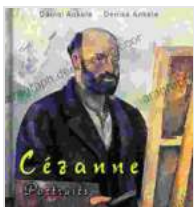


# Cezanne's 130 Portrait Paintings: A Post-Impressionist Master's Intimate Gaze

Paul Cezanne (1839-1906) is widely regarded as one of the most influential artists of the 19th century. His groundbreaking approach to painting, which laid the groundwork for Cubism, was characterized by its use of simplified forms, bold colors, and a rigorous application of Cézanne's unique method of "constructive brushwork." While Cezanne is best known for his still lifes and landscapes, he also produced a significant number of portraits, which offer a fascinating glimpse into his artistic development and his deep understanding of human psychology.

## Cezanne's Early Portraits

Cezanne's early portraits, painted in the 1860s and 1870s, were heavily influenced by the work of Gustave Courbet and Édouard Manet. These portraits are characterized by their dark, somber tones and their focus on the sitter's physical appearance. Cezanne paid close attention to the details of his subjects' faces and clothing, and he often used a palette of browns, greens, and blacks to create a sense of realism.



## Cezanne: 130+ Portrait Paintings - Post-Impressionism - Paul Cezanne - Annotated Series by Daniel Ankele

★★★★☆ 4.7 out of 5

Language : English  
File size : 15250 KB  
Text-to-Speech : Enabled  
Screen Reader : Supported  
Enhanced typesetting : Enabled  
Print length : 150 pages  
Lending : Enabled



One of the most striking of Cezanne's early portraits is "Portrait of a Man with a Blue Cap" (1865-1867), which depicts a young man wearing a blue cap and a white shirt. The man's face is slightly turned away from the viewer, and his eyes are downcast, giving him an air of mystery and introspection. Cezanne's use of dark colors and thick brushstrokes creates a sense of depth and texture, and the man's clothing is rendered with great detail.



## **Cézanne's Mature Portraits**

In the 1880s, Cézanne began to develop his own unique style of portraiture. He moved away from the dark, somber tones of his early work and began to use brighter colors and more simplified forms. He also began to pay more attention to the psychological state of his sitters, and his portraits became increasingly introspective and revealing.

One of the most famous of Cezanne's mature portraits is "Portrait of Madame Cezanne" (1885-1886), which depicts his wife, Hortense. The portrait is painted in a palette of soft, muted colors, and Cezanne uses a delicate, feathery brushstrokes to create a sense of intimacy and tenderness. Hortense's face is slightly turned away from the viewer, and her eyes are downcast, as if she is lost in thought. The portrait captures a moment of quiet reflection, and it reveals Cezanne's deep affection for his wife.



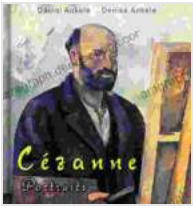
## **Cezanne's Late Portraits**

In the final years of his life, Cezanne's portraits became increasingly experimental. He began to use even brighter colors and more simplified forms, and he often distorted the features of his sitters to create a sense of emotional intensity. His late portraits are often seen as precursors to Cubism, and they reveal Cezanne's continued exploration of the boundaries of artistic expression.

One of the most striking of Cezanne's late portraits is "Portrait of Ambroise Vollard" (1899), which depicts the art dealer Ambroise Vollard. The portrait is painted in a palette of bright, vibrant colors, and Cezanne uses a series of bold, angular brushstrokes to create a sense of movement and energy. Vollard's face is distorted and exaggerated, and his eyes are wide and staring, as if he is caught in a moment of intense concentration. The portrait is a powerful and unforgettable image, and it reveals Cezanne's mastery of the art of portraiture.



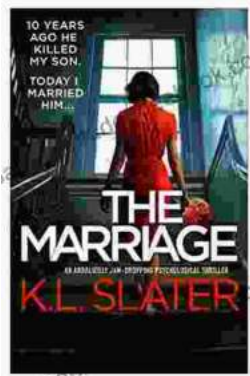
Cezanne's 130 portrait paintings offer a fascinating glimpse into the development of one of the most influential artists of the 19th century. His early portraits are dark and somber, but as he matured as an artist, he began to use brighter colors and more simplified forms. He also paid increasing attention to the psychological state of his sitters, and his portraits



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