

TRAVELLING EXHIBITION  
COLOUR REPRODUCTIONS  
OF FAMOUS PAINTINGS  
SERIES 1  
PORTRAIT AND FIGURE SUBJECTS

QUEENSLAND ART GALLERY SOCIETY

## FOREWORD

A photographic reproduction is no substitute for the original work of art. Yet there can be no question nowadays of dispensing with this wonderful aid in acquainting people with works of art which they may see one day or never see at all. The excellence of reproductions recommended by UNESCO is such that it can well give an awareness of the qualities of the originals. The Queensland Art Gallery Society gratefully acknowledges the co-operation of the Queensland Art Gallery, where the work of mounting and framing the prints was carried out, and to the Queensland Division of the Arts Council for organising the tour.

KARL LANGER  
President  
Queensland Art Gallery Society

**CEZANNE Paul** 1839-1906 French

Cezanne is often called "the father of modern art" and his influence on the course of painting in our century has been greater than any other artist's. Cezanne belonged to the generation of the Impressionists, but he rejected their insistence on fast painting out to catch the fleeting moment under specific light conditions. This seemed to him superficial and lacking in solidity. He withdrew from Paris to his birth place in Aix-en-Provence in Southern France and in isolation he worked out solutions to the problems of painting which would satisfy his own individual and exacting standards. By a prolonged and laborious analysis of space, form and colour relations, and rejecting traditional methods, he interpreted nature as if no painting had ever been made before. By infinite modulations of colour he solved the problems of form and space on a two-dimensional surface and he gave his work the abiding poise and solidity of the classical masters. Cezanne's art is based on observation, but on the observation of a unique genius.

1 **BOY WITH RED VEST** Oil on canvas 31in. x 25in.

Private collection, Zurich.

In contrast to the restrained feeling expressed in the boy's pensive and passive posture, the painting is vigorous with a noble largeness of form. A symphony of infinitely varied colour patches creates the intensely satisfying structure of this wonderful painting.

**CHAGALL Marc** Born in 1887 in Vitebsk (Russia) - lives in France.

In Chagall's poetic imagery we always find an emphasis on the human content. Usually his pictures are lyrical evocations of his childhood in the Russian Village, of the great life-long love between him and his wife Bella, or of after-images of a dream. His fantasies have greatly influenced the Surrealists. Chagall has a wonderful sense for colours, their sensuous beauty and emotional tone, but they are always subordinated to his flawless drawing.

2 **THE CIRCUS** Oil on canvas 39 $\frac{3}{4}$ in. x 32in.

Stedelijk Museum, Amsterdam.

**DEGAS Edgar** 1834-1917 Paris

Degas' early work was in the classical tradition. By the late 1860 however, he had begun to develop a deceptively casual composition influenced by photography, the Impressionists, and Japanese woodblock prints. From Japanese art he learned to place the centre of interest in an off-centre position and to achieve a new sense of pictorial depth by using a high vantage point. Although painting every-day scenes like the Impressionists, he refused to be a slave to immediate sensation. He worked slowly on a picture, searching for perfection.

3 **TWO DANCERS ON THE STAGE (ca 1877)** Oil on canvas 24 $\frac{3}{8}$ in x 18 $\frac{1}{8}$ in.

Collection Courtauld, London.

**DURER Albrecht** 1471-1528 German

He was one of the greatest masters of the woodcut and copper engraving, and his greatest influence was through his graphic work. Compared with this, his paintings are few in number. They are chiefly of religious subjects and portraits. Durer achieved international fame in his life-time.

- 4 **PORTRAIT OF OSWOLT KRELL (1499)** Oil on wood 19 $\frac{3}{4}$ in. x 15 $\frac{1}{2}$ in.  
Pinakothek, Munich.

Without losing largeness Durer dwells on careful detail. The accurate rendering of the physical interests him as much as making visible the sitter's character.

**GAUGIN Paul** 1848-1903 French

Gauguin was born in Paris. Part of his childhood was spent in Peru, whence his mother's family came. From 1865-71 he was at sea. He became a stockbroker in 1871, and a Sunday painter who collected works of the Impressionists and joined in their exhibitions. He gave up his job for painting in 1883, and after many troubles separated from his family and went to live in Brittany, where he worked from 1886-90, except for visits to Paris, a trip to Panama and Martinique and a disastrous stay with Van Gogh in Arles in 1888. In 1891 he went to Tahiti, and after a short return to Paris, went back to the South Sea Islands. His last years there were spent in poverty, illness, and continual strife with the colonial authorities through his championing of native causes. He had come to reject western civilization, strove to express in his art, which he freed from western naturalistic conventions, the simplicity of life among primitive and unspoiled peoples. His decoratively flat, tapestry-like paintings are imaginatively composed and emanate a nostalgic, mysterious mood.

- 5 **LA ORANA MARIA (1891)** Oil on canvas 43 $\frac{1}{2}$ in. x 30in.  
Metropolitan Museum, New York.

- 6 **TE-RERIOA (1897)** Oil on canvas 24in. x 17 $\frac{3}{4}$ in.  
Louvre Museum, Paris.

**GOYA Francisco de G.y Lucientes** 1746-1828 Spanish

Goya is famous for his paintings as well as for his graphic work. An intensive study of Velasquez led him to a broad painterly style, which ends as a kind of Impressionism. He influenced greatly 19th century French painting, especially Manet, and has been called the last of the old masters and the first of the Moderns.

- 7 **SENORA SABASA GARCIA (ca 1814)** Oil on canvas 28in. x 23in.  
National Gallery, Washington.

**KLEE Paul** 1879-1940 Swiss

Klee was a painter and etcher, whose art of free fantasy is best defined in his own words as "taking a line for a walk". He taught at the celebrated Bauhaus in Weimar and Dessau (1920-30) before leaving Germany for Switzerland in 1933. Gifted with a profound and original mind, he "did not depict the visible, but made visible." His art of supreme intuition has had a world-wide influence since the end of the second world war.

- 8 **TRAVELLING CIRCUS (1937)** Oil on canvas 27in. x 22in.  
Collection Baltimore Museum of Art, U.S.A.

This whimsical painting depicts the theme as if seen through the mind of a child. Technically, however, it has all the refined skill of this marvellous artist.

**LAURENCIN Marie** 1885-1956 Paris

Laurencin is a decorative, charmingly feminine and individual painter. "In The Park", she flirts with cubism.

- 9 **IN THE PARK** Oil on canvas  
The National Gallery, Washington.

**MANET Edouard** 1832-1883 Paris

Manet rejected formal instruction in favour of learning from copying pictures in museums during his trips to Italy, Germany and the Netherlands. Velasquez, Goya and Frans Hals influenced him greatly. When his first canvases infused with a new quality of light were exhibited in 1863, they caused a scandal, but the young Impressionists hailed him as their leader.

- 10 **IN A BOAT (1874)** Oil on canvas

The Metropolitan Museum of Art, New York.  
Painted with fresh immediacy, this painting is typical of Manet's objective realism. Strange as this seems to us now, the gallery-goers of Manet's time found such a painting outrageously bright and "sketchy".

**MATISSE Henri** 1869-1954 French

He studied law, but the urge to paint was stronger. Together with Rouault he was a pupil of Gustave Moreau. His early paintings brought him conventional success but by 1905 he had become the leader of the most adventurous group of younger artists in Paris, called the FAUVES. A tireless worker, he sought for a simplified form of art where only the essential was expressed. Cezanne and Eastern art had an influence on him but only as a starting point. For Matisse the outward world is merely a point of departure from which he could arrange a delightful composition of pure, flat colours, patterns and lines. Matisse said: "The work of art has its own absolute significance and should convey this directly to the beholder before he stops to wonder what the picture represents." He declared that he never concerns himself with the psychological value of a face and this is clearly proved by the painting listed below. The painting as a whole is expressive and does not depend on expression in faces. His pictures with their spontaneity and freshness often give the impression as if they were "dashed off" and even unfinished. Actually they are the result of many preliminary studies, sketches and adjustments, sometimes over a period of years. But Matisse always took care to hide his efforts.

- 11 **THE LIVING SILENCE OF HOUSES (1947)** Oil on canvas 21 $\frac{1}{2}$ in. x 18in.  
Private collection, Paris.

**MIRO Joan** Born 1893 at Barcelona. Spanish

His art went through various phases until he became a leading surrealist painter with a tendency towards abstraction. In SURREALISM we have a movement which contributes towards a deeper understanding of our emotional reactions to life, which cannot be arrived at by logic or by contemplation of the world as it appears to our eye. In fact, primitives of all periods have used similar methods in their depictions merging dream and reality. Miro created a magic word existing only in his imagination. He not only has a prolific fantasy but is a fine craftsman and an artist with a marvellous feeling for colour.

- 12 **WOMAN AND BIRDS IN FRONT OF THE SUN** Oil on canvas 17 $\frac{1}{4}$ in. x 21in.  
The Art Institute of Chicago.

**MODIGLIANI Amedeo** 1884-1920 Italian

Born in Leghorn (Italy). First studied in his native city and in the museums of Italy. Came to Paris in 1906 and settled in Montmartre where he numbered Picasso among his many friends of fellow painters and poets. In 1909 he devoted some time to sculpture under the influence of Negro Masks from the Ivory Coast. A natural sculptor, he was obliged by poverty to turn back to painting and drawing which, by its simplicity of modelling and its formal grace, always retained an affinity with sculpture. He produced a series of nudes and portraits (mainly of his friends, as he could not afford to pay a model) which were extremely personal in style and endowed with his own melancholy and tenderness. Success, in a limited way, came only two years before his death of consumption at the age of 36. Soon after, the same pictures which could have been purchased for a few francs, fetched high prices.

- 13 **PORTRAIT OF MADAME ZBOROWSKA (1917)** Oil on canvas 26in. x 20in.  
Rhode Island School of Design Museum.

**MONET Claude** 1840-1926 French

Monet has become the symbol of the movement called IMPRESSIONISM. The Impressionists sought to observe methodically the world around them and to record it with scientific exactness. To do so it was necessary to paint their pictures complete on the spot "in the open air". They realized that form and space are not actually seen by the human eye but perceived from reflections of light on various surfaces. Furthermore the physical phenomenon of colour is created by the presence or absence of reflected light rays. It was therefore logical to assume that the true subject matter of painting was light. Recognizing that the character and colour of light varies with time of day, the seasons and the weather conditions, the problem of painting became also one of passing sensations. This required that the picture be painted as rapidly as possible to capture the general effect, the impression, of the scene as a whole. In 1874, Monet together with Renoir, Sisley, Pissarro, Degas and others, took part in an exhibition, which has since become famous as the first manifestation of Impressionist painting. It was Monet's painting "Sunrise, An Impression" which led a Paris columnist to derisively baptize the whole movement "Impressionism". The artists accepted the name cheerfully and wrote it on their banner. Early in his career Monet painted figures and scenes of every day life in the light of atmospheric colour effects (the painting "Jean On A Wooden Horse"

is of this period), but still with a concern to suggest effects of mass. However, the development of his work led him towards a complete liberation by which he transformed the subject (which may be the cathedral of Rouen or the water lily pond in his garden) into a poetic vision of shimmering light and colour, far transcending realism.

- 14 **JEAN ON A WOODEN HORSE (1872)** Oil on canvas 23 $\frac{1}{2}$ in. x 29in.  
Private collection, Washington.

**OROZKO Jose Clemente** 1883-1949 Mexican

Orozko used an Expressionist style for his frequently huge wall paintings in public buildings. Most of his work has strong political overtones and he executed many commissions for revolutionary governments. The massive simplified forms of "Mexican Village" show his monumental conception.

- 15 **MEXICAN VILLAGE** Oil on canvas 30in. x 37in.  
Detroit Institute of Art.

**PICASSO Pablo** Born 1881 at Malaga (Spain)

Picasso is the most prolific innovator and diversified artist in our century. Recognized as an artistic phenomenon at the age of 13, he was admitted to the School of Fine Arts in Barcelona. He arrived in Paris in 1900 and exhibited a series of elongated and melancholy figures. This was his "Blue Period" which continued until 1904. In Montmartre he associated with painters, poets and philosophers. In 1904 and 1905 he painted acrobats, actors and harlequins. Because of the tender pinks and fawns prevailing in these, this period is called his "Rose Period". In the years 1906 and 1907 he painted his first cubist paintings and originated the most important movement of the first quarter of our century. From 1910-14, collaborating with Braque, his cubism became more abstract and his palette more limited. This is the period called "analytical cubism". Volumes of familiar objects were broken up into planes in space and re-organised into a new image. In 1914 he began what is called "synthetic cubism"; the three-dimensional planes were turned into flat shapes more compatible with the two-dimensional surface of the canvas. The pictures became highly decorative designs with a beauty and interest of their own rather than from an imitation of nature. In 1917 he joined Daghilev and painted scenery and costumes for ballet. From 1919 onwards realist pictures alternated with formalized works and great nudes inspired by Greek sculpture. From the middle thirties his work was pronouncedly surrealist and the surrealist painters hailed him as a great forerunner of the movement. A commission from the Spanish Government to paint a large mural for the 1937 Paris Exhibition coincided with the bombing of the Spanish village, Guernica, and Picasso made this the theme of his masterpiece—a gigantic monochrome canvas depicting and protesting against the horrors of war. Throughout the German occupation in Paris this dark mood persists in the dislocated forms and frightening imagery of his work during the Second World War, when he remained in Paris during the occupation. In the early years of peace, he painted in the south of France a series of cheerful panels. More recently, he has diverted much of his creative energy to painted potteries and ceramics.

- 16 **CHILD WITH A DOVE (1901)** Oil on canvas 28 $\frac{3}{4}$ in. x 21 $\frac{1}{4}$ in.  
In contrast with the tender feeling expressed in this early painting, the painting itself is massive and vigorous.

17 THE TRAGEDY (Blue Period) Oil on wood 42in. x 28in.  
National Gallery, Washington.

18 GIRL WITH DOG (1905 - Rose Period) Pastel 27 $\frac{1}{4}$ in. x 18 $\frac{1}{4}$ in.  
Collection Lefevre & Reid, London.

19 GIRL WITH MANDOLIN (1910) Oil on canvas 39 $\frac{1}{2}$ in. x 29in.  
Private collection, New York.

One of the finest examples of "analytical cubism". In spite of the revolutionary technique the picture combines in masterly style the classical qualities of graceful poise, serene proportions, well ordered composition and subtle variations of tone.

20 WOMAN WEeping (1937) Oil on canvas 23 $\frac{1}{2}$ in. x 19 $\frac{1}{4}$ in.  
Collection Roland Penrose, London.

"Strident colour is used to enhance the misery and terror expressed in the woman's face. The agony becomes the more intense in contrast with the gay costume. Cubist devices such as the two eyes on the same profile help to intensify the emotional effect." (R. Penrose).

**RENOIR Pierre Auguste** 1841-1919 French

From the age of 13 he worked in a china factory as a painter on porcelain. Studied in Paris in the academic studio of Gleyre, where he met Monet and Sisley. Came under the influence of Monet and joined in the famous exhibition of 1874 where Impressionism was born. However, like several young artists who were associated with the Impressionists, he soon abandoned the methods of Impressionism and turned for guidance to the masters of the past. Dissatisfied with putting down directly visual sensations, he adopted a more elaborate technique with preparatory drawings and successive sessions on the canvas while the figures and their setting were worked up. However, with the Impressionists he shared the delight in pure colours and light and in the portrayal of gay contemporary life. From 1890 on he chiefly painted a series of majestic nudes celebrating the glory of woman. Renoir is one of the great painters of sensuous delight. Neither the poverty of his early years nor the crippling arthritis in his old age could darken his exuberant joy in life transmitted by his prolific brush.

21 LE MOULIN DE LA GALETTE (1876) Oil on canvas 24in. x 20in.  
Louvre Museum, Paris.

22 LUNCHEON OF THE BOATING PARTY (1881) Oil on canvas 51in. x 68in.  
The Phillips Gallery, Washington.

**ROUAULT George** 1871-1958 French

In his early youth he worked for a glassworks restoring medieval stained-glass windows. He then studied painting at the School of Decorative Arts in Paris where he met Matisse with whom he associated in the movement called "Fauvism". But while Matisse created mentally soothing pictures, Roualt concerned himself with

the tragedy of man. Of deep moral and artistic convictions, he became the greatest religious painter of our century. Derided and forsaken in his earlier years, his greatness became recognized after the first world war.

23 CHRIST MOCKED BY THE SOLDIERS (1932) Oil on canvas 36 $\frac{1}{4}$ in. x 28in.  
Museum of Modern Art, New York.

The intense glowing colours and bold dark outlines in this picture remind us of stained-glass. The emotion of pathos is conveyed directly by the colours, textures, the pattern and the purposefully distorted shapes.

**SEURAT Georges** 1859-1891 French

Although Seurat associated with the Impressionists, his concept of painting was directly opposed to theirs. Seurat did not in one sitting try to capture the unique amount of light on an object. The transitory and accidental had no place in his paintings, on which he worked over long periods, refining them painstakingly into a perfect composition. Seurat's technique became known as "Pointillism" or "Neo-Impressionism" and he evolved it from reading scientific treatises on optics and light. With careful precision he placed small dots of complementary colours side by side. When viewed from a distance the multiple colours would be optically blended by the eyes of the spectator, thus giving a greater effect of atmosphere and luminosity. This technique, however, must not divert the attention from Seurat's greater genius in organizing lines, shapes, colours, dark and lights into perfect, serenely balanced compositions.

24 SUNDAY AFTERNOON ON THE ISLAND OF LA GRANDE-JATTE (1884-86)  
Art Institute of Chicago. Oil on canvas 81in. x 120in.

This painting was derided when first exhibited and Seurat was never able to sell it. In 1932, a French syndicate offered nearly half a million dollars to the Art Institute of Chicago so that the painting could be returned to France. The offer was refused.

25 THE CIRCUS (1891) Oil on canvas  
Louvre Museum, Paris.

**TOULOUSE-LAUTREC Henri de** 1864-1901 French

He suffered during his whole lifetime from a deformity caused by an accident at the age of 15. He started his career as an artist with brilliant studies of horses and rustic scenes. The influence of Degas turned him towards contemporary life, which he observed particularly in the Paris cabarets and night-life. From his study of Japanese prints he gained a supple, condensed line and an arabesque quality to be seen in his paintings and graphic work.

26 THE CLOWNESS (1895) Oil on cardboard 32in. x 23in.  
Private collection, U.S.A.

**VAN GOGH Vincent** 1853-1890 Dutch

Born at Groot-Zundert in Holland as the son of a pastor. For a brief period he was a lay preacher in Belgium sharing the miserable conditions of the miners and peasants who constituted his flock. His unorthodox zeal caused him to lose his job. In his misery he discovered that painting was his true calling. From 1886 to 1888 he stayed in Paris, where he changed his previous dark manner for the full colours and the technique of the Impressionists, adapting these however to his own emotional needs. Each brush stroke not only created a juxtaposition of colour (in the manner of the Impressionists), but also helped to convey his own excitement. Colour for him had a power of its own to suggest symbolic meaning and to create specific moods. The year 1888 found him at Arles and the intensity of the light of Provence brought him a new personal style. After an attack of madness he entered the asylum of Saint Remy and later the clinic of Dr. Gachet, who became his friend. Reduced to despair by his failure to conquer insanity, he shot himself at the age of thirty-seven. He left a huge volume of work done in the brief span of ten years, all bearing witness to his intense feeling visibly expressed in his passionate handwriting and glowing colours. Unrecognized in his tragic life, he soon was hailed as one of the great. Soon it became recognised that he had created a new style, "Expressionism". His influence on the expressionist painters became enormous.

- 27 SELF PORTRAIT WITH THE CUT EAR (1889) Oil on canvas 20in. x 23 $\frac{3}{4}$ in.  
Louvre Museum, Paris.

**VERMEER Jan van Delft** 1632-1675 Dutch

Little is known of his life and recognition of his greatness has been long delayed. His pictures were completely forgotten until the mid 19th century. It seems Vermeer was a slow worker and only 40 paintings are certified as his. Most of them represent one or two calm figures in a domestic interior. But Vermeer's colour and the play of light falling in little pearls of paint on everything transforms everything into poetry.

- 28 LADY STANDING AT A VERGINAL Oil on canvas 20 $\frac{3}{8}$ in. x 18in.  
National Gallery, London.

