been the main base of his work, to landscapes composed to a large degree from memories, from the remembered moods and feelings that belonged to certain places and times. Accordingly, Corot often included the word *souvenir* (memory) in the titles of these landscapes.

If the Melbourne picture is not a direct recording of a particular place at a particular time of day, it is still based on naturalistic motifs and effects. It is this seemingly effortless evocation of landscape through the filter of memory and imagination which gives the work its dreamlike beauty. In his notebooks, Corot wrote that he was affected by any place he saw, and he observed that even in seeking to recreate a specific location: 'I never for a moment lose sight of its first emotional impact on me. Let your feelings be your guide ... Reality is part of art, but

The poetic mood of the *Bent Tree (Morning)* is largely dependent on the effects of the light, which softens all the forms: the small figures, the trees, the earth, the sky and the water. This silvery light appears to emanate from the depths of the painting and to very slowly advance into the foreground. The feathery, silhouetted trees against a soft, luminous sky; a distant sheet of water; indistinct architectural forms against the horizon; and the small, self-absorbed figures in the foreground are all motifs that recur in the composed landscapes of Corot. The composition is a balanced arrangement of light and dark, of horizontal and vertical, animated by the counterbalance of the bent tree of the title. This finely judged harmony of relationships reflects the origins of Corot's style, in the tradition of French classical landscape painters like Claude. But the Arcadian pastoral mood, and the subtle truth of light and of atmosphere expressed with the hallmark delicacy of touch, are purely Corot.

Until the emergence of the composed lyrical landscapes such as the present work, Corot was all but ignored by the critics and dealers. The reasons for the popular success of such works appear to be related to the impact of the social, economic and political changes taking place in contemporary life. In paintings like the *Bent Tree (Morning)*, Corot offered a retreat into nature, an escape from the increasingly materialist reality of nineteenth-century France, back into a simpler and more ideal world. Now the place of Corot in the history of art is secure; his work forms a vital connection between the tradition of French classicism and the nineteenth-century stream of naturalism. Later he exerted a profound influence on the Impressionists and he was generally revered by all the major landscape painters of the latter part of the century.

Provenance

Benoist, 1883; Benoist (dec.) sale, Paris, 9 March 1883; from which purchased by Détrimont; Alexander Young, 1888, 1891; with Agnew's, London, 1907; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1907.

Selected Exhibitions

Narratives, Nudes and Landscapes: French 19th-Century Art, National Gallery of Victoria, Melbourne, 1995.



Gustave Courbet

French, 1819–1877

The Wave c. 1872

Signed l.l.: G. Courbet; painted c. 1872

Oil on canvas

54.2 x 73.1 cm (21¼ x 28¾ in.)

Felton Bequest 1924 (1309/3)

Gustave Courbet, an enthusiastic swimmer, had made a brief visit to the French coastal resort of Étretat with Claude Monet in September 1868.¹ (Not surprisingly, it has been argued that Courbet's depictions of the beach at Étretat under various climatic conditions can be seen as precursors to Monet's later paintings of this region, such as *Rough Weather at Étretat* in the present exhibition).² After being called back there in August 1869, Courbet found painting portraits and seascapes at Étretat both easy and profitable. He reported to Jules Castagnary: 'Did I ever earn my bread and butter in Étretat. I painted twenty seascapes, two of which are for the Exhibition'.³ Following this trip, Courbet was to exhibit two major Étretat paintings, *Stormy Sea* and *Cliff at Étretat*, at the Paris Salon of 1870.

The Wave is one of numerous paintings that Courbet based on a motif developed at Étretat in 1869 – a foaming wave poised in mid-crest under stormy, lowering skies filled with threatening clouds. Guy de Maupassant, who visited Courbet at Étretat, described the artist at work on the prototype: 'In a great bare room a fat, dirty, greasy man was spreading patches of white paint on to a big bare canvas with a kitchen-knife. From time to time he went and pressed his face against the window-pane to look at the storm. The sea came up so close that it seemed to beat right against the house, which was smothered in foam and noise. The dirty water rattled like hail against the window and streamed down the walls. On the mantelpiece was a bottle of cider and every now and then Courbet would drink a mouthful and then go back to his painting. It was called *The Wave*, and it made a good deal of stir in its time'.⁴ Certainly the wave

paintings reflect Courbet's fascination with the liquid aggression of the ocean. As he wrote to Victor Hugo in 1864: 'The sea! The sea with its charms saddens me. In its joyful moods, it makes me think of a laughing tiger; in its sad moods it recalls the crocodile's tears and, in its roaring fury, the caged monster that cannot swallow me up'.⁵ *The Wave* reflects the rough surf that frequently occurs at Étretat, where the ocean floor drops away sharply close-in to the shore. The influence of Hokusai's popular image of *The Wave* from his book of woodcuts *One Hundred Views of Mount Fuji* 1835, which Courbet would certainly have known, can also not be discounted.

It has been noted that the close-up drama of Courbet's wave paintings 'confronts the viewer with nature as a threat ... their masses of water and clouds affect the viewer like a surprise attack'.⁶ At the time when Courbet was producing these stormy seascapes, this led to political interpretations being read into the works. In 1882, for example, Jules Castagnary had seen in Courbet's poised waves a vision of approaching political freedom, in which 'Democracy was rising like a cresting wave'.⁷

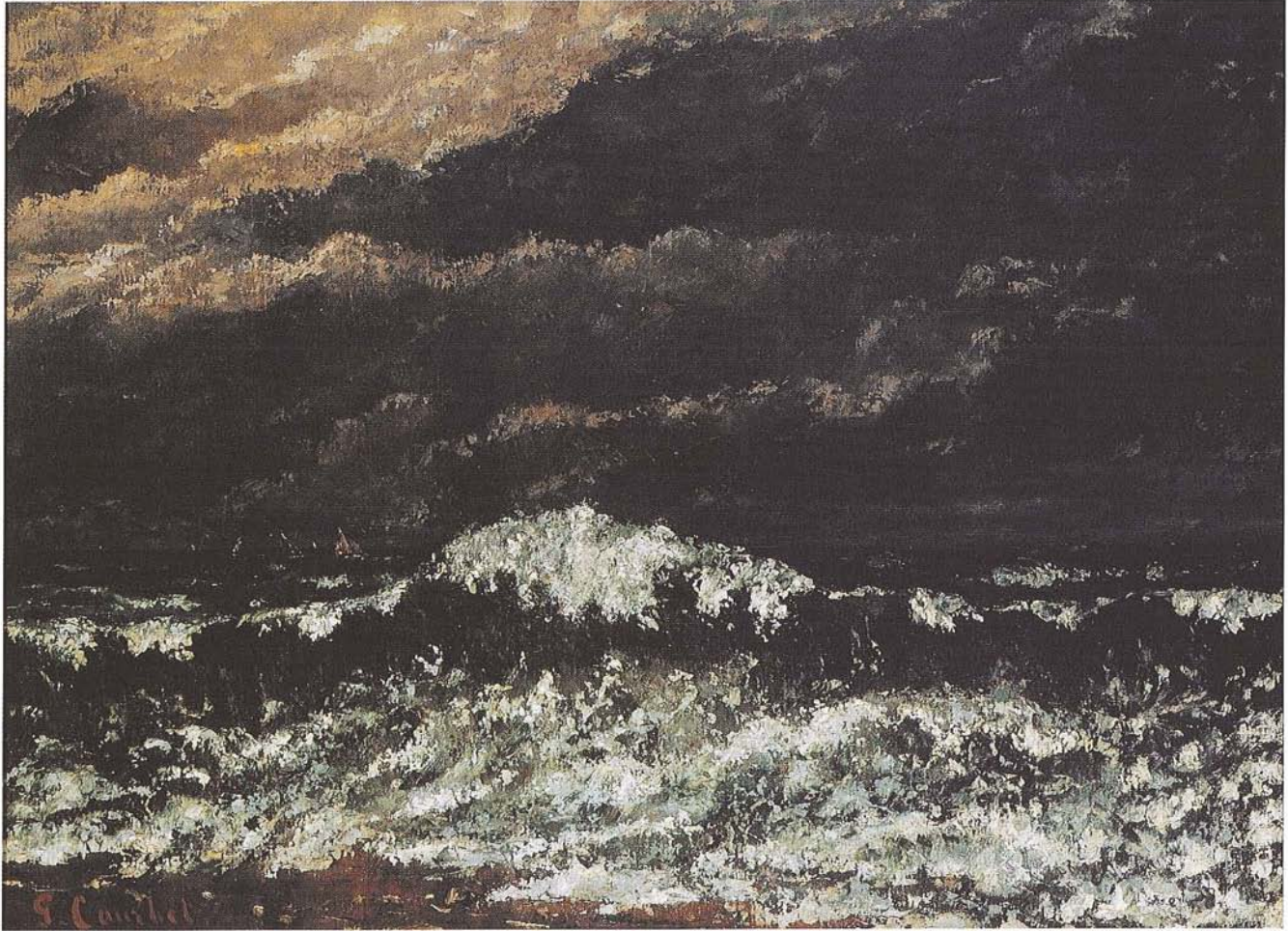
The motif of *The Wave* proved so popular that Courbet painted this image for a number of years after his stay at Étretat, and often far from the original source of inspiration. This version of *The Wave* has been variously dated to 1872, when Courbet was working in Ornans, and to after 1872, during the period of the artist's exile in Switzerland.⁸ While the signature on *The Wave* has been questioned, this powerful painting remains attributed primarily to the hand of Gustave Courbet, with possible assistance from his painting helpers of 1872 onwards.

Provenance

Théodore Duret; Barbizon House, London (D. Croll Thomson); purchased in 1924 for the Felton Bequest by Frank Rinder.

Selected Exhibitions:

Tate Gallery, London, 25 October–1 December 1923.



The Ship's Deck

Unsigned, undated; painted c.1860
Oil on canvas (mounted on wood panel)
56.4 x 47.0 cm (22¼ x 18½ in.)
Felton Bequest 1926 (2046–3)

This painting of the deck of a ship at sea is an early work by one of the greatest French painters of the nineteenth century. From his own time onward the name of Édouard Manet has been synonymous with modernism. He is generally remembered as a painter of modern urban life, whose major images reflect the social and psychological ambiguities of his time. This work, which stands at the beginning of his career, belongs to a minor theme that he returned to many times throughout his life: the theme of the sea and ships. Like his friend the poet Charles Baudelaire, Manet was known to have hated the countryside, and his natural and preferred milieu was the city of Paris, then in the process of a radical modernization. The sea, however, was a different matter, and according to an early biographer there was 'a sailor sleeping in the heart of Manet'.¹

In most of the other examples of this theme in Manet's art, it is the sea which occupies most of the canvas, but the interest of *The Ship's Deck* is in the ship itself. We see the deck from the viewpoint of a passenger (or sailor) and the sea is merely glimpsed on either side. In this close-up scrutiny of the external structures of the ship, the sense of immediacy is created by a number of factors, including the cropping of the composition at the left. The kind of pictorial structure used here, with its suggestion of the random and the immediate, is one that Manet carried with him over the next two decades. Also present in this early work are two other features that would become permanent characteristics of his style in the years to follow. One is his fondness for using a right-angled framework to create a firm structure for a composition, and the other is the clustering of dark and light masses into distinct areas.

Manet has always been admired as a superb technician, his skills being a consequence partly of the six years he spent as a student in the studio of the technically progressive painter Thomas Couture (1815–1879), and partly of his extensive study of the old masters at the Louvre. The virtuoso brushwork, the rapid and fluid touch already present in this work, imbues it with a spontaneous and 'uncomposed' appearance. At the time, however, according to the standards of the Académie, Manet's painting techniques and new way of composing were regarded as crude and his work in the 1860s provoked the criticism that it was unfinished and even incompetent. Later it was these very compositional and technical qualities which contributed to the assessment of Manet as a revolutionary painter at the head of the modern movement.

In the hands of Manet's predecessors such as Eugène Delacroix, Théodore Géricault and J.M.W. Turner, the ship at sea was used as a metaphor for the journey of life or as a symbol of the omnipotence of nature and the inevitability of fate. In Manet there seems to be no such metaphorical or symbolic intent. Nor are there any figures present to tempt a narrative reading of the image. According to the writer Émile Zola, whose portrait Manet painted in 1868 (Musée d'Orsay, Paris), Manet was 'an analytic painter';² and certainly in *The Ship's Deck* there is a focusing on the material aspect of objects. The sense of the detached but intent observer, the emphasis on material reality, the inclusion of the fragment rather than the whole, and the absence of traditional narrative are all qualities that were to become hallmarks of Manet's art in the years to come.

Provenance

Quentin, Paris; John James Cowan, Edinburgh; his sale, Christie's, London, 2 July 1926, lot 13; from which purchased by Agnew's, London; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1926.

Selected Exhibitions

Impressionisme: Les Origines 1859–1869, Galeries Nationales du Grand Palais, Paris, 1994, cat. no. 83; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995.



Claude Monet

French, 1840–1926

Vétheuil

Signed l.r.: Claude Monet, undated; painted 1879
Oil on canvas
60.0 x 81.0 cm (23½ x 32 in.)
Felton Bequest 1937 (406–4)

In 1878 a financially straitened Claude Monet returned to Paris from the semi-rural district of Argenteuil, where he and fellow Impressionists had frequently painted. In August that year, after only a short time in the French capital, Monet moved further still from Paris – to Vétheuil, a country town bordering the Seine between Paris and Rouen. Home to only 622 inhabitants at this time, and some ten kilometres from the nearest railway station, Vétheuil was a small farming village noted principally for its thirteenth century Gothic church of Notre-Dame.¹ Monet was soon joined in Vétheuil by his wife, Camille, and their two children, and also by Alice Hoschedé, wife of Monet's friend the collector Ernest Hoschedé, with the six Hoschedé children. Initially a summer rental-share arrangement designed to cut costs for both families, this merging of households developed into a permanent ménage.

Throughout 1878 and 1879 Monet painted many views in and around Vétheuil, observing the town's aspects across the changing months and virtually 'mapping' the differing effects of seasonal light upon its forms. He also painted the small village of Lavacourt, which faced Vétheuil on the opposite bank of the Seine. Since the two towns had no bridge across the river and communicated by means of a local ferry service, it was no doubt advantageous for Monet's freedom of movement that he had brought with him the houseboat he had enjoyed at Argenteuil. This boat served as a floating studio, which he could ply up and down the river, and moor before a motif he wished to paint. *Vétheuil* was probably painted from Monet's studio-boat, if not from one of the islands that dot the stretch of the Seine between Vétheuil and Lavacourt.

In the late summer of 1879, after a long illness, Camille Monet died; but, while this was a year of great turmoil in Monet's life, there is no sign of personal distress in the idyllic and sunny calm of *Vétheuil*. Similarly, it seems clear that Monet framed this and other views of Vétheuil quite selectively, to eliminate physical aspects of the town that he presumably found visually unappealing. Not only did he remove the Lavacourt–Vétheuil ferry from his composition, but he also excluded all signs of quite heavy commercial river traffic from what was then one of the busiest tradeways of western France. The effect, shared by all Monet's paintings of these twin towns, was to make them appear more peacefully rural than was actually the case.²

Coupled with this vision of rural 'innocence', it is Monet's virtuoso manipulation of shimmering, iridescent hues which imparts such a lyrical feel to *Vétheuil*. The strident coloration of Monet's palette perplexed some critics at the time. Paul Sébillot, for example, had 'trouble understanding a number of his newer canvases where all the colours of the rainbow have been juxtaposed'.³ Spate has linked Monet's use of a high-hued palette, in certain of the Vétheuil paintings, to the artist's appreciation of the 'transparent tints of [Japanese] wood-block prints', which he avidly collected.⁴ This association was certainly noted upon the first unveiling of Monet's Vétheuil canvases. In June 1880, when the artist showed a number of these paintings at the gallery of the Paris journal *La Vie moderne*, Théodore Duret wrote that Monet now possessed 'the audacity to push his colorations as far as them [the Japanese]'.⁵

Provenance

With Durand-Ruel, Paris, 1899, 1935; with Arthur Tooth & Sons, London, 1936, 1937; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1937.

Selected Exhibitions

Claude Monet: Painter of Light, Auckland City Art Gallery, Auckland, Art Gallery of New South Wales, Sydney, National Gallery of Victoria, Melbourne, 1985, cat. no. 5; *Van Gogh: His Sources, Genius and Influence*, National Gallery of Victoria, Melbourne, Queensland Art Gallery, Brisbane, 1993–94, cat. no. 18; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995.



Rough Weather at Étretat

Signed l.r.: Claude Monet, undated; painted 1883
Oil on canvas
65.0 x 81.0 cm (25½ x 32 in.)
Felton Bequest 1913 (582–2)

Claude Monet's choice of the popular seaside resort of Étretat for a working holiday in late January 1883 was perhaps prompted by the region's fame as a recreational location, and was in keeping with 'the impressionists' interest in subject matter reflecting modern life, especially the leisure activities of the bourgeoisie'.¹ A popular haven since the 1830s for artists and writers, Étretat, on the Normandy coast, had by 1883 developed into a thriving tourist resort, celebrated for its views of three enormous natural stone arches (the Porte d'Aval, Porte d'Amont and Manneporte) and a spectacular rocky 'needle' carved from the surrounding cliffs by the ferocious action of the sea. In three short weeks, Monet painted some twenty canvases, which recorded all three arches and the spiky 'needle' under varying climatic conditions.

Parisians holidaying in Étretat could party in the town's lavish casino or retire to the many luxury villas scattered nearby. Monet stayed in the Hôtel Blanquet, whose advertisements not only announced 'family suites' and six classes of horse-and-carriage for transporting luggage, but boasted that 'every public and private room looks directly onto the ocean'. The hotel was situated extremely close to the beach, and the high viewpoint of many of the canvases produced during this trip shows that Monet often sheltered indoors from the inclement weather, painting 'nature' from the establishment's windows. Certain canvases, including *Rough Weather at Étretat*, nonetheless seem to have been partly painted on the beach, directly in front of the motif. A single grain of sand still embedded in the paint surface of the Melbourne picture hints at the chill wind and salt spray swirling around Monet as he painted outdoors on a winter's day at the ocean's rim.²

Étretat was positioned directly on the beach immediately to the right of the view depicted in Monet's composition

the town. The painting has been framed instead to focus upon the awesome power of nature (whose majesty is underscored by the tiny scale of the waving figures at the water's edge) – although signs of the relentless tourist paths beaten around Étretat remain in the heavy zigzags of the numerous walking trails that surmount the Porte d'Amont in the distance. Rough surf was not uncommon at Étretat, where the pebbled beach dropped away very steeply, close to the shore.³

Close technical analysis of *Rough Weather* reveals that the underlayer of paint in the lower half of the composition seems to have had its oil content removed, so that the area of the sea has a stiff texture with considerable body.⁴ Monet has applied a complex veil of flicks and whirls of paint over this dry sea 'bed', and it would therefore appear that the picture was worked to completion in a number of sessions (it was probably started on the beach, and later finished indoors). While the painting obviously records a distinct atmospheric effect, it also shows Monet delighting – when he came to the finishing surface layer of the composition – in a magical play of calligraphic licks and coils of paint. Affinities with his appreciation of Japanese calligraphy, which we know he could have seen demonstrated first-hand in Paris on several occasions in 1878,⁵ seem evident, and a number of his friends at this time owned Japanese ink paintings.

It is intriguing to note that, when *Rough Weather* was recommended for purchase by the National Gallery of Victoria's London adviser in 1913, Monet was a second-tier choice. Sir Sidney Colvin had originally visited Monet's Paris dealer, Paul Durand-Ruel, in search of Barbizon School paintings by Jean-François Millet or Charles-François Daubigny; it was only after Colvin found no Barbizon works for sale that it became necessary to

Provenance

Purchased from the artist by Durand-Ruel, Paris, 1883; Jean-Baptiste Faure (1830–1913), Paris; with Durand-Ruel, Paris, 1901, 1908, 1910, 1913; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1913.

Selected Exhibitions

Claude Monet: Painter of Light, Auckland City Art Gallery, Auckland, Art Gallery of New South Wales, Sydney, National Gallery of Victoria, Melbourne, 1985, cat. no. 13; *Monet: A Retrospective*, Bridgestone Museum of Art, Tokyo, Nagoya City Art Museum, Nagoya, Hiroshima Museum of Art, Hiroshima, 1994; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995.



The Banks of the Viosne at Osny in Grey Weather, Winter

Signed and dated l.l.: C. Pissarro / 83

Oil on canvas

65.3 x 54.5 cm (25³/₄ x 21¹/₂ in.)

Felton Bequest 1927 (3466–3)

Camille Pissarro like many of the Impressionists spent much of his working life based in an area northwest of Paris, mostly in or around the old town of Pontoise, and within easy reach of the capital. The landscape of the surrounding villages and small towns offered the artist numerous motifs, though not of the dramatic kind – low, bare hills, stone buildings with red or blue roofs, and screens of slender trees seem to characterize the areas he chose to paint. Charles-François Daubigny had lived not far away from here, but, unlike the Barbizon painter, Pissarro did not make the river Oise his particular subject.

In 1882 Pissarro and his family moved from Pontoise to a nearby village called Osny. Situated on the banks of the river Viosne, a tributary of the Oise, Osny was in a region already well known to the artist. It was the intimate aspects of the rural landscape that he chose as his Osny subjects, painting intimate views of the village, the inlet in the river, the local farm, or the road leading to the village. While still at Pontoise in the late 1870s, Pissarro had painted several local features, including the area known as l'Hermitage and the hillside referred to as La Côte des Boeufs, through a trellis-like pattern of trees, which sometimes threatens to hide the view completely. Here in this corner of the village of Osny, the screen of trees remains, but less intrusively, and rather it is the density of the paint layer and the complexity of the brushstrokes which most clearly distinguish this work from the earlier paintings.

The 1870s had been a period of struggle and experiment for Pissarro. He had made a number of dramatic changes of style during the decade, driven in particular by the constant battle between representing 'sensations' of nature and finding a means of doing so while at the same time achieving a more finished and tougher facture or surface. During this period Pissarro again worked for a time with Cézanne, the two often painting the same subjects.

The critic Théodore Duret noted that Pissarro's particular and distinctive strength was what Duret termed 'the power of the brush'.¹ By the 1880s Pissarro's canvases are often densely built up with small brushstrokes layered almost like a woven blanket. The *Banks of the Viosne at Osny in Grey Weather, Winter* has a highly complex paint surface. A dense pattern of directional brushstrokes is marshalled across the canvas, delineating the embankment, the water and the stone walls. The paint surface is layered in some areas and in others scraped back but not uniformly. The sharp green of the foreground seems in some instances to have been applied direct from the tube, and is scattered with occasional dots of red. The palette is strongly green and indigo and violet.

At the time it was acquired for the National Gallery of Victoria, this picture was described by the painter Sir D.Y. Cameron, who wrote: 'This is the new world of observation of the intimacies of nature as contrasted with the great and weighty design of the old. Here is the flicker – the sparkle – the broken jewel colour sought after to-day and revealed in one small canvas'.²

Provenance

With Durand-Ruel, Paris, 1892; Bonin; with Knoedler's, London, 1923; Sir James Murray, London, 1927; his sale, Christie's, London, 29 April 1927, lot 80; from which acquired by the Felton Bequest, for the National Gallery of Victoria, 1927.

Selected Exhibitions

Van Gogh: His Sources, Genius and Influence, National Gallery of Victoria, Melbourne, Queensland Art Gallery, Brisbane, 1993–94, cat. no. 20; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995.



Boulevard Montmartre, Morning, Cloudy Weather

Signed and dated l.r.: C. Pissarro, 97

Oil on canvas

73.0 x 92.0 cm (28³/₄ x 36¹/₄ in.)

Felton Bequest 1905 (204–2)

In February 1897, Pissarro began a series of paintings of the great boulevards of Paris. On 8 February he wrote to his son Lucien, who was in London: 'I have booked a spacious room at the Grand Hôtel de Russie ... from which I can see the whole sweep of the boulevards almost as far as the Porte Saint-Denis, anyway as far as the boulevard Bonne-Nouvelle'.¹ Between 10 February and 17 April, Pissarro painted fourteen views of the boulevard Montmartre from the window of his hotel room on the corner of rue Drouot, and two further canvases from the same vantage point looking to the right to the boulevard des Italiens.

Brettell has noted that Pissarro painted more cityscapes than did any other Impressionist painter, though neither the urban streetscape nor series paintings were his invention. Both Monet and Caillebotte, among others, had painted bird's-eye views of Paris streets, and Monet in particular had painted views in series, though not of Paris.²

Pissarro's canvases of Paris are less concerned with topography than with observing and capturing the constantly changing effects of light, weather and season. Writing to another son, Georges, on 13 February 1897, the artist recorded having 'begun my series of boulevards ... I have a splendid motif which I must explore under all possible effects'.³ The fixed viewpoint afforded by the upper-storey window allowed him to observe not only the effects of weather patterns and light on the boulevard, but also, and just as importantly, the ever-changing configurations of the crowds and traffic below. Thus, by observing the motif from a fixed vantage point, he was able to produce his series of canvases, each work capturing a precise moment in the kaleidoscope of light and movement of Paris. Pissarro described being at his post from early morning until afternoon, recording the same

scene every day through winter into early spring.⁴

These paintings include one night scene (National Gallery, London) and views of a procession celebrating Mardi Gras, which his family came up from the country to watch from his window.⁵

This was not Pissarro's first sortie into painting urban views: he had already completed a group of Paris street scenes in snow. These works had been well received – and sold – by his dealer, Paul Durand-Ruel, who had then encouraged him to embark on a new series of boulevards, but had recommended larger scale canvases. Of the fourteen views of the boulevard Montmartre, two – the Melbourne painting and a sunny afternoon view (Hermitage, St Petersburg) – are larger in format than the rest. Pissarro's choice of the boulevards, and, later, the avenue de l'Opéra, as subject matter reveals his preference for depicting modern Paris rather than the picturesque medieval city, though the boulevard Montmartre was in fact an eighteenth-century thoroughfare, which was connected with the more recent urban developments overseen by Baron Haussmann.

Work on the canvases painted at the Grand Hôtel de Russie was completed by 17 April, when Pissarro, in a letter to Lucien, reported that he had packed his things and sent sixteen canvases to Éragny.⁶ On the same day he wrote also to his son Georges: 'I have finished my campaign here'.⁷

This painting, the first Impressionist work to be acquired for the National Gallery of Victoria, came into the collection in 1905, only two years after Pissarro's death, as one of the first purchases made through the Felton Bequest.

Provenance

With Durand-Ruel, Paris, 1897, 1899; at Grafton Gallery, London, 1905; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1905.

Selected Exhibitions

The Impressionist and the City: Pissarro's Series Paintings, Dallas Museum of Art, Dallas, Philadelphia Museum of Art, Philadelphia, Royal Academy of Arts, London, 1992–93, cat. no. 45; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995; *Paris in the Late 19th Century*, National Gallery of Australia, Canberra, Queensland Art Gallery, Brisbane, 1996–97.



The Loing and the Slopes of Saint-Nicaise – February Afternoon

Signed and dated l.l.: Sisley. 90.
Oil on canvas
60.0 x 73.0 cm (23¹/₂ x 28³/₄ in.)
Felton Bequest 1938 (453–4)

'Every picture', wrote Alfred Sisley in 1893, 'shows a spot with which the artist himself has fallen in love'.¹ The subject of this painting is a calm stretch of the Loing River outside the historic township of Moret-sur-Loing, where Sisley spent the last decade of his life. It was the artist's practice to draw the landscape scenery for his paintings from the area in which he lived. Sisley had returned to live in this region on the edge of the Forest of Fontainebleau in 1880, and wrote to Monet the following year, praising the area's 'picturesque views'.² From the early 1880s until Sisley's death in 1899, the Loing and the towns and hamlets along its banks were a major source of subject matter for his paintings.

This particular spot, with its gently sloping hills, limestone embankment and simple buildings facing each other across the river, was painted by the artist four times in 1890. Sisley often executed multiple paintings of a single location, varying the viewing angle slightly so that the individual canvases present different perspectives on the one scene. These works were not necessarily intended to be viewed together in a sequence, but rather exemplify the artist's programmatic approach to visually plotting the distinctive features of a given location and exploring how they fit together.³

All four paintings of Saint-Nicaise were painted from the one location on the left bank of the river; two of the works depict views along the left bank, and two focus upon the view across the river to the right bank.⁴ *The Loing and the Slopes of Saint-Nicaise – February Afternoon* provides the most visually harmonious perspective on this scene, balancing a cropped view of the left bank with the view across the river to the buildings and gently sloping hills of the right bank. The strong pictorial harmony of this

composition – attained through the formal balance of land and sky elements, the buildings echoing each other, and the receding line of the river, which is balanced by the line of the hills – contributes to the sense of stillness and deep calm that pervades this winter scene.

Sisley and his fellow Impressionists chose the multiple format not only because of the different perspectives it afforded, but also because it enabled the exploration of the effects of changing light, weather and atmospheric conditions, upon a particular subject. In his paintings of Saint-Nicaise, Sisley investigates the seasonal changes in the light upon this riverside landscape. Two of his four canvases are specifically titled with the time of day and month of execution, revealing that the artist returned to the same spot in February and again in March. The National Gallery of Victoria's painting was executed on a chilly afternoon in February, when the winter sun illuminated the dormant landscape with a crisp, clean light. The painting executed in March already shows the softening and brightening of the light of early spring.⁵

In his efforts at painting specific effects of light, Sisley emphasized the importance of the sky, which, he claimed, 'can never be merely a background'.⁶ In his paintings the sky provides the key note that resonates throughout the entire landscape. In the Melbourne picture, the sense of winter chill is conveyed through a high-keyed colour scheme that is established by the translucent hues of the sky. Ranging from soft blue in the upper reaches to an intense green-blue above the hills, the tonality of the sky is echoed throughout the landscape, in the pink hills, the lilac and blue water, and the transparent green and blue shadows cast by the bare trees.

Provenance

Purchased from the artist by Charles Ephrussi (1849–1905), Paris; Théodore Reinach (1860–1928), Paris; Gabrielle Reinach; with Wildenstein, London, 1937; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1937.

Selected Exhibitions

Narratives, Nudes and Landscapes: French 19th-Century Art, National Gallery of Victoria, Melbourne, 1995.



Haystacks at Moret – Morning Light

Signed and dated l.l.: Sisley .91
Oil on canvas
73.8 x 93.1 cm (29 x 36¹/₄ in.)
Felton Bequest 1913 (583–2)

Sisley executed two paintings of haystacks in the summer of 1891, a few months after Monet's famous series had been exhibited to critical acclaim in Paris. While haystacks had occasionally appeared as incidental elements in Sisley's landscapes from the mid 1880s onward, the prominence of the motif in his two paintings from 1891 – the Melbourne picture and a painting at the Musée de Douai¹ – points to his awareness of Monet's works. Although he adopted Monet's subject, however, Sisley's treatment of the haystacks is very much his own. While similarly concerned with rendering a particular effect of light, Sisley eschewed Monet's abstraction of the landscape context and his transformation of the fleeting moment into a universal statement. In *Haystacks at Moret – Morning Light* Sisley locates his haystacks in the middle of a mown field that is lined by a row of densely foliated poplars, a few wooden buildings and a dusty path. Alongside the haystacks, a worker is shown raking and stacking the mown hay. Sisley's depiction remains a record of a particular location seen in the sparkling sunlight of a summer's morning.

This painting is an outstanding example of Sisley's late style, in its intensity of colour and its pronounced brushwork and surface texture. When he painted a landscape, Sisley's main concern was with conveying to the spectator the sensation that the natural scene had excited in him. He ascribed particular importance in this process to the painting's surface, which he felt should be varied in accordance with the play of light across the individual parts of the landscape. He explained this aspect of his practice to the critic Adolphe Tavernier:

You see that I am in favor of a variation of surface within the same picture. This does not correspond to customary opinion, but I believe it to be correct, particularly when it

others into sharp relief. These effects of light, which have an almost material expression in nature, must be rendered in material fashion on the canvas.²

The varied handling of the paint to suggest material substance and different light effects makes *Haystacks at Moret* an excellent example of the application of this tenet. Staccato brushstrokes are employed on the foremost haystack and in the foreground to evoke the spiky texture of mown hay, while longer, smoother strokes along the sides of the stacks suggest their recession into the distance as well as the shadow cast along their flank. In the background, short dabs of paint are used to create the shimmering leaves of the poplars, and in the sky the chalky white brushstrokes convey the sparkling, refractive light of a summer's morning. Through this vigorous handling of paint and use of bright colour, Sisley succeeds in conveying the smiling mood of nature on a brilliant summer's day.

This painting has long been recognized as a significant work in Sisley's oeuvre. The artist himself accorded the picture this status when he selected it for inclusion in the 1892 exhibition of the Société Nationale des Beaux-Arts in Paris. This society had formed in 1890, following a split from the official Salon, and had invited Sisley to participate in its first exhibition in May of that year. He eagerly accepted the invitation, sending six to eight paintings for exhibition every year between 1890 and 1898, with the exceptions of 1896 and 1897. The artist had hoped that these exhibitions would improve his opportunities for gaining sales of his work and would thus help to ease his financially straitened circumstances. This outcome, however, did not eventuate. Sisley was never to achieve critical success or financial reward during his lifetime and

Provenance

François Depeaux (1853–1920), Rouen, 1897, 1901; his sale, Hôtel Drouot, Paris, 25 April 1901; from which purchased by Lehman, Paris; François Depeaux, Rouen; his sale, Galerie Georges Petit, Paris, 31 May 1906, lot 233; from which purchased by Durand-Ruel, Paris; with Durand-Ruel, Paris, 1910; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1913.

Selected Exhibitions

Sisley, Royal Academy of Arts, London, Musée d'Orsay, Paris, Walters Art Gallery, Baltimore, 1992–93, cat. no. 63; *Narratives, Nudes and Landscapes: French 19th-Century Art*, National Gallery of Victoria, Melbourne, 1995.



Gasometers at Clichy

Signed and dated l.l.: P. Signac 86
Oil on canvas
65.0 x 81.0 cm (25½ x 31¾ in.)
Felton Bequest 1948 (1817/4)

Gasometers at Clichy was first exhibited at 1 Rue Laffitte, Paris, an elegantly appointed suite of five rooms above the chic Maison Dorée restaurant, in the eighth and last group showing of the Impressionists. It was Paul Signac's friendship with Camille Pissarro, whom he had met in 1885, that led to his inclusion in this prestigious event. Pissarro, one of the show's principal organisers, was keen to add new blood to the original Impressionist group, in the form of younger artists who were building upon the founding principles of Impressionism. As he wrote to the journalist Hughes Le Roux: 'The exhibition is, I assure you, very interesting this year. Impressionism is entering a completely new phase and you would have the advantage of being the first to glimpse the totally different future that is being prepared'.¹ The Neo-Impressionist or Divisionist painting (as it came to be known) of the young Georges Seurat and Paul Signac met with some resistance from the older Impressionists, however. As a result the works of Signac, Seurat, Camille Pissarro (who had himself adopted the Divisionist manner of painting in 1886) and his son Lucien Pissarro were displayed together in a separate room of the exhibition.

Georges Seurat's scientific theories of colour division abandoned the harmonious blending of tones favoured by Impressionism, in favour of placing strong, opposing blocks of colour side by side. These would blend optically and create light, it was argued, when the viewer stood at a certain distance from a painting. *Gasometers at Clichy* is one of the first works painted by Signac according to these Neo-Impressionist principles.

From the outset, Signac's landscapes depicted semi-industrial subjects – a choice that followed naturally from his family's move to Asnières in 1880. It has been noted that the large gas storage tanks, factories, cranes and

residential Asnières and the Quai de Clichy were motifs that Signac could probably have seen from the windows of his family home.² The unimposing urban scene depicted in *Gasometers at Clichy* was also only a short distance from the working-class leisure island of Grande-Jatte, the setting for Seurat's enormous and best-known canvas, *A Sunday Afternoon on the Island of La Grande-Jatte* (Art Institute of Chicago), which had also been exhibited in the final Impressionist exhibition of 1886.

The contradiction inherent in Signac's luminous depiction of a decidedly grubby subject was remarked upon by Félix Fénéon, a firm supporter of the artist's work, in an influential review in *La Vogue*: 'Paul Signac is drawn to suburban landscapes, which he interprets in an individual and penetrating manner. The works that date from this very year are painted according to divisions of tone; they achieve a frenetic intensity of light: *Gasometers at Clichy* with its work pants and jackets drying on fence palings, its desolate peeling walls, its burned-brown grass and incandescent roofs beneath a blinding sky, gains momentum as the eye rises, and loses itself in an abyss of blinding blue'.³

The dazzling effect of Signac's Neo-Impressionist palette received a mixed reception overall in the Parisian press of the day. Although Jules Christophe wrote enthusiastically of the artist's 'gay, sun-filled, raw, intense' manner, Maurice Hermel was to complain of how Signac's 'raw coloration tires and angers the eye, while his violent tones exasperate it'.⁴

Signac's paintings of industrial views have often been equated with his support of anarchist and socialist politics. The subversive nature of his urban landscapes lies in the manner in which they depict the polluted locales of working-class outer Paris, that were seldom visited by

Provenance

Paul Signac; art market, Hamburg, 1920s; Gallery Goldschmidt, Berlin, 1927; Bernheim-Jeune, Paris; Gaston Lévy, Paris, 1928; Wildenstein & Co., London (by 1937), Arthur Tooth & Sons, London (by 1943); acquired in 1948 through Arthur Tooth Gallery for the Felton Bequest on the advice of John McDonnell.

Selected Exhibitions

8e Exposition de Peinture, Paris, 1886, no. 188; *2e Exposition de la Société des Artistes Indépendants*, Paris, 1886, no. 364; rooms of *La Revue Indépendante*, Paris, 1888; *Paul Signac Sonderausstellung*, Gallery Goldschmidt & Co., Berlin, 1927, no. 23; Budapest and Warsaw, 1929; *Vincent Van Gogh en zijn Tijdgenooten*, Stedelijk Museum, Amsterdam, 1930, no. 279; *Exposition Paul Signac*, Galerie Bernheim-Jeune, Paris, 1930, no. 3; *Exposition Signac*, Galerie Bernheim-Jeune, Paris, 1935; *Seurat and his Contemporaries*, Wildenstein, London, 1937, no. 82; *Spirit of France*, Glasgow Art Gallery & Museums, 1943, no. 31; *Neo-Impressionism*, Solomon R. Guggenheim Museum, New York, 1968, no. 90; *The New Painting. Impressionism 1874–1886*, San Francisco and Washington DC, 1986, no. 158; *Shell Presents Vincent van Gogh: His Sources, Genius and Influence*, Melbourne and Brisbane, 1993–94, no. 22; *Signac 1863–1935*, Paris, Amsterdam. New York. 2001.



Point du Jour, Banks of the Seine

Signed and dated l.r.: F. VALLOTTON 1901
Oil on canvas
46.2 x 65.1 cm (18¼ x 25½ in.)
Felton Bequest 1940 (959/4)

Although born in Lausanne, Félix Vallotton made his home in Paris, where he had moved to study art at the age of sixteen. In the 1890s he was associated with radical politics and with the Nabi and Symbolist art movements, and achieved critical success with his woodcuts depicting Parisian street and domestic life. From 1900 Vallotton concentrated principally on painting nudes, interiors and landscapes.

Vallotton's shift into landscape painting surprised his colleagues, who identified him more with portraiture and social commentary, but he had been committed to a certain pictorial naturalism throughout his career – an affinity that can be traced back to his early study of Holbein and other old master painters.¹ *Point du Jour, Banks of the Seine* is one of a series of views of urban Paris that Vallotton painted in 1901, at a time when he referred to his works in this vein as *paysages décoratifs* (decorative landscapes). Like other progressive artists before him (see Paul Signac's *Gasometers at Clichy* in the present exhibition), Vallotton was drawn to the industrialized outskirts of Paris, in this case to the Quai du Point du Jour near the Auteuil viaduct.

Along with his Nabi colleagues Edouard Vuillard and Paul Bonnard, Vallotton is known to have used photography as an alternative aide-mémoire to the sketchbook. The camera seems to have entered his life around the time of his marriage to Gabrielle Rodrigues-Henriques in May 1899: Vallotton's photographs from the 1899–1901 period record Gabrielle in a variety of domestic settings and show the landscapes they experienced during their travels in the south of France.² Vallotton may well have used a photograph of the Quai du Point du Jour for the seven paintings of this view that he listed in his *Livre de raison* or

From 1901 onwards, Vallotton's landscapes became increasingly constructed or 'arranged' from memory, rather than strictly copied from nature. As he observed: 'I recite my painting, because I voluntarily neglect what cannot be foreseen, not in the street or among others, but in the matters of my art'.³ In this regard he was inspired by the artfully composed classical landscapes of the seventeenth-century French painter Nicolas Poussin and by the curious otherworldliness of the Parisian views of Henri Rousseau, a painter pilloried by many critics in the 1890s, but of whom Vallotton was an ardent supporter.⁴ In April 1916 he noted in his diary: 'I dream of a painting free from any *literal* respect for nature. I would like to be able to recreate landscapes only with the help of the emotion they have provoked in me, a few large and evocative lines, one or two details chosen with no thought for the exact time or light. It would be like going back to the famous *historical landscape*; and why not?'⁵

Point du Jour, Banks of the Seine was one of two paintings by Vallotton that were loaned by the artist's stepson to the landmark *Exhibition of French and British Contemporary Art*, organised by the *Herald and Weekly Times* in 1939.

It was acquired through the Felton Bequest, despite the violent objections to this controversial exhibition made by the Gallery's then Director, James MacDonald, who had described these 'exceedingly wretched paintings' to the members of the Felton Committee as 'putrid meat', and informed them that: 'There is no doubt that the great majority of the work called "modern" is the product of degenerates and perverts ... if we take a part by refusing to pollute our gallery with this filth we shall render a service to Art'.⁶ Today, MacDonald's conservative views on art seem barely credible, and *Point du Jour* is considered to be one of Vallotton's finest early landscape paintings.

Provenance

Sold by the artist to Emile Hahnloser, 1909; Jacques Rodrigues-Henriques, Paris; purchased in 1940 from the *Exhibition of French and British Contemporary Art*, Melbourne, 1939, for the Felton Bequest.

Selected Exhibitions

Vallotton, Kunsthau Zurich 1938, no. 61 (as *Le Bateau parisien*); *Exhibition of French and British Contemporary Art*, Melbourne, 1939, no. 127; *The Artist and the City*, National Gallery of Victoria, Melbourne, 1969, no. 28.



The Uphill Road

Unsigned, undated; painted 1881
Oil on canvas
58.9 x 71.6 cm (23¼ x 28¼ in.)
Felton Bequest 1938 (543– 4)

I do not remember ever having seen Cézanne at the Nouvelle-Athènes; he was too rough, too savage a creature, and appeared in Paris only rarely. We used to hear about him – he used to be met on the outskirts of Paris wandering about the hillsides in jack-boots ... His work may be described as the anarchy of painting, as art in delirium.¹

George Moore's colourful description of Paul Cézanne may exaggerate the wildness of one of the nineteenth century's most important painters, but does suggest the radical nature of his art and the passion with which he undertook it. For his own part Cézanne probably cared little for how Moore viewed him: by the late 1870s his search for creative expression saw him reject the Impressionists, with whom he had previously exhibited, in his desire to find a stylistically new way of depicting nature.

Cézanne's intense process of artistic realization is reflected in a letter of 1879 to childhood friend Émile Zola. As Cézanne wrote: 'I am still striving to discover my right way as a painter. Nature puts the greatest obstacles in my way'.² This 'striving' is evident in *The Uphill Road*, a painting that can be considered a transitional work in the artist's career as he moved away from the Impressionist interest in capturing transitory effects, towards a more solid and structured approach to nature. Recent research indicates that Cézanne painted this work in May 1881, when he was staying in Pontoise near his friend and

mentor, Camille Pissarro.³ *The Uphill Road* was one of a series Cézanne made that showed the small villages of the area set in their natural surroundings: a subject that attracted the artist less for its picturesque qualities than for the challenge of representing the geometric relationships between the landscape and buildings.

The Uphill Road appears, at first glance, to be a simple enough painting: a group of carefully articulated buildings with their distinctive grey roof tiles are separated from a grassy hill and country road by a low stone fence. However, this scene is given complexity through a carefully conceived composition in which Cézanne divides the picture space into four bands, comprising sky, houses, grass and road.

Despite this formal arrangement the painting is sketchy in parts, especially in the foreground where the grassed area is comprised of blocks of light colour. The thinness of Cézanne's paint and his use of rapid diagonal brushstrokes, particularly in the sky, give this canvas a spontaneity that suggests it was not completed. This impression is reinforced by the fact that, when he returned to Paris from Pontoise, Cézanne left *The Uphill Road* with Pissarro, probably working on it again many years later. That, even then, he still does not appear to have finished it, suggests the demanding temperament of an artist who was always searching for more complete ways to depict nature.

Provenance

E. Fabbri, Florence; Paul Rosenberg, Paris; with Wildenstein, New York; Southam, New York; with Wildenstein, New York; with Wildenstein, London, 1938; from whom acquired by the Felton Bequest, for the National Gallery of Victoria, 1938.

Selected Exhibitions

Narratives, Nudes and Landscapes: French 19th-Century Art, National Gallery of Victoria, Melbourne, 1995; *Cézanne: Vollendet – Unvollendet*, Kunstforum Wien, Vienna, Kunsthaus Zürich, Zürich, 2000, cat. no. 72.



Notes to the text

Joseph Mallord William Turner

English, 1775–1851

A Mountain Scene, Val d'Aosta

- 1 For the dating of this picture, see M. Butlin, 'Turner's Late Unfinished Oils: Some New Evidence for Their Late Date', *Turner Studies: His Art and Epoch 1775–1851*, vol. I, no. 2, 1981, pp. 43–5; see also M. Lloyd (ed.), *Turner* (exh. cat.), National Gallery of Australia, Canberra, 1996, cat. no. 33.
- 2 M. Butlin, 'A Newly-Discovered Masterpiece by J. M. W. Turner', *Art Bulletin of Victoria*, no. 16, 1975, pp. 2–10.
- 3 E. V. Ripplingille, 'Personal Recollections of Great Artists: No. 8 – Sir Augustus W. Callcott, R.A.' (1860), cited in Butlin, pp. 4–5.
- 4 J. Eagles, in *Blackwood Magazine* (1836), cited in A. J. Finberg, *The Life of J. M. W. Turner*, R. A., London, 1967, p. 363.
- 5 J. Ruskin, 'The Truth of Clouds', in *The Works of John Ruskin*, eds E. T. Cook & A. Wedderburn, vol. III, London, 1905, p. 377.
- 6 W. Vaughan, 'Hanging Fragments: The Case of Turner's Oeuvre', in *Appearance, Opinion, Change: Evaluating the Look of Paintings*, London, 1990, pp. 85–7.
- 7 Ruskin, vol. 3, p. 92.

John Constable

English, 1776–1837

Study of a Boat Passing a Lock

- 1 John Constable, letter to John Dunthorne, 29 May 1802, in *John Constable's Correspondence*, ed. R. B. Beckett, vol. II, Suffolk Records Society, Ipswich, 1964, p. 32.
- 2 For the six works exhibited at the Royal Academy, see L. Parris & I. Fleming-Williams, *Constable* (exh. cat.), Tate Gallery, London, 1991, figs 65, 66; cat. nos 100, 101, 158, 162, reprs.
- 3 *ibid.*, cat. no. 158, repr.
- 4 John Constable, letter to John Fisher, 23 October 1821, in Beckett, vol. VI, 1968, pp. 77–8.
- 5 See Parris & Fleming-Williams, cat. no. 160, repr.
- 6 See Hoff, p. 63.
- 7 G. Reynolds, John Constable: *The Natural Painter* (exh. Cat.), Auckland City Art Gallery, Auckland, 1973, cat. no. 33. See also L. Parris, I. Fleming-Williams & C. Shields, *Constable: Paintings, Watercolours and Drawings* (exh. cat.), Tate Gallery, London, 1976, cat. no. 262; Hoff, p. 63.
- 8 Parris & Fleming-Williams, cat. no. 159.

9 *ibid.*, cat. no. 157, repr.

10 See R. Dormant, *British Painting in the Philadelphia Museum of Art*, Philadelphia, 1986, p. 50.

11 See Hoff, p. 64.

Jean-Baptiste-Camille Corot

French, 1796–1875

The Bent Tree (Morning)

(Ville d'Avray, Bouleau Pond)

- 1 Jean-Baptiste-Camille Corot, notebook entry, 1855, in *Art in Theory 1815–1900: An Anthology of Changing Ideas*, eds C. Harrison & P. Wood, Oxford, 1998, p. 535.

Gustave Courbet

French, 1819–1877

The Wave c. 1872

- 1 Jack Lindsay, *Gustave Courbet. His Life and Art*, London, 1977, p. 232.
- 2 See Petra ten-Doesschate Chu, in Jörg Zutter & Petra ten-Doesschate Chu, *Courbet – artiste et promoteur de son oeuvre* (exh. cat.), Musée cantonal des Beaux-Arts de Lausanne, 1998–99, p. 139.
- 3 Gustave Courbet to Jules Castagnary, 29 September 1869. Cited in Petra ten-Doesschate Chu (ed. and trans.), *Letters of Gustave Courbet*, Chicago & London, 1992, pp. 352, 354.
- 4 Guy de Maupassant, 'La vie d'un paysagiste', *Gil Blas*, 28 September 1886, cited in *Gustave Courbet 1819–1877* (exh. cat.), Arts Council of Great Britain, 1978, p. 228.
- 5 Courbet to Victor Hugo, 28 November 1864; quoted in Petra ten-Doesschate Chu, ed. and trans., *Letters of Gustave Courbet*, University of Chicago Press, Chicago & London, 1992, p. 249.
- 6 Klaus Herding, *Courbet – To Venture Independence*, New Haven & London, 1991, p. 93.
- 7 Jules Castagnary, *Exposition des oeuvres de Gustave Courbet à l'École des Beaux-Arts*, Paris, 1882, cited in Jörg Zutter & Petra ten-Doesschate Chu, *Courbet – artiste et promoteur de son oeuvre* (exh. cat.), Musée cantonal des Beaux-Arts de Lausanne, 1998–99, p. 145.
- 8 *The Wave* is dated to 1872 in Robert Fernier, *La Vie et l'Oeuvre de Gustave Courbet. Catalogue raisonné*, Fondation Wildenstein, Paris, 1977, Vol. 2, No. 814. In later correspondence with Sonia Dean (1 March 1993), Fernier's son, Jean-Jacques Fernier, pushed the dating back to 'after 1872'.

Édouard Manet

French, 1832–1883

The Ship's Deck

- 1 E. Moreau-Nélaton, *Manet raconté par lui-même*, vol. 1, Paris, 1926, p. 51.
- 2 E. Zola, 'A New Style in Painting' (1867), in *Realism and Tradition in Art 1848–1900: Sources and Documents*, ed. L. Nochlin, Sources and Documents in the History of Art Series, ed. H. W. Janson, Englewood Cliffs, New Jersey, 1966, p. 74.

Édouard Manet

French, 1832–1883

The House at Rueil

- 1 See R. Pickvance, *Manet* (exh. cat.), Fondation Pierre Gianadda, Martigny, 1996, fig. 18.
- 2 *ibid.*, fig. 17.
- 3 S. Mallarmé, *Art Monthly Review* (1876), in *Modern Art and Modernism: A Critical Anthology*, eds F. Frascina & C. Harrison, London, 1984, p. 40.

Claude Monet

French, 1840–1926

Vétheuil

- 1 See D. Wildenstein, *Monet or the Triumph of Impressionism*, Cologne, 1996, p. 137.
- 2 See C. McNamara, 'Monet's Vétheuil Paintings: Site, Subject, and Débâcles', in *Monet at Vétheuil: The Turning Point* (exh. cat.), by A. Dixon, C. McNamara & C. Stuckey, University of Michigan Museum of Art, Ann Arbor, Michigan, 1998, pp. 74–75.
- 3 P. Sébillot, in *La Plume* (1879), cited in V. Spate, *The Colour of Time: Claude Monet*, London, 1992, p. 137.
- 4 Spate, p. 138.
- 5 T. Duret, 'Claude Monet' (1880), cited in S. Z. Levine, *Monet and His Critics*, New York, 1976, p. 44.

Claude Monet

French, 1840–1926

Rough Weather at Étretat

- 1 G. Sieberling, 'Monet's *Les Rochers à Pourville, marée basse*', *Porticus: The Journal of the Memorial Art Gallery of the University of Rochester*, vol. III 1980, p. 44.
- 2 John Payne, examination report, 26 March 1993, National Gallery of Victoria (Conservation Department) files.

- 3 See R. L. Herbert, *Monet on the Normandy Coast: Tourism and Painting, 1867–1886*, New Haven, 1994, pp. 66, 82.
- 4 Payne examination report, 26 March 1993.
- 5 See C. F. Stuckey, *Claude Monet 1840–1926* (exh. cat.), Art Institute of Chicago, Chicago, 1995, p. 203.
- 6 Sidney Colvin, letter to Felton Bequests' Committee, 17 June 1913, Felton Papers, National Gallery of Victoria.

Camille Pissarro

French, 1830–1903

The Banks of the Viosne at Osny in Grey Weather, Winter

- 1 Théodore Duret, letter to Camille Pissarro, 6 December 1873, cited in R. R. Brettell, *A Day in the Country* (exh. cat.), Los Angeles County Museum, Los Angeles, 1984, p. 180.
- 2 Sir D. Y. Cameron, cited in Dr Charles Bage, memorandum to Trustees of the National Gallery of Victoria, 2 March 1928, Trustees' minutes, National Gallery of Victoria.

Camille Pissarro

French, 1830–1903

Boulevard Montmartre, Morning, Cloudy Weather

- 1 Camille Pissarro, letter to Lucien Pissarro, 8 February 1897, in J. Bailly-Herzberg (ed.), *Correspondance de Camille Pissarro*, vol. IV, Paris, 1989, p. 324 (my translation).
- 2 R. R. Brettell, 'Camille Pissarro and Urban View Painting: An Introduction', in *The Impressionist and the City: Pissarro's Series Paintings* (exh. cat.), by R. R. Brettell & J. Pissarro, Dallas Museum of Art, Dallas, 1993, p. xv.
- 3 Camille Pissarro, letter to Georges Pissarro, 13 February 1897, in Bailly-Herzberg, vol. IV, p. 325 (my translation).
- 4 See Bailly-Herzberg, vol. IV, p. 327.
- 5 *ibid.*, p. 330.
- 6 *ibid.*, p. 347.
- 7 Camille Pissarro, letter to Georges Pissarro, 17 April 1897, in Bailly-Herzberg, vol. IV, p. 348 (my translation).

Alfred Sisley

English (active in France), 1839–1899

The Loing and the Slopes of Saint-Nicaise – February Afternoon

- 1 Alfred Sisley, letter to Adolphe Tavernier, 1893, in *Artists on Art: From the XIV to the XX Century*, eds R. Goldwater & M. Treves, New York, 1945, p. 309.
- 2 Alfred Sisley, letter to Claude Monet, 31 August 1881, cited in S. Patin, 'Veneux-Nadon and Moret-sur-Loing: 1880–1899', in *Alfred Sisley* (exh. cat.), ed. M. Stevens, Royal Academy of Arts, London, 1992, p. 184.
- 3 See M. Stevens, 'La Celle-Saint-Cloud to Louveciennes: 1865–1875', in Stevens, pp. 78–82.
- 4 See F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, nos 728–731, reprs.
- 5 *ibid.*, no. 731, repr. (private collection, Elberfeld, in 1959).
- 6 Sisley letter to Adolphe Tavernier, in Goldwater & Treves, p. 309.

Alfred Sisley

English (active in France), 1839–1899

Haystacks at Moret – Morning Light

- 1 See F. Daulte, *Alfred Sisley: Catalogue raisonné de l'oeuvre peint*, Lausanne, 1959, no. 771, repr.
- 2 Alfred Sisley, letter to Adolphe Tavernier, 1893, in *Artists on Art: From the XIV to the XX Century*, eds R. Goldwater & M. Treves, New York, 1945, p. 309.

Paul Signac

French, 1863–1935

Gasometers at Clichy

- 1 Quoted in Martha Ward, 'The Rhetoric of Independence and Innovation', in *The New Painting. Impressionism 1874–1886* (exh. cat.), The Fine Arts Museums of San Francisco, 1986, p. 427.
- 2 Marina Ferretti-Bocquillon in *Signac 1863–1935* (exh. cat.), Réunion des Musées Nationaux, Paris, 2001, p. 154.
- 3 Félix Fénéon, 'Les Impressionnistes', *La Vogue*, 13–20 June 1886.
- 4 Jules Christophe, 'Chronique: Rue Laffitte, No. 1', *Journal des artistes*, 13 June 1886; Maurice Hermel, 'L'Exposition de peinture de la rue Laffitte', *La France libre*, 28 May 1886.

Félix Vallotton

Swiss (active in France), 1865–1925

Point du Jour, Banks of the Seine

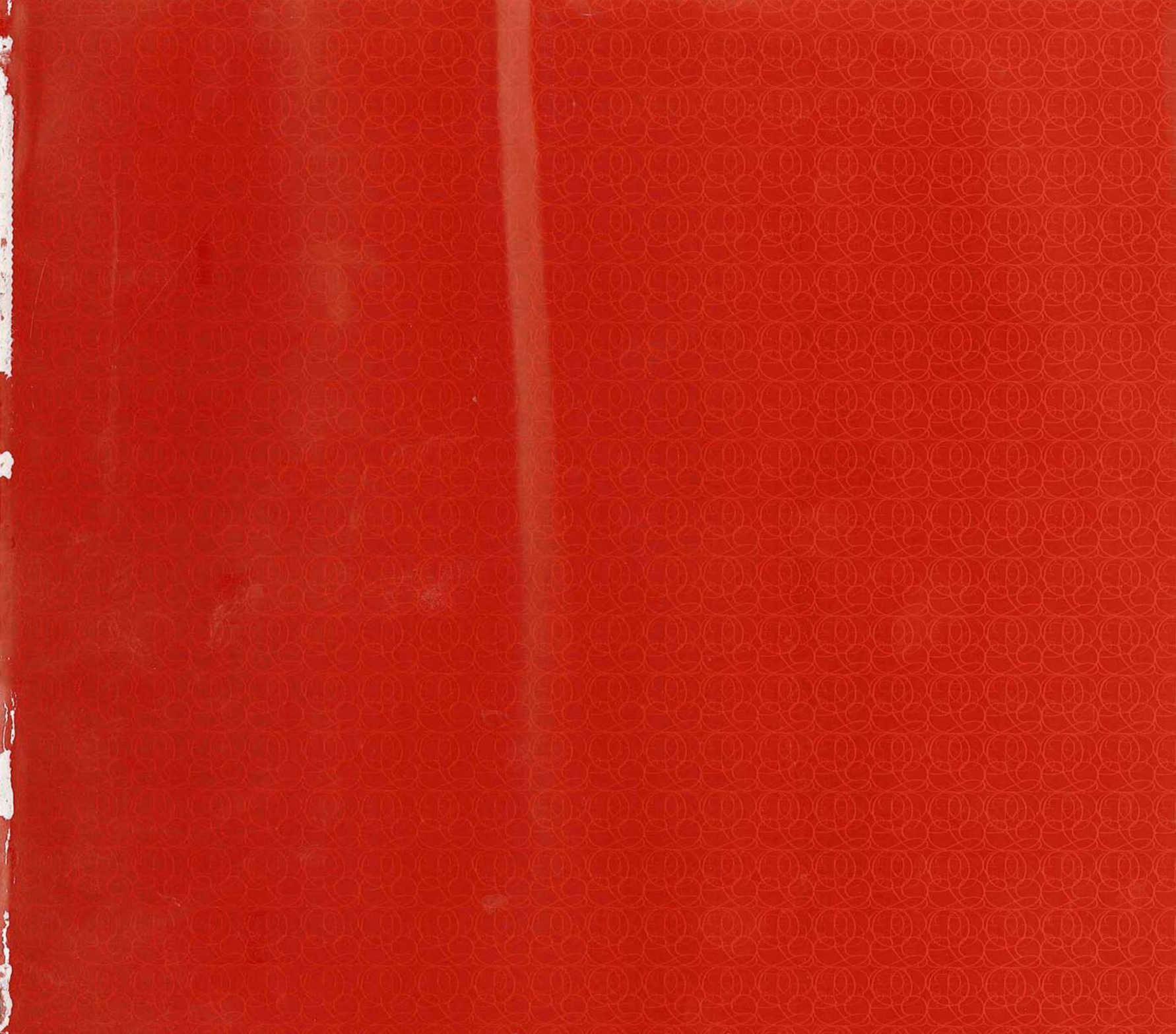
- 1 This point is made by John Hallmark Neff, 'Félix Vallotton: A Forgotten Master Painter', *Bulletin of the Detroit Institute of Arts*, vol. 54, no. 4, 1976, pp. 164–173.
- 2 See Isabelle de la Brunière & Philippe Grapeloup-Roche, 'Vallotton and the Camera. Art and the Science of Photography', *Apollo*, Vol. CXXXVIII, No. 388, June 1994, pp. 18–23.
- 3 Quoted in Rudolf Koella, 'Vallotton's Rediscovery of the Classical Landscape', in Sasha M. Newman, *Félix Vallotton* (exh. cat.), Yale University Art Gallery, New Haven, 1991, p. 181. Koella notes how 'Vallotton's method could not be more aptly described; he recited his pictures, just as one recites a text that one has memorised'.
- 4 For Vallotton's support of the Douanier Rousseau, see Francis Jourdain, *Félix Vallotton*, Paris, 1953, pp. 46–7. And for his deep love of Poussin, see Edmond Jaloux, 'Félix Vallotton', in Jourdain, pp. 88–9.
- 5 Félix Vallotton, diary, April 1916, cited in Koella, p. 181.
- 6 James MacDonald, Report for the Trustees and Felton Committee, 31 October 1939; cited in Leonard B. Cox, *The National Gallery of Victoria 1861 to 1968. A Search for a Collection*, Melbourne, 1968, p. 164.

Paul Cézanne

French, 1839–1906

The Uphill Road

- 1 G. Moore, *Reminiscences of the Impressionist Painters* (1906), cited in J. Lindsay, *Cézanne: His Life and Art*, New York, 1972, p. 207.
- 2 Paul Cézanne, letter to Émile Zola, 24 September 1879, cited in J. Rewald (ed.), *Paul Cézanne Letters*, trans. M. Kay, 3rd edn, Oxford, 1946, p. 139.
- 3 See B. Schwarz, in *Cézanne: Finished – Unfinished* (exh. cat.), eds F. Baumann, E. Benesh, W. Feilchenfeldt & K. A. Schröder, trans. I. Feder, M. Thorson Hause, S. Lèbe, J. Rosenthal & C. Spinner, Kunstforum Wien, Vienna, 2000, cat. no. 72.





Paul Cézanne, *The Uphill Road*, 1881

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