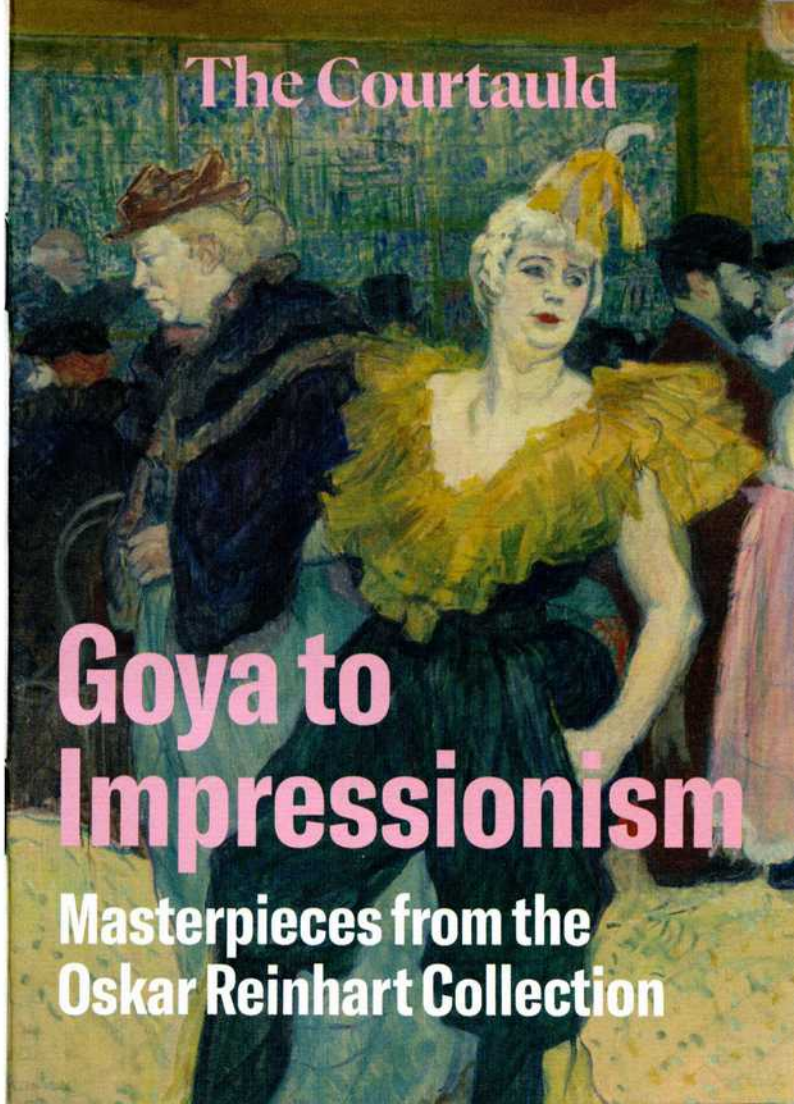


Oskar Reinhart (1885–1965)
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The Courtauld

Goya to Impressionism

Masterpieces from the
Oskar Reinhart Collection

Goya to Impressionism

Masterpieces from the Oskar Reinhart Collection

This exhibition presents some of the greatest works of art from the Oskar Reinhart Collection 'Am Römerholz' in Winterthur, near Zurich. It is the first time a major group of works from this remarkable museum has ever been shown outside Switzerland.

Oskar Reinhart (1885-1965) came from a wealthy Winterthur family who ran a leading international trading company. Reinhart was always more interested in art than in business and began collecting seriously in 1919. His passion grew to such an extent that in 1924 he chose to step back from the firm to devote himself fully to building his collection.

Over the following decades, he acquired works ranging from important Renaissance paintings to a celebrated group of Impressionist masterpieces. As the collection expanded, he commissioned a gallery adjoining his home, the Villa 'Am Römerholz', for its display. Reinhart believed deeply in the importance of art for society and always intended for his house and collection to become a public museum, further enhancing Winterthur's status as an important centre for culture. He bequeathed them to the Swiss Confederation, and the Villa 'Am Römerholz' opened to the public in 1970.

Impressionism lay at the heart of Reinhart's taste, and major works that he acquired are displayed in the second room of this exhibition. They offer a striking parallel to the paintings purchased by Samuel Courtauld (1876-1947) during the same period. The two men met in London in 1932, the year Courtauld gave his collection to the newly founded Courtauld Institute of Art.



Oskar Reinhart Collection
'Am Römerholz', Winterthur

In their artistic taste and philanthropy, Reinhart and Courtauld were remarkably alike. They shared a commitment to the work of Paul Cezanne, assembled some of Vincent van Gogh's most autobiographical paintings and bought two of Édouard Manet's iconic depictions of modern life as centrepieces of their collections. Reinhart, however, was also interested in early works by the Impressionists. Examples are shown in this first room together with paintings by radical artists from previous generations, including Francisco de Goya and Gustave Courbet. They demonstrate how Reinhart shaped his collection to set Impressionism within a rich tradition of European painting.

The Oskar Reinhart Collection 'Am Römerholz' is currently undergoing renovation and will reopen next year, offering visitors the opportunity to experience the collection in its remarkable home in Winterthur.

1 Francisco de Goya (1746-1828)
**STILL LIFE WITH THREE SALMON
STEAKS**

1808-12

Oil paint on canvas

Acquired by Oskar Reinhart in 1937

This work belongs to a group of twelve still lifes painted by Francisco de Goya during the tumultuous Peninsular War (1807-14). The conflict was fought by Goya's native Spain, Portugal and Great Britain against the occupying French forces of Napoleon. Still life must have seemed a neutral subject matter at a time of censorship and political upheaval. However, the raw realism of these salmon steaks, isolated from any context, their flesh rendered in blood red, suggests the brutality of war.

Oskar Reinhart considered Goya to be the first modern artist and recognised his formative influence on later painters, in particular Édouard Manet and Pablo Picasso.

2 Théodore Géricault (1791-1824)
**A MAN SUFFERING FROM
DELUSIONS OF MILITARY RANK**

Around 1819-22

Oil paint on canvas

Acquired by Oskar Reinhart around 1924-26

This is one of a group of portraits depicting individuals thought to be suffering from mental illness. It is unclear why the portraits were made, and they were never exhibited in the artist's lifetime. Related to the rising discipline of psychiatry, and possibly made for a medical context, they represent a unique body of work in early 19th-century painting.

The figure stands out for the sensitivity and dignity with which Théodore Géricault has painted him. In addition to a tasseled police cap, he proudly wears a hospital ward tag like a medal for military merit. His gaunt emaciated cheeks and lost gaze help conjure a powerful and moving portrait.

3 Gustave Courbet (1819-1877)

THE WAVE

1870

Oil paint on canvas

Acquired by Oskar Reinhart in 1925

Inspired by a trip to Normandy in 1869, Gustave Courbet produced more than 60 paintings celebrating the elemental power of the sea. This composition, stripped to its essentials, is typical: a thundering wave crashing upon rocks under a stormy sky filled with leaden clouds. He executed these paintings primarily with a palette knife, rather than a brush, a method that gives the wave a remarkable weight and solidity.

Paul Cezanne greatly admired Courbet's Wave paintings and emulated the older artist's use of the palette knife in his early canvases (one of which is on view in this room).

4 Gustave Courbet (1819-1877)

THE HAMMOCK

1844

Oil paint on canvas

Acquired by Oskar Reinhart in 1924

Gustave Courbet deliberately courted controversy with his provocative paintings of women. This work alludes to an erotic poem by Victor Hugo, *Sara the Bather* (1829), a source of inspiration to many artists.

Courbet chose to depict the daydreaming woman in contemporary dress, implying that she is not a figure of remote fantasy but a real person. Her unfastened bodice heightens the voyeuristic charge. Courbet's refusal to provide a cover of literary respectability for an erotic subject ensured that, when he submitted this painting to the 1845 *Salon* (the annual official art exhibition in Paris), the conservative jury rejected it.

5 Édouard Manet (1832-1883)
**PORTRAIT OF MARGUERITE DE
CONFLANS WEARING A MANTILLA**
1873

Oil paint on canvas

Acquired by Oskar Reinhart in 1947

Marguerite de Conflans, the daughter of Édouard Manet's school friend Fouet de Conflans, sat for this portrait when she was 17 years old. Perhaps inspired by her father's collection of Spanish art, Manet painted her wearing a lace shawl, or *mantilla* – in reality, part of her white morning gown arranged around her head. The dramatic lighting and skilfully handled contrasts of black and white are also typical of Spanish painting, which Manet admired and frequently emulated in his own work.

6 Pierre-Auguste Renoir (1841-1919)
LILY AND GREENHOUSE PLANTS
1864

Oil paint on canvas

Acquired by Oskar Reinhart in 1927

Pierre-Auguste Renoir was only 23 years old when he created this ambitious painting. Adopting the large format usually reserved for full-length portraits, he depicts an array of potted plants clustered in a greenhouse. Rather than the lavish bouquets of cut flowers typical of floral still life, Renoir represented living plants in simple clay pots and wooden boxes, destined for planting out, perhaps in one of Paris's new parks. His choice of plants, some of which – like the calla lily – were recent introductions to Europe, is similarly unconventional.

Painting flowers was a lifelong passion for Renoir, who regarded this traditional subject as fertile ground for experimenting with form and colour.

7 Paul Cezanne (1839-1906)

PORTRAIT OF DOMINIQUE AUBERT

Around 1866

Oil paint on canvas

Acquired by Oskar Reinhart in 1938

In his early portraits, Paul Cezanne strove to combine a sense of immediacy with a feeling of structure and monumentality. Here, Cezanne depicts his maternal uncle, Dominique Aubert, using blocky strokes of paint applied with a palette knife. The paint stands proud of the canvas, calling attention to its own material qualities. This distinctive technique and the dramatic lighting give the figure great solidity and presence.

Although Cezanne seldom exhibited his early portraits, they were much admired by his fellow artists, including Claude Monet, who was this painting's first owner.

8 Honoré Daumier (1808-1879)

DON QUIXOTE AND SANCHO PANZA

Around 1865-70

Oil paint on panel

Acquired by Oskar Reinhart in 1923

The story of the idealistic knight Don Quixote, published by the Spanish novelist Miguel de Cervantes in 1605, so fascinated Honoré Daumier that he painted the subject almost 30 times.

Rather than concentrating upon the novel's more dramatic scenes, Daumier preferred to portray Don Quixote and his squire, Sancho Panza, riding through the rugged Sierra Morena mountains between ill-fated adventures. Another of these works, once owned by Samuel Courtauld, hangs nearby in the Great Room.

9 Jean-Baptiste-Camille Corot (1796-1875)

GIRL READING

Around 1850-55

Oil paint on canvas

Acquired by Oskar Reinhart in 1938

Reading, or perhaps daydreaming, a young woman bows her head over a book as a flock of sheep grazes in the distance. Camille Corot only loosely implies an outdoor setting, focusing all our attention on the model.

Best known as a landscape painter, whose work inspired the Impressionists, Corot also pioneered a new kind of painting in which figures, neither portraits nor characters in a story, are represented out of time, lost in thought or reading.

This was one of Oskar Reinhart's most cherished works. He ultimately acquired ten canvases by Corot.

10 Pierre-Auguste Renoir (1841-1919)

CONFIDENCES

Around 1876-78

Oil paint on canvas

Acquired by Oskar Reinhart in 1923

These two young women appear to be sharing a secret, likely centred on the ring worn by the figure at left. Her companion, her back turned, partially blocks our view and prevents further intrusion. Pierre-Auguste Renoir's skilful handling of the effect of dappled sunlight reinforces the impression that we are glimpsing a fleeting private moment.

This canvas and the three others by Renoir on view in this exhibition are part of a group of twelve owned by Oskar Reinhart – the greatest number of paintings by a single artist in his collection.

11 Pierre-Auguste Renoir (1841-1919)
PORTRAIT OF VICTOR CHOCQUET

Around 1876

Oil paint on canvas

Acquired by Oskar Reinhart in 1925

Victor Chocquet (1821-1891) was one of Pierre-Auguste Renoir's earliest patrons and an ardent supporter of Impressionism. Renoir painted this portrait shortly after their first encounter in late 1875. Chocquet lent the painting to the second Impressionist exhibition in 1876.

Seated in an armchair and framed by the green floral wallpaper of Renoir's Montmartre studio, Chocquet wears a wry or thoughtful expression. His informal clothing and hand gesture suggest a sense of ease and familiarity between sitter and artist.

12 Pierre-Auguste Renoir (1841-1919)
THE MILLINER

Around 1875

Oil paint on canvas

Acquired by Oskar Reinhart in 1949

Posed in Pierre-Auguste Renoir's studio, against the same backdrop seen in the nearby portrait of Victor Chocquet, a young milliner is shown sewing an artificial flower onto a hat. The model is probably Nini Lopez, who worked frequently with Renoir in the 1870s and also posed for *La Loge*, now in The Courtauld's collection.

The artist pays close attention to details such as the wisps of hair at the nape of the milliner's neck and the soft blue shadows on her blouse. The nuance of Renoir's brushwork echoes the woman's studied concentration as she attends carefully to her sewing.

13 Alfred Sisley (1839-1899)
BARGES ON THE SAINT-MARTIN
CANAL

1870

Oil paint on canvas

Acquired by Oskar Reinhart in 1923

This is one of a small number of paintings that Alfred Sisley made of Paris before turning his attention to the countryside and suburban areas around the city. It focuses on a particularly workaday aspect of the Parisian metropolis, the Saint-Martin Canal, which was then a key transportation route for goods. The view is enclosed by barges being unloaded at their moorings and the blocky form of a laundry boat on the opposite bank.

Sisley's observation of the darkening clouds and his rendering of the choppy water with short brushstrokes demonstrate his early allegiance to the Impressionist technique.

14 Claude Monet (1840-1926)
THE BREAK-UP OF ICE ON THE SEINE
1880-81

Oil paint on canvas

Acquired by Oskar Reinhart in 1924

In the winter of 1879, when Claude Monet was living in Vétheuil, northwest of Paris, the Seine froze over and flooded its banks when the ice broke up. This work is one of the most experimental of the more than 20 paintings he made depicting this dramatic event. His treatment of the ice in bold strokes of paint carries an almost abstract quality.

The palette of blues and greys vividly evokes a freezing day, while the poplars, rendered with long, smeared brushstrokes, seem as insubstantial as their reflections in the river. Monet immerses his viewers in the scene, placing them amidst the ice floes.

15 Paul Gauguin (1848-1903)

BLUE ROOFS (ROUEN)

Early 1884

Oil paint on canvas

Acquired by Oskar Reinhart in 1931

Paul Gauguin painted this townscape shortly after he moved to Rouen in 1884. He was 36 years old and had recently committed himself fully to an artistic career after working as a stockbroker and salesman.

The work shows Gauguin finding his own style. In particular, the roofs, rendered in solid planes of dark blue, and the skewed perspective of the figures point to the direction his art would soon take, as he abandoned realist representation. Oskar Reinhart was unconvinced by the artist's later work and this remained the only painting by Gauguin in his collection.

16 Paul Cezanne (1839-1906)

THE PILON DU ROI

1887-88

Oil paint on canvas

Acquired by Oskar Reinhart in 1923

The Pilon du Roi, or King's Pestle, is a rocky outcrop of the Étoile mountain range to the south of Paul Cezanne's native Aix-en-Provence. In this painting, Cezanne dispensed with rules of perspective to explore instead his personal understanding of landscape. He constructed the receding fields and hills through horizontal bands of colour, deepening from light greens and yellows in the foreground to the dark blue outline of the hills on the horizon. Assertive vertical brushstrokes convey an impression of shimmering heat. Cezanne's aim was not to imitate nature, but rather to attain what he described as a 'harmony parallel to nature'.

17 Paul Cezanne (1839–1906)

THE CHÂTEAU NOIR

Around 1885

Oil paint on canvas

Acquired by Oskar Reinhart in 1926

The Château Noir, a mock ruin near Paul Cezanne's home town of Aix-en-Provence, was a favourite landscape subject for the artist during the later decades of his career. This view, one of the first he painted, is constructed primarily through contrasts of colour applied as lively, short strokes of the brush rather than by using conventional contouring lines. Cezanne leads us through the cool greens of the tree branches and into the heart of the scene, a glimpse of the warm ochres and the red door of the building.

The painting is a compelling example of Cezanne's expression of the Provençal landscape as full of vitality and visual harmonies.

18 Paul Cezanne (1839–1906)

STILL LIFE WITH FAIENCE JUG AND FRUIT

Around 1900

Oil paint on canvas

Acquired by Oskar Reinhart in 1925

This is one of Paul Cezanne's largest and most ambitious still-life paintings. Although composed of humble domestic objects – country pottery and fruit on a kitchen table – the artist presents it as an epic scene, akin to a vast landscape. The work challenged the conventional status of still life as a minor genre of painting.

Cezanne chose to paint the same jug and patterned fabric in a number of his still-life compositions over several years. His lively, sometimes sketchy brushwork gives the sense of an artist exploring every facet of the objects in front of him. However, he was able to structure the composition as a whole to give the work a monumental presence.

19 Vincent van Gogh (1853-1890)
**THE COURTYARD OF THE HOSPITAL
AT ARLES**

1889

Oil paint on canvas

Acquired by Oskar Reinhart in 1922

This painting shows the inner courtyard of the hospital in Arles, in southern France, where Vincent van Gogh was treated from late 1888, following a mental health crisis during which he mutilated his ear. His *Self-Portrait with Bandaged Ear* is on display as part of The Courtauld's collection.

To paint this broad view, he positioned himself in the open gallery on the first floor, which gave him an elevated vantage point. Unusually, he did not send the painting, nor its pair (displayed on the right), to his brother Theo in Paris. Instead, he took them with him when he moved to a psychiatric institution in Saint-Rémy-de-Provence, perhaps hoping the doctors there would also grant him permission to paint.

20 Vincent van Gogh (1853-1890)
**THE WARD IN THE HOSPITAL
AT ARLES**

1889

Oil paint on canvas

Acquired by Oskar Reinhart in 1925

Following a mental health crisis in December 1888, Vincent van Gogh received treatment at the hospital in Arles, in southern France, where he had settled earlier that year. He remained in the hospital intermittently until May 1889, and this is one of two paintings he made depicting his surroundings (the other is displayed on the left). Oskar Reinhart acquired both paintings separately and reunited them in 1925.

Through the tilted floor and high focal point, Van Gogh imbues this depiction of the men's ward with a sense of imbalance and unease. Writing to his brother Theo, he commented that 'a few days in the hospital were very interesting ... one perhaps learns how to live from the sick.'

21 Henri de Toulouse-Lautrec (1864-1901)

THE CLOWN CHA-U-KAO

1895

Oil paint on canvas

Acquired by Oskar Reinhart in 1922

Cha-U-Kao, a clown who performed at the famous Moulin Rouge dancehall, is one of the most mysterious figures portrayed by Henri de Toulouse-Lautrec. Her real name and life dates are still unknown.

Arm-in-arm with her partner, Gabrielle, Cha-U-Kao is shown wearing her trademark costume of black knickerbockers, yellow ruff and tall white wig. Her flamboyant clothing and confident pose ensure that she stands out amidst the crowd of performers and patrons. Among them is the dancer Jane Avril, seated at left and easily identifiable by her red hair. Toulouse-Lautrec portrayed her frequently, including in a painting on display as part of The Courtauld's collection.

22 Édouard Manet (1832-1883)

AU CAFÉ

1878

Oil paint on canvas

Acquired by Oskar Reinhart in 1953

In 1877, Édouard Manet began work on a large painting of the interior of the Café de Reichshoffen in Paris. Dissatisfied with the composition, he split the canvas in two and reworked both halves. The left-hand part became *Au café*; the right-hand portion was acquired in 1924 by the National Gallery, London, with funds provided by Samuel Courtauld.

The relationship between the figures is intentionally unclear. Manet's broad brushwork enhances the sense of a passing moment. The poster on the café's window advertises a troupe of trapeze artists performing at the Folies-Bergère and draws a direct link to Manet's famous depiction of this music hall, which is part of The Courtauld's collection.

23 Pablo Picasso (1881-1973)
**PORTRAIT OF MATEU FERNÁNDEZ
DE SOTO**

1901

Oil paint on canvas

Acquired by Oskar Reinhart in 1935

In 1901, prompted by the suicide of his close friend Carlos Casagemas and a desire to make his art more profound, Pablo Picasso began producing works in a sombre palette, dominated by the colour blue. This portrait of his compatriot, the sculptor Mateu Fernández de Soto, is one of the first works from the artist's 'blue period'.

In the background hangs a painting, also by Picasso, commemorating the burial of Casagemas, who had previously occupied the studio in Paris where this portrait was made. The painting's introspective character is matched by Soto's concentration in carving the object in his hands.

24 Paul Cezanne (1839-1906)
BATHERS

Around 1900-06

Watercolour and opaque watercolour over graphite on paper

Acquired by Oskar Reinhart in 1925

The subject of the bathers had occupied Paul Cezanne since the mid-1870s, but it assumed a much greater prominence in his final years. This watercolour stands out among that later group of works for its richness and sense of energy.

A lush array of colours evokes the vibrant leaves of the trees and the grass around the figures, giving the feeling of every aspect of the scene being spirited and alive. The nude bodies are formed from areas of bare paper, their shapes indicated by blue and light brown outlines. On the margins of the sheet are colour trials or details of a composition that was cut when the sheet was trimmed.

25 Paul Cezanne (1839-1906)

MONT SAINTE-VICTOIRE

Around 1902-06

Watercolour and opaque watercolour over graphite on paper

Acquired by Oskar Reinhart in 1923

Towering over the vast expanse of land seen from Paul Cezanne's studio in Aix-en-Provence, in southern France, is the Sainte-Victoire mountain. Cezanne represented it in many paintings and drawings, capturing it from different viewpoints. In this epic watercolour, the mountain's form, with its distinct jagged top, presides over the countryside, which the artist composes as patches of harmoniously rendered colours.

Oskar Reinhart and Samuel Courtauld were passionate collectors of Cezanne's work. This remarkable watercolour finds its counterpart in a major painting of the Sainte-Victoire, currently on display as part of the Courtauld Gallery's permanent collection.



The large paintings gallery at the Oskar Reinhart Collection 'Am Römerholz'