

ALFRED SISLEY

(Paris, Francia, 1839 – Moret-sur-Loing, Francia, 1899)

River View

1889

Oil in canvas

The Henry and Rose Pearlman Foundation on loan since 1976
to the Princeton University Art Museum

Sisley was part of the first generation of Impressionist masters, who captured the changing effects of light and atmosphere on their canvases. Like many of his colleagues, he painted landscapes along the banks of the Seine River or the surroundings of the Forest of Fontainebleau. This oil painting features the characteristic short, quick, and multidirectional strokes used to depict the treetops and countryside grass. Sisley portrayed the water through a complex interplay of brushstrokes, evoking movement and ripples in the manner of Claude Monet.

Since 1880, he lived in Moret-sur-Loing, a commune in the Île-de-France region, which inspired many of his landscapes. In a letter to the critic Adolphe Tavernier, the artist acknowledged: *It is in Moret, in this densely wooded landscape, with its tall poplars, the waters of the Loing River, so beautiful, so translucent, so changing, that my art has developed the most; especially in the last three years.*

JOAQUÍN CLAUSELL

(Campeche, Campeche, México, 1866 – Lagunas de Zempoala, Estado de México, México, 1935)

Green Hill [Landscape with Flowers and Trees]

ca. 1910

Oil in cardboard

INBAL / Museo Nacional de Arte

In the practice of landscape painting, the areas around Santa Anita, Huipulco, Las Fuentes Brotantes, Xochimilco, Iztacalco, San Ángel—regions that were on the periphery at the time—became central themes in Joaquín Clausell’s work, with clear literary and poetic evocations. These works suggest a resistance to urban development, as they construct an imaginary world around an everlasting landscape, as if it symbolized the return to or recovery of the natural order. In this way, the artist, with impressionist echoes, leaned towards new avant-garde principles by eliminating traditional rules and methods in painting while following the subjective guidelines of late 19th century modernism. An example of this is this landscape, with the painter’s characteristic high horizon, rendered in a blend of greens, yellows, and violet tones. The work was part of the collection of the great writer, poet, museologist, and cultural promoter Carlos Pellicer Cámara. It was donated to the Instituto Nacional de Bellas Artes y Literatura in 2020 by his nephew, the artist Carlos Pellicer López.

PAUL CÉZANNE

(Aix-en-Provence, Francia, 1839 – 1906)

Mont Sainte-Victoire

ca. 1904-1906

Oil on canvas

The Henry and Rose Pearlman Foundation on loan since 1976
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Cézanne was a precursor to modern art and the artistic avant-garde of the 20th century. His constant exploration of the structure and morphology of painting influenced generations of artists such as Georges Braque and Pablo Picasso. From 1870 until his death in 1906, he created more than thirty versions of *Mont Sainte-Victoire*, where his quest for greater depth through color can be observed, developing a system of parallel brushstrokes known as “constructive stroke.”

Unlike other landscapes, this work is in a vertical format, giving it a sense of visual projection from the nearest slope. For Cézanne, *nature is always the same, but nothing of its visible appearance remains. Our art must give it the jolt of permanence, with the elements and appearances of all its transformations.*

GERARDO MURILLO, *DR. ATL*

(Guadalajara, Jalisco, México, 1875 – Ciudad de México, México, 1964)

The Cloud

1931

Oil and *atl-color* on canvas

INBAL / Museo Nacional de Arte

After studying at the Escuela Nacional de Bellas Artes, *Dr. Atl* received a scholarship from the Porfirio Díaz government to study painting at the Academy of San Lucas in Rome, as well as law and philosophy in the same city. Upon returning to Mexico, he joined Venustiano Carranza's constitutionalist movement and the Escuela Nacional de Bellas Artes. *Dr. Atl*—named by the Argentine poet Leopoldo Lugones—played a crucial role in Mexican art. Influenced by innovations such as Impressionism and Divisionism, he introduced a new conception of painting while promoting popular art. *The Cloud* belongs to one of the key periods in the master's artistic production when he found inspiration in landscapes to express his concept of modernity. The aeropainting (with distant views) and the curvilinear perspective (attending the shape of the human eye), adhering to the principles of Luis G. Serrano, are present in this striking image of the Valley of Mexico.

PIERRE-AUGUSTE RENOIR

(Limoges, Francia, 1841 – Cagnes-sur-Mer, Francia, 1919)

Nude in a Landscape

ca. 1887

Oil on canvas

The Henry and Rose Pearlman Foundation on loan since 1976
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Renoir's training began in the studio of Professor Charles Gleyre, where he formed relationships with important artists such as Frédéric Bazille, Claude Monet, and Alfred Sisley. His extensive body of work was characterized by themes of outdoor leisure, landscapes, and portraits. In his later years, suffering from osteoarthritic degeneration, he expressed a deep interest in nudes, reviving the anatomical robustness and lushness of bodies painted by Rubens and Titian. *Nude in a Landscape* showcases a vibrant palette through the harmony that combines vivid colors with the softness of nature and the female body.

GERMÁN GEDOVIOUS

(Ciudad de México, México, 1867 – 1937)

Baroque Nude

ca. 1918

Oil on canvas

INBAL / Museo Nacional de Arte

Shortly after the artist's birth, the family moved to San Luis Potosí. From that moment, Gedovius's life was marked by his condition as a deaf-mute. Due to his performance and the recommendation of a family friend knowledgeable in painting, he entered the Academia de San Carlos at the age of sixteen. He later traveled to Germany to learn new artistic techniques and seek appropriate medical treatment. He settled in Hamburg, managed to speak, and, as soon as he did, devoted himself to studying the German language. It was at the Royal Academy of Painting in Munich where he learned to draw with charcoal in 1884. He was influenced by Symbolism, Realism, Costumbrism, and Pre-Raphaelitism. With a style considered academic-romantic, he painted *Baroque Nude*, where the female figure, full of sensuality, reclines on a sofa against a dark background with an Orientalist setting. She is accompanied by flowers that refer to the ephemeral, while the golden-covered altarpiece evokes the colonial past.

EDGAR DEGAS

(París, Francia, 1834 – 1917)

After the Bath (Woman Drying Herself)

ca. 1890-1895

Oil on canvas

The Henry and Rose Pearlman Foundation on loan since 1976
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After studying at the *École des Beaux-Arts* in Paris under the tutelage of masters Louis Lamothe and Dominique Ingres, Edgar Degas embarked on a journey to Italy, drawn by the colorism of the Venetian School. Upon his return, he began exchanging ideas with other Impressionists, demonstrating his stylistic autonomy in both painting and sculpture. The bulk of his work captures Parisian life and integrates the fervor of the human condition. Dance, horseback riding, landscapes, and nudes were the major themes in his painting. *After the Bath* is categorized within his later period, characterized by the search for movement, unnatural poses, and the analysis of light behavior. The young woman, situated in the room of some brothel in Montmartre, performs the bathing ritual, while, as the painter noted, her intimacy *is viewed through the keyhole*.

MANUEL RODRÍGUEZ LOZANO

(Ciudad de México, México, 1896 – 1971)

Nude woman sitting

1926

Oil on canvas

INBAL / Museo Nacional de Arte

Manuel Rodríguez Lozano came from a well-off family with extensive connections to art and literature. In 1906, he entered the Military Academy and later pursued a diplomatic career. During this time, he met Carmen Mondragón, *Nahui Olin*, whom he married and with whom he had his only child. Little is known about Rodríguez Lozano's art education; it is believed that he might have started his drawing classes in Mexico shortly before leaving or pursued a semi-self-taught approach directly in Europe, as he frequently visited museums and exhibitions, and attended a workshop on Gay-Lussac Street in Paris. What is documented is his association with important art figures such as Matisse and Picasso. This splendid nude, with long and schematic strokes, highlights the female silhouette in a kind of «stopped time» between European avant-gardes and national art.

ÉDOUARD MANET

(París, Francia, 1832 – 1883)

Young Woman with a Round Hat

ca. 1877-1879

Oil on canvas

The Henry and Rose Pearlman Foundation on loan since 1976
to the Princeton University Art Museum

Manet's artistic life began in 1850, influenced by the great masters of academicism such as Thomas Couture. He later traveled to various European countries to study Flemish, German, Spanish, and Italian painting. His painting *Young Woman with a Round Hat* could be considered an evocation of Charles Baudelaire's manuscript *The Painter of Modern Life*. Created with a fine balance between traditional and modern art, the elegant woman in a blue dress, gloves, and a hat adorned with a veil appears in a chiaroscuro effect, enhanced by soft brushstrokes that suggest the delicacy of feminine features.

FÉLIX PARRA

(Morelia, Michoacán, México, 1845 – Ciudad de México, México, 1919)

Lady on the Balcony

ca. 1880

Oil on wood

INBAL / Museo Nacional de Arte

Félix Parra was the son of Mariano Ramón Parra and Juliana Hernández. He began his early studies in painting around the age of 16 at the Colegio de San Nicolás, under the guidance of Octaviano Herrera. At the Escuela de Bellas Artes, he learned an academic-classical style, following the tradition of Santiago Rebull and José Salomé Pina. Upon returning from a formative stay in the Old Continent in December 1882, he began teaching the ornamentation class at the Academia de San Carlos. This lady, dressed in *Belle Époque* style with a long dress, cape, and hat, was painted with the City of Light in the background, during that European journey which brought him closer to urban and bourgeois representations of the fin-de-siècle era.

CAMILLE PISSARRO

(Santo Tomás, Antillas francesas, 1830 – París, Francia, 1903)

Still Life (Apples and pears in a basket)

1872

Oil in canvas

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

Pissarro was one of the most influential Impressionist masters and a fundamental presence in the development of Paul Cézanne and Paul Gauguin. His work was characterized by the depiction of bucolic landscapes, everyday life, and urban scenes. This oil painting is atypical in the artist's complete oeuvre, as out of the 1,528 documented paintings, only about twenty are recognized as still lifes. The composition of the basket, the fruits, and the table is structured with basic geometric shapes reminiscent of Cézanne's early still lifes. The painting was created during the period when Pissarro adopted some distinctly Impressionist characteristics which, according to researcher Cora Michel, encompass *structure, harmony, and simplicity*.

ROBERTO MONTENEGRO

(Guadalajara, Jalisco, México, 1885 – Ciudad de México, México, 1968)

Still life

1940

Oil in canvas

INBAL / Museo Nacional de Arte

With the outbreak of the Mexican Revolution, Roberto Montenegro set sail for the Old Continent, where the upheavals followed him with the start of World War I in 1914. That same year, he published his second book of illustrations under the title *Las Venecianas* and, along with a group of Latin American artists, sought refuge in Mallorca with Professor Hermenegildo Anglada Camarasa, a leading figure of the so-called “Catalan Modernism.”

This still life, influenced by his European training, features bold geometric patterns and, through a play of ochres, greens, and grays, evokes one of the most common themes in avant-garde art. In it, the echoes of Georges Braque, Aleksandra Ekster, María Blanchard, and Pablo Picasso, among many others, resonate.

HENRI DE TOULOUSE-LAUTREC

(Albi, Francia, 1864 – Castillo de Malromé, Saint-André-du-Bois, Francia, 1901)

Mesalina

1900-1901

Oil on canvas

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Toulouse-Lautrec was born into an aristocratic family. The momentum of his career accelerated in Montmartre, known as the neighborhood of bohemian artists and a major source of inspiration for his nocturnal scenes, especially those of the famous Parisian *cabaret* Moulin Rouge, immortalized through his drawings and lithographs. In the early 20th century, he created *Mesalina*, an oil painting inspired by his fascination with Isidoro de Lara's opera, a lyrical tragedy based on the life of Valeria Mesalina, the third wife of the Roman Emperor Claudius. Through this perspective and composition, Toulouse-Lautrec allows us to observe the backstage musical drama, capturing the effect created by the gas lights used in theaters of that time. Lautrec's artistic approach to the underworld and burlesque environment established a new international visual language, influencing Mexican artists such as José Clemente Orozco.

JOSÉ CLEMENTE OROZCO

(Zapotlán el Grande, hoy Ciudad Guzmán, Jalisco, México, 1883 – Ciudad de México, México, 1949)

The Bedroom

ca. 1910

Watercolor on paper

INBAL / Museo Nacional de Arte

Within the artistic production of José Clemente Orozco, who depicted the life of brothels—explains researcher Dafne Cruz Porchini—, *images of young and old women, whether obese, languid, thin, or flaccid, were frequent, often displaying a certain modesty. In the aesthetic context of the fin-de-siècle femme fatale, a recurrent element in the avant-gardes of the early 20th century, women lying in bed like rags were a sign of premature aging, or the prostrate body suggested a physical impossibility related to a venereal disease or approaching death.* In this work, with pale tones, the interior of a bedroom is depicted with women as the central figures; one adjusts her robe over her nightgown indicating that she is leaving the room, while the other lies face down on the bed.

AMEDEO MODIGLIANI

(Livorno, Italia, 1884 – Saint-Étienne, Paris, Francia, 1920)

Jean Cocteau

1916

Oil in canvas

The Henry and Rose Pearlman Foundation on loan since 1976
to the Princeton University Art Museum

Modigliani was part of the main avant-garde circles that emerged in the first decade of the 20th century in the Parisian neighborhoods of Montparnasse and Montmartre, where he mingled with Chagall, Soutine, Foujita, Diego Rivera, Léger, Apollinaire, among many others. The international artistic mosaic that arrived in the City of Light, attracted by the Universal Exposition and the exercise of creative freedom, brought together a heterogeneous group known as the “School of Paris,” to which our artist belonged.

This portrait of Jean Cocteau is an evocation of Modigliani’s sculptural period and also shows the influence of the Romanian artist Constantin Brâncuși, particularly in the abstraction of the faces. Modigliani presents the French poet, playwright, filmmaker, and writer seated, dressed in a navy blue suit, bow tie, and pocket square. The stylized figure reveals the introspection of the poet in his face. About the piece, Cocteau himself wrote: *It doesn’t resemble me, but it does resemble Modigliani, which is better.*

DIEGO RIVERA

(Guanajuato, Guanajuato, México, 1886 – Ciudad de México, México, 1957)

Portrait of Adolfo Best Maugard

1913

Oil in canvas

INBAL / Museo Nacional de Arte

In 1912, Diego Rivera settled in the French capital with the Russian painter Angelina Beloff, after a brief stay in Madrid and traveling through France, the United Kingdom, and various Belgian cities. The couple stayed in the bohemian neighborhood of Montparnasse, where they formed relationships with Picasso, Braque, the Delaunays, Mondrian, Modigliani, and Chagall, as well as several members of the Italian Futurist movement. The monumental portrait painted by Rivera, exhibited at the 1913 Salon des Indépendants under the title *Young Man on the Balcony*, is a good example of the influence that the avant-garde exerted on the Mexican artist. In it, we see a reflection of the experiments Delaunay was conducting at the time: abandoning Cubism and geometric forms in favor of a more colorful, luminous, and abstract style. Above all, this painting reflects the echoes of Futurism inaugurated by Marinetti, whose manifesto was drafted in 1909. The elegant figure of Best Maugard, portrayed as a dandy, stands before the urban landscape of the Montparnasse station, where the steam of the locomotive blends with the smoke from the factory chimneys.

VINCENT VAN GOGH

(Zundert, Países Bajos, 1853 – Auvers-sur-Oise, Francia, 1890)

Tarascon Stagecoach [french commune]

1888

Oil in canvas

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At the beginning of 1888, Van Gogh moved to the city of Arlès in the south of France. Settled in the famous «Yellow House», and with the desire to create a circle of artists, he invited Paul Gauguin to spend some time there. At the end of that year, due to the temperamental nature of both, Vincent suffered a psychological crisis that led to the self-mutilation of part of his left ear.

The painting *Tarascon Stagecoach* references the novel *Tartarin of Tarascon* by Alphonse Daudet. Vincent mentioned the importance of the text in a letter to his brother Theo, including a preparatory sketch of this painting, with the following message: *Forgive this bad sketch, I'm almost dead from painting that Tarascon stagecoach, and I realize that I have no brain left to draw.*