

**Paul Cézanne** (French, 1839-1906): His early works were often pictures of violent and melodramatic subjects made with thick, dark paint. Exposed to the work of the Impressionists, his palette lightened, but he reacted to the lack of structure in the Impressionists' paintings by developing a way of using color to render his images as compositions of planes, or, as he described it in a letter to Emile Bernard in 1904, in a kind of empirical geometry of "cylinders, spheres, and cones." Because his efforts established the foundation of the modernist trend toward abstraction and the evolution of cubism, Cézanne is widely known as the "Father of Modern Art."

The sloping sides of the mountain unite in a single balanced form the dualities that remain divided, tense, and unstable in the observer's space

The stable mountain is framed by Cézanne's tormented heart, and the peak itself, though more serene, is traversed by restless forms, like the swaying branches in the sky.

Geometry is used to describe nature, as well different colors to represent the depth of objects.

The bending of the tree becomes perpendicular to the mountain's slope when it reaches the horizon

The great depth is built up in broad layers intricately fitted and interlocked, without an apparent constructive scheme.

The rigid vertical tree and its extended, pliant limb, is the dialogue of the great gesticulating fronds from adjoining trees that cannot meet, and the diverging movements in the valley at the lower edge of the frame.

The drawing and brushwork are impulsive

**Paul Cézanne. Mont Ste.-Victoire Seen from Bibemus Quarry. c. 1897-1900.**

The diverging lines in the foreground seem a vague reflection of the mountain's form.

The distant landscape resolves to some degree the strains of the foreground world.

The contrast of movements, of the marginal and centered, of symmetry and unbalance, gives the immense aspect of drama to the scene.