

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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Paul Cezanne, *Quarry at Bibémus*, 1895–1900

Artist	Paul Cezanne, French, 1839–1906
Title	<i>Quarry at Bibémus</i>
Object Date	1895-1900
Alternate and Variant Titles	<i>Carrière de Bibémus; Rochers rouges surmontés d'un arbre un peu parasol</i>
Medium	Oil on canvas
Dimensions (Unframed)	25 3/4 x 21 1/2 in. (65.4 x 54.6 cm)
Credit Line	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.7

doi: 10.37764/78973.5.710

Catalogue Entry

Citation

Chicago:

Brigid M. Boyle, "Paul Cezanne, *Quarry at Bibémus*, 1895–1900," catalogue entry in ed. Aimee Marcereau DeGalan *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art* (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.710.5407>

MLA:

Boyle, Brigid M. "Paul Cezanne, *Quarry at Bibémus*, 1895–1900," catalogue entry. *French Paintings, 1600–1945: The Collections of the Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, The Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.710.5407.

In October 1936, the short-lived Parisian journal *Minotaure* published an article by Lionello Venturi on the late work of Paul Cezanne (1839–1906).¹ Although best known for its Surrealist-oriented content and cover art, *Minotaure* occasionally printed pieces on French

modernism. Venturi's essay, appearing the same year as his catalogue raisonné of Cezanne's oeuvre, chronicled the artist's growing reputation from the mid-1890s onward and contained several black-and-white illustrations of lesser-known pictures.² A reproduction of *Quarry at Bibémus* figures alongside three other vertical landscape paintings, all but one of which show a defunct limestone quarry near Aix-en-Provence (Fig. 1).³ For Venturi, these works dramatized not only the perpetual clash between humanity and nature but also Cezanne's private battles:

*The violence inflicted on the stone by men becomes a tragic motif. The very earth seems to struggle in the midst of torments worthy of Dante's Inferno. All of this is a pretext for Cézanne to express his inner turmoil.*⁴

Venturi's rhetoric of mortality and personal strife reverberates in the writings of other scholars. T. J. Clark famously characterized the view from Bibémus as "at one level a view from the tomb," a sentiment later echoed by Philip Conisbee, who compared the experience of standing before one of Cezanne's quarry paintings to "being lowered into a funeral vault."⁵ Alex Danchev expanded on Clark's metaphor, describing

Cezanne's quarry scenes as "an evocation of 'self-entombment.'"⁶

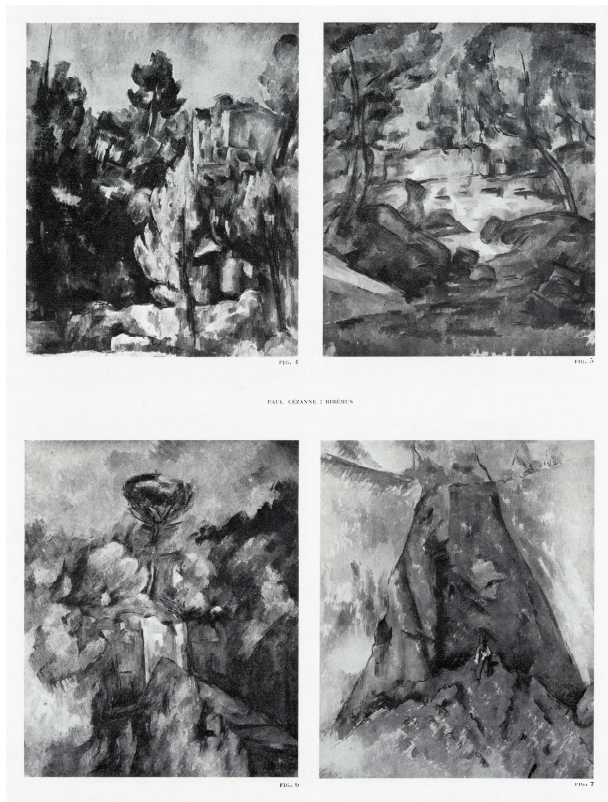


Fig. 1. "Paul Cézanne: Bibémus," in Lionello Venturi, "Sur les dernières années de Cézanne," *Minotaure*, no. 9 (1936): 36.

By contrast, the 2020 exhibition *Cézanne: The Rock and Quarry Paintings*—which reunited two of the aforementioned landscapes in *Minotaure*, including the Nelson-Atkins picture—investigated not the artist's allusions to death, the afterlife, or psychological anguish in his Bibémus scenes, but rather his fascination with geology.⁷ The Princeton University Art Museum's introductory panel emphasized Cézanne's friendship with the geologist Antoine-Fortuné Marion, as well as the materiality of his oil paints. During the exhibition's opening celebration, the contemporary artist Terry Winters (b. 1949) commented to the curator, John Elderfield: "Paint is colored mud. It's really the same material as the rocks themselves."⁸ This down-to-earth observation (pun intended) emblemizes a shift not simply in the scholarship on Cézanne's quarry paintings but also in art history more broadly, as scholars give greater attention to artists' raw materials.

Cézanne first explored the Bibémus quarry in his youth, accompanied by boyhood friends and classmates such as Joseph Huot.⁹ However, he was in his fifties before he undertook the Nelson-Atkins picture and other paintings of this abandoned site. Actively excavated during Roman times, the quarry fell into disuse for several centuries, and it was not until the 1600s that local workers began extracting stone again.¹⁰ Quarry operations ceased once more during the 1800s, though scholars disagree on the precise date.¹¹ Many still-extant buildings in Cézanne's hometown, including the Château de la Gaude and the Hôtel de Forbin, were constructed using ocher-colored stones particular to the Bibémus region.¹² Their yellowish-red facades struck the Swiss painter Henri Dobler (1863–1941) as quite distinctive: "Indeed, Aix will always stand out from other artistic cities because of the color of its stones, owing to the proximity of the Bibémus quarries."¹³ Cézanne, too, was intrigued by their unique coloring and striations. Going straight to the source, he painted the Bibémus quarry repeatedly during the mid- to late 1890s.¹⁴



Fig. 2. Paul Cézanne, *The Bibémus Quarry*, ca. 1895, oil on canvas, 25 5/8 x 31 1/2 in. (65 x 80 cm), Museum Folkwang, Essen, © Erich Lessing / Art Resource, NY

To facilitate his study of this landmark, Cézanne rented a nearby *cabanon*, or cabin, and stored his easel and other supplies there between painting sessions.¹⁵ Gaining entry to the quarry was no easy feat, but its inaccessibility suited Cézanne's temperament, since he preferred to paint alone *sur le motif*.¹⁶ In Ambroise Vollard's posthumous biography of the artist, he relates a secondhand tale about Cézanne's irritation at having his solitude interrupted. As the story goes, an elderly woman settled herself in Cézanne's vicinity one

afternoon and began to knit. Although she paid him little attention, her presence so annoyed Cezanne that he packed up his painting equipment and left.¹⁷ Apocryphal or not, this anecdote offers insight into not only Cezanne's preferred working method but also the quarry's unique appeal as a peaceful refuge.



Fig. 3. Paul Cezanne, *The Bibémus Quarry*, ca. 1895, oil on canvas, 36 3/16 x 28 11/16 in. (92 x 72.8 cm), Barnes Foundation, Philadelphia, BF34

Cezanne's best-known representation of the Bibémus quarry is perhaps the version belonging to the Museum Folkwang in Essen (Fig. 2). In many ways, it is the antithesis of the Kansas City painting. Horizontally oriented and more monumental in size, the Essen canvas is dominated by a rocky escarpment that fills three-quarters of its picture space. The wall's height is amplified by its sheer cliff faces, jagged contours, and sparse undergrowth. The diminutive trees along its upper ridge seem almost to be an afterthought. By comparison, the Nelson-Atkins picture appears lush with life. Greenery surrounds the quarry wall on four sides, threatening to overtake it. An umbrella pine towers above the canopy and makes the Bibémus cliffs look oddly diminished. In fact, this tree is so essential to the composition that Vollard titled the painting *Rochers*

rouges surmontés d'un arbre un peu parasol (*Red Rocks Crowned by an Umbrella-Like Tree*) in one of his stock books.¹⁸

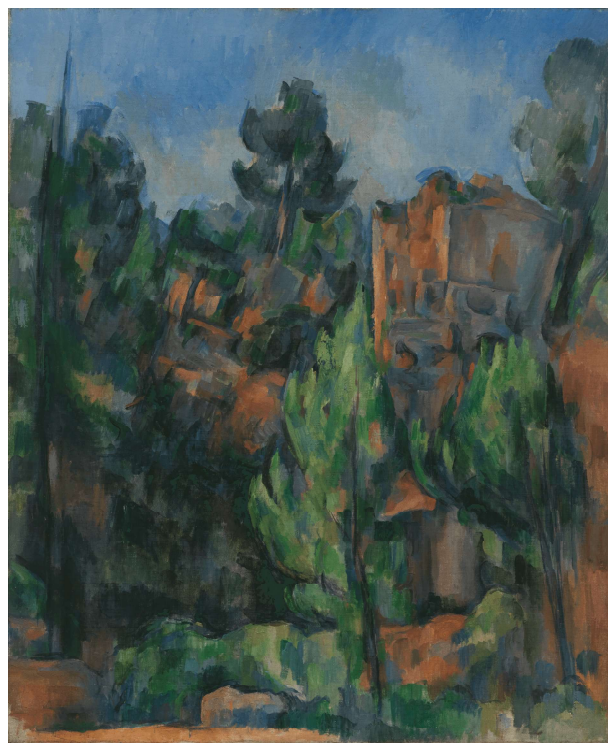


Fig. 4. Paul Cezanne, *The Bibémus Quarry*, ca. 1898, oil on canvas, 25 5/8 x 21 1/4 in. (65 x 54 cm), private collection

In addition to the Nelson-Atkins picture, two other vertical quarry paintings by Cezanne contain a prominent, centralized tree (Figs. 3–4). Both the Barnes Foundation canvas and the version in private hands clearly portray the same expanse of quarry wall, perhaps viewed from slightly different distances. Although the Kansas City landscape forms a natural trio with this pair, it appears to show a different location within the Bibémus quarry. The irregularly shaped precipice that protrudes beyond the horizon line in the other two paintings is missing from the Nelson-Atkins picture, and the idea that all three artworks feature the same umbrella pine at varying stages of growth, while tantalizing, seems unlikely.¹⁹

The umbrella pine, also known as a stone pine, is a coniferous evergreen that thrives along the Mediterranean coast. So ubiquitous in southern France are these trees with their characteristic profile that, by the late nineteenth century, they became associated with this region in the European visual imagination. For

example, four umbrella pines feature conspicuously in an 1896 lithographic poster by F. Hugo d'Alesi (Romanian, 1849–1906) that advertises the Provençal town of Hyères (Fig. 5). Standing sentinel over a verdant landscape filled with flowers, sheep, and buildings, the pines invite viewers to explore this idyllic community. Likewise, the Neo-Impressionist painter Paul Signac (1863–1935) painted numerous umbrella pines when he moved to Saint Tropez, another French Riviera town, in 1892.²⁰ Thus, in the Nelson-Atkins picture the umbrella pine functions not only as a compositional anchor, but also as a visual shorthand for Provence, the area where Cézanne spent much of his life and felt most comfortable.



Fig. 5. F. Hugo d'Alesi (Romanian, 1849–1906), *Hyères*, 1896, color lithograph, 42 1/8 x 29 1/2 in. (107 x 75 cm), Ville de Paris / Bibliothèque Forney, Paris, AF 55270 MF

In the century or so since Cézanne's death, the Bibémus quarry has become yet another tourist destination for the artist's legions of fans. While the quarry was not officially municipal property until 1998, intrepid travelers explored the site much earlier.²¹ The *New York Times* published an article in 1970 that outlined one- and two-

day itineraries to Aix-en-Provence for visitors wishing to "return to Cézanne's sources," including the quarry.²² As such outings became more popular, many photographers published coffee table books or travel blogs offering practical advice about retracing the artist's footsteps.²³ Today, guided tours of the Bibémus quarry depart regularly from the Aix-en-Provence Tourist Office. A website promoting these excursions shows a dozen sightseers walking beneath two enormous, intersecting rock faces at the quarry.²⁴ Some take photographs to document the experience, while others reach their arms upward to touch the coarse limestone. Were Cézanne still alive, he would surely lament these crowds as an unwelcome intrusion, but their presence is a testament to the captivating power of his landscape paintings, including *Quarry at Bibémus*.

Brigid M. Boyle
March 2020

Notes

1. Lionello Venturi, "Sur les dernières années de Cézanne," *Minotaure*, no. 9 (1936): 33–39.
2. Venturi deliberately eschewed "les œuvres les plus célèbres, qui ont été reproduites maintes fois," in favor of "des peintures et des aquarelles inédites." See Venturi, "Sur les dernières années de Cézanne," 35.
3. The fourth painting features trees and rocks in the environs of the Château Noir, a nineteenth-century *bastide* (manor house) where Cézanne was a tenant from 1887 to 1902. See *Trees and Rocks*, ca. 1900, oil on canvas, 24 x 19 11/16 in. (61 x 50 cm), Dixon Gallery and Gardens, Memphis, TN (FWN 334).
4. Venturi, "Sur les dernières années de Cézanne," 35. "La violence exercée par les hommes sur la pierre devient un motif tragique. La terre même semble se débattre au milieu de tourments dignes de l'Enfer dantesque. Tout est prétexte pour Cézanne à extérioriser son orage intérieur." All translations are by the author.
5. See T. J. Clark, "Phenomenality and Materiality in Cézanne," in Tom Cohen, Barbara Cohen, J. Hillis Miller, and Andrzej Warminski, eds., *Material Events: Paul de Man and the Afterlife of Theory* (Minneapolis: University of Minnesota Press, 2001), 93–113, at 111; and Philip Conisbee, "Le Tholonet, Bibémus, and the Château Noir," in

- Philip Conisbee and Denis Coutagne, *Cézanne in Provence*, exh. cat. (Washington: National Gallery of Art, 2006), 190–229, at 195.
6. Alex Danchev, *Cézanne: A Life* (New York: Pantheon Books, 2012), 320.
 7. The exhibition opened at the Princeton University Art Museum on March 7, 2020, but closed one week later due to the coronavirus pandemic. It was originally slated to travel to the Royal Academy of Arts, London, but ongoing health concerns precluded a second venue.
 8. “*Cézanne: The Rock and Quarry Paintings*, A Conversation with John Elderfield and Terry Winters,” presented at Princeton University, McCosh Hall, March 7, 2020. Caroline I. Harris made a similar observation during a virtual panel discussion, noting that Cézanne sought to establish “a one-to-one equivalency between areas of rock and thick paint.” See “Painting the Mountains: Cézanne’s Rock and Quarry Canvases,” hosted by the Princeton University Art Museum, April 2, 2020.
 9. John Elderfield, ed., *Cézanne: The Rock and Quarry Paintings*, exh. cat. (New Haven: Yale University Press, 2020), 103.
 10. Nina M. Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in his Culture* (Chicago: University of Chicago Press, 2003), 170–71.
 11. Athanassoglou-Kallmyer claims that the quarry was dormant by the 1830s, but Anna Swinbourne suggests that activity continued until 1885. See Athanassoglou-Kallmyer, *Cézanne and Provence*, 170–71; and Swinbourne, “Bibémus,” in Elderfield, *The Rock and Quarry Paintings*, 103–6, at 103.
 12. These former private residences have since been converted into a luxury hotel and a bank, respectively. For the Château de la Gaude’s construction, see Claude Frégnac, *Merveilles des châteaux de Provence* (Paris: Hachette, 1965), 300.
 13. Henri Dobler, *Les écoles d’architecture et d’art décoratif des XVII^e et XVIII^e siècles à Aix, Capitale et Siège du Gouvernement de la Provence* (Marseille: Editions Artistiques Véga, 1910), ix. “Aix en effet se distinguera toujours des autres villes d’Art par la couleur de ses pierres due à la proximité des carrières de Bibémus.”
 14. Scholars continue to revise the dating of Cézanne’s quarry paintings. Some historians date the Nelson-Atkins picture to 1898–1900, but others propose 1895–1900. See Walter Feilchenfeldt, Jayne Warman, and David Nash, “La Carrière de Bibémus, 1898–1900 (FWN 318),” *The Paintings, Watercolors and Drawings of Paul Cezanne: An Online Catalogue Raisonné*, accessed March 11, 2020, <https://www.cezannecatalogue.com/catalogue/entry?id=814>; and John Elderfield and Ariel Kline, entry for cat. nos. 16–18 in Elderfield, *The Rock and Quarry Paintings*, 119–25, at 119.
 15. Athanassoglou-Kallmyer, *Cézanne and Provence*, 131.
 16. According to Anna Swinbourne, the quarry could be reached by coach or on foot, but both routes involved scaling steep hills. See Swinbourne, “Bibémus,” 104.
 17. Ambroise Vollard, *Paul Cézanne* (Paris: Galerie A. Vollard, 1914), 99.
 18. See National Gallery of Art, Gallery Archives, John Rewald Papers (RG43), Ambroise Vollard Research Files (43A5.8), box 54, folder 8, Vollard stock book A, no. 3653. Vollard’s title was probably his own invention, rather than one approved by Cézanne.
 19. John Elderfield and Ariel Kline recently proposed that the Nelson-Atkins canvas might depict “that same single tree grown more fully.” See Elderfield and Kline, entry for cat. nos. 16–18 in Elderfield, *The Rock and Quarry Paintings*, 119.
 20. See, for example, Paul Signac, *The Bonaventure Pine*, 1893, oil on canvas, 25 7/8 x 31 7/8 in. (65.7 x 81 cm), Museum of Fine Arts, Houston, 74.142.
 21. Michel Fraisset, “La mise en tourisme de l’Atelier de Cézanne,” in *Atelier Cézanne, 1902–2002: Le Centenaire* (Aix-en-Provence: Société Paul Cézanne, 2003), 176.
 22. Thomas R. Parker, “Cezanne Landscape Country: Picture Windows or National Park?,” *New York Times*, August 9, 1970.
 23. See, for example, Derek Fell, *Cezanne’s Garden* (New York: Simon and Schuster, 2003), 115; and Phil Haber, “In the Footsteps of Cézanne, Part III: The Bibémus Quarries,” Phil Haber’s Photography Notes, November 27, 2011,

<https://philhaber.com/2011/11/27/in-the-footsteps-of-cezanne-part-iii-the-bibemus-quarries>.

24. See the feature image at “Aix-en-Provence, ville de Cezanne,” accessed March 12, 2020, <http://www.cezanne-en-provence.com/wp-content/uploads/2015/01/page-visite-carrieres.png>.

Technical Entry

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MLA:

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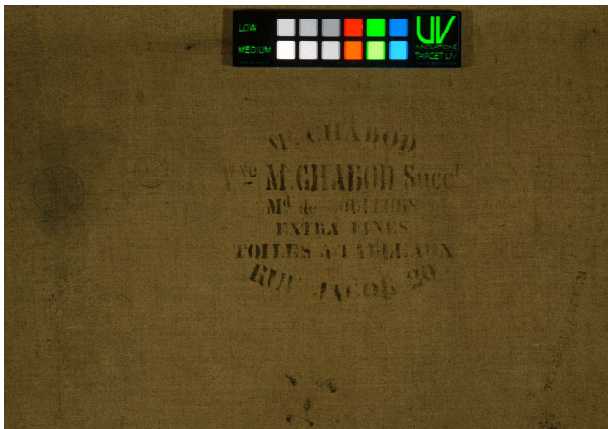


Fig. 6. Detail of Chabod canvas stamp in ultraviolet-induced visible fluorescence, *Quarry at Bibémus* (1898–1900)

Quarry at Bibémus is mounted on a commercially made five-member, wooden stretcher possibly original to the painting. The corner joints are open mortise and tenon,

while the crossbar joints appear to be blind mortise and tenon. During a conservation treatment of the painting in 2019, the canvas was temporarily removed from the stretcher. At this time, it was discovered that only one set of tack holes are present on the top, left, and right edges of the stretcher, indicating that this stretcher had not been re-used. The bottom edge, however, has two sets of holes, one set corresponding to those on the canvas, and one set that cannot be explained.¹

The painting was completed on a plain weave canvas, estimated to be linen, and corresponds in size to the French standard canvas no. 15 *figure*. On the canvas reverse, there are several canvas stamps, including one indicating that the support was purchased from M. Chabod while the artist supplier was in residence at Rue Jacob 20 (Fig. 6).²

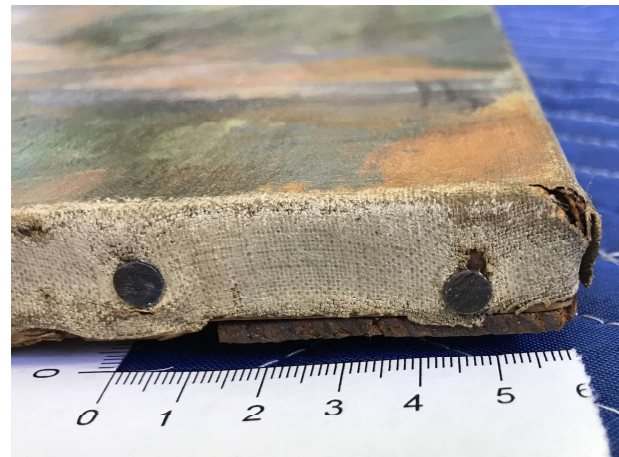


Fig. 7. Detail of secondary cusping, *Quarry at Bibémus* (1898–1900)

The ground layer is opaque white, or slightly off-white, and is likely lead-white based. It is thinly and evenly applied, with an even application found within the corner folds, indicating that the canvas was industrially prepared at a larger scale and later cut down for this stretcher size. Cusping found here corresponds with the tack holes on all four tacking margins and is likely secondary cusping, occurring after the industrially primed canvas was affixed to the stretcher (Fig. 7).³

Exposed ground is visible in several areas of the painting, a technique often used by Cezanne.⁴ Many of these areas are intentional, while others appear to have remnants of thin blue paint washes within the interstices of the ground. These remnants may correspond with the initial underpainting, or blocking-in, of the composition,

but were abraded during a past cleaning and now reveal more of the ground layer (Fig. 8).⁵ Additionally, peeking beneath many paint passages are thin, semi-transparent blue lines, a characteristic noted in many Cezanne paintings (Fig. 9).⁶ While no distinct underdrawing was found through infrared reflectography,⁷ it is likely that these lower blue strokes relate to Cezanne's initial laying-in of the composition.⁸

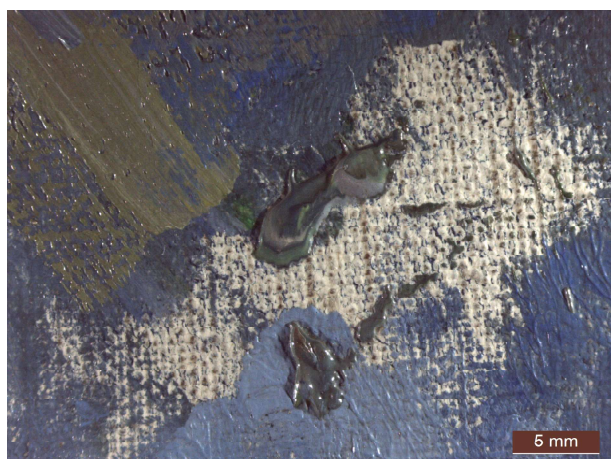


Fig. 8. Photomicrograph of exposed ground and possible blue wash remnants, *Quarry at Bibémus* (1898–1900)

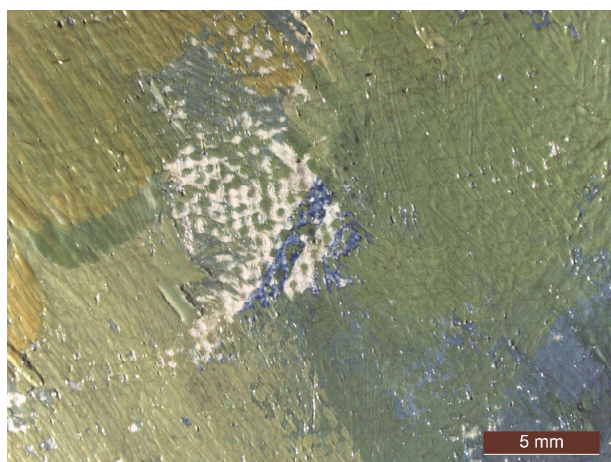


Fig. 9. Photomicrograph of blue painted line beneath paint passages, *Quarry at Bibémus* (1898–1900)

The paint layer was applied with varying levels of thickness, ranging from thin washes to more heavily bodied paint, however there is relatively little impasto. The areas of more heavily bodied paint exhibit a higher sheen compared to the thinly applied passages. Most paint applications appear to have been completed with brushes ranging in size from 1/4 inch to 1/2 inch.

Paint passages reveal a combination of wet-over-wet and wet-over-dry applications, indicating that Cezanne worked quickly at times, but returned after some passages had cured. Commonly found in Cezanne's landscapes, and within the *Quarry at Bibémus* series, the majority of the foliage was applied in the "constructive stroke" of diagonal hatching to create volume and movement, while the hillside stone was composed of flat, broad strokes, giving the illusion that it is receding behind the trees.⁹ The brushwork in the sky was more haphazardly applied in multiple directions, while details and outlines throughout the landscape were carefully rendered with smaller brushes.

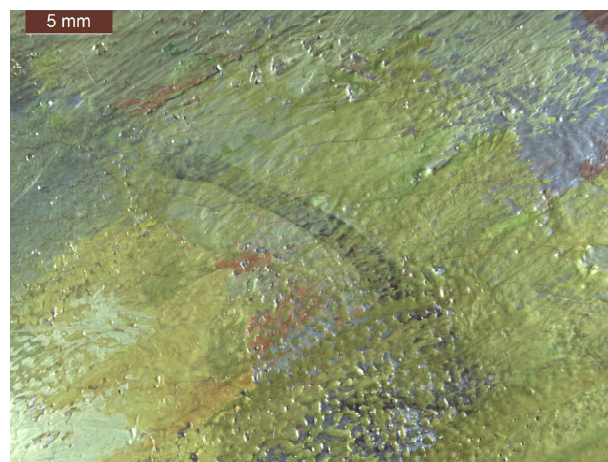


Fig. 10. Photomicrograph of blue painted line between paint passages, *Quarry at Bibémus* (1898–1900)

In addition to the thin blue strokes in the lower applications, at various points in completing the composition, similar though slightly more opaque strokes are found throughout the painting. They can be found between paint passages (Fig. 10) and as final accents on top of the paint layer (Fig. 11). Several incised lines are evident in the painting; however, these do not appear to relate directly to the composition and are most likely the result of a brush handle or tool dragging across still-wet paint (Fig. 12).

The painting's condition is good overall. Minimal abrasion is visible, most noticeably in the darker paints such as the blue strokes mentioned previously. Splits and weakness of the canvas at the tacking margins and all four corners prompted the 2019 treatment. As the painting had never been lined and the canvas's picture plane was in good condition, a strip lining was applied to strengthen the tacking margins and preserve the

original canvas reverse and canvas stamps. With the removal of the discolored synthetic varnish, applied in 1987, sheen variations between paint passages were revealed. A low-concentration synthetic varnish was applied to enhance the original paint color saturation while retaining the newly uncovered nuances in sheen.

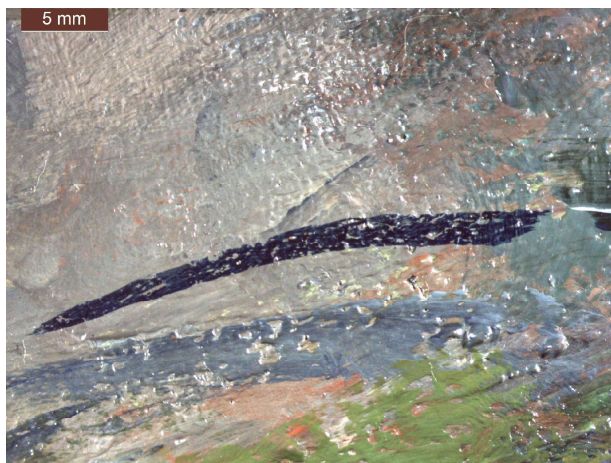


Fig. 11. Photomicrograph of blue painted line above paint passages, *Quarry at Bibémus* (1898–1900)



Fig. 12. Photomicrograph of incised line near bottom edge, *Quarry at Bibémus* (1898–1900)

Diana M. Jaskierny
July 2020

Notes

1. Diana M. Jaskierny, May 1, 2020, treatment report, Nelson-Atkins conservation file, no. 2015.13.7.
2. After taking over J. Bovard's business in 1862, M. Chabod and his company supplied materials to artists throughout the nineteenth century. His

widow continued the business into the early twentieth century, before selling it to Vignol. During the attributed dates of this painting, M. Chabod et Cie operated out of "Rue Jacob 20," as is indicated on this painting's canvas stamp. Pascal Labreuche, "Chabod," *Guide Labreuche: Guide historique des fournisseurs de matériel pour artistes à Paris 1790–1960*, 2018, accessed January 14, 2020, <https://www.labreuche-fournisseurs-artistes-paris.fr/maison/bovard-chabod> (site under construction as of January 6, 2021).

3. Ernst van de Wetering, *Rembrandt: The Painter at Work* (Berkeley: University of California Press, 2000), 116.
4. Anthea Callen, *The Art of Impressionism: Painting Techniques and the Making of Modernity* (New Haven: Yale University Press, 2000), 74.
5. Elisabeth Reissner, "Ways of Making: Practice and Innovation in Cézanne's Paintings in the National Gallery," *National Gallery Technical Bulletin* 25 (2008): 14–15.
6. Bernard Dunstan, *Painting Methods of the Impressionists* (New York: Watson-Guption Publications, 1983), 91.
7. No underdrawing was detected in infrared using a Hamamatsu infrared vidicon camera.
8. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (New Haven: Yale University Press, 1990), 196.
9. "The constructive stroke" was a term first used by Theodore Reff to describe the parallel brushwork often seen in Cézanne's paintings. *Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection* (New Haven: Yale University Press, 1987), cat. 23.

Documentation

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Provenance

Paul Cezanne (1839–1906), Aix-en-Provence, 1895/99–no later than December 1899;

Purchased from Cezanne by Ambroise Vollard, Paris, stock book A, no. 3653, as *Rochers rouges surmontés d'un arbre un peu parasol*, by December 1899–no later than August 1936 [1];

Purchased from Vollard by the Galerie Pierre, Paris, account book no. 964, on joint account with the Galerie Alfred Dabert, Paris, by August 1936–June 1937 [2];

Half-share purchased from the Galerie Alfred Dabert by the Galerie Pierre, June 1937–at least 1939 [3];

With the Galerie Beyeler, Basel, January–November 1956 [4];

Purchased from the Galerie Beyeler, through Marlborough Fine Art, by Ragnar Egede Moltzau (1901–1982), Oslo, November 1956–October 1958 [5];

Probably purchased from Moltzau, through Marlborough Fine Art, by the Galerie des Arts Anciens et Modernes, Schaan, Liechtenstein, October 1958 [6];

Purchased from the Galerie des Arts Anciens et Modernes by Sam Spiegel (1901–1985), New York, October 1958–December 31, 1985 [7];

Spiegel estate, New York, 1985–May 11, 1987;

Purchased from the latter at *Impressionist and Modern Paintings from the Collection of the Late Sam Spiegel*, Sotheby's, New York, May 11, 1987, lot 5, as *Carrière de Bibémus*, through Susan L. Brody Associates by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, 1987–June 15, 2015;

Their gift to The Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

Notes

[1] A faint inscription preserved on the stretcher says "3653." Stock book A is essentially an inventory of paintings that Vollard had on his premises in late 1899 and early 1900. Few of the entries are dated, but at least two entries following no. 3653 bear dates in December 1899. Thus *Quarry at Bibémus* was purchased by at least December 1899. See e-mail from Jayne Warman, independent art historian, to Brigid M. Boyle, NAMA, June 5, 2015, NAMA curatorial files.

[2] Sébastien Chaffour confirmed this joint purchase from Vollard, but did not specify the date of this transaction; see e-mail from Sébastien Chaffour, Institut national d'histoire de l'art, to Brigid M. Boyle, NAMA, June 10, 2015, NAMA curatorial files. The earliest publication to cite the Galerie Pierre as owner of *Quarry at Bibémus* is John Rewald and Léo Marschutz, "Cézanne et la Provence," *Le Point*, no. 4 (August 1936): 4–34. Inscriptions preserved on the stretcher say "Galerie Pierre" and "964."

[3] The Galerie Pierre became sole owner of *Quarry at Bibémus* in June 1937; see letter from Alfred Dabert, Galerie Alfred Dabert, to Pierre Loeb, Galerie Pierre, June 25, 1937, and *Grand livre des comptes généraux*, entry dated June 30, 1937, NAMA curatorial files. *Quarry at Bibémus* still belonged to the Galerie Pierre in 1939, when Loeb loaned the painting to the Musée du Prince Paul in Belgrade, Serbia, for the exhibition *La Peinture Française au XIXe Siècle*.

The Galerie Pierre was founded on October 17, 1924 by the Jewish dealer Pierre Loeb. The gallery was subject to the Vichy government's Aryanization laws, and on May 16, 1941, Loeb was forced to cede control of his gallery to Georges Aubry, a fellow dealer, for 23,000 francs. Shortly thereafter, Loeb fled with his family to Havana, remaining there until the end of the war. Upon Loeb's return to Paris in June 1945, Aubry proved reluctant to reconstitute the gallery to its founder, but conceded after Pablo Picasso intervened on Loeb's behalf. Despite financial difficulties, Loeb resumed normal gallery operations in 1946; see "La Galerie Pierre au prisme des lois de Vichy," accessed June 1, 2015, <http://emmanuelle-polack.com/la-galerie-pierre-au-prisme-des-lois-de-vichy/>.

[4] For dates of ownership, see e-mail from Simon Cramer, Fondation Beyeler, to MacKenzie Mallon, NAMA, May 12, 2015, NAMA curatorial files.

[5] *Die Weltkunst* reported on October 15, 1956 that *Quarry at Bibémus* was entering the collection of Moltzau; see Erhard Göpel, "Schweizer Reise," *Die Weltkunst* 26, no. 20 (October 15, 1956): 9. However, the painting was still on view at the Kunsthaus Zürich at that time, and the Galerie Beyeler's records indicate that the sale was not finalized until November 1956; see e-mail from Simon Cramer, Fondation Beyeler, to MacKenzie Mallon, NAMA, May 12, 2015, NAMA curatorial files.

Marlborough Fine Art acted as an agent for this purchase. Co-founders Frank Lloyd and Harry Fischer and chairman David Somerset helped Moltzau build his collection and later sell it at enormous profit; see "Kunsthandel: Marlborough-Galerie; Trio mit Fifi," *Der Spiegel*, no. 50 (December 11, 1963), <https://www.spiegel.de/spiegel/print/d-46173079.html>; and David L. Shirey, "Frank Lloyd and the Marlborough: Art and Success," *New York Times* 122, no. 42,121 (May 21, 1973): 40. A backing board exhibition label from the Kunsthaus Zürich lists the owner as "~~Galerie Beyeler, Basel~~ Marlborough Fine Art Ltd."

In the two most recent catalogue raisonnés of Cézanne's oeuvre, Moltzau erroneously appears before the Galerie Beyeler in the provenance for *Quarry at Bibémus*. See John Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné* (New York: Harry N. Abrams, 1996), 503; and Walter Feilchenfeldt, Jayne Warman, and David Nash, "La Carrière de Bibémus, 1898–1900 (FWN 318)," *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné*, <https://www.cezannecatalogue.com/catalogue/entry.php?id=814> (last updated on July 24, 2020, accessed on August 5, 2020).

[6] Moltzau still owned *Quarry at Bibémus* in August 1958, when he loaned the painting to the Royal Scottish Academy, Edinburgh (August 13–September 20, 1958), for an exhibition of his collection that traveled subsequently to the Tate Gallery, London (October 3–November 2, 1958). *Quarry at Bibémus* was on view at both venues. Moltzau probably sold *Quarry at Bibémus* to the Galerie des Arts Anciens and Modernes during the course of this exhibition, again through Marlborough Fine Art, whose business operations are based in Liechtenstein. The painting may have remained on view even after the Galerie purchased it.

[7] *Quarry at Bibémus* was one of eight paintings that Spiegel purchased from the Galerie des Arts Anciens et Modernes in September and October 1958. See the Preface in *Impressionist and Modern Paintings from the Collection of the Late Sam Spiegel* (New York: Sotheby's,

1987). It remained in Spiegel's possession until his death.

Related Works

Paul Cézanne, *Bibémus Quarry*, ca. 1895, oil on canvas, 36 1/4 × 28 3/4 in. (92 × 73 cm), Barnes Foundation, Philadelphia.

Paul Cézanne, *Bibémus Quarry*, ca. 1898, oil on canvas, 25 5/8 × 21 1/4 in. (65 × 54 cm), private collection.

Exhibitions

Origines et développement de l'art international indépendant, Musée du Jeu de Paume, Paris, July 30–October 31, 1937, no. 20, as *Les Rochers de Bibémus*.

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Exposition des maîtres des XIXe et XXe siècles, Galerie Jeanne Castel, Paris, June 14–July 12, 1955, no. 3.

Paul Cézanne, 1839–1906, Kunsthaus Zürich, August 22–October 7, 1956, no. 78, as « *Carrière de Bibémus* ».

Sammlung Ragnar Moltzau, Oslo, Kunsthaus Zürich, February 9–March 31, 1957, no. 17, as *Carrière de Bibémus*.

Collectie Ragnar Moltzau, Oslo, Gemeentemuseum, The Hague, April 19–June 11, 1957, no. 18, as *Steengroeve van Bibémus*.

From Cézanne to Picasso: The Moltzau Collection, Royal Scottish Academy, Edinburgh, August 13–September 20, 1958; Tate Gallery, London, October 3–November 2, 1958, no. 21, as *The Bibémus Quarry*.

Cézanne: The Late Work, Museum of Modern Art, New York, October 7, 1977–January 3, 1978; Museum of Fine Arts, Houston, January 26–March 19, 1978, no. 15, as *Bibémus Quarry*.

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