

CEZANNE'S IDEA OF STYLE LED TO NEW
INTELLECTUAL ART

With this issue the JLMCOE introduces a series of articles dealing with well known artists. An article of this type will appear each week. In connection with the articles, there will be an exhibition of some reprints of the artists work. These reproductions will be placed in the main hall of the Ad Building.

Paul Cezanne was one of the leaders in a movement which sought to reorganize Impressionism and to bring back structure and organization in painting.

In the late 19th Century certain men (sometimes called Post-Impressionists) led away from the enthusiastic Impressionist style and evolved different techniques and new approaches. Probably the greatest and most influential of these men was Cezanne. He, along with George Seurat, led off in the direction to an objective-type of painting and scientific analysis of structure, volume, solidity, and color.

SILVER SPOON BIRTH

Cezanne was born in southern France in 1839 and was the son of a banker. His father sent him to law school against his wishes but he was an artist and a genius and could not repress his desire to paint. His interest in art continued throughout his schooling and he finally completely abandoned law and devoted his life to painting.

Although Cezanne's approach to painting was very different from that of the Impressionists, his work was greatly influenced by them. He was especially attracted by their use of color and for a while even used their technique of applying paint in thick, small areas. His canvases are always more organized than those of the Impressionists though, and his later style does not resemble their light, airy romanticism at all.

SENSITIVE TO OPINIONS

He was hurt by the criticism and ridicule thrown at him by the public, but he never made any attempt to conform to popular demand. He worked with energy and integrity toward realizing his goal more fully. He respected tradition, studying the old masters devotedly. But he sought to add his own contribution to the tradition of painting.

Cezanne's canvases show an objectivity and some preoccupation with technique. He often sacrifices the human element for the sake of method or composition, but in all of his paintings he preserves a characteristic meditateness and detachment. He abstracted a great deal but never lost sight of his subject matter. He painted portraits, landscape, still-life, and groups of figures, but he concentrated on certain arrangements often painting the same subjects over, each time concentrating on a different aspect.

Cezanne's art was the result of a mental process; an intellectual conclusion after he had experienced a period of experimentation and tediously working out the problems of line, color, and space. His influence on Cubism was unequalled at that time. He knew that he could not fully "realize" as he put it, because he started painting too late in life; the real significance of his life and his painting is in his gift to painters of the future. He opened the gate to great composition, leaving it wide open for his successors in the field of art.

Thanks is due Mr. Earl Lucas for making the reproductions of Cezanne's work available for the display.

A thirsty gentleman wandered into a corner saloon and ordered a dry martini. He drank it with relish, and allowed as how it was the best darn Martini he ever tasted. The barkeeper whipped up another, and the customer declared it was even better than the first.

"Such genius deserves a reward," he said. He reached into his pocket and produced a live lobster. "Here! Take this with my compliments," he said.

The barkeeper held the live crustacean gingerly at arm's length. "Thanks," he said dubiously. "I suppose I can take it home for dinner."

"No, no," objected the customer. "He's already had his dinner. Take him to a movie."

TODAYS YOUTH 'SOBER' SAYS JOURNAL.

Are the high schools and colleges infiltrated with communism? Is "this generation of American youth far more conservative than the generation of the twenties, thirties, and early forties? Dorothy Thompson presented her views on the crucial question, "Is American Youth Radical?" in the May Ladies Home Journal.

Among the "bright young intelligentsia of the first postwar period" it was fashionable not to believe in God or in any divine creative force whatsoever. They scoffed at patriotism and proclaimed the only American idol to be money; the oath to the flag was considered childish; the business mentality was the enemy of all creative expression.

Arguing the nonexistence of God or of any superhuman basis for morality was a favorite topic in the many studios and sparsely furnished apartments that covered Greenwich Village. Sinclair Lewis summed up his generation's philosophy in "Main Street," which had a gigantic circulation. Those who could find the means to do so migrated to the Left Bank of Paris to haunt its cafes and seek conformation of the idea that American democracy was hopeless.