

Artists in Motion: Modern Masterpieces from the Pearlman Collection

[Introductory Panel]

This exhibition explores works by celebrated modern European artists collected by Henry Pearlman (1895–1974) over the course of three decades. Pearlman described collecting as an adventure; he was especially drawn to artists whose travels and emigration stimulated creative exchange and innovation. His collection highlights the dynamic and increasingly international artistic crossroads of Paris during the late nineteenth and early twentieth centuries, including expressive and formally daring work by Paul Cézanne, Edgar Degas, and Amedeo Modigliani. Pearlman was fascinated by both the art and the lived experiences of the artists he collected. He sought work that reflected not only creative experimentation, but also meaningful exchanges and relationships between painters and sculptors.

Born on New York’s Lower East Side to Jewish parents who emigrated from Russia, Pearlman was an entrepreneur who became passionate about collecting during the post–World War II era. Less affluent than other leading collectors and with no formal art education, he used his business acumen and his enthusiasm for learning about art to choose works to add to his holdings. From the beginning, Pearlman sought to share his collection with public audiences through loans and exhibitions, which led to the establishment of the Henry and Rose Pearlman Foundation.

[Section 1]

Exchange and Innovation

In the 1860s, a group of artists working in and around Paris sought to break away from established academic conventions. Instead of focusing on historical subjects, they explored the rapidly changing world around them. They rejected highly finished and illusionistic subjects in favor of experiments with painterly techniques that emphasized personal and subjective experiences.

Gathering in cafés and studios and organizing independent exhibitions of their work, these artists explored what it meant to paint the modern world. In some cases, they even painted together in the open air—Camille Pissarro, Paul Cézanne, and Paul Gauguin, for example, briefly painted alongside one another in the 1870s.

With the acquisition of a watercolor by Cézanne and a painting by Vincent van Gogh in 1950, Henry Pearlman began to build a significant collection of works by these innovative late nineteenth-century French artists. The selection presented here highlights their experimental brushwork, vivid palettes, and enduring legacies.

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Standing Bather Seen from Behind, ca. 1879–82

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

The pose of this bather was of particular interest to Cézanne, demonstrated by his repetition of the figure in several paintings. Bathers became one of the artist's most celebrated subjects, possibly connected to his nostalgia for the idyllic experience of swimming with friends in the French Provençal countryside during his youth. Water and vegetation are suggested by touches of green and blue, rendered in the lighter palette Cézanne adopted after painting alongside Camille Pissarro in the 1870s.

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Portrait of Paul, the Artist's Son, ca. 1880

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

This small portrait presents a close-up view of Paul, the artist's son with former model Hortense Fiquet. Cézanne imbued the child with an ambiguity that is characteristic of many of his portraits—Paul is shown with a direct gaze but his expression seems elusive.

Camille Pissarro

1830–1903; born Charlotte Amalie, St. Thomas, US Virgin Islands; died Paris, France

Still Life: Apples and Pears in a Round Basket, 1872

Oil on canvas

Collection of Marge Scheuer, on loan to the Henry and Rose Pearlman Foundation and the Princeton University Art Museum

This work is a rare example of a still life by Pissarro, who was better known for open-air landscapes. Despite its modest subject, the composition highlights the painter's inventive brushwork. Pissarro was a pivotal figure among the artists known as the Impressionists, having helped organize eight independent group exhibitions for them. He was also a mentor to artists such as Paul Cézanne and Paul Gauguin, who closely studied his innovative techniques.

Édouard Manet

1832–1883; born Paris, France; died Paris

Young Woman in a Round Hat, ca. 1877–79

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

With her stylish hat and umbrella, this young woman appears dressed for a stroll in the boulevards and parks that had recently been constructed in Paris. A chronicler of life in the French capital, Manet was attuned to the ways that cycles of fashion conveyed the speed of change in the increasingly industrialized cityscape. Manet's unexpected painterly effects and contemporary subjects were a source of inspiration for many younger artists, including Paul Cézanne.

Alfred Sisley

1839–1899; born Paris, France; died Moret-sur-Loing, France

River View, 1889

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Like many of his contemporaries, Sisley painted in the open air to capture the sensations of nature. Such bucolic and seemingly timeless scenes were popular among late nineteenth-century collectors, in part as a counterpoint to the increasing urbanization of France. Although Sisley typically painted identifiable places in the environs of Paris—sometimes with multiple variations on the same site—the exact location depicted here remains unknown.

Pierre-Auguste Renoir

1841–1919; born Limoges, France; died Cagnes-sur-Mer, France

Nude in a Landscape, ca. 1887

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Renoir depicted this female nude in a manner that evokes classical sculpture in the pose and folds of drapery. The figure's positioning also relates to works by the Renaissance and Baroque painters that Renoir admired during his travels to Italy in the 1880s. He offered a contemporary rendition of this traditional subject, setting his model against a profusion of colorful fabrics used in modern fashions.

Edgar Degas

1834–1917; born Paris, France; died Paris

After the Bath, Woman Drying Herself, 1890s

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Degas was fascinated by unconventional poses and expressionistic effects, as highlighted by this work. The artist experimented with depicting contemporary female nudes across multiple media, including painting, drawings, printmaking, and sculpture. Here, Degas varied his brushwork from thick and sharp slashes of paint to thinned and smudged passages where he likely manipulated the paint with his fingers.

After Paul Gauguin

1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia

Woman of Martinique, 1889, cast 1957

Bronze

Private collection, on loan to the Henry and Rose Pearlman Foundation and the Princeton University Art Museum

This is a bronze cast of a painted terra-cotta sculpture in the Pearlman Collection that Gauguin created while living in Brittany. It appears partly inspired by Gauguin's 1887 trip to the French Caribbean island of Martinique, where he depicted local women wearing knotted headscarves similar to the one seen here. Yet, Gauguin projected an imagined hybrid of cultures onto this female nude. Her pose, necklace, and armbands derive from Javanese dancers the artist saw perform at the 1889 Universal Exposition in Paris and stone carvings on the ninth-century Buddhist temple of Borobudur, which he knew from photographs.

Paul Gauguin

1848–1903; born Paris, France; died Atuona, Marquesas Islands, French Polynesia

Te Fare Amu (The House for Eating), 1895 or 1897

Polychromed woodcarving

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

The phrase “Te fare amu” (the house for eating) appears in Gauguin’s journal about his life in Tahiti, suggesting that the artist may have carved this wood sculpture to decorate one of the dwellings he inhabited on the island. Gauguin traveled to Tahiti in 1891 and again in 1895, seeking artistic inspiration far from Paris, although in a location significantly affected by French colonial rule. While the imagery on the relief seems connected to Gauguin’s personal interpretations of Tahitian myths, the sculptural format evokes the Maori wood carvings that he saw while in New Zealand.

Vincent van Gogh

1853–1890; born Zundert, Netherlands; died Auvers-sur-Oise, France

Tarascon Stagecoach, 1888

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Van Gogh made this picture after relocating from Paris to Arles in southern France. Together with Paul Gauguin, he hoped to start an independent artists’ colony there known as the Studio of the South. This painting is among the works highlighting his new surroundings that Van Gogh created in the weeks before Gauguin’s arrival in Arles.

Henri de Toulouse-Lautrec

1864–1901; born Albi, France; died Château Malromé, Saint-André-du-Bois, France

Messalina, 1900–1901

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Lautrec depicted a performance of Isidore de Lara’s opera *Messalina*, which the artist saw while visiting Bordeaux in 1900. Messalina, the decadent wife of the Roman

emperor Claudius, is shown surrounded by attendants and her jealous lover Harès, dressed in red. The asymmetrical composition, flattened surface, and emphasis on outlines reflect Lautrec's admiration of Japanese woodblock prints, which were widely popular among artists at the time.

[Section 2]

Paul Cézanne: Experimentation in the Landscape

Cézanne's complex body of work is grounded in the close observation of nature, while also highly innovative in its formal techniques. Cézanne was active in both Paris and his birthplace of Aix-en-Provence in southern France, where he painted many views of the local landscape over the course of his life. His method of layering bold strokes of color to create tactile forms had a major impact on the development of abstract art, and inspired countless artists of his own and subsequent generations, from Paul Gauguin to Pablo Picasso and Jasper Johns.

The Pearlman Collection is distinguished for its breadth and depth of works by Cézanne. Its holdings span four decades of the artist's career, including depictions of one of his most famous subjects, Mont Saint-Victoire. Henry Pearlman valued Cézanne for his formal ingenuity as well as for what Pearlman described as his artistic integrity, marveling that the artist "never put down a stroke he did not feel."

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Provençal Manor, ca. 1885

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

In this painting, Cézanne depicted a rural estate on the outskirts of Aix-en-Provence, not far from his family home. The artist studied the site's distinctive Provençal architecture and landscape from different vantage points in related drawings. Here, he left areas of the cream canvas visible, using the light tone to enhance a sense of depth and volume in contrast with the painted areas. The loosely painted passages and exposed canvas reveal Cézanne's painting process and invite viewers to synthesize these disparate elements.

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Cistern in the Park of Château Noir, ca. 1900

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Cézanne captured one of his favorite spots near the Château Noir (Black Castle), a hillside estate near Aix-en-Provence. The artist frequently painted in solitude on its grounds, which were covered by overgrown, boulder-strewn woods and crossed by unkempt paths that led toward a rocky outcropping and Neolithic caves. He juxtaposed the diagonal beams of the cistern cover with an enormous pyramid-shaped stone, both of which contrast with the sprawl of the undergrowth and young pine trees.

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Route to Le Tholonet, 1900–1904

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Cézanne often traveled along the road depicted here, which stretched from Aix-en-Provence to the nearby village of Le Tholonet. Distinctive diagonal strokes give texture to the mountains and sky. The artist left a large part of the lower canvas untouched; it is unclear whether Cézanne considered the work complete or whether he embraced the expressive effects of his working process. The open and abstract qualities of Cézanne’s painting influenced successive generations of artists.

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Mont Sainte-Victoire, ca. 1904–6

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

The rocky summit of Mont Sainte-Victoire, the most prominent feature in the landscape around Aix-en-Provence, is a subject that Cézanne depicted in over one hundred works on canvas and paper. This painting is a rare vertical treatment of the mountain. For Cézanne, close observation of nature and the emotional impact of an experience were essential. As he wrote to a young painter in 1903, landscape painting should “revive within oneself, by contact with nature, the instincts, the artistic sensations that live in us.”

[Cézanne watercolors]

Cézanne experimented extensively with watercolor throughout his career, resulting in some of his most radical and influential works. In his wide-ranging watercolor paintings, the artist explored the striking effects of luminosity and transparency. Interweaving translucent touches of color with delicate graphite lines, he often built up his compositions over periods of time, balancing the technical demands of the quick-drying paint with his commitment to careful and deliberate elaboration. Although the portable medium of watercolor painting was often dismissed due to its popularity with amateur artists in the late nineteenth century, Cézanne brought an inventive approach to the medium through ambitious scale and formal complexity.

[Works on paper exhibited at Museum of Fine Arts, Houston]

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Cistern in the Park of Château Noir, 1895–1900

Watercolor and graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Path, Trees, and Walls, ca. 1900

Watercolor and traces of graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

***Chemin des Lauves: The Turn in the Road*, 1904–6**

Watercolor and graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

***Trees*, ca. 1891**

Graphite on paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

***Trees and House*, ca. 1890**

Watercolor and graphite, with touches of gouache, on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

***Seated Bather Seen from the Back*, 1900–1902**

Watercolor and graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

[Works on paper exhibited at the Norton Museum of Art, West Palm Beach, Florida]

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Study for "Pastoral," ca. 1870

Graphite on paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Page of Studies with Bathers and Self-Portrait, 1875–78

Graphite on paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Study of Trees, 1886–88

Graphite on paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Trees Forming an Arch, ca. 1900

Watercolor and graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Forest Interior, ca. 1890

Watercolor and graphite, with touches of gouache, on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Paul Cézanne

1839–1906; born Aix-en-Provence, France; died Aix-en-Provence

Trees and Cistern in the Park of Château Noir, 1900–1902

Watercolor and graphite on cream wove paper

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

[Section 3]

The Collector's Artistic Networks

Henry Pearlman began collecting on a modest scale, initially perusing works at estate sales. But with an entrepreneurial spirit, he soon delved into the New York art market and cultivated a network of established and lesser-known dealers, collectors, scholars, and artists in the United States and Europe.

Guided by his personal vision, Pearlman concentrated on bold and colorful works by modern artists such as Chaïm Soutine and Amedeo Modigliani as well as earlier artists like Paul Cézanne. With relatively limited funds, he carefully refined his holdings over time by donating, exchanging, or selling works. Most famously—perhaps due to the painting's enormous size or its delicate condition—Pearlman traded Henri Matisse's celebrated *Bathers by a River* with the Art Institute of Chicago in exchange for Henri de Toulouse-Lautrec's *Messalina*.

Pearlman was known for his abiding sympathy for underdogs and those who experienced life on society's margins. As a collector, he had a special interest in artists such as Soutine and Vincent van Gogh, who endured great personal struggle.

Oskar Kokoschka

1886–1980; born Pöchlarn, Austria; died Montreux, Switzerland

Henry Pearlman, 1948

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Henry Pearlman described sittings for his portraits by Kokoschka and the sculptor Jacques Lipchitz as “exhilarating experiences.” Kokoschka began his career in pre–World War I Vienna, where he gained a reputation for his portraits of the city’s artists and intellectuals. After the Nazis condemned his work as “degenerate,” Kokoschka fled to London, where Pearlman commissioned this portrait when he visited in 1948.

Jacques Lipchitz

1891–1973; born Druskininkai, Lithuania; active Paris, France, and Hastings-on-Hudson, New York; died Capri, Italy

Henry Pearlman, 1952

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Lipchitz recounted in his autobiography, “This is a good strong portrait that I believe reflects the simplicity and at the same time the force and intelligence of this remarkable man.”

After a fire destroyed Lipchitz’s New York studio, Henry Pearlman commissioned this portrait and supported a fund to build a new studio. Lipchitz had fled to the US in 1941, abandoning his home in France to escape the Nazi occupation. He created this likeness over the course of twenty-nine sittings in Pearlman’s Manhattan office, where paintings

by the artist's close friends Chaim Soutine and Amedeo Modigliani were displayed.

Giacomo Manzù

1908–1991; born Bergamo, Italy; died Rome, Italy

Oskar Kokoschka, 1960

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Manzù sculpted this portrait of artist Oskar Kokoschka from life while in residence at the summer art program in Salzburg that Kokoschka founded in 1953 to bring together a range of international artists. Kokoschka was known for his profound interest in world affairs, his strong political opinions, and, at times, his controversial works. Pearlman relished his conversations with the artist.

Chaim Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

View of Céret, ca. 1921–22

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

This painting played a decisive role in the development of the Pearlman Collection: it was the first highly expressive work that Henry Pearlman acquired, and it set him on the path of collecting modern art. Featuring Soutine's spontaneous and idiosyncratic brushwork and skewed perspective, it challenges the sense of illusionism that had long governed European landscape painting. Pearlman described how the painting gave him “a lift, similar to the experience of listening to a symphony orchestration.”

[Section 4]

The “Beehive”: Creative Encounters in Paris

Paris experienced a remarkable influx of foreign artists in the early twentieth century. The city offered abundant opportunities for artists to study and exhibit their work, and to view art from a range of cultures in local museums. Numerous artists, including many from Eastern Europe, lived and worked together in cooperative studios such as La Ruche (The Beehive) in the Montparnasse neighborhood. While struggling to make ends meet, these artists shared models, posed for one another, or engaged in other forms of creative exchange and experimentation.

Beginning in 1945, Pearlman acquired a significant group of works by Jacques Lipchitz, Amedeo Modigliani, and Chaïm Soutine—all Jewish artists who migrated to Paris and worked at times in La Ruche. Collectors such as Pearlman encouraged broader recognition of artists marginalized by European conflict in the years following World War II.

Amedeo Modigliani

1884–1920; born Livorno, Italy; died Saint-Étienne, France

Head, ca. 1910–11

Limestone

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

From 1910 to 1913, Modigliani created a series of stylized heads carved in stone. Working with limited means, he may have obtained discarded limestone from Italian stonemasons working on new buildings in Paris. Modigliani employed a variety of chiseling techniques to sculpt this elongated head, juxtaposing smooth contours with rough passages. Whether he embraced the provocatively expressive effect of this contrast or left the work incomplete remains ambiguous. The sculpture melds artistic conventions from diverse cultures—ancient Egyptian, African, and Asian—which Modigliani encountered in Paris museums and international expositions, and perhaps even in newsreels shown in movie theaters.

Amedeo Modigliani

1884–1920; born Livorno, Italy; died Saint-Étienne, France

Léon Indenbaum, 1916

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Modigliani often painted portraits of his acquaintances in the international artistic and intellectual circles of early twentieth-century Paris. He executed this portrait of sculptor Léon Indenbaum at La Ruche (The Beehive), where he lived with numerous artists from Eastern Europe, as well as fellow Jewish artists such as Indenbaum and Chaïm Soutine. Modigliani underlined his sitter's Belarusian background by inscribing his name with a letter recalling a Cyrillic *И*. Artists who immigrated to Paris found opportunities in the

city, but also encountered xenophobia and anti-Semitism. Modigliani's portraits of foreign and Jewish artists provided a painted response to such discrimination.

Amedeo Modigliani

1884–1920; born Livorno, Italy; died Saint-Étienne, France

Jean Cocteau, 1916

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Modigliani's portrait of poet Jean Cocteau, a rising star in Paris literary circles at the time, is one of his most celebrated paintings—although Cocteau himself was not enthusiastic about the portrayal. Cocteau was drawn to the avant-garde scene of Montparnasse after meeting Pablo Picasso, who introduced the poet to a number of artists including Modigliani. In this portrait, Modigliani drew on an eclectic range of artistic influences, from Paul Cézanne's angular brushwork to the geometric forms of African masks.

Wilhelm Lehmbruck

1881–1919; born Duisburg, Germany; died Berlin, Germany

Bust of a Woman (Anita Lehmbruck), 1910

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Lehmbruck created the sculpture from which this bronze was cast while living in the Montparnasse section of Paris. There he befriended numerous artists, including Amedeo Modigliani, before returning to Berlin after the onset of World War I. In this bust he depicted his wife, model, and business manager, Anita. Lehmbruck gained renown for

sculptures that convey a sense of his subject's interior life, here signaled by the figure's pensive expression and the prominent tilt of her head.

Jacques Lipchitz

1891–1973; born Druskininkai, Lithuania; active Paris, France, and Hastings-on-Hudson, New York; died Capri, Italy

Acrobat on Horseback, 1914

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Lipchitz arrived in Paris from Lithuania in 1909, seeking new opportunities and freedom from the restrictions under which Jews lived in the czarist regime. For this work, the artist took inspiration from eclectic sources, including archaic Greek and Scythian sculpture, medieval manuscripts, and contemporary life. The subject recalls the spectacles at the Cirque Medrano, located at the edge of Montparnasse, which inspired numerous artists. Lipchitz may have also drawn on memories of seeing acrobats who traveled throughout towns and villages in Eastern Europe.

Jacques Lipchitz

1891–1973; born Druskininkai, Lithuania; active Paris, France, and Hastings-on-Hudson, New York; died Capri, Italy

Portrait of Marsden Hartley, 1942

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Lipchitz noted, “In almost all my portraits I have worked from the living model, since I think it is essential to have the man before you and to establish a relationship with him.”

He invited the American painter Marsden Hartley to pose for a portrait after the two met at a social gathering in New York in 1942. Hartley was well-known for his innovative and avant-garde paintings, and a life marked by personal tragedy. Lipchitz described his fascination with Hartley's sensitive features and penetrating, melancholy gaze.

Jacques Lipchitz

1891–1973; born Druskininkai, Lithuania; active Paris, France, and Hastings-on-Hudson, New York; died Capri, Italy

Theseus and the Minotaur, 1942

Bronze

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Among the first sculptures Lipchitz created after fleeing from Nazi-occupied France to New York, this work depicts the ancient Greek hero Theseus, who stabbed the bull-headed monster that devoured youth in its underground lair, the Labyrinth. Lipchitz explained, “When I finished the sculpture, I realized that the monster is also a part of Theseus, as though there were a Hitler in each of us whom we must destroy. Theseus is killing part of himself.”

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

Chemin de la Fontaine des Tins at Céret, ca. 1920

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

The paintings Soutine executed in Céret are among the most experimental of his career. The steep terrain of the village, located in the foothills of the Pyrenees, appealed to the

artist. Working in isolation, he created numerous landscapes with energetic brushwork that obscures clear distinctions between spatial elements. This painting, one of Soutine's most dramatically disorienting scenes, depicts a path through a ravine that the artist frequented. It features whiplash strokes of paint and a compressed surface admired by later abstractionists.

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

Steeple of Saint-Pierre at Céret, ca. 1922

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Soutine's expressive spatial distortions were a signature feature of the works he created in Céret in southern France. Here, ochre buildings with terra-cotta rooftops culminate in the village's most recognizable landmark: the Saint-Pierre church, with its bell tower and hexagonal dome. Despite the recognition Soutine achieved with his daringly original paintings of Céret, he reportedly destroyed many of the canvases from this period.

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

Self-Portrait, ca. 1918

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

One of Soutine's earliest known self-portraits, this work conveys the artist's ambition while he struggled in Paris, where he had arrived in 1913 after studying art in the Lithuanian capital of Vilnius. Soutine stares intently at the viewer while posed next to an easel holding his self-portrait; his rumpled blue jacket and tie suggest both professional

seriousness and bohemian scruffiness. The turbulent brushwork and psychological tension echo self-portraits by Rembrandt van Rijn and Vincent van Gogh, suggesting that Soutine is asserting his place alongside more established artists.

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

***Choir Boy*, 1925**

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

During the 1920s and 1930s Soutine frequently painted portraits, preferring sitters he did not know personally. He depicted numerous people in uniform, exploring the contrast between individual identity and social role. This painting is part of Soutine's series of likenesses of young boys dressed in ecclesiastical vestments.

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

***Portrait of a Woman*, 1929**

Oil on canvas

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Soutine painted numerous portraits of service workers such as bellboys, cooks, and waiters who were omnipresent in Paris hotels and restaurants, yet were rarely depicted in formal portraits. The unidentified woman portrayed here is steeped in ambiguity: she might be wearing an elegant black dress or a servant's uniform.

Chaïm Soutine

1893–1943; born Smilavičy, Belarus [Russian Empire]; died Paris, France

***Hanging Turkey*, ca. 1925**

Oil on millboard

The Henry and Rose Pearlman Foundation, on loan to the Princeton University Art Museum

Soutine first painted carcasses of fowl in 1918, while living in the crowded quarters of the artist collective La Ruche (The Beehive), near the slaughterhouses of Montparnasse in Paris. Taking inspiration from Rembrandt van Rijn's *Slaughtered Ox* (1655) and other still lifes in the Louvre, Soutine painted directly from animal carcasses that he set up in his studio.