

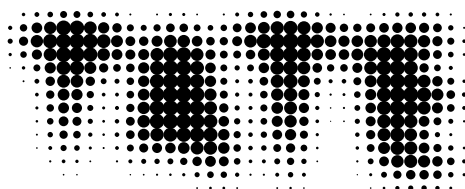
THE C C LAND EXHIBITION
PIERRE BONNARD
THE COLOUR OF MEMORY

23 January 2019 – 6 May 2019

LARGE PRINT GUIDE



Please return to the holder



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ROOM 1

'I leave it... I come back... I do not let myself become absorbed by the object itself'.

The paintings of Pierre Bonnard (1867-1947) create a remarkable sense of intimacy. Many of them allow glimpses into a private world, depicting the domestic life that Bonnard shared with his companion, Marthe de Méligny.

Although these works lovingly record the details of daily life, they do not simply transcribe what the artist saw. An initial moment of inspiration would be remembered, reflected upon, and reimagined as he composed his paintings in the studio. Rarely satisfied with his first effort, he often worked on each canvas over several months or even years.

Young Women in the Garden is one of the most extreme examples of a painting made over a long period of time. Having started work in 1921-3, Bonnard put the canvas aside for many years before revisiting and revising it in 1945-6. Resuming his work was part of an attempt to rediscover the original experience, bringing it into the present without losing its place in the past.

Beginning around 1900, this exhibition focuses on his mature work, as he developed a highly individual command of colour. Organised chronologically, it explores the presence

of time and memory in Bonnard's sensuous images of everyday life.



Anti-clockwise from wall text

André Ostier 1906–1994

Bonnard with his dog

1941

Photograph, gelatin silver print on paper

Indivision A. et A. Ostier

X75298

Nude against the Light

Nu à contre-jour

1919–20

Oil paint on canvas

An early photograph shows that Bonnard completed **Nude against the Light** in 1919, and sent it to his dealers, Bernheim-Jeune. However, he decided to rework it entirely and had the painting returned so he could adjust the background and make the figure more monumental. He set the figure against the light source so the form of the body appears to be sculpted by the fall of light and its reflection.

Nationalmuseum, Stockholm

X69451

Man and Woman

L'Homme et la femme

1900

Oil paint on canvas

Naked in a bedroom, a couple are clearly presented as having a sexual relationship. Those who knew them would have recognised the figures as Marthe de Méligny and Pierre Bonnard. The painting can be seen as a public assertion of their bohemian lifestyle. The couple met in 1893 but did not marry until 1925. Their relationship lasted for fifty years.

Musée d'Orsay, Paris

X69305



Young Women in the Garden

Jeunes femmes au jardin

1921–3/1945–6

Oil paint on canvas

An unusual high viewpoint, reminiscent of a snap-shot, allows the seated and standing figures to be held within the same frame. The woman in profile at the right has been identified as Bonnard's companion Marthe de Méligny. The central figure is Renée Monchaty, with whom he had an affair. Bonnard began the painting in the 1920s, then set it aside for more than twenty years. The long interruption may be linked to Bonnard's complex relationship with these two women. Returning to the canvas after the deaths of both de Méligny and Monchaty, he recaptured their presence.

Private collection

X69726



ROOM 2

Defying convention, Pierre Bonnard and Marthe de Méligny lived as a couple for thirty years before marrying in 1925. These paintings from the first years of the twentieth century capture their intimate world.

In 1900 they had photographed each other naked in a summer garden, resembling a modern Adam and Eve. These informal snaps inspired some of Bonnard's compositions. More generally, the practice of photography helped him to move away from the conventional poses of artists' models.

His paintings of de Méligny capture incidental moments in the day, especially as she bathed and dressed. She sought treatment at spa towns and regularly took baths as a remedy for various illnesses. From unusual glimpses of her daily activities, Bonnard constructed an idealised vision of their life together that remained a key element of his work.



Anti-clockwise from wall text

In the Bathroom

Dans le cabinet de toilette

1907

Oil paint on board

Private collection, Asia

X73260

Mirror above a Washstand

La Glace du cabinet de toilette

1908

Oil paint on canvas

In the early years of the twentieth century, Bonnard repeatedly painted scenes of women washing and dressing. While many painters at the time portrayed nudes in contrived positions, Bonnard tended to show more natural poses. These may reflect his interest in photography and its ability to capture a casual moment. Here he depicts a dressing table with a mirror that reflects a standing nude and a seated woman beside a chest of drawers. The reflection opens the question of where Bonnard imagined himself, and therefore the viewer, to be placed within the space.

The Pushkin State Museum of Fine Arts, Moscow

X69929



Photographs from left to right

**Marthe standing next to a chair in the garden at Montval
1900–1**

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris
X75273

**Marthe crouching down in the garden at Montval
1900–1**

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris
X75272

**Marthe bending to touch the ground in the garden
at Montval**

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75271

Marthe standing in the sunlight

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75270

Marthe de Méligny 1869–1942

Pierre Bonnard from behind, sitting in the grass

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75276

Marthe de Méligny 1869–1942

Pierre Bonnard leaning forward rubbing his right knee

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75274

Marthe de Méligny 1869–1942

Pierre Bonnard examining the foliage of a tree

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75287

Marthe de Méligny 1869–1942

Pierre Bonnard in profile, sitting in the grass

1900–1

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75275

ROOM 3

‘Certainly colour had carried me away. I sacrificed form to it almost unconsciously.’

Around 1912, when he was already in his mid-forties, Bonnard altered the direction of his painting. His early success in the 1890s had been with decorative and fashionable work. Now he began to explore the possibilities of colour in an entirely individual way. Other artists of his generation, such as Henri Matisse, earned the nickname ‘fauves’ (wild beasts) for their use of raw colour. Bonnard took up the challenge, enriching his colour combinations.

At the same time, he focused increasingly on landscape. Bonnard bought his first car in 1911, and made trips to explore the countryside around Paris. He regularly spent extended periods in southern France, and his paintings were infused with the powerful light that he experienced there. His mother’s home at Le Grand-Lemps in the Dauphiné, south-east France, was another favourite location. In 1912 he bought a small house at Vernonnet in Normandy which he called **Ma Roulotte** (My Caravan). The house and its surroundings immediately became subjects for his work.



Left from wall text

Open Window Towards the Seine (Vernon)

Fenêtre ouverte sur la Seine (Vernon)

c.1911

Oil paint on canvas

Musée des Beaux-Arts Ville de Nice

X69683



Clockwise from wall text

Small Kitchen

Petite cuisine

1909

Oil paint on canvas

Private collection, Courtesy Galerie Knoell, Basel

X72585

Still Life with Figure (Marthe Bonnard)

Nature morte à la figure (Marthe Bonnard)

1912

Oil paint on canvas

Kunststiftung Pauline (Private collection)

X72715

**View from Uhlenhorst Ferry House on the Outer Alster
Lake with St. Johannis**
Fête sur l'Eau
1913

Oil paint on canvas

Here Bonnard captures one of his favourite subjects: a bustling crowd. The foreground figures are positioned so that we can see through them to the regatta in the harbour. This contributes to the sense of immediacy captured in the energetic brushwork. Bonnard travelled to Hamburg with his friend the painter Édouard Vuillard and other artists at the invitation of Alfred Lichtwark, the Director of the Kunsthalle, the city's museum. Bonnard's painting shows his response to new sights and experiences as he travelled.

Carnegie Museum of Art, Pittsburgh; Purchased through the generosity of Mrs. Alan M. Scaife, 63.12.1
X69279

Pont de la Concorde

1913–15

Oil paint on canvas

Tate. Presented by the Earl of Sandwich 1944

N05462

The Toilette

La Toilette

1914

Oil paint on canvas

Bonnard worked on this painting (sometimes known as **The Pink Toilette**) in 1914 and again in 1921. The unusual composition, as a woman looks at her reflection while drying herself, may relate to his interest in photography. As in other works, Bonnard uses the mirror to challenge ideas of space and time. By showing two completely different aspects of the pose in the nude in the foreground and her reflection, he suggests the movement of an outstretched arm.

Musée d'Orsay, Paris

X69311

The Misty Bay (Mistral-Sky)

Le Golfe embrumé (Ciel de mistral)

1914

Oil paint on canvas

Kunstmuseum Basel

X69294

Town in South of France (Saint-Tropez)

Ville du Midi (Saint-Tropez)

1914

Oil paint on canvas

Private collection

X73468

Lane at Vernonnet

Ruelle à Vernonnet

1912–14

Oil paint on canvas

National Galleries of Scotland. Purchased with funds given
by Mrs Charles Montagu Douglas Scott, 1961

X69331

The Mantelpiece

Le Cheminée

1916

Oil paint on canvas

Bonnard developed inventive compositions to portray familiar surroundings. In **The Mantelpiece** he creates a complex visual structure. A stretching woman is reflected in the mirror, with a painted nude on the wall behind her. She stands where the painter should be, but he does not appear in the reflection. Bonnard evidently considered this to be an important work and chose to show it at two prestigious international exhibitions – the Carnegie International in Pittsburgh in 1924 and the Venice Biennale in 1926.

Kunststiftung Pauline (Private collection)

X70222

Dining Room in the Country

Salle à manger à la campagne

1913

Oil paint on canvas

Bonnard's innovative exploration of colour really took off around 1912–13. Here the crisp light of the garden contrasts with the responding glow of the interior. Each has a linking element, as light pours in through the doorway while the woman's red blouse extends the interior colouring out into the garden. This was one of the first paintings to show Bonnard's response to the landscape around his house in Normandy.

Lent by the Minneapolis Institute of Art,

The John R. Van Derlip Fund

X69301



Coffee

Le Café

1915

Oil paint on canvas

Tate. Presented by Sir Michael Sadler
through the Art Fund 1941

N05414



ROOM 4

The First World War began in August 1914. In a matter of weeks, German forces reached the river Marne, within 30 miles of Paris. Bonnard and de Méligny were living in St-Germain-en-Laye, to the west of the city. The German advance brought the conflict within earshot.

At 46 years old, Bonnard was still eligible to serve in the French army, but continued to focus on his art. Although for the most part he painted his familiar subjects, a number of the works in this room show that he was not oblivious to the war. **A Village in Ruins near Ham** 1917 records the legacy of the terrible struggle along the Somme. Made around the same time, **Summer** 1917 may offer a vision of the peace that all hoped was to come.



Left from wall text

Donkey in the Garden; Le Grand-Lemps

L'Ane au jardin; Le Grand-Lemps

c.1917

Oil paint on canvas

The family home at Le Grand-Lemps in the Dauphiné in south-east France was a haven for Bonnard. He revisited it each summer to paint and to share family holidays.

This work was made during the war. Bonnard painted the tranquil scene aware of the destruction and violence taking place a few hundred miles away.

Collection of Adrian Sassoon

X73485

Clockwise from wall text

A Village in Ruins near Ham

Un Village en ruines près de Ham
1917

Oil paint on canvas

This wartime painting vividly reveals how Bonnard responded to contemporary events. It depicts the ruins of a village on the river Somme, the scene of an extended battle during 1916. The destruction makes the location unrecognisable. Between a seated, despairing figure on the left and a cluster of French troops to the right, a Red Cross vehicle can be made out. The watery technique here reflects the desolation that Bonnard experienced on visiting the war zone in May 1917. The painting, along with works by other artists who toured the area, was immediately acquired by the French state.

Centre national des arts plastiques, Paris
X69337



Summer

L'Été

1917

Oil paint on canvas

Bonnard worked on **Summer** immediately after visiting the war zone shown in **A Village in Ruins near Ham**, displayed next to it. The contrast between the paintings is telling. In place of a ruined landscape and regimented or damaged bodies, Bonnard imagines a lush paradise of safety and ease. It may express a longing for peace to replace the destruction of war. The painting was commissioned by his Swiss friends, the Hahnlosers. Due to a miscalculation, however, it was too large for their house.

Fondation Marguerite et Aimé Maeght,
Saint-Paul, France
X69290



Estérel

L'Estérel

1917

Oil paint on canvas

Stedelijk Museum, Amsterdam

X69330

The Checkered Tablecloth

Nappe à carreaux

1916

Oil paint on canvas

Lent by The Metropolitan Museum of Art, Partial and
Promised Gift of Mr. and Mrs. Douglas Dillon,

1998 (1998.412.1)

X69297

The Fourteenth of July

Quatorze Juillet

1918

Oil paint on canvas

Bonnard was fascinated by the behaviour of crowds in the street. Made during the First World War, this work shows the celebration of France's national day. The night-time setting makes the scene more intense as the crowd throngs with soldiers and their partners in front of a bandstand. For many years this painting was known as **Armistice** and associated with the end of the war. Although the identification has changed, it remains an image of patriotic celebration, captured through urgent brushwork.

Private collection

X69864



ROOM 5

For Bonnard, the early months of peace were marred by the death of his mother, Elizabeth, in March 1919. This loss signalled a larger break with the past. Her home in the Dauphiné had been a site of childhood holidays and extended family gatherings.

Bonnard's painting became more subtle. Still engaged with the 'photographic' view of the snatched moment, he explored complex ways of composing and framing his vision. Familiar interiors and the everyday activities of reading and preparing meals were seen from fresh and surprising perspectives.

From his house in Vernonnet, Bonnard regularly visited Claude Monet at Giverny. Seeing the older Impressionist painter work on his large water-lily canvases seems to have invigorated Bonnard's own landscape studies.



Right from wall text

Bathing Woman, Seen from the Back

Baigneuse, de dos

c.1919

Oil paint on canvas

Tate. Bequeathed by the Hon. Mrs A.E. Pleydell-Bouverie
through the Friends of the Tate Gallery 1968

T01077

Anti-clockwise from wall text

Marthe in the tub

1908–10

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75277

Nude Crouching in the Tub

Nu accroupi au tub

1918

Oil paint on canvas

This is one of the few paintings that relate to a specific photograph. The differences – apart from the use of colour – are instructive. They show how Bonnard learned from the relaxed poses in his photographs, while giving the figure and her surroundings a more solid presence within the composition of a painting. He absorbed the photographic approach to such an extent that by the early 1920s he no longer needed to carry a camera. He could fix snap-shots in his memory alone.

Musée d'Orsay, Paris, donation of Zeïneb and
Jean-Pierre Marcie-Rivière, 2010
X69313

Preparatory Sketches for 'The Bowl of Milk'

c.1919

Graphite on paper

Tate. Purchased 1992

T06536–T06544

The Bowl of Milk

Le Bol de lait

c.1919

Oil paint on canvas

In late 1918, Bonnard and de Méligny rented a ground-floor room facing a small cove on the Cap d'Antibes in the south of France. Light reflected from the sea pours through the balcony window. Bonnard fixes this powerful effect, so that the strong light leaves many details in shadow, including the face of the woman and the cat awaiting its milk. Associated drawings show how he tested a variety of details and poses before bringing them together in the final composition.

Tate. Bequeathed by Edward Le Bas 1967

T00936



Balcony at Vernonnet

Balcon à Vernonnet

c.1920

Oil paint on canvas

Musée des beaux-arts de Brest métropole, Brest

X69349



Normandy Landscape

Paysage Normand

1920

Oil paint on canvas

The view from Bonnard's garden at Vernonnet was a constant source of inspiration for him. He felt an affinity for the land, which he explored on daily walks. He even spontaneously bought an ancient tree to save it from being sold for planking by a local farmer. In these works made in 1920, he used the high viewpoint from his house to fill the canvas with colour and detail. Bonnard did not paint in front of the landscape or scene he depicted, but relied on his memory.

Musée Unterlinden, Colmar

X69348

The Open Window, Yellow Wall

La Fenêtre ouverte, mur jaune

c.1919

Oil paint on canvas

Private collection.

Courtesy of Wildenstein & Co. Inc., New York

X72674

ROOM 6

'If one has in a sequence a simple colour as the point of departure, one composes the whole painting around it.'

In the early 1920s Bonnard used both new and familiar subjects to explore the possibilities of colour and composition. He was now increasingly away from Paris, but still exhibited there every year. Working independently of his contemporaries, he developed a more individual approach. He would go beyond natural appearances to intensify colour on the canvas, and set sharply contrasting colours alongside each other.

His house at Vernonnet was a constant source of inspiration. Many of the paintings he made there show the relationship between interior and exterior, man-made and natural environments. Each painting recorded subtle shifts in the fall of light, and used colour to bring different elements together.

During these years Bonnard's relationship with de Méligny was threatened when he began a love affair with Renée Monchaty, who sometimes modelled for him. Bonnard and Monchaty visited Rome together in 1921, an experience that he recalled in the painting **Piazza del Popolo, Rome 1922.**



Clockwise from wall text

The Open French Window, Vernon

Porte-fenêtre ouverte, Vernon

c.1921

Oil paint on canvas

The Door Opening onto the Garden

La Porte ouverte sur le jardin

c.1924

Oil paint on canvas

Made three years apart, these two paintings of the door and window at Vernonnet show how Bonnard worked through colour variations on a repeated theme, suggesting different seasons and different moods. Working from memory, he emphasised the details that first inspired him: a glimpse of the river, perhaps, or light reflected in the door.

Private collection.

Courtesy of Wildenstein & Co. Inc., New York

Private collection.

Courtesy of Jill Newhouse Gallery, New York

X69733, X69713



House among the Trees
Maison parmi les arbres
1918

Oil paint on canvas

The Syndics of the Fitzwilliam Museum,
University of Cambridge
X69286

Piazza del Popolo, Rome

1922

Oil paint on canvas

In March 1921, Bonnard and Renée Monchaty went to Rome. Although they were lovers, this does not seem to have been a secret escape. They met Bonnard's nephew Charles Terrasse, who was studying there, and they both wrote to de Méligny who had remained at Saint-Tropez. **Piazza del Popolo, Rome** was painted a year later. As so often in his urban scenes, the figures are brought into the foreground, allowing the details of the square to rise up behind them.

Private collection

X69704



ROOM 7

Bonnard and de Méligny frequently travelled across France. They regularly spent summers at the house in Normandy and part of the winter in the south. They stayed at Arcachon on the Atlantic coast, and Deauville and other towns along the English Channel.

The subjects of Bonnard's paintings were very varied. He drew inspiration from the places he visited, as well as views of and from his house in Normandy. As he moved, he took his paintings with him, continuing to work on them in different locations. This meant that the canvases developed as independent and self-contained entities. Whether addressing the domestic interior, still-life or landscape, Bonnard needed to summon the experience up in memory, making him acutely aware of the passage of time.

In 1923 Bonnard had proposed marriage to Renée Monchaty, but then broke off the engagement. He married de Méligny in August 1925. The following month Monchaty took her own life.



Clockwise from wall text

Nude at the Window

Nu à la fenêtre

c.1922

Oil paint on canvas

Private collection

X69709

The Garden Seen from the Terrace

Jardin vu de la terrasse

1924

Oil paint on canvas

Private collection

X70221

Woman at a Table

Femme à table

1923

Oil paint on canvas

In **Woman at a Table** Bonnard uses the small format to focus in on his companion. The viewpoint suggests that we are sharing the meal with the pensive woman, who is so close that her head is cropped by the top of the picture. Her boldly striped dress may have been the artist's original inspiration. He considered the work enough of a success to have it reproduced in the periodical **Verve** fifteen years later.

Private collection

X69708

Nude Bending Down

Femme nue se baissant

1923

Oil paint on canvas

Tate. Bequeathed by the Hon. Mrs A.E. Pleydell-Bouverie
through the Friends of the Tate Gallery 1968

T01076

Still Life

Nature morte jaune et rouge

1922

Oil paint on canvas

The Syndics of the Fitzwilliam Museum,
University of Cambridge

X69287

View of the River, Vernon

Échappée sur la rivière, Vernon

1923

Oil paint on canvas

National Galleries of Scotland. Presented by Sir Alexander Maitland in memory of his wife Rosalind. 1960

X69332



The Violet Fence

La Palissade violette

1923

Oil paint on canvas

Stretching across the width of the canvas, the fence divides off the foreground in this painting and contrasts with the exuberant greenery beyond. Bonnard was starting to use strong horizontal bands as a compositional device. During 1923 he was primarily working in Le Cannet, near Cannes in the south of France. At one stage he and de Mèligny stayed in the evocatively named villa **Le Rêve** ('The Dream'). They bought a house in the town soon afterwards.

Carnegie Museum of Art, Pittsburgh; Acquired through the generosity of the Sarah Mellon Scaife Family, 66.19.1

X69280

Basket of Bananas

La Corbeille de bananes

1926

Oil paint on canvas

Lent by The Metropolitan Museum of Art, Jacques and
Natasha Gelman Collection, 1998 (1999.363.7)

X69299

Landscape in the South of France

Paysage du Midi

1920–1

Oil paint on canvas

Ny Carlsberg Glyptotek, Copenhagen

X69698

ROOM 8

The paintings in this room were all made in 1925. A number have been taken out of their frames in order to give a sense of how they appeared when Bonnard was working on them. He usually pinned his canvas directly on the wall, rather than using an artist's easel. This had several advantages for him. His compositions could grow to fill the space of the canvas and he could work on several paintings side by side. It also allowed him to roll up his canvases and take them with him as he travelled around France.

Looking at the unframed pictures reveals that Bonnard painted very close to the edge of his piece of canvas. Sometimes he painted in a line around the edge to show where the frame would be. When, finally, the canvases were stretched and framed by his dealers Bernheim-Jeune, they were no longer part of Bonnard's private world, and became objects entering the public realm.



Clockwise from wall text

Terrace in the South of France

Terrasse dans le Midi

c.1925

Oil paint on canvas

Fonds Glénat, Grenoble, France

X69710

Landscape; Young Girl with a Goat

Grand paysage, jeune fille à la chevre

c.1925

Oil paint on canvas

Private collection c/o Pissaro & Associates Fine Art

X72577

The Table

La Table

1925

Oil paint on canvas

Tate. Presented by the Courtauld Fund Trustees 1926

N04134

The Dining Room, Vernon

La Salle à manger, Vernon

c.1925

Oil paint on canvas

This work belongs to the series of paintings showing the related interior and exterior spaces in Bonnard's house at Vernonnet. As well as filling the canvas with colour, he included two figures, while a reflection in the door may indicate the presence of a third. De Méigny is shown bending towards the dog whose expectant nose peeks just above the edge of the table. The two figures wear clothes that bring together all the colours ranged across the painting. This was an ambitious undertaking and Bonnard controlled the structure through the rhythm of verticals created by the door and window frames.

Ny Carlsberg Glyptotek, Copenhagen

X69458



The Window

La Fenêtre

1925

Oil paint on canvas

Tate. Presented by Lord Ivor Spencer Churchill through
the Contemporary Art Society 1930

N04494

The Bath

Baignoire (Le Bain)

1925

Oil paint on canvas

The reclining female nude is a recurrent subject in European art. Bonnard's images of de Méligny's therapeutic bathing introduce a new element, showing how different the body looks under water. This is the first, and simplest, of four paintings addressing this theme that he made over the following twenty years. Here de Méligny stretches across the width of the canvas, so that the composition can be divided into a series of horizontal bands: the tiled wall, the white of the bath, the immersed body, the rim and the floor.

Tate. Presented by Lord Ivor Spencer Churchill
through the Contemporary Art Society 1930
N04495



Nude in the Bath

Nu dans la baignoire

1925

Oil paint on canvas

Tate. Bequeathed by Simon Sainsbury 2006,

accessioned 2008

T12611

The White Tablecloth

La Nappe blanche

1925

Oil paint on canvas

Von der Heydt-Museum, Wuppertal, Germany

X69334

ROOM 9

This room includes a selection of photographs which document Bonnard's studio in the south of France. They include images by notable photographers such as Henri Cartier-Bresson and André Ostier. Accompanying them is a range of archival material, including copies of the modernist art magazine **Verve** and extracts from interviews with the artist.

Together these materials offer a unique insight into Bonnard's everyday surroundings, his working practices and his philosophical approach to painting.



On the wall from left to right

Sunlight at Vernonnet

Soleil à Vernonnet

1920

Oil paint on canvas

In 1912 Bonnard bought **Ma Roulotte** ('My Caravan'), his house just outside Vernon in Normandy. The view from the house became a favourite subject. Here the first-floor balcony projects over the garden, introducing its geometric structure into the tree trunks and branches.

Ar fenthyg gan / Lent by Amgueddfa Cymru – National
Museum Wales, Cardiff

X69328

André Ostier 1906–1994

Bonnard in his dining room with a fruit basket

c.1942

Photograph, gelatin silver print on paper

Indivision A. et A. Ostier

X75296

Henri Cartier-Bresson 1908–2004

Pierre Bonnard at home, Le Cannet, France

1944, printed 1990s

Photograph, gelatin silver print on paper

Fondation Henri Cartier-Bresson, Paris

X75290

André Ostier 1906-1994

First row

Pierre Bonnard in his workshop on a ladder

c.1942

Pierre Bonnard painting 'Saint Francois de Sales', Le Cannet

c.1942

Second row

Pierre Bonnard in his studio at Le Cannet

c.1941

Pierre Bonnard in his studio

c.1941

Photographs, gelatin silver print

Indivision A. et A. Ostier

X75295, X75294, X75292, X75293

Henri Cartier–Bresson 1908–2004

Pierre Bonnard at home, Le Cannet, France

Studio of Pierre Bonnard, Le Cannet, France

1944

Photographs, gelatin silver print

Cartier–Bresson recalled his encounter with Bonnard in a 1988 interview: ‘I don’t know how long I remained sitting opposite Bonnard... Hours. At one point I shot; he raised his head and asked me, “Why did you choose that particular moment?” I asked him: “Why did you use yellow here, in this painting?” He smiled. He did not say anything. We didn’t need to explain ourselves.’

Fondation Henri Cartier–Bresson, Paris

X75288, X75291

Henri Cartier-Bresson 1908-2004

Pierre Bonnard at home, Le Cannet, France

1944

Photograph, gelatin silver print

Fondation Henri Cartier-Bresson, Paris

X75289

André Ostier 1906-1994

Pierre Bonnard with Aimé Maeght at Le Cannet

c.1942

Photograph, gelatin silver print

Indivision A. et A. Ostier

X75297

Palm Tree at Le Cannet

Palmiers au Cannet

1924

Oil paint on canvas

Bonnard spent the winter of 1924–5 in Le Cannet, near Cannes, on the French Riviera. Staying in a villa called **Le Rêve** ('The Dream'), he immediately responded to the strong light and lush vegetation that he associated with the region. He would buy a house in the same area two years later. **Palm Tree at Le Cannet** is one of his most condensed paintings of this landscape. He fills the canvas so that we become immersed and involved in the scene.

Manchester Art Gallery

X69455

In the vitrine from left to right

Pierre Bonnard and Marthe de Méligny moved across France each year. They had seasonal preferences for the north in the summer and the south in winter. They took holidays at Bonnard's family home, treatment at spas (for de Méligny's health) and made short stops in Paris to keep in contact with the art world. Many of these locations formed the basis for Bonnard's paintings.

1. Le Grand-Lemps

The Bonnard family home until 1919.

2. Paris

Bonnard lived in various apartments and kept studios here throughout his life.

3. Vernonnet

Bonnard owned a house here, 'Ma Roulotte', from 1912 to 1938.

4. Le Cannet

Bonnard and de Méligny stayed here in 1923-4. They bought 'Le Bosquet' in 1926.

5. Antibes
Extended stays in 1912, 1917, 1918–19.
6. Cannes
Extended stays in 1912, 1917, 1922.
7. Saint-Tropez
Extended stays in 1912, 1914, 1920.
8. Arcachon
Bonnard visited in 1920, 1922, 1927, 1929, 1930, 1933.
9. Le Baule
Bonnard and de Méligny stayed here for several months in 1933–4.
10. Deauville and Trouville
Bonnard and de Méligny visited every year from 1934 to 1939.

From his early childhood, Bonnard's family spent their summers at **Le Clos** in Le Grand-Lemps, in Le Dauphiné, south-east France. Many of Bonnard's photographs were taken there. They tend to be casual snapshots, recording the details of family life, with his sister Andrée, her husband Claude Terrasse and their children. The examples here also include some taken at Bonnard's own house in Normandy. Bonnard took about 200 photographs between 1890 and 1922. Although he was not a dedicated photographer, it had a lasting impact on his painting. His use of framing, cropping and close-up details were all influenced by his experiences with the camera.

View of the main facade of 'Le Clos'

1890–1900

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75286

Verve vol. 5 no.3

Editions de la revue Verve, Paris

1938

Arwas Archives

X75089

**A cat jumps on the dress of Andrée Terrasse, Renée and
Robert contemplate the scene**

1898

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75284

Marthe Bonnard sitting in front of 'Ma Roulotte'

1910–15

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75279

Charles Terrasse 1893–1982

Pierre Bonnard

Henri Floury Editeur, Paris

1927

Arwas Archives

X75090

Bonnard's nephew, Charles Terrasse, published a study of the artist in 1927. It included a conversation with Bonnard. An edited extract has been translated here:

'I sent myself back to school. I wanted to forget everything that I knew, I sought to learn what I do not know. I started my studies again, from first principles, from A B C. And I distrusted myself, distrusted everything for which I was so passionate, that colour that so excited you.

Certainly colour had carried me away. I sacrificed form to it almost unconsciously. But as it is certainly true that form exists, so one cannot arbitrarily and indefinitely reduce it or transpose it. It is, therefore, drawing that I must study...

I draw continuously. And after drawing comes composition which must be balanced. A painting that is well composed

is already half complete.

The conventional reflection of the outside world that drawing gives us is incomparably more truthful than the dry process of photography.

The objective registers useless lights and shadows. The eye of the painter gives a human value to objects and reproduces things just as the human eye sees them.

This vision is mobile.

And this vision is variable.'

Verve vol.1, no.3

Editions de la revue Verve, Paris

1938

Verve was an art magazine published in Paris by the Greek critic and publisher Tériade between 1937 and 1960. It featured many of the leading artists of the first half of the twentieth century, including Henri Matisse, Pablo Picasso, Georges Braque and Marc Chagall. Bonnard's work appeared in three issues. The photographs of Bonnard in a hotel room in Deauville, Normandy, were originally taken by Rogi André for the Swedish journal **Konstrevy**, to accompany an interview by the critic Ingrid Rydbeck.

Private collection

Z73944

The critic Pierre Courthion interviewed Bonnard in Paris for the journal **Les Nouvelles littéraires** in 1933:

'You see, I don't like having the dimensions determined beforehand, these readymade formats. To work with imposed sizes is intolerable, the conception always being more or less cut or modified by material measurements. That is why you don't see any stretchers. I always work on a loose canvas, of a format that is bigger than the painted area; in that way I can make modifications. This procedure helps me, especially for landscape. In any landscape, one needs a certain quantity of sky and of land, of water and greenery, a balance of elements that one cannot always establish at the outset.'

Verve vol. 1 no.3

Editions de la revue Verve, Paris

1938

Arwas Archives

X75089

The critic Ingrid Rydbeck interviewed Bonnard at Deauville in 1937 for the Swedish journal **Konstrevy**:

'Do you pin your canvases to the wall to paint?'

'Yes, it annoys me if my canvas is nailed to a stretcher. I can never know in advance what dimensions I will adopt.'

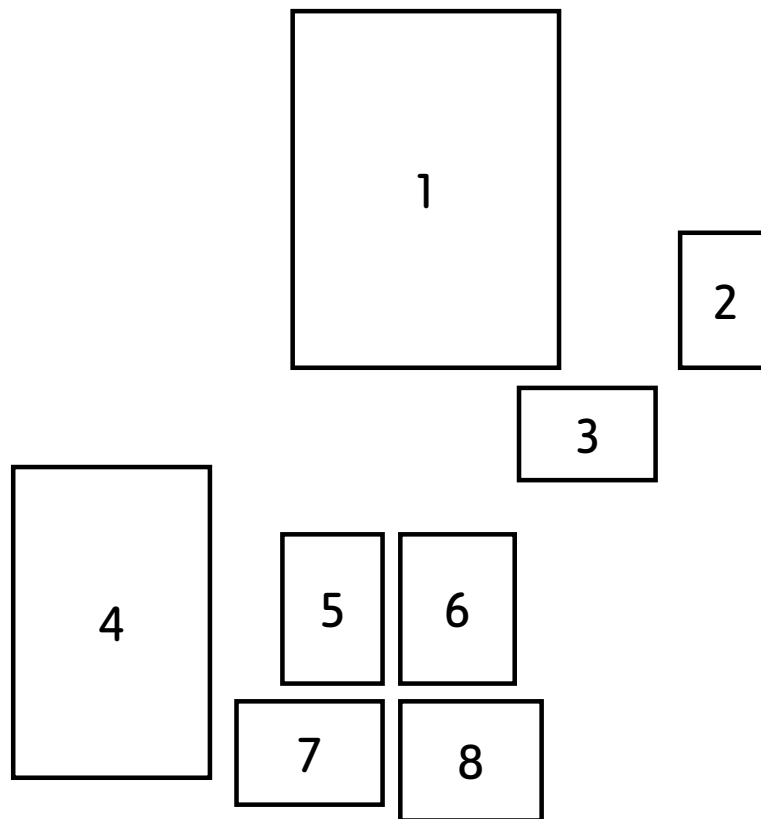
'Doesn't the pattern of the wallpaper distract you too much?'

'Not at all. If the paper was a single colour that would certainly be the case, but in this case, the colours neutralise themselves. I don't like grand spaces to paint in. They intimidate me.'

'This is the last time that I will attempt such a difficult motif [the nude in a bath]. I am not able to achieve what I would like. It has been six months now that I have been working on this canvas, and I have a few more months' work yet.'

'It [an earlier painting] was quite different. It was painted in a range of rather cold colours, and I came to a resolution much more easily. The water [here] keeps appearing to be dirty; I have not yet resolved it.'

Images on the wall of Bonnard's studio, as shown in Henri Cartier-Bresson's photograph (displayed on the wall, above).



1. Pablo Picasso, **Woman Sitting in an Armchair** 1941
2. Johannes Vermeer, **Street in Delft** c.1657-8
3. Claude Monet, a later water-lily painting
4. Pierre-Auguste Renoir, original sketch of a seated nude
5. An antique torso of an Aphrodite figure

6. Pierre Bonnard, **The Window**, 1925
(as seen in Room 8)

7. Georges Seurat, **Bathers at Asnières** 1884

8. Paul Gauguin, **Vision of the Sermon**
(Jacob Wrestling with the Angel) 1888

Verve vol.5. nos.17/18 (Couleur de Bonnard)

Editions de la revue Verve, Paris

1947

Bonnard passed away on 23 January 1947, aged 79. Later that year a special issue of **Verve**, entitled **Couleur de Bonnard** ('Bonnard's Colour'), was dedicated to him. The sketches published here demonstrate his habit of rapidly recording figures or landscapes in just a few lines. When he returned to the studio, these sketches provided a departure point for his paintings, which were expanded and enriched through memory. Drawing ultimately allowed him a greater freedom of expression than photography, his response remaining open to continual adjustment.

On loan from the British Library

Z73849

Verve vol.5. nos.17/18 (Couleur de Bonnard)

Editions de la revue Verve, Paris

1947

Tate Library and Archive

Z08930

The 1947 special issue of **Verve** also included an interview with the artist by Angèle Lamotte, conducted at Le Cannet in 1943. Lamotte, the co-editor of the magazine, died in 1945.

‘The presence of the object, of the motif, is extremely distracting for the painter when he is painting. As the point of departure for a painting is an idea – if the object is there at the moment when one works on it, there is always the danger that the artist allows himself to be overtaken by the incidentals, the immediate, in direct sight and along the way loses the initial idea. As a result, after a certain period of work, the painter can no longer retrieve the initial idea and is given over to chance; he makes the shadows that he sees, he attempts to describe those shadows as they appear, details that did not strike him at the outset.’

‘So do you never paint in front of the motif?’

‘Yes, but I leave it, I control, I come back, I return some time later, I do not allow myself to be absorbed by the object itself. I only paint in my studio, I make everything in my studio. In the end, a conflict arises between the initial idea, which is good – that of the painter, and the variable world of the object, of the motif that caused the first inspiration.’

Verve vol.5, nos. 17/18 (Couleur de Bonnard)

Editions de la revue Verve, Paris

1947

Tate Modern, curatorial department

Z73945

Verve vol.2, no.8

Editions de la revue Verve, Paris

1940

Tate Library and Archive

Z08929

ROOM 10

In 1926 Bonnard and de Méligny purchased a modest house, in the village of Le Cannet, in the south of France. They named the house **Le Bosquet** (The Grove), due to the surrounding thicket of trees, and made a series of alterations to the property. Interior walls were knocked down to create a greater sense of space, and the windows were modified to let in more light. A studio was created in the north corner of the house, and a modern bathroom installed for de Méligny.

Bonnard continued to travel, maintaining a studio in Paris and spending portions of the summer in Normandy. From 1927, however, he spent increasing periods in the south. The southern climate had a significant impact on his work, flooding his paintings with warm light and rich shades of orange, red and yellow. Yet the raw scrutiny of his self-portraits suggests underlying anxieties and tensions.



Clockwise from wall text

Standing Nude

Nu debout

1928

Oil paint on canvas

Private collection

X70219

Landscape at Le Cannet

Paysage au Cannet

1928

Oil paint on canvas

This painting depicts the view from the hill above Bonnard's home. The roof of his house, **Le Bosquet**, sits at the centre of the canvas, surrounded by trees. The peaks of the Estérel mountains are visible across the bay. A male figure reclines in the foreground, perhaps representing Bonnard himself. Despite his prominent position on the canvas, the use of green and yellow tones means that the figure blends into the landscape.

Kimbell Art Museum, Fort Worth, Texas. Acquired in 2018, in honour of Kay Fortson, President of the Kimbell Art Foundation, 1975-2017.

X72578

Still Life with Bouquet of Flowers or Venus of Cyrene

Nature morte au bouquet de fleurs or La Vénus de Cyrène

1930

Oil paint on canvas

Kunstmuseum Basel

X69295

Flowers on a Mantelpiece in Le Cannet

Fleurs sur une cheminée au Cannet

1927

Oil paint on canvas

Musée des Beaux-arts, Lyon. Bequest of M. and Mme Léon

Bouchut in 1974. Inv. 1974-24.

X70973

Corner of the Dining Room at Le Cannet

Coin de salle à manger au Cannet

c.1932

Oil paint on canvas

Musée d'Orsay, Paris, on deposit at Centre Pompidou,

Musée national d'Art moderne

X69315

Nude in the Mirror

Nu au miroir

1931

Oil paint on canvas

Fondazione Musei Civici di Venezia, Galleria Internazionale

d'Arte Moderna di Ca' Pesaro

X69347

Nude at her Bath

Nu à la baignoire

1931

Oil paint on canvas

A female figure rests on the edge of the bathtub in a moment of distraction. Her face is turned away from the viewer. The pile of clothes on the chair creates an abstract pattern. The sense of abstraction is heightened by the tiled design of the floor and the unidentifiable white form that enters the frame from the right-hand side of the canvas.

Centre Pompidou, Paris, Musée national d'Art moderne / Centre de création industrielle. Purchase with the assistance of an anonymous donor in memory of Emery Reves, Morgan Bank, Heritage Fund and Public Contribution, 1984.

X69322



The Boxer

Le Boxeur

1931

Oil paint on canvas

In this self-portrait, the artist is confronted by his own reflection in the mirror. He is presented without brush, palette or canvas, which indicates that this moment has been reconstructed rather than recorded. His fists are raised, with a dark shadow cast across his face. His stance suggests anxiety or struggle, which challenges the popular conception of Bonnard as a painter of 'happiness'. The viewer is left to question who or what the artist is struggling with.

Musée d'Orsay, Paris, donation of Philippe Meyer, 2000
X69314



Self-Portrait

Autoportrait

1930

Watercolour, gouache and graphite on paper

Triton Collection Foundation

X69333



ROOM 11

‘The presence of the object ... is a hindrance for the painter when he is painting.’

Bonnard held a major exhibition at the Galerie Bernheim-Jeune in Paris in June 1933. At a time of economic slump, with political extremism gaining power across Europe, the colourful seduction of Bonnard’s work was seen as a message of hope. Critics passed over the more challenging aspects of his art to portray him as a ‘painter of happiness’. However, as Bonnard noted, ‘he who sings is not always happy’.

Marthe de Méligny continued to act as his principal subject. Her health was deteriorating and she would take baths every day, following the water treatment prescribed for her various ailments. Bonnard captures the intimacy and melancholy of their relationship in **Nude in the Bath** 1936, whose experimental use of colour suggests the distance of memory.

The last three rooms of this exhibition have been painted Naples yellow – the same shade that Bonnard chose to paint the dining room at **Le Bosquet**.



Clockwise from wall text

Nude in an Interior

Nu dans un intérieur

c.1935

Oil paint on canvas

We face a patterned wall, upon which a full-length mirror is hung. An adjoining room is reflected in the mirror, allowing us to see the contour of a female body along the mirror's edge. The composition is formed from a series of interlocking rectangles. This interplay of horizontal and vertical lines suggests Bonnard's increased engagement with abstraction.

National Gallery of Art, Washington,
Collection of Mr. and Mrs. Paul Mellon,
2006.128.8
X69579

Nude in the Bath

Nu dans le bain

1936

Oil paint on canvas

Bonnard shifted and adapted his compositions to enrich the emotional and psychological content of his work. This painting depicts de Méligny outstretched in the bath. The measured application of colour in earlier paintings on this theme has given way to a more intense and expressive use of colour.

Musée d'Art Moderne de la Ville de Paris

X69303



The Yellow Boat

Le Bateau jaune

c.1936–8

Oil paint on canvas

Tate. Bequeathed by Simon Sainsbury 2006,

accessioned 2008

T12612

Woods in Autumn

Bois en automne

c.1939

Oil paint on canvas laid down on panel

Nahmad Collection

X73357

Landscape at Le Cannet

Paysage au Cannet

c.1938

Oil paint on canvas

Private collection

X73162

Seashore, Red Field

Bord de la mer, champ rouge

c.1939

Oil paint on canvas

Private collection

X69881

Landscape in the South of France

Paysage du Midi

1939

Oil paint on canvas

Private collection, Germany

X72949

Sunset; Sketch

Le Couchant; esquisse

c.1939

Oil paint on canvas

Private collection

X70220

The Garden

Le Jardin

c.1936

Oil paint on canvas

This painting depicts the artist's garden at **Le Bosquet**. Bonnard's technique of constructing through memory gave him the flexibility to experiment with both perspective and colour. He creates an explosion of coloured foliage and vegetation. The effect is immersive, placing us as viewers in the garden and inviting our eyes to wander, taking in our surroundings.

Musée d'Art Moderne de la Ville de Paris

X69304



Large Dining Room Overlooking the Garden

Grande salle à manger sur le jardin

1934–5

Oil paint on canvas

This painting shows a domestic scene at **Le Bosquet**.

Bonnard uses intense, concentrated colours – ultramarine and yellow, purple and orange – to suggest different layers of reality. Memory played a crucial role in the construction of the work, which was painted over the course of year.

Many details, including the figure on the right-hand side of the canvas, seem to have an almost ghostly presence.

Solomon R. Guggenheim Museum, New York

Solomon R. Guggenheim Founding Collection,

By gift, 38.432.

X69702

Grey Nude in Profile

Nu gris de profil

c.1933

Oil paint on canvas

The Albertina Museum, Vienna. The Batliner Collection

X69275

Self-Portrait

Autoportrait

c.1938

Oil paint on canvas

Private collection.

Courtesy of Wildenstein & Co. Inc., New York

X69879

The Dessert

Le Dessert

c.1940

Oil paint on canvas

Fondation Beyeler, Riehen/Basel, Beyeler Collection

X69289

The Checkered Tablecloth

Corbeille et assiette de fruits sur la nappe à carreaux rouges

1939

Oil paint on canvas

The Art Institute of Chicago, Gift of Mary and Leigh Block,

1988.141.4

X69277

ROOM 12

In 1938 the Bonnard family sold their house in Normandy and, following the outbreak of the Second World War in September 1939, they retreated to Le Cannet. Painted over seven years, **The Sunlit Terrace 1939-46** spanned the passage of the conflict. The elongated canvas casts a sweeping view out into the world. Given the restrictions placed on movement during the war, the scene captures a sense of confinement but also the promise of freedom.

De Méligny died of a heart attack in 1942. 'You can't imagine my grief and solitude', Bonnard told Matisse, 'filled with bitterness and worry about the life I may be leading from now on'. The following year, he worked on an illustrated book titled **Correspondances**. It featured a series of fictional letters to and from his family, including his deceased mother, grandmother and brother. The letters centred on the 1890s, a period of happiness for Bonnard, when he first met de Méligny and began to receive recognition for his work.



Anti-clockwise from wall text

Édouard Vuillard 1868–1940

Bonnard tickling Renée on his lap

1900

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75282

Charles and Jean bathing, Robert near the pool

1899

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75283

**Claude Terrasse with a friend in the pool, Andrée Terrasse,
Charles and another child**

1899

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75281

**Mme Mertzdorff holding Vivette on her knees and Andrée
Terrasse sewing**

1899

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75280

Unknown Photographer

**Pierre Bonnard smoking a pipe in the garden
of Grand-Lemps**

c.1906

Photograph, gelatin silver print on paper

Musée d'Orsay, Paris

X75285

Vitrine

Correspondances

Editions de la revue Verve, Paris.

1944

Correspondances explores the role of memory through the act of writing. In mid-1941 Bonnard was invited by the publisher Tériade to create an artist's book. He agreed to illustrate the **Odyssey**. However, after the deaths of his older brother Charles in 1941 and of de Méigny in 1942, he decided to produce an original text. **Correspondances** presents a group of imaginary letters purportedly written between Bonnard and his family over the course of a single summer in the 1890s. The artist was taking his law exams in Paris at this time, while his family awaited his return to their home in Le Grand-Lemps.

On loan from the British Library

Z08921

The first illustration depicts a family gathering in Le Grand-Lemps. The drawing is similar to photographs taken by the artist during the summer of 1899. It's tempting to conclude that the book is based directly on real photographs and letters, but they are in fact a combination of remembered and imagined conversations.

Mon cher enfant,

On n'attend plus que toi Toute la famille est ici maintenant le cousin Auguste vient d'arriver l'épicurien qui collectionne les joies de la vie comme il dit sans oublier les joies gastronomiques. Andrée me dit as-tu remarqué comme les gens qui ont une réputation de grands gourmets sont adulés par les maîtresses de maison loin de s'agacer par leur égoïsme. elles se mettent en quatre pour obtenir un sourire de satisfaction pour leur bonne cuisine, elles en sont fières. Il fait beau et on passe de bonnes après-midi à l'ombre.

Je t'embrasse à bientôt

Ta mère.

My dear child,

We're just waiting for you All the family is here now cousin Auguste has just arrived the epicurean who experiences the joy of life as he says without forgetting the gastronomic delights. Andree said to me, did you notice how people who have a reputation as great gourmet are adored by housewives, far from being irritated by their selfishness? they go out of their way to get a smile of satisfaction for their good food, they are proud of it. The weather is nice and we are spending lovely afternoons in the shade.

See you soon

Your mother.

The depiction of marching soldiers relates to letters sent to the artist's brother Charles, who carried out his military service in the 1890s. While Bonnard was working on **Correspondances** he was again separated from family members because of the Second World War. The book can be seen as a response to the divisions imposed by war and a longing for the past.

Aimé Maeght 1906–1981

Film of Pierre Bonnard

1946

Film, black and white, silent.

Running time: 3 mins 34 secs

This film of Pierre Bonnard was created by the French art dealer and publisher Aimé Maeght. It captures a return visit to Bonnard's house in Normandy following the end of the Second World War. It also shows a boating trip and a visit to the Lérins Islands off the French Riviera in Cannes.

Galerie Maeght, Paris

X75262

The Sunlit Terrace

La Terrasse ensoleillée

1939–46

Oil paint on canvas

Private collection

X69722



Red Roofs at Le Cannet

Toits rouges au Cannet

c.1941

Oil paint on canvas

Private collection

X69732

In the Bathroom

Dans la salle de bain

c.1940

Oil paint on canvas

Private collection

X69703

ROOM 13

'I am just beginning to understand what it is to paint. A painter should have two lives, one in which to learn, and one in which to practise his art.'

Bonnard explored a range of subjects during the war years, particularly landscape. Travel restrictions prevented him from driving freely around France, so he explored the local area more closely. Taking daily walks through Le Cannet, he captured views of the village rooftops, the Mediterranean Sea and the mountains of Estérel. His approach became more abstract, enriching colour while reducing detail in works such as **Steps in the Artist's Garden** 1942-4 and **Bathers at the End of the Day** c.1945.

Bonnard maintained his focus on landscape in the final years of his life. One of the most powerful works from this period is **The Studio with Mimosa** 1939-46. In a characteristic interplay between interior and exterior, the mimosa blossoms provide an explosion of vibrant yellow through the studio window. As ever, Bonnard's observation of nature was just a starting point. His heightened combination of colours is guided by what he called 'the first emotion' prompted by the scene. The transcended reality achieved in this painting bears testament to Bonnard's vision.



Clockwise from wall text

Steps in the Artist's Garden

L'Escalier dans le jardin de l'artiste

1942–4

Oil paint on canvas

Bonnard worked on this painting over two years marked by loss and suffering. Marthe de Méligny died in January 1942, leaving the artist without his life-long companion. In 1944 Allied forces invaded southern France, bringing the Second World War closer to Bonnard's home. During this troubled period, he found solace in his daily encounter with his nature.

National Gallery of Art, Washington,
Alisa Mellon Bruce Collection, 1970.17.11
X69580

The Garden at Le Cannet

Le Jardin au Cannet

1939–42

Gouache, pencil and watercolour on paper

Lent by Museums Sheffield

X71705

Panoramic View of Le Cannet

Vue panoramique du Cannet

1941

Oil paint on canvas

Private collection.

Courtesy of Wildenstein & Co. Inc., New York

X69873

Still Life with Bottle of Red Wine

Nature morte à la bouteille de vin rouge

1942

Oil paint on canvas

Still Life with Bottle of Red Wine is one of a number of still-lives that Bonnard painted at Le Cannet in the last years of his life. It confirms the continual inventiveness of his vision, even of the most everyday subject matter. Bonnard's rich palette of red and yellow creates a sense of abundance – in contrast, perhaps, to the significant food shortages that he would have experienced during the War.

Pilar Crespi Robert and Stephen Robert Collection

X69697

Peaches and Grapes on a Red Tablecloth

Pêches et raisins sur une nappe rouge

c.1943

Oil paint on canvas

Private collection.

Courtesy of Wildenstein & Co. Inc., New York

X69869

Bathers at the End of the Day

Baigneurs à la fin du jour

1945

Oil paint on canvas

In this painting Bonnard's depiction of nature dissolves into juxtapositions of colour. Land, sea and sky become slabs of blue, green, red and white. The swimming figures emerge from the sea in bright hues of red and yellow. Immersed in colour, Bonnard's vision transcends the real world.

Musée Bonnard, Le Cannet. Acquired with the support of the Fonds du Patrimoine, 2008

X69302

The Steep Path in Le Cannet

La Raidillon au Cannet

1945

Oil paint on canvas

Private collection, USA

X72716

The Studio with Mimosa

L'Atelier au mimosa

1939–46

Oil paint on canvas

Centre Pompidou, Paris, Musée national d'Art moderne /
Centre de création industrielle. Purchased, 1979.

X69693



Almond Tree in Blossom

L'Amandier en fleurs

1946–7

Oil paint on canvas

Bonnard could see the almond tree in the garden at **Le Bosquet** from his bedroom window. 'Every spring it forces me to paint it', he said. This was his final painting. When he was too weak to paint, he asked his nephew, Charles Terrasse, to alter the colouring of a patch of ground from green to yellow. Bonnard passed away in January 1947.

Musée d'Orsay, Paris, on deposit at Centre Pompidou,
Musée national d'Art moderne, Gift of Mr. and Mrs. Charles
Zadok, 1964
X69316



Self-Portrait

Autoportrait

1945

Oil paint on canvas

Fondation Bemberg Toulouse, France

X69288

The Bath

La Baignoire

1942

Gouache, pastel and crayon on paper

Art Cuéllar-Nathan, Zurich

X71663

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in the exhibition

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in the exhibition

For blind and partially sighted visitors, join our audio-describers for a fascinating tour of the exhibition. Chairs and hearing support equipment will be provided. Sighted companions and guide dogs are welcome.

CURATOR'S TALK

Monday 11 February 18.30–19.30,

Starr Cinema followed by an independent private view of the exhibition from 19.30–20.30

Talk only: £9/£6 and £22/£19 including exhibition entry
With Matthew Gale, curator of the exhibition and Head of Displays at Tate Modern. Book to attend a private view of the exhibition following the talk.

PIERRE BONNARD: REPOSITIONED

Monday 25 February, 18.30–20.00,

Starr Cinema

£12/£8 concessions

Join our panel in a debate on Pierre Bonnard's significance as a twentieth century artist.

SLOW LOOKING TOUR

Monday 11 March, 18.30–20.30,

in the exhibition

£22/19 concessions

How do we perceive works of art through slow looking?
Join Rebecca Chamberlain for a slow looking tour exploring the psychological and neuroscientific basis of artistic perception and production.

SHEILA HETI ON BONNARD AND HIS METHODS

Monday 18 March, 18.30–20.00,

Starr Cinema £12/£8

Novelist Sheila Heti speaks about Bonnard's working methods and artistic process.

SLOW MOVING TOUR

Monday 29 April 2019, 18.30–20.00,

£22/19 concessions

Join writer and choreographer Charlie Ashwell in the galleries for a slow movement session designed to enhance your experience of Bonnard's work. There will be a private view of the exhibition after the tour. No previous movement training required.

CREDIT

**THE C C LAND EXHIBITION PIERRE BONNARD:
THE COLOUR OF MEMORY**

23 January – 6 May 2019

Presented in the Eyal Ofer Galleries

Supported by



C C LAND

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Curated by Matthew Gale, Head of Displays, Tate Modern,
with Helen O'Malley and Juliette Rizzi, Assistant Curators,
Tate Modern

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