

Media release, 23 January 2026

Cezanne

25 January – 25 May 2026

For the first time in its history, the Fondation Beyeler is devoting a solo exhibition to Paul Cezanne (1839-1906) – a pioneer of modern art and a prominent artist in its collection. Bringing together around 80 works, the exhibition focusses on the French painter's last and most significant phase, showcasing Cezanne at the height of his powers: enigmatic portraits, idyllic scenes of bathers, viscerally evocative landscapes of his native Provence, and endlessly renewed depictions of his favourite motif, the Montagne Sainte-Victoire. Working in his studio in the South of France, Cezanne brought his masterful intuition to establishing complex and powerful tension between colour, light and form, constructing revolutionary images that have inspired generations of artists to this day. The exhibition illustrates how Cezanne transformed painting and, in the words of Pablo Picasso, became “the father of us all”.

Bringing together 58 oil paintings and 21 watercolours from celebrated institutional and private collections in Switzerland, France, Germany, England, Spain, the Netherlands, Denmark and the United States, the exhibition showcases Cezanne's groundbreaking late work. Next to iconic works from major public collections such as the Museum of Modern Art, the Metropolitan Museum, the Musée d'Orsay, the Philadelphia Museum of Art, the National Gallery of Art in Washington and the Tate, half of the paintings on display are loans from private collections, many of which are rarely seen in public.

The exhibition's highlights include the bringing together of nine depictions of the Montagne Sainte-Victoire, as well as the joint presentation of two of Cezanne's rare depictions of card players, the celebrated painting of the Courtauld Gallery in London and the legendary version from the Musée d'Orsay in Paris. In addition, the exhibition features 14 of the artist's much-admired fruit still lifes, as well as eight outstanding portraits and self-portraits. With *La pierre à moudre au parc du Château Noir (La meule) (Millstone in the Park of the Château Noir (Millstone))*, 1892–1894, a major work from Philadelphia is also on view, presented in Europe for the first time. The exhibition presents, for the first time, a juxtaposition of two watercolour versions of *The Boy in the Red Vest*. It also includes several works that have not been shown publicly for decades, among them the *Portrait de Paul Cezanne (Portrait of Paul Cezanne)* created around 1895. Also on display are numerous intentionally unfinished paintings in which Cezanne left parts of the canvas unpainted, as well as more than 30 landscape paintings of Provence.

The exhibition starts in the mid-1880s, when Cezanne had freed himself of the influence of Impressionism and found the style that would make him a key figure of modern art. Born in Aix-en-Provence, in the late 19th and early 20th century Cezanne took a radical new departure by releasing painting from traditional conventions such as the central-perspective. Cezanne's declared ambition was to no longer depict nature, but rather to analyse and make visible in his work the process of painting motifs taken from nature.

With this newly-won artistic freedom, Cezanne turned to the subjects that were to define his later work, most notably the landscapes of his native Provence. They provided him with a field of experimentation in which to develop his vision of a new form of painting. In Paul Cezanne's work, the landscape of Provence becomes much more than a painterly backdrop – it becomes the centrepiece of a startlingly new and modern visual language. With his views of the Montagne Sainte-Victoire and forests bathed in southern light, Cezanne influenced not only the history of art but also the way in which the region is perceived to this day. His pictures turned the Provence into a place of longing, where nature, calm and timeless beauty merge. By translating the landscape into colours, Cezanne gave it an iconic presence that resonates far

beyond painting. For today's audience, his Provence motifs reveal both the roots of modernity and the magical charm that gives the region its enduring appeal.

Paul Cezanne was captivated by the Montagne Sainte-Victoire. Again and again, he set up his easel facing the mountain, seeing in it an ideal testing ground for the question at the core of his art: how to paint the world as one really experiences it? For Cezanne, this meant not simply depicting nature but making visible its forms, its colours and its atmosphere; art as parallel to nature. From the 1880s to his death, he painted the Montagne Sainte-Victoire about 30 times in oil as well as producing numerous watercolours. The exhibition at the Fondation Beyeler brings together seven oil paintings and two watercolours.

The Montagne Sainte-Victoire is the motif with which Cezanne put to the test his technique of constructing images on canvas. Cezanne did not paint objects as he knew them but rather what he saw directly before him: sensory impressions of colour ("sensations colorantes"), which he transposed onto canvas dabs of color ("taches colorées"). He thus explored the way form can be created by mere colour. His many versions were less the expression of an unrelentingly inquiring mind than a systematic attempt to approach this way of seeing. Cezanne sought to reconcile the mountain's enduring force and the fleeting impressions of the moment. A quest that was to later exert crucial influence on artists such as Pablo Picasso or Georges Braque.

Figures of bathers also feature prominently in the exhibition – a subject that Paul Cezanne kept returning to in various ways, exploring the relation between the human body and nature. Rather than depicting idealised figures, Cezanne fuses bodies and landscapes to such an extent that the bathers take on the rhythm of the trees and the curve of the river bank, or seem to grow from the ground like plants. This quiet merging lends his bathing scenes their distinctive tension: the figures are both there and about to fade into their surroundings. Cezanne's bathers combine the classical tradition of the nude with a modern understanding of form and space.

His still lifes also manifest Paul Cezanne's tireless endeavour to transfer the visible world into stable, almost timeless order. His seemingly straightforward arrangements of apples, pears, oranges, jugs, pitchers, bread and carefully draped cloths in fact operate as a stage on which to insistently explore form, colour and balance. By condensing pieces of fruit into compact bodies of colour, draping fabric into animated landscapes and exploring the subtle play of light and shadow on the smooth surfaces of various vessels, he transformed common objects into constitutive elements of a new pictorial architecture. His still lifes are carefully considered constructions, in which each object is given weight, volume and spatial effect – and in which we can see Cezanne's quest for the inner order of things play out as much on a small scale as on the awe-inspiring scale of nature.

Next to still lifes featuring fruit and vessels, the exhibition also addresses Cezanne's engagement with the motif of the skull, which reflects an existential dimension of his work. Unlike the arrangements of fruit and cloths, the skull is no merely decorative object but rather a symbol of transience and the fundamental questions of human existence. The skull takes on a dense, sculptural presence, whose weight, shadow and outlines are granted the same attention as all the other objects of Cezanne's still lifes. In these paintings, the object's material reality merges with a reflection on time mortality and fleetingness.

The exhibition attempts to show how Cezanne made visible the structures of his pictures, thereby inviting viewers to engage with and participate in his painting process. This is especially true of the works that appear unfinished, in which the artist took the liberty of leaving parts of the canvas unpainted, achieving a new form of harmony. These compositions are characterized by a kind of open-endedness, allowing the engaged viewer to mentally continue and complete them in their imagination.

In this spirit, at the end of the exhibition viewers are given the opportunity to try out for themselves the watercolour technique in which Cezanne achieved such mastery. By setting up a studio within the museum

space, the Fondation Beyeler aims to make the artist's unique approach accessible not only to the eye but also to practical experience.

The exhibition closes with the short film *Cezanne on art*, 2025, conceived and directed by celebrated contemporary painter Albert Oehlen and renowned filmmaker Oliver Hirschbiegel, known for international films such as *Downfall*, 2004, and *The Experiment*, 2001. Inspired by conversations between Cezanne and his friend, the writer Joachim Gasquet, the film fuses art, philosophy and landscape into an atmospheric evocation of the artist – with Sean O'Brien, Sam Riley and Nichole Galicia in the lead roles. Filmed on original locations such as the Montagne Sainte-Victoire and the Bibémus Quarries, it captures the light and the fascinating atmosphere of the landscape that so influenced Cezanne's painting. The film will premiere at the Fondation Beyeler.

The exhibition "Cezanne" is curated by Ulf Küster, Senior Curator of the Fondation Beyeler.

The exhibition catalogue, designed by London-based graphic designer Melanie Mues, is published in German and in English by Hatje Cantz Verlag, Berlin. On 200 pages, it brings together essays by Louise Bannwarth, Gottfried Boehm, Ulf Küster and Fabienne Ruppen as well as a biography illustrated by Sarah Weishaupt.

The exhibition is generously supported by:

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Press images are available under www.fondationbeyeler.ch/en/media/press-images

Fondation Beyeler

The Fondation Beyeler in Riehen near Basel is internationally renowned for its high-calibre exhibitions, its significant collection of modern and contemporary art, as well as its ambitious schedule of events. The museum building was designed by Renzo Piano in the idyllic setting of a park with venerable trees and water lily ponds. It boasts a unique location in the heart of a local recreation area, looking out onto fields, pastures and vineyards close to the foothills of the Black Forest. In collaboration with Swiss architect Peter Zumthor, the Fondation Beyeler is constructing a new museum building in the adjoining park, thus further enhancing the harmonious interplay of art, architecture and nature.

Further information:

Dorothee Dines

Head of PR & Media Relations

Tel. + 41 (0)61 645 97 21, presse@fondationbeyeler.ch, www.fondationbeyeler.ch

Fondation Beyeler, Beyeler Museum AG, Baselstrasse 77, CH-4125 Riehen/Basel, Switzerland

Fondation Beyeler opening hours: 10 a.m. to 6 p.m. daily, Wednesday through 8 p.m.



Paul Cezanne
Pommes et oranges, ca. 1899
 Apples and Oranges
 Oil on canvas, 74 x 93 cm
 Musée d'Orsay, Paris
 © GrandPalaisRMN (musée d'Orsay) / Hervé Lewandowski



Paul Cezanne
La Montagne Sainte-Victoire vue des Lauves, 1904/05
 Montagne Sainte-Victoire Seen from Les Lauves
 Oil on canvas, 63.8 x 81.6 cm
 The Nelson-Atkins Museum of Art, Kansas City, Missouri, purchase William Rockhill Nelson Trust
 Image courtesy of Nelson-Atkins Digital Production & Preservation



Paul Cezanne
Groupe de baigneuses, ca. 1895
 Group of Bathers
 Oil on canvas, 47 x 77 cm
 Ordrupgaard, Copenhagen
 Photo: Anders Sune Berg



Paul Cezanne
Les joueurs de cartes, 1893–1896
 The Card Players
 Oil on canvas, 47 x 56.5 cm
 Musée d'Orsay, Paris
 © Musée d'Orsay, Dist. GrandPalaisRmn / Patrice Schmidt



Paul Cezanne
Le garçon au gilet rouge, 1888–1890
 Boy in a Red Vest
 Oil on canvas, 79.5 x 64 cm
 Emil Bührle Collection, on long-term loan at the Kunsthaus Zürich



Paul Cezanne
Portrait de l'artiste à la palette, ca. 1890
 Self-Portrait with Palette
 Oil on canvas, 92 x 73 cm
 Emil Bührle Collection, on long-term loan at the Kunsthaus Zürich

Press images: www.fondationbeyeler.ch/en/media/press-images

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Paul Cezanne
La route tournante (Matinée de printemps à Saint-Antonin), 1900–1906
 Bend in the Road (Spring Morning in Saint-Antonin)
 Oil on canvas, 82.1 x 66 cm
 National Gallery of Art, Washington, DC, collection of Mr. and Mrs. Paul Mellon, 1985



Paul Cezanne
La Montagne Sainte-Victoire vue des Lauves, ca. 1904
 Montagne Sainte-Victoire Seen from Les Lauves
 Oil on canvas, 54 x 65 cm
 Private collection, Derbyshire
 Photo: Christie's Images / Bridgeman Images



Paul Cezanne
Nature morte avec crâne et chandelier, ca. 1900
 Still Life with Skull and Candlestick
 Oil on canvas, 61 x 50 cm
 Staatsgalerie Stuttgart, acquired 1955
 Photo: bpk / Staatsgalerie Stuttgart



Paul Cezanne assis dans son atelier des Lauves
 Paul Cezanne sitting in his studio in Les Lauves
 Photo : Bernard Emile (1868–1941)
 Paris, musée d'Orsay
 © GrandPalaisRmn (musée d'Orsay) / René-Gabriel Ojeda

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Biography Paul Cezanne (1839–1906)

Paul Cezanne was born on 19 January 1839 in Aix-en-Provence. His father, Louis-Auguste Cezanne, worked as a milliner before becoming a banker and amassing a considerable fortune. His mother, Elisabeth Aubert, originally from Aix, also worked in the millinery business. Cezanne's parents married in 1844, three years after the birth of their daughter Marie. Rose Honorine was born in 1854.

In 1852, the young Paul enrolled at the Collège Bourbon where he became friends with future writer Émile Zola. With their friend, Jean Baptistin Baille, who would become a renowned astronomer, they explored the countryside around Aix and developed a passion for Latin literature.

In 1857, he enrolled at the free municipal school of drawing in Aix. When Zola moved to Paris to be with his now-widowed mother, he encouraged his friend to join him in the capital and become a painter, but under pressure from his father, who wanted him to take over the family business, Cezanne began studying law in Aix. After three years, in 1861, he managed to go to Paris on the condition that he continued with his law studies, but after failing the entrance examination for the Ecole des beaux-arts, he returned to Aix. He quit his law studies the same year.

In the 1860s, Cezanne made several trips to Paris, during which he studied painting at the Académie Suisse and copied the masters at the Louvre. He made friends with other young painters including Antoine Guillemet, Frédéric Bazille, Alfred Sisley, Claude Monet and Camille Pissarro. The works he produced during this period, which he called "couillarde" (ballsy), were painted with a palette knife in thick, dark strokes, and sometimes dealt with violent themes. In Provence, he decorated the walls of the living room of the Jas de Bouffan, a Provençal bastide (manor house) on the outskirts of Aix, bought by his father in 1859.

In 1869, he met Hortense Fiquet, who was from the Franche-Comté region. Over the years that followed she was the model for nearly thirty portraits. In 1872, she gave birth to their son Paul, without the painter's father being aware of their relationship. They did not marry until 1886.

During the Franco-Prussian War, Cezanne moved to the small village of l'Estaque, near Marseille. After returning to Paris, in around 1873 he worked in the suburb of Auvers-sur-Oise alongside Pissarro who introduced him to outdoor painting [peinture en plein air] and the study of variations in light. From this point on, Cezanne gradually developed his own pictorial method based on observation and a so-called 'constructive' stroke consisting of juxtaposed patches of pure colour designed to convey, as accurately as possible, the 'coloured sensations' he experienced when contemplating nature.

He took part in the first Impressionist Exhibition in 1874 (and the third in 1877), but his style remained personal and distinct from that of his friends. In 1875, he met Victor Chocquet who became a close friend and his first patron. In 1882, he exhibited for the first and last time at the «Salon». In 1886, his father passed away, leaving him a substantial inheritance. Cezanne then moved to the Jas de Bouffan with his mother and sister, while his wife and son lived in Aix.

In the early 1890s, he travelled to the Franche-Comté region and Switzerland, and moved back and forth between Provence and the Paris region. His most notable works include portraits of farm workers and the series The Card Players.

That same year, Ambroise Vollard became Cezanne's official dealer and organised his first solo exhibition in his Paris gallery. His works provoked strong reactions from the public and most art critics, but also began to attract the interest of collectors such as Auguste Pellerin. Cezanne really rose to prominence around 1900, especially among painters of the younger generation, such as Émile Bernard or Maurice Denis, some

of whom came to visit him in Provence. The stories of these encounters, often published posthumously, helped build a veritable myth around the artist. His works were exhibited in Germany, the Netherlands and London, and in 1904 an entire room was dedicated to him at the «Salon d'Automne».

In 1901, Cezanne had a studio built in Les Lauves, in the hills above Aix-en-Provence, from where he could see the Sainte-Victoire mountain. He spent his studious and well-organised days painting outdoors and working in his studio. He travelled tirelessly around Aix in search of themes, the most frequent of which are the Sainte-Victoire mountain, the Bibémus quarry, the area around Le Tholonet, the Château-Noir and the valley of the river Arc. In his studio he painted many still lifes, a few portraits – including that of his gardener, Vallier – as well as compositions depicting bathers outdoors.

Increasingly weakened by diabetes and living in seclusion, he nevertheless continued to work relentlessly until his final days, and left many paintings unfinished. In October 1906 he was taken ill after being caught in a storm while painting outdoors. He died a few days later on 23 October.

Associated Events “Cezanne”

Events

Watercolour studio

Daily 11 a.m.–5 p.m., Wednesdays until 7pm

In the context of the “Cezanne” exhibition, a dedicated watercolour studio has been set up within the museum space. All visitors are invited to give free rein to their own creativity, taking their inspiration from Cezanne’s works to explore the practice of watercolour painting.

Art Breakfast (in German)

Sunday, 15 February, 29 March and 3 May, 9–12 a.m.

A delicious breakfast at the Beyeler Restaurant im Park, followed at 11 a.m. by a guided tour of the current exhibition.

Price: Adults CHF 80.– / IV CHF 75.– / Visitors up to age 25 CHF 55.– / Art Club, Young Art Club, Friends of the Fondation Beyeler CHF 48.–

Morning meditations (in German)

Thursday 5 March (with Alex Frei), 9 April (with Manuela Paverelli) and 7 May (with Alex Frei), 9–9.45 a.m.

A quiet start to the day at the crossroads of colour, form and breath. Set amongst Cezanne’s pictures, this guided meditation extends an invitation to explore and expand the way you see and look at the world.

In partnership with Sutra House: www.sutra-house.com, doors will open at 8.45am

Price: admission + CHF 7.–

Storytelling Café “Of Mountains and Colours” (in German)

Tuesday, 10 March and 12 May 2025, 2.30 p.m.–4.30 p.m.

Drawing inspiration from the work of French painter Paul Cezanne, this session of the Storytelling Café will be devoted to the topic of mountains and colours. It will focus on personal stories around profound experiences of nature and the emotional power of colours – from the hiker’s view onto mountain panoramas to never forgotten chromatic impressions.

The Storytelling Café is a free event hosted by the Fondation Beyeler, in which participants are invited to share their personal experiences in a relaxed atmosphere. Listening attentively to the stories told by others opens new perspectives and brings back memories, leading to mutually enlightening exchanges.

The Storytelling Café will be held in German and moderated by Monika Hungerbühler. Open to all aged 18 and older. Meeting point: Foyer of the museum

Price: CHF 0.– Participation is free, online ticket required.

Guided tour with Prof. Dr. phil. Gottfried Boehm (in German)

Wednesday 11 March and 29 April, 6.30–7.30 p.m.

This guided tour of the exhibition led by Gottfried Boehm, celebrated art historian and professor at the University of Basel, offers new perspectives on Cezanne’s work, his method and his lasting influence on modern art. The tour will take place in German.

Price: admission + CHF 7.–

Night Sounds at the Museum III: Cezanne and the Music of His Time

Wednesday 18 March, 8–9 p.m.

As part of the “Cezanne” exhibition at the Fondation Beyeler, the Basel Chamber Orchestra ensemble presents a fascinating interplay of sound and colour. Works by Ravel, Satie, Debussy and Roussel bring the

music of Paul Cezanne's time to life and reflect his quest for structure and expression. Music and painting merge into a poetic dialogue: an evening to celebrate a special encounter between the arts of listening and seeing.

Tickets: CHF 35.– / Pupils/students/KulturLegi CHF 20.–

The concert ticket includes free admission to the museum from 7 p.m. The exhibitions can be viewed before the concert.

Artist talk on the film "Cezanne on art" (in German)

Wednesday 25 March, 6.30–7.30 p.m.

Artist and filmmaker Albert Oehlen, director Oliver Hirschbiegel and actor Sam Riley discuss their short film "Cezanne on art", screened within the exhibition. The conversation will take place in German.

Tickets: The event is included in the museum admission price. The exhibitions can be viewed before the event.

Cezanne / Zola : un dialogue de sourds ?

Wednesday 15 April, 6.30–8 p.m.

Paul Cezanne and Émile Zola shared a close friendship going back to their youth in Aix-en-Provence. Zola encouraged Cezanne to abandon his law studies and devote himself to painting, introduced him to artistic circles in Paris, and in 1866 dedicated his first review of the Salon to his friend. Yet the publication of Zola's novel *L'Œuvre* (*The Masterpiece*) in 1886 caused a rift in the relationship, as Cezanne thought he recognised himself in the figure of the tragically failing artist Claude Lantier.

On the basis of the just recently fully published correspondence between the two men (1858–1887), Stéphane Guégan and Robert Kopp examine the complex relationship between the painter and the writer, shedding new light on this exceptional artistic friendship.

Tickets: The event is included in the museum admission price. The exhibitions can be viewed before the event.

Wednesday Matinée (in German)

Wednesday, 22 April, 10–12 a.m.

This Wednesday Matinée takes an in-depth look at the late work of French artist Paul Cezanne (1839–1906). Engaging with selected oil paintings and watercolours, it explores key themes such as still lifes, portraits, landscapes and bathers. Looking at the originals brings into focus Cezanne's distinctive approach to form, light and colour, which proved groundbreaking for later generations of artists.

Price: CHF 10.– (incl. admission fee)

Family Day

Sunday 26 April, 10 a.m.–6 p.m.

The "Cezanne" Family Day is devoted to portraiture, creative colour experiments and the atmospheres of the French artist's visual worlds. Guided tours for families and an activity booklet offer fascinating insights into the works on display. Workshops for visitors of all ages provide a setting in which to create, explore and play.

Price: all Family Day events and activities are included in the museum admission price.

Guided tour with Fabienne Ruppen (in German)

Wednesday 6 May, 6.30–7.30 p.m.

This fascinating tour of the "Cezanne" exhibition, led by the art historian and Cezanne expert Fabienne Ruppen, focusses on Cezanne's unique watercolours and their significance for his artistic process. The tour will take place in German.

Price: admission + CHF 7.–

VHS Class – Exhibition Talk at the Fondation Beyeler (in German)

Wednesday, 6 May, 13 May and 20 May, 6–8 p.m.

The monographic exhibition devoted by the Fondation Beyeler to Paul Cezanne celebrates a pioneer of modern art. Bringing together around 80 oil paintings and watercolours, the exhibition highlights key themes of the artist's late work such as still lifes, portraits, landscapes and bathers. It showcases Cezanne's groundbreaking approach to form, light and colour in this last and most significant phase of his work. This exhibition talk explores and discusses the French artist's impressive late work.

Registration under www.vhsbb.ch

Excursion into Nature “Fascinating Landscape” (in German)

Saturday, 9 May, 2–4.30 p.m.

Paul Cezanne's work bears testimony to the artist's intense contact with nature and highly precise observation. His fascinating depictions of the Montagne Sainte-Victoire in the Provence region of southern France invite a comparison with the landscape of our border region.

This excursion into nature combines exercises in perception and observation, creative tasks and the sharing of nature studies knowledge. Accompanied by a Fondation Beyeler art educator and a ranger of the Landschaftspark Wiese, participants will explore artworks and ecosystems.

Excursion sites: Fondation Beyeler and Landschaftspark Wiese

A cooperation between the Fondation Beyeler and the Landschaftspark Wiese.

The excursion covers a distance of 3.5 km, good physical fitness is thus required.

Please bring sturdy footwear, weatherproof clothing, a beverage & snack.

The excursion will take place in any weather. It will be cancelled in case of severe bad weather.

Meeting point: Foyer, Fondation Beyeler

Price: CHF 25.– (incl. admission fee)

Tours

Insights (in German)

Every second Monday from 26 January, 2–3 p.m.

Every second Monday art educators offer thematic tours through the Cezanne exhibition, offering fresh and surprising insights.

26 January: Constructing images with colour

9 February: Figure and surface

23 February: Landscapes and blanks

9 March: Painting with light

23 March: Series – same same but different

6 April: The colours of the sky

20 April: The role of lines

4 May: Constructing images with colour

18 May: Landscapes and blanks

Price: Admission plus CHF 7. –

Storytelling carpet (in German)

Sunday, 1 February, 8 March, 12 April and 10 May, 11 a.m.–12 noon

Together with their parents, children aged three to six sit on a colourful carpet in front of works of the exhibition, listening to fascinating stories and spinning their own tales. The stories take the artworks as their starting point: close observations, background information or biographical anecdotes are conveyed in age-appropriate form, and the children are invited to look, explore and make up their own stories.

Price: children CHF 7.- / adults: admission fee

A Work in Conversation (in German)

Every second Wednesday from 12 February, 12.30 a.m.–1 p.m.

During this brief but intensive encounter with a selected work of art the visitors will learn about the characteristics of the work, the artist, and the corresponding period.

4 February: *Self-Portrait with Palette*, ca. 1890

18 February: *Apples and Oranges*, ca. 1899

4 March: *Madame Cézanne in a Yellow Chair*, ca. 1888–1890

18 March: *Group of Bathers*, ca. 1885

1 April: *Château Noir*, 1903–1904

15 April: *Montagne Sainte-Victoire Seen from Les Lauves*, 1904–1906

29 April: *Forest Scene (Path from Mas Jolie to Château Noir)*, 1900–1902

13 May: *Montagne Sainte-Victoire Seen from Les Lauves*, 1902–1906

Price: Admission plus CHF 7. –

Family Tour (in German)

Sunday, 8 February, 22 March, 19 April and 17 May, 11 a.m.–12 noon

Tour of the exhibition for children ages 6 to 10 accompanied by an adult.

Price: children up to age 10: CHF 7.– / adults: admission fee

Curator's Tour

Wednesday, 25 February (in German), 18 March (in French) and 8 April (in German), 6.30–7.30 p.m.

See the Cézanne exhibition through the eyes of the show's curators on this tour.

Price: CHF 35.– / Art Club, Young Art Club, Friends of the Fondation Beyeler, Museums–PASS–Musées CHF 10.–

Guided tour for deaf and hearing impaired visitors

Thursday, 19 March and 21 May, 4.30–5.30 p.m.

Visitors who are deaf or hard of hearing are invited to discover the artworks in the exhibition in this signed tour.

Price: admission / free for accompanying person

Guided tour for visitors with visual impairments (in German)

Thursday, 26 March and 30 April, 4.30–5.30 p.m.

Works in the exhibition are carefully transposed into words.

Price: admission fee / free for accompanying person

Guided viewing for visitors with dementia (in German)

Wednesday, 15 April, 10.30–11.15 a.m.

This museum tour looks in detail at selected works in the exhibition and, as part of a group conversation, gathers and shares the many observations, thoughts, memories and associations they call forth.

Price: admission fee + CHF 7.– / free for accompanying person

Workshops

Sketch it!

Wednesday, 4 February, 15 March and 22 April, 6.30–7.30 p.m.

“Sketch It!” provides an opportunity to engage creatively with selected works on display at the Fondation Beyeler. Participants thus gain a fresh perspective on the original works. All materials provided.

Price: admission fee + CHF 10.–

Smile! Portraits and selfies (in German)

Wednesday, 4 February, 4 March, 2.00–4.30 p.m.

Paul Cezanne portrayed himself, his wife and also his gardener. Taking his lead, the workshop focusses on photographing and drawing faces and bodies. Participants will practice the use of professional cameras and draw in front of mirrors. No prior knowledge required. Recommended age: 11 to 14.

Price: CHF 20.– incl. materials

Open Studio

Saturday/Sunday, 7/8 February, 10 a.m.–6 p.m. each day

Saturday/Sunday, 21/22 March, 10 a.m.–6 p.m. each day

Saturday/Sunday, 18/19 April, 10 a.m.–6 p.m. each day

Saturday/Sunday, 16/17 May, 10 a.m.–6 p.m. each day

The Open Studio workshops are a hands-on opportunity to find out more about the themes and techniques used by artists and to experiment with different creative means.

No registration necessary. Attendance is free and open to all age groups (children up to 12 accompanied by an adult).

From the Montagne Sainte-Victoire to Mount Tüllinger – Open Air Watercolour Painting (in German)

Wednesday, 11 April, 2–5 p.m.

Paul Cezanne's late work is filled with views of the Montagne Sainte-Victoire – a motif he repeatedly returned to in ever varied ways. These works are based on oil and watercolour sketches the artist produced outdoors. Mount Tüllinger, located near the Fondation Beyeler, provides the theme of this watercolour outing, which invites participants to engage creatively with the landscape.

No prior knowledge required. All materials provided, participants may bring their own drawing materials.

Meeting point: Studios (Bachtelenweg entrance)

Price: CHF 20.–

Objects and their story – One-day workshop for adults on still lifes (in German)

Saturday, 11 April, 11 a.m.–5 p.m.

Apples, oranges, skulls – the objects in Paul Cezanne's still lifes all tell a story. Which objects carry meaning for us nowadays? And what role can the art historical genre of the still life play for us today? After a thematic tour of the exhibition, we will repair to the studio for various drawing exercises using different materials and techniques. On the basis of these experimental approaches, participants will develop their very own versions of a contemporary still life.

No prior knowledge required. All materials provided.

Price: CHF 20.–

Workshop for adults: Light, Air and Colour – Cezanne's Visual Idioms (in German)

Wednesday, 11 February and 29 April, 6–8.30 p.m.

Following a conversational tour of the exhibition, participants are invited to engage at an individual and creative level with the motifs and techniques of Paul Cezanne's work.

No prior knowledge required. All materials provided.

Price: admission fee + CHF 20.–

Workshop for children – Watercolour Lab in the Park (in German)

Wednesday, 29 April and 20 May, 2–4.30 p.m.

Inspired by Paul Cezanne's colourful landscapes, we explore the museum park's natural environment and record our impressions in watercolours, experimenting with colours, crayons and paper.

No prior knowledge required. Recommended age: 6 to 10

Price: CHF 20.– incl. materials

Further offers

Audio guide “Cezanne”

The audio guide invites you on an inspiring stroll through the exhibition “Cezanne”. Dialogues around selected works provide captivating insights into the biographical context of Cezanne’s artistic development, shed light on his working processes and offer elements of interpretation for his themes and motifs.

Encounters with Fondation Beyeler experts involved in the exhibition give further texture to this audio experience. The audio guide is available from the information desk in English, German, French, and in Swiss German Sign Language.

Price: with rental device: CHF 8.–, smartphone version with own headphones: CHF 5.– (free up to age 25)

Booklet for children

The booklet for children with ten exciting hands-on activities invites children to explore the exhibition room by room. The activity booklet is available free of charge in the museum foyer.

Fondation Beyeler opening hours:

10 a.m. to 6 p.m. daily, Wednesday through 8 p.m.

Public guided tours and events

Daily programme at: fondationbeyeler.ch/en/programme/calendar

Cezanne



Description

Paul Cezanne is unquestionably one of the most influential artists of the nineteenth century. He is regarded as a pioneer of modernism who deliberately broke with the laws of perspective in his works and constructed the world out of color and form. He thus gave decisive impetus to Cubist painting and the development of abstraction. The catalogue accompanies a comprehensive exhibition at the Fondation Beyeler, which is honoring this central artist in its collection with a solo show for the first time in its history. The exhibition and catalogue focus on the last and most significant phase of the French painter's career and highlight key themes from his later years, including still lifes, portraits, landscapes, and scenes of bathers. With around seventy oil paintings and watercolors, the exhibition and catalogue allow us to experience form, light, and color in Cezanne's groundbreaking works—qualities that have influenced artists across generations and continue to inspire them to this day.

Biography

Paul Cezanne's (1839–1906) oeuvre builds a bridge between Impressionism and abstraction. Through formal reduction to basic geometric elements and a new type of perspective, he became a pioneer of Cubism. The surroundings of his French hometown of Aix-en-Provence were often the subject of his paintings, in which he sought to achieve a “harmony parallel to nature.”

Exhibition

25 January – 25 May 2026
Fondation Beyeler, Riehen/Basel

EDITED BY

Ulf Küster für die Fondation Beyeler,
Riehen / Basel

TEXTS BY

Louise Bannwarth, Gottfried Boehm, Ulf
Küster, Fabienne Ruppen

GRAPHIC NOVEL Sarah Weishaupt

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Hatje Cantz Verlag GmbH
MommSENstraße 27
10629 Berlin
Deutschland
phone: +49 30 34 64 678-00
E-Mail: sales@hatjecantz.de

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