

An Affirmative "No": The Art of Leo Marchutz

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In his preface to Leo Marchutz's hand-printed The Gospel of St. Luke, Lionello Venturi asks the question, "To make a work of art must one begin by saying 'no'?"¹ His question is that of many artists. Two 19th century artists, Cézanne and Delacroix, struggled with this question in their rejection of contemporary taste and academic rules or, formally, in their decisions to "finish" or leave "unfinished." "The first of all principles," Delacroix said, "is the need to make sacrifices."²

Venturi's question was occasioned by the publication of the biblical lithographs of Leo Marchutz (1903-1976), an artist whose life and work revolved around a series of "no's." Two of the most important were his rejection of conventional art training and his skepticism with the avante-garde which renounced European traditional principles. Yet Marchutz's "no's" in his life and art finally add up to a "yes"-- to the past masters he admired and studied assiduously, as well as to a new artistic achievement.

Marchutz was greatly influenced by the art and thought of Paul Cézanne. Cézanne's insistence on "the logical development of everything we see and feel through the study of nature,"³ his belief that nature and art run parallel, and his humility in the face of past achievements guided Marchutz throughout his life. Marchutz never abandoned the principles of art that imply a mysterious union between the individual, nature's laws and the art of the past.⁴

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² Joubin, Andre. (1932). Journal de Eugene Delacroix (Journal of Eugene Delacroix), vol.1, p. 268.

³ Rewald, John. (1937). Paul Cézanne correspondance. (Letters of Paul Cézanne), p. 291.

⁴ principles suggested in Cezanne's following remarks:

Because if the feeling for nature is the necessary basis for all future work, the knowledge of the means of expressing our emotion is no less essential, and is only acquired through very long experience . . . I develop my whole canvas at once, as a unity. Everything disparate I bring together at once, one act of faith . . . I join nature's roaming hands. . . It is true, compact, full. . . But if the slightest thing distracts me. . . , if today I am carried away by a theory which opposes that of the day before, if I think as I paint, if I intervene--everything is gone. One does not put oneself in place of the past, one only adds a new link...; I am nothing, I have accomplished nothing but I have learned--to be able to pass that on--to link up with all those great figures from the past two centuries--a fixed point rediscovered in the midst of all this modern chaos. . . .

The adherence to Cézanne's most revered principles of art seems to place Marchutz outside of the art historical canons of our century. Marchutz's continual resistance to the abandonment of nature and the past achievements of the European artistic tradition is, however, one of his most compelling "no's."

Marchutz's vital relation with the past recalls T.S. Eliot's essay, "Tradition and the Individual Talent," in which he says of the poet, "we shall often find that not only the best but the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously."⁵ To Eliot, originality and tradition are inextricably interdependent. "Tradition," he continues, involves, in the first place, the historical sense, . . . and the historical sense involves a perception, not only of the pastness of the past, but of its presence . . . it is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity.⁶

Marchutz's life and work testify to his complicity with Eliot's assertion. His "no's" were the foundation of his links with his masters. They were numerous, and always integral to the form, meaning, and, finally, the newness of his art.

To understand Marchutz, one must be comfortable with paradox. Strangely, Marchutz's modern, "essentialist" achievement reveals his abiding love for a richly visual world, the humanism of a Rembrandt biblical scene from the north or the classical solidity of a Cezanne landscape from the south. Always enriching his imagination with visual experience, his mature work nevertheless combines direct experience and memory. A Jew surviving two world wars, Marchutz never spoke of the disintegration of our times in his art, but instead turned to the New Testament for his inspiration and the recurring theme of the nature of love. A colorist, Marchutz at times renounced painting for drawing--his late work became a synthesis of both--and his art is a curious combination of classical restraint and romantic

⁵ Eliot, T. S.. (1980). Tradition and the individual talent. The sacred wood, p. 48.

⁶Eliot. (1980), p.49.

liberty. He was emphatic about the importance of his Western European heritage; but his mature work, paradoxically, recalls Far Eastern Zen painting.⁷ Finally, we discover an artist who insisted on adhering to his unique vision while immersing himself in the art of others.

Marchutz's character and artistic expression reveal timidity and temerity, humility and boldness. His humility is reflected in the ascetic purity of his art. His boldness resides in his choice of subject matter (his late work includes large paintings of biblical texts as well as the Mont Sainte Victoire--dangerous subject matter for any 20th century artist) and, formally, in his audacious stroke and extreme use of the white surface to create volume. Marchutz, a discreet, gentle person, led a contemplative life in Aix-en- Provence. For him, making art was a sacred act tied to the sanctity of the innermost core of the individual. He displayed an extreme humility in the face of master artists but he boldly criticized work which he judged "outside the line of art."

The artist's current reputation echoes the paradox suggested in his character. His art is unknown to the public but it resides in major museums including the Louvre, the Metropolitan, and the Kunst Museum in Basel, and was exhibited at the Centre Pompidou as recently as March, 1992. His art has been acknowledged by leading 20th- century scholars, collectors and artists--John Rewald, Lionello Venturi, Georges Duby, Henry Pearlman and Andre Masson, among others--yet his work is relatively unknown to the public. The marginality of his reputation resides, as John Rewald suggests, in the artist's timidity, his refusal to promote himself and, as Adrian Chappuis or Marcel Ruff suggest, in his temerity, his refusal to introduce any extraneous element into his art that might have rendered it more

⁷ Always intrigued by the influence of Far Eastern art on that of the West, Marchutz wrote in 1968, "Another important achievement of the painters (Impressionists) ... is that concerning light. For the first time in centuries the spell of the dark unifying elements, the shadow (upon which the colors used for light had to refer) was broken. The Impressionists, furthering the discoveries of Delacroix, used colors for the shadows, and this with consequences not at first foreseen: the more they developed the colors of the shadows, the less became the need for colors in the lights. And suddenly a total reversal; the unifying of the painting surface by white instead of dark brown or grey. And here one may say that this was new in Western painting. It certainly was permanently so in Far Eastern art. In the West the summit has been attained in Cezanne's watercolors. All colors stand for shadows, lights are colorless, and the unity of the surface is created by the white of the paper. (Marchutz, L. (1968). Introduction to catalogue, Drawings, Lithographs, Paintings .

accessible. His shyness and boldness are noticeable throughout his life.

Leo Marchutz was born in Nuremburg, Germany in 1903. The artist's father Charles Marchutz brought recognition and wealth to the family when he founded the first bicycle factory in Europe. Charles Marchutz and his bicycle symbolized the fervor of the scientific age in Germany, and his son inherited a keen mind for botany and zoology. But Marchutz's science studies soon waned and he turned to painting. Although he abandoned science for art, the boy's zoological studies conditioned his museum study. Marchutz described his early linkage of nature and art:

When I was young, I was taken with tropical plants and animals and I spent many afternoons in the zoological gardens in Nuremburg. I got a lot out of that, a sense of weight, movement, form, everything one looks for in nature. I never drew a single animal or plant, but I looked at them very closely. This helped me later for my study in the museums, because I did it in the same way. I compared animal with animal and I think if I had not looked so closely and methodically at living creatures, I probably would have been less attentive to works of art.⁸

At the age of thirteen Marchutz began painting large compositions inspired by biblical texts and the art that he discovered on his walks through the streets of Nuremburg. Even as a young boy he was drawn to two subjects that would inspire much of his mature work--the New Testament and architecture. He said of this period:

At this time I was already familiar with the New Testament and parts of the Old Testament. We were raised with the testaments and this subject matter that inspired all the artists for so many centuries was particularly present in my mind....

The churches were filled with masterpieces. Likewise I have always held a marvelous memory of the town of Nuremburg. I felt that profound emotion, so well rendered, in a letter to Goethe from his friend Zelter, 'Nuremburg in comparison with Vienna, Cologne,

⁸D'Asis, Francois. (1968-1972). (Interviews with Leo Marchutz). (Trancription). p. 1. private collection.

Francfort, Danzig, and other cities is the most beautiful city that I have seen; its streets, its houses, always imbued with a certain *joie de vivre*, have conserved their original character.⁹

Marchutz insisted on the perfection of Nuremburg and its early Gothic architecture that contained remnants of the romanesque style. "The most beautiful Gothic period is when Romanesque art, still present, corrects the new emotion," he said. "Gothic art is at its best in the period when it remembers the past."¹⁰ For Marchutz, late Gothic architecture became a decadent art in which emotion overpowered form. The form of Nuremburg, a European architectural masterpiece, and the art found in its churches contributed to the artist's early conception of the nature of art (fig. 1)¹¹.

Curiously, Marchutz was unmoved by most of the German painting around him. He appreciated Durer but turned mainly to El Greco and the stone and wooden sculptures found in the churches. *A Deposition of Christ* (fig. 2)¹² in the Saint Wolfgang chapel of Saint Gilles church was particularly important to him; it revealed to the boy the importance of Delacroix's principle of sacrifice. The diminution of certain individual volumes (the small figure on the outer edge) and the accentuation of others (the large Mary behind the Christ) contributes to the organic unity of the entire piece. The one volume of the single group is enhanced by the artistic decision to diminish or sacrifice certain details that detract from the focal area. The fullness of the sculpture proceeds from the center outwards. Sacrifice and the notion of volume as a fullness fleeing from the center are defining qualities of Marchutz's art. His asceticism was always aesthetically linked to the notion of plentitude.

Ironically, Marchutz's early paintings suggest not an ascetic temperament but a romantic, emotional one. *The Ascension*, 1919 (fig. 3) is typical of Marchutz's first works. The religious fervor, the dramatic lighting effect, and the sweeping linear movements point to the influence

⁹ d'Asis. (1968), p. 2

¹⁰ d'Asis. (1968), p. 2

¹¹ Réé, P. J.. (1905). *Nuremburg*, p. 45

¹² Réé. (1905), p. 70-72

of El Greco, Tintoretto, or the painted wooden sculptures of the early renaissance. The emotion-filled conception, juxtaposing the ascending Christ and the heavy, frenzied crowd below, attests to the young painter's preoccupation with uniting a group of figures as well as to his romantic tendencies. There is no trace of the Mediterranean light or classical Greek restraint that, later, would temper Marchutz's vision. A painting of youth, it nevertheless attracted the attention of celebrated theater director Max Reinhart. After buying the painting he wrote to the boy:

I am mainly captivated by the seeming easy resolution of the difficult problem of composition. Here is not only poetic intuition expressed by pictorial means, but with genial assurance an oppressingly large number of figures brought together into a new and certainly not oppressing unit . . . the main pleasure of the painting lies in . . . the harmony of the heavy lower part . . . with the many figures, and the upper part with one absolutely weightless figure--this suspense is a beautiful achievement.¹³

Impressed by the playwright's criticism, the boy's parents consented to his study of art. Thus began the search for the right teacher. Herein would lie Marchutz's first important "no." He recounted:

My parents, having accepted the fact that I would study painting, decided to find me a teacher. The first one we visited . . . was rather well-known, and was considered a good painter. I was well received. I had brought along a *Saint Francis*. The painter said that we were standing in front of a promising canvas but immediately took a sheet of paper and began to talk about composition--clarifying the lay-out according to certain rules--and we couldn't stop him. He talked about rules, rules and more rules.

The second was a teacher from the city's academy. His works were filled with a lot of extravagant colors, incomprehensible symbols--which sometimes looked like algae--and fish all over the place. He was a surrealist and I was immediately opposed.

The third. . . was a specialist in religious paintings. But the importance that he gave to

¹³ Reinhart, Max. (1919). Letter to Leo Marchutz. Private collection.

detail made the figures in his paintings seem like travesties of the scenes he was depicting. It was like bad theater. After these experiences I understood that the museums were the only possible choice for my education.¹⁴

The anecdote reveals the early rejection of three tendencies in art, a rejection that he adhered to throughout his life. First, Marchutz renounced theory for its own sake and rules that impinged upon an artist's unique conception. Second, although Marchutz always preferred the personal to the theoretical, he renounced purely personal signs and symbols in art. He remarked,

The universal can only appear through the individual. But if the individual appears alone, and nothing universal, well it is not right. There is no common language and the only common denominator is not the universal but that which is unrecognizable. It is out of line with art and can lead no one anywhere." ¹⁵

Finally, he found that the most imaginative images were never simply illustrations in which details existed for their own sake. Unable to find the right teacher, Marchutz would spend the next six years studying in the museums as he searched for his particular means of expression.

In 1919 Marchutz simultaneously encountered the art of Cézanne, Van Gogh, Picasso and the German Expressionists at a contemporary art show in the Munich Museum. Impressionist works were just arriving in Germany at this time and were thus billed as contemporary art alongside the newer movements. Marchutz was thus introduced to Impressionism, Cubism and Expressionism in the same instant. He had rejected the rules and regulations of a formal art training, but he did not embrace all of the new art that called into question the academies. Marchutz realized the implications of the *Maison à Beauceuil* by Cézanne or *La Plaine d'Auvers* by Van Gogh. The directness and spontaneity of this relatively new art touched an inner chord which affected his art tremendously. Simply, he must start anew. But, with the exception of the paintings of Oskar Kokoschka, he rejected German

¹⁴ d'Asis. (1968), p. 1

¹⁵ Weyman, William. (1975). Interview with Leo Marchutz. (tape recording 1). Private collection.

Expressionism and Cubism. As with late Gothic architecture, he found German Expressionism an art in which emotion overpowered form; specifically, the excess of warm colors weakened the form. And Cubism, with all its experimental aspects, recalled much of the theory (knowledge unlinked to visual experience) that had so distressed him when he was searching for a formal art school. Robert Hughes notes that, "Picasso and Braque wanted to represent the fact that our knowledge of an object is made up of all possible views of it: top, sides, front, back. . . Picasso once remarked, 'I paint forms, as I think them, not as I see them.'"¹⁶ For Marchutz, Cubism's flatness, lack of atmosphere, distance and light seemed to be a misconception of Cézanne's art--not its logical conclusion. With his newly gained admiration for Cézanne, Van Gogh, and the Impressionists, Marchutz moved to Berlin. From 1919 until 1924 he studied in the museums and began to draw upon another influence, sketching from the Greek plaster casts found at the university. The Greek sculptures were rather new and their white, pristine state acutely transmitted the relationship of shadows to light. Marchutz later interpreted this relationship in which "shadows are shadows and lights are lights"¹⁷ as a key to understanding Cézanne's *oeuvre*. In 1921, he spent long hours at a large Cézanne exhibition of oil paintings and watercolors noted that "for me, this was the real revelation of Cézanne." Cézanne's watercolors, in which colored shadows inform the white surface, became a major influence on Marchutz.

The museum study in Berlin brought about the artist's third "no." A comparison of the *Ascension*, 1919, with one of his works of 1924, a lithograph inspired by Plato's *Symposium* (*fig.4*), reveals a transformation of vision and craft. He abandoned his earlier style because of his newly gained admiration for Impressionist spontaneity, the Greek conception of permanence and his attempt to synthesize the two concepts. The artist replaced oil paint with the lithographic crayon, a material that lends itself to spontaneity, simplicity and intimacy. The subject matter is no longer the New Testament but a Greek philosophical text on the

¹⁶ Hughes, Robert. (1991). The shock of the new (2nd ed.). New York: McGraw Hill, pp. 20, 32.

¹⁷ d.Asis. (1968), p. 4.

nature of love. The complicated composition of ten figures in the *Ascension* is replaced by that of two figures, Socrates on the right and the young Agathon on the left. The hunch of the shoulders of the thoughtful man or the turn of the neck of the beautiful adolescent are the antithesis of the tormented hands, legs and arms in the earlier work. The hint of the archaic Greek smile replaces the expressionistic facial features in the *Ascension*. The drawing's power lies in this extreme restraint juxtaposed with a vigorous and expressive stroke. The open, spontaneous marks of the lithographic crayon and their relationship to the white of the page strive for an uncanny unity of controlled emotion, classical in conception, romantic in execution.

Marchutz's use of the white paper recalls drawings by Delacroix in which the objects are not closed but open to the light of the page--for the 19th century master the first indication of a colorist at work. The strokes of crayon and white spaces do not describe an outline but stand as translations of colored masses in space, an important formal element for both Cézanne and Delacroix the romantic. Marchutz's museum study of Cézanne and the Greeks revolutionized his art, but he did not limit himself to the museums of Germany. In November, 1925 he traveled throughout Italy studying the renaissance art of Verona, Florence and Rome, as well as early Christian mosaics, the frescoes of Pompeii and the Greek temples at Paestum. Especially moved by the art of Giotto, he remarked of the Scovengi Chapel in Padua, "It is the permanence of the figure, delicate colors, and so many other qualities that translate a kind of restraint that disappears later in painting."¹⁸ Likewise, the simplicity and freshness of color in the frescoes of Pompeii that had inspired Renoir in 1882¹⁹ were an important revelation for Marchutz.

After six months of travel he settled in Capri where he drew a series of colored heads (fig

¹⁸ D'Asis. (1968), p. 5.

¹⁹ In 1881 Renoir, dissatisfied with the lack of structure and simplicity in his Impressionist painting, traveled to Italy to study Raphael and the frescoes of Pompeii. "I studied a great deal in the Naples museum; the Pompeii paintings are extremely interesting from every point of view ... by observing a great deal, I shall, I believe, have acquired the simplicity and grandeur of the ancient painters. Rewald: The History of Impressionism, revised edition (New York, The Metropolitan Museum of Art, 1973) pp. 464-465.

5, 6). Using oil pastels, the artist experimented with simple color harmonies. He recounts, "I started to make with color for the sake of color."²⁰ These colored drawings prefigure his mature work--vibrant yet simple color harmonies combined with an expressive stroke which activates the white surface. Figure 6, a black and white reproduction of a color pastel, is especially revealing of the boldness of stroke, spontaneity, and fullness of form that will appear in Marchutz's future lithography. The restraint expressed in the Symposium lithograph, although still present, is subservient to the artist's emotion expressed in the pastel head. The tension created between the artist's timidity and temerity is already present in these early works.

Marchutz's museum study in Germany and Italy, which replaced a formal art training, was crucial to the changing expression in his art. As Marchutz memorized the art forms of the past, he realized that which could no longer be done in the present. He abandoned his oil painting technique and large formats which recalled to him "old master paintings" for a more spontaneous, intimate, individual style. Marchutz described the experience of looking at paintings during this six year period and his gleaning of Eliot's "historical sense:"

I worked very methodically in the museums; I went there really to understand things, to get things in my system. I was always interested in how the whole of a painting is made and how the parts are integrated. I remember there were times when I only looked at how the different artists treated the ears, the nose, the hair, how they made the neck come out of the body. By doing that you get a kind of knowledge of how to do it, or how not to do it. . . . I didn't really judge these works in the beginning. I just tried to see how one or another painter worked; judgment came later. But generally, I think, I always realized where there was perfection and where there was less.

Also when I was young, I copied many drawings of Michaelangelo, Leonardo da Vinci

²⁰ d'Asis. (1968). p. 5.

and Raphael, all from reproductions; I was too shy to draw in the museums, so I mostly memorized After experiencing the painting of many centuries like this, little by little, a notion of what unifies them begins to grow. You see each painting as a member of a great family. And the single member becomes less important than, let us say, the family resemblance. I always looked for this family resemblance more than for the particular expression of such and such an artist. In other words, I forced myself to look at what unified all of these works.²¹

Another important thing is the question of what is possible in such and such an era. My overriding feeling when I started painting was that we were terribly poor-- we had, so to speak, all to rediscover. When you think that when I was young Expressionism was at the top. We saw hundreds of these paintings and it couldn't escape me that there was something wrong there, that was not a path to be followed because it led nowhere. Nothing came out of it as nothing came out of Cubism or Fauvism; they were blind alleys. To find in this chaos a standpoint, a point in which to stand up, was extremely difficult.²²

Marchutz returned to Berlin in June, 1925, where he acquainted himself with the dealers and galleries specializing in the Impressionists and Cézanne. In 1928 he, along with his friend Anna Kraus, were instrumental in the sale of a late Cézanne, *Mont Saint Victoire, 1904* (fig. 7). He studied this painting for over a year as it hung in the gallery, and with the commission from the sale of the work, Kraus offered Marchutz a trip to Aix-en-Provence. This voyage marked a turning point in the artist's life and art. In a letter to Adrien Chappuis, Marchutz described his arrival in Aix, recognition of Cézanne's coachman on the Cours Mirabeau, and their eventual drive out the famous Route du Tholonet. Marchutz wrote:

I asked the coachman to take us to the country, to a place where Cézanne had painted, and he took the Route du Tholonet. It seemed to me long and very untame. All of a sudden

²¹Gasparach, John, Weyman William. (1975). Interview with Leo Marchutz (tape recording 1). Private collection.

²²Gasparach, John, Weyman William. (1975). tape recording 2.

he veered off to the left and I cried out for him to stop. In front of my eyes was the painting from Berlin. My painting. *Me voilà en pays connu!* (There I was in familiar country!)"²³

Ecstatic with the view of the mountain--the same in the painting that he had studied --he arrived at the Chateaunoir where Cézanne had kept a studio from 1889 to 1906. The owner "was delighted that someone knew about the canvases painted from the property." So delighted, in fact, that she offered Marchutz a small apartment for rent which Marchutz accepted. He traveled between Aix and Germany for two years but finally settled at the Chateaunoir. He lived there for the next forty years.

Again Marchutz said yes to one of his masters through renouncement of his former life and work. He left Nuremburg and the city life of Berlin to settle in the "savage and untame" countryside of Aix-en-Provence. The decision increased significantly the influence of Cézanne's *oeuvre* on the artist. Marchutz's life at the Chateaunoir contributed to his eventual erudition of Cézanne's art--knowledge which led to an intimate working relationship with several leading Cezanne scholars. The artist's correspondence with John Rewald, Adrien Chappuis, Fritz Novotny and Lionello Venturi attests to the respect these art historians afforded his opinions and to the influence he had on their work.²⁴

²³ Marchutz, Leo. (March 19,1972). Letter to Adrien Chappuis. Private collection.

²⁴ In 1933 Rewald, then a young art history student, arrived at the Chateaunoir where he met Leo Marchutz. The artist, noticing that Rewald owned a Leica camera, immediately began pointing out Cezanne "motifs" to be photographed. These photographs would become the foundation of Rewald's continued study of Cezanne and an important addition to Earl Loran's book, Cezanne's Composition. Rewald acknowledged his indebtedness to Marchutz when he dedicated his Sorbonne thesis to the artist and later wrote, "I owe him my fervour for Cezanne." (Rewald,John. (1977). The last motifs at Aix, Cezanne The Late Work. New York: The Metropolitan Museum of Art, pp. 105-106.)

In 1956 Marchutz curated the first Cezanne retrospective held in Aix-en-Provence. Hans Konrad Roethel wrote of this event, "Recollecting my first encounter with Leo...I am reminded of an unforgettable experience. He had succeeded in talking the municipality of Aix-en-Provence into arranging a Cezanne exhibition which, as it turned out, included some paintings from the New Pinakothek in Munich where I was Chief Curator at the time. Since the staircases in the Pavillon Vendome were all much too narrow we had to unpack the crates in front of the palace in the open. It was a breathtaking moment when Cezanne's famous *La Tranchée* was taken out of its case and exposed to the very same light in which it was painted in 1869. The workmen even stopped for a while in numb admiration. It was a revelation--like experiencing the Greek light for the first time...." (Roethel, Hans Konrad. (1969). Exhibition Catalogue Leo Marchutz, Paintings, Drawings, Lithographs. Memphis, p. 1)

In 1971 Marchutz and his wife, Barbara, translated and reviewed Adrien Chappuis's The Drawings of Paul Cezanne A Catalogue Raisonné. The artist's eye was also important to Chappuis, the historian, who wrote "In accepting or rejecting works I have judged their authenticity according to my personal convictions.... In doubtful

But how did Marchutz's new life in Aix-en-Provence affect his art? Venturi wrote in 1957, "Marchutz has traveled from the works of the master back to their original inspiration, and has thus assimilated the harmony of the whole rather than the more evident qualities such as volumes, colors, and structure of individual paintings."²⁵

In 1928, once established in his countryside apartment, the artist began this assimilation by imitating. He began painting in the landscape for the first time. He returned to oil paints and for two years worked directly from nature using motifs similar, if not identical, to those of Cézanne. Figures 8,9 and 10 show to what extent he had come under the spell of his master. The subject matter, use of color, composition, stroke, and style recall Cézanne (fig 11). But a closer look at *Flowers*, 1929 (fig. 8) and *Still Life with Apples and Pears*, 1930 (fig. 9) reveals Marchutz's search for his individual means of expression within this undeniable influence.

Where he accentuated solidity, structure, and finish in the earlier work, spontaneity, movement, and expression appear in the latter. The growth of the flowers as they rise from the vase, or the position of different objects in space contribute to movement as opposed to the static quality of the earlier painting. The color is more vibrant, transitions more extreme, the stroke more daring. The surface of the canvas plays a role in the volume of the image, more akin to a Cézanne watercolor than an oil painting. It also recalls the spontaneity and simplicity of his earlier pastels (fig. 6)--two qualities that define his mature work.

The oil paintings show a gifted colorist at work but Marchutz was dissatisfied. Before the complexity of nature and the craft of oil painting, he found that he lost the spontaneity and freshness of his first impression and, perhaps, realized that he could never equal that which Cézanne had achieved though this style. Many of his friends and colleagues regretted his giving up this direction, but Marchutz would never again paint in this manner. Later he remarked on his perceived shortcomings in the face of the great masters: "Wisdom consists of

cases, where this decision has been difficult, I have consulted other lovers of Cezanne's art. Thus John Rewald, Leo Marchutz and Robert W. Radcliffe have constantly afforded me judicious opinions." (Chappuis,Adrien. (1973). The Drawings of Paul Cezanne. Conn:New York Graphic Society, p. 24.)

²⁵ Venturi, Lionello. Letter to Leo Marchutz. January 27, 1957. Private collection.

converting all our weaknesses into strengths. One must not repeat existing art works. One must tend towards the open paths."²⁶ Like Cézanne, Marchutz realized his limitations compared to the grandeur of the past but was determined to find a "right vision. . . a foundation on which others could build."²⁷ He decided to return to drawing.

From 1931 to 1934 Marchutz then said "no" to the use of pigment and the Provençal landscape that had inspired him earlier. Instead he drew in the streets of Aix, a masterpiece of 17th and 18th century architecture. His love of architecture dated from his youth and he replaced the complexity of raw nature as subject with the order of the harmonious streets. Marchutz found essential relationships more apparent in these existing art works than in the multitude of nature's diverse elements. *La Route de Galice*, 1931 (fig. 12) illustrates the artist's preoccupation with essentials. Marchutz judiciously selected descriptive details. He was concerned with relationships between general masses--earth to sky, buildings to street, shadow to light--in his effort to express as much as possible with as little as possible. This urge to penetrate rapidly and spontaneously to the core of a "motif" was the cornerstone of Marchutz's modernity, his rendering of reality through abstraction. As Venturi wrote to Marchutz,

to express everything, or almost everything, by suggesting the essential in its extreme purity, to travel the double road from reality to the abstract and from the abstract to reality, and doing it with the utmost of ease, finally to show a sensitive soul as well as the sharpest of intelligence, that is what your drawings tell me."²⁸

Venturi's critical analysis, which recalls elements of the classical Greek vision, describes a conception in which restraint and purity imbue the art in a modern, abstract form. But if Marchutz abandoned pigment, did he renounce color? André Masson said "no." In 1950 he wrote of these drawings, "there is drawing loaded with color and there is drawing deprived of it. That of Marchutz is a painter's drawing. . . drawing without imitation of painting, and still

²⁶ d'Asis. (1968). pp. 23, 24.

²⁷ Marchutz, Leo. (August 8, 1970). Letter to Adrian Chappuis. Private Collection.

²⁸ Venturi, Lionelli. (January 25, 1937). Letter to Leo Marchutz. Private collection.

less without imitation of sculpture. An art sufficient unto itself."²⁹ In comparison with his earlier *Symposium* lithograph, the surface has become more imbued with light and volume. Marchutz did not outline objects--his stroke translates the relationship of shadow to light. The white of the paper becomes the world out of which the objects emerge--the light is as important as the buildings. Close inspection reveals a chromatic conception through the use of black and white alone. The light facade of the building on the left translates as a warmer, lighter tone than that of the sky, but both areas are white paper. Marchutz renders through extreme sacrifice the Provençal architecture and its winding streets bathed in a clear Mediterranean light. Distance, volume, light, and color turn around the strongest contrast--the eave of the roof in shadow next to the light of the front facade.

Marchutz did not show or sell his work at this time. His family supported him while he worked steadily, but in 1934 Nazism and the war forced him to a momentous decision. Harassed by Nazi forces, his family in Nuremburg left for the United States and urged him to follow. Marchutz declined. He believed that if he left Europe he would never find his unique artistic path. His love for his art outweighed his fear of the Nazis. Thus began a ten year period in which Marchutz was unable to work steadily. He was interned for six months in the camps at Les Milles³⁰ as an alien resident. Fortunately, by forging Marchutz's papers, the mayor of Le Tholonet had hidden the fact that Marchutz was Jewish. Struggling simply to survive, Marchutz raised poultry and hid in the forest of Chateaunoir while the Gestapo inquired after a German artist with an English wife. Typically, Marchutz never spoke disparagingly of this time. In the face of darkness he usually turned his gaze elsewhere. In 1972 he remembered this period: "it was a long interruption but time is never lost for the artist. I think that the drawings that serve me now ripened during this period."³¹

The drawings of which he spoke were executed between 1944 and 1947 (fig. 13).

²⁹ Masson, Andre. (1950). Sur le dessin de Leo Marchutz. *Les cahiers du sud*. No. 302, p.148.

³⁰ Grandjonc, Jacques; Grundtner, Theresia. (1990). *Zones d'Ombrages* (Zone of shadows), pp. 68-69, 72-73, 75, 77, 287.

³¹ d'Asis. (1968), p. 8.

Curiously, after ten years of war's horror, Marchutz returned to the New Testament for inspiration. He worked from his imagination, drawing from his contemplation of the Bible at night, and sifting through the previous night's work in the afternoons. Although he returned to the subject matter of his youth, the content and form of these pure and intimate drawings reflect the artist's maturation and quiet, personal approach to the New Testament imagery. (Later he would transform these pencil drawings into large oil paintings on canvas). The simplicity of Marchutz's drawings attracted the attention of several patrons who encouraged him to print a book of the *Gospel According to Saint Luke* using the etching process. Here Marchutz's "no" would lead him toward his most mature and original work. He had admired the *Gospel According to Saint Luke*, a book of etchings by Rembrandt, and realized that he could add nothing "new" using this procedure. And most importantly, his spontaneous drawings did not lend themselves to the techniques involved in etching. Having recalled his earlier experience with the lithographic crayon, Marchutz insisted on this more modern technique. Marchutz had not done the printing of his earlier work. After several frustrating attempts to work with commercial printers he bought a press and slowly taught himself the printing process. Not only did he master this craft, but with time and experimentation discovered several innovative techniques imperative to his particular style. He worked with his wife Barbara for three years on this project. In December, 1949, the religious drawings culminated in 170 copies of the Gospel According to Saint Luke, a book of 85 lithographs and 100 pages of hand-printed type. Marchutz had come full circle from his first experiments with the lithographic crayon in 1924 to the mastery of the printing process itself.

If we speak of paradox concerning Leo Marchutz, we must stop to examine an image from this book. But first consider the craft. We have seen the artist abandon oil paints in his efforts to save the purity and spontaneity of his first impression. Materials, the pigment, the crayon were always subservient to his sparse images. Ironically, however, lithography, a complicated process with its rollers, ink presses, stones, and other cumbersome equipment, freed the artist to express himself in a pure, essentialist style. Figure 14, *Gabriel*, leaves no

hint of the complexity of the craft involved behind the image. It appears to have been breathed onto the page.

As Venturi notes in the book's introduction, "the images created by the artist appear on these pages as if delivered to the atmosphere on a wind which long ago would have been called 'astonishment.'"³² Astonishment at what?

And there appeared unto him an angel of the Lord standing on the right side of the altar of incense. And when Zacharias saw him, he was troubled and afraid. But the angel said unto him, Fear not, Zacharias, for thy prayer is heard; and thy wife Elisabeth shall bear thee a son, and thou shalt call his name John . . . I am Gabriel, that stand in the presence of God; and am sent to speak unto thee, and to show thee these glad tidings. And behold, thou shalt be dumb and not able to speak, until the day that these things shall be performed because thou believest not my words, which shall be fulfilled in their season.³³

Marchutz did not illustrate the text; in fact, here illustration is the antithesis of his expression. Marcel Ruff insists that "meditation"³⁴ is the better descriptive noun for these works. Marchutz, as an artist, had contemplated the Gospels for many years. The image is not a historical account but an attempt to render, through the barest of essentials, the imminent possibility of the miracle and its ramifications. The angel, larger than life with an absolutely clear gaze and untroubled conscience, messenger of God, announces that which is certainly impossible. But he announces not through words but through a symbol--the hand. "Marchutz is not afraid to detach a hand from the body when it is necessary for the hand to speak, says Venturi."³⁵ (Or, as Delacroix stated, "the important thing is not so much the finish of a foot or hand, as the expression of a figure through movement. . . a hand indeed--but a hand must speak like a face.")³⁶ Gabriel's hand speaks: it announces. Six or seven abstract strokes of

³² Venturi, (1949), Preface.

³³ Holy Bible, King James Version, Luke 1 11-13, 19-20

³⁴ Ruff, Marcel. (Summer 1957). Leo Marchutz. *L'Arc*, p. 8.

³⁵ Venturi. (1949), Preface.

³⁶ Joubin. (1932), vol 2, p. 233.

extremely nuanced value, the angel's hand is a symbol of God's decision. Visually it works as a transitional element between the angel and Zacharias. Zacharias, in his disbelief, is frightened. Rather than concerning himself with his destiny, he looks to the exterior and the awaiting crowd. With his refusal to recognize his fate, he is thus struck dumb -- a universal image in life and myth.

Marchutz was often confronted with the question concerning his decision to render New Testament subject matter. The following dialogue between the artist and one of his students attests to his philosophy as a humanist rather than a dogmatist of any given religion:

B.W. Leo, that's a question that people very often ask and one answers in vague terms. That is, why your being Jewish, you lean heavily on the New Testament.

L.M. There is no answer to it--if not that I liked the New Testament, and that I found a higher spirituality in the figure of Christ than in what one calls the Old Prophets.³⁷

B.W. Really, the two times in your life when you turned to religious painting or when you did religious work was right after both wars.

L.M. Yes, that's obvious. But I think it would be an oversimplification to see it only that way, because what is of interest in these works . . . is the relation between men, between people. And of course if you are looking for that, the Gospels of the Bible is an inexhaustible source because it is already art... nature is already, well, simplified; it appears in a certain shape, is in a certain form--human nature in this case. And it makes it easier to capture relations if they are already fixed in a certain form. In principle it is poetry. If a few lines can say so much, well . . . it lends itself to an image, although the image has to express the totality of the 'going on.' I should say these things have been rendered in many ways but they have never been rendered in their simplicity . . . I think there is a way of rendering them which is perhaps given to our time and which has not been possible before. . . It is probably very difficult to do, to show much with very little. But the problem of the Gospels is really there. They are the most common of sayings and

³⁷Weyman, William. (1975). Tape recording 1.

yet the vision is so complete.³⁸

The artist used lines to create these images but the drawings are not flat. They do not simply describe a contour. Delacroix (see fig. 15), one of Marchutz's masters, offers a clue to Marchutz's intentions and achievement when he says,

If you are a colorist you will be able to create relief (depth), density, with simple line.

How will you do this? By not fixing the contour line equally throughout; by making it free and unbound, almost broken in certain places. . .because wherever I see relief there is no opacity to the contour line that indicates it; neither the light which strikes the contour, nor the shadow which passes lightly over it have a seizable stopping point."³⁹

Subtle value changes from, for example, the back of the angel's head to the strokes of the wings behind, imply light, depth as well as color. As Masson says, "Light creating form and at the same time leaving it free, breathing and always fleeing."⁴⁰ The image is not the illustration of a story but an essentialist modern rendering of profound thought. Marchutz never embellished the simple Bible stories. Announcement, disbelief, fear and denial, invisible aspects of the plight of man, are rendered with the barest of means in visible form.

The unity of content, form and subject matter in Marchutz's *Gospel According to Saint Luke* marks it as a work approaching maturity, the culmination of a thirty year search for an expression that remained original without discarding the traditional principles he discovered in Cézanne's art. He found in lithography the means to discover his unique expression--a synthesis of drawing and color.

Marchutz began shortly thereafter to experiment with color lithography. Here he said "no" to the conventional method of passing the stone through the press for each color. He devised a series of small rollers by which he could apply several different colors to a single stone. Thus, with a single pass of the press he could obtain a multicolored image. With small rollers and palette the artist, who had discovered a painter's drawing, invented a painter's

³⁸ Weyman William. (1975). Tape recording 2.

³⁹ Cassou, Jean. (1947). *Delacroix*, p. 10.

⁴⁰ Masson. (1950), p. 150

printing method.

In 1951 he began printing color lithographs of biblical imagery and Aix street scenes as well as drawings by André Masson. The two artists had become friends and colleagues even though their artistic directions were different. Marchutz's technical achievements were appreciated in Paris where Masson's lithographs were shown at Henri Kahnweiler's gallery. But Kahnweiler, who had bought a Saint Luke, never again showed interest in Marchutz's original work. The latter's rejection of Surrealism and Cubism and his straightforward contemplation of nature through lithography did not coincide with the dealer's tastes. Nevertheless, the artist's relationship with Kahnweiler through the collaborative lithography with Masson eased Marchutz's precarious financial situation for three years.

In 1954 the Aix lithographs came to the attention of Ferdinand Pouillon, the celebrated French architect, who loved Aix-en-Provence and wrote of its architecture, "the architectural whole is more important than the isolated masterpieces, because it participates in the daily life of the people. Aix is an architectural whole."⁴¹ Enchanted by the art of Marchutz, Pouillon supported the artist for six years, offering an exquisite studio in exchange for half of the lithographic output. Thus Marchutz was able to continue his ascetic, contemplative life without financial worry.

A look at *La rue Mazarine*, 1951 (fig. 16) explains Pouillon's enchantment and the artist's excitement with his new found craft. Marchutz drew rapidly with black lithographic crayon directly from the motif--the streets of Aix. In the studio, after transferring the drawing to the stone, he meticulously inked each stroke with nuances of color from his palette. He re-inked the stone for each lithograph usually pulling no more than twenty prints from a single drawing. The artist transcribed his color sensations of the scene without losing the spontaneity of the rapid drawing--a unique combination of direct experience and memory, expression, craft. The abstraction in the work is related to the "whole" of Aix that had impressed Pouillon the architect. Marchutz chose only those accents that contributed to his sensation of the whole--

⁴¹ Pouillon, Ferdinand. (1953). Ordonnances. p. 19.

the street, the transition of one building to the next, the earth to the sky, the cool shadows against the warm lights transmitted by the Provencal stone. He drew, as Marcel Ruff noted, "that which joins rather than that which separates."⁴²

Ruff added, "the work of Cézanne throws light on his (Marchutz's) because their work starts from the same heights; they join each other at the source."⁴³ A comparison with a Cézanne watercolor (fig. 17) reveals a certain complicity between the two works. Cézanne left the lightest values untouched; a series of colored shadows, warm and cool, render perspective, create depth. The strongest contrast, the shadow behind the light stone of the well, anchors the turning image. In the lithograph the subtle color variations from the orange chimney in the sky to its perfect complement, the dark green accent at the far end of the street, work accordingly. This accent against the light above it is a corresponding anchor. The light of the surface in both images becomes the unifying envelope of which Cézanne spoke in a letter to Bernard, "draw, but. . . light, through the general reflection, is the envelope."⁴⁴ Restraint, harmony, atmosphere, and light express solitude before nature's mystery. Marchutz has chosen the architecture, Cézanne the forest of Chateauneuf, but both works use the unique light of Provence to speak of universal relationships. The images are complementary.

Marchutz's lithography does not rest entirely on the subtleties expressed in figure 16. His lithographic output expresses the variety of Marchutz's sensations in front of nature--his timidity and temerity combine to form a complicated, mysterious *oeuvre*. A look at several lithographs of this period reveal the complexity of Marchutz's art. Fig. 18, *La Rue Marechal Joffre*, recalls Marchutz's early pastel heads in which the stroke, the spontaneous massing of verticals and horizontals are at the core of his conception. The delicate variations of figure 16 have been replaced by a vigorous stroke. The white surface, although participatory, demurs to the stroke of the artist. The shadow masses of the buildings, the dark tree as it touches the dark sky, and the horizontal shadow of the street that defines the earth are the impetus for this

⁴² Ruff, Marcel. (Summer, 1957). Leo Marchutz. *L'Arc*, p. 9.

⁴³ Ruff. (1957), p. 9.

⁴⁴ Rewald. (1937), p. 276

bold lithograph.

But whether Marchutz uses a bold stroke or a subtle one, whether he accentuates the shadows or the lights, he is always concerned with the plenitude, the mass of the whole scene. A comparison of two color lithographs of Aix architecture, one by Marchutz (fig.19) and one by Andre Masson (fig.20), both pulled by Marchutz for Ferdinand Pouillon's Ordonnances, reveals the quality of Marchutz's abstraction and his use of color. Marchutz's stroke describes the light-shadow relationship of one mass to the next (i.e. the upward growth of the tree on the right as opposed to the downward growth of the tree on the left), the relationship of individual volumes to the one mass of the entire image. Masson's drawing is much flatter in its concern for particular details in the facade of the building. It is less "full." The abstraction resides in the part rather than the whole--the object (i.e. the curved wrought iron bars of the lower windows) rather than the masses. Thus Masson describes Marchutz's lithography as a "mastering of the light in such a way that it seems extracted from the very white of the paper."⁴⁵ Herein lies Marchutz's modernity.

Cézanne's late work, the foundation of much of 20th century art, moves towards abstraction, simplicity and, aesthetically, towards the activation of the surface as an operative agent in painting. Marchutz found in Cézanne's watercolors an open path that led him to an art which combined these modern artistic concepts with spontaneity and gesture.

His abstraction resides not in renouncing the world but extracting from it. Objects are less his concern than the relationships between them. As he said, "the point of departure for my figures is always a state of soul, a word, a conversation or a movement. I renounce all objects, the figures sit without chairs."⁴⁶

The simplicity in his art springs, first, from his artistic character and then from his belief that the 20th century, as a moment in history, called for simplicity. Cézanne's watercolors reinforced this belief, and Marchutz's lithographs reveal a temperament of utmost purity.

⁴⁵ Masson A. (1950), p. 49

⁴⁶ Marchutz, Leo. (Feb. 15th, 1969). Letter to Hans Konrad Roethel. Private Collection.

Finally, in Cézanne's watercolors, Marchutz discovered the white of the surface. Activated properly, through the exact placement of strokes of color or crayon, this white surface becomes the world in Marchutz's lithography. Close examination shows this world to be as mysterious and rich as the dark passages of "old master" paintings. The surface--white and flat but at the same time full and colored--is the vehicle by which Marchutz travels the double road from the abstract to reality. It freed him to express his emotion with a spontaneous and gestural stroke--a sign of the immediacy and individuality of his experience. Abstraction, simplicity, immediacy and originality are together fused in a modern, essentialist art that renders timeless richly visual relationships

To make a work of art must one begin by saying no? Leo Marchutz responded "yes." His "no's" to the academy, the avant-garde, his German romantic spirit, flight from a war torn Europe and conventional printing processes contributed to his maturation as a modern artist. But the sacrifice in his art ultimately brought him to his mature unique expression. Sacrifice, "the first of all principles," guided Marchutz in his effort to answer the past with an original vision. His originality lies not in abandoning traditional principles, but in synthesizing them. Through a laborious and complicated craft he discovered an art of spontaneity and abstraction--the logical outgrowth of the Impressionists and Cézanne. He achieved a unique synthesis of drawing and color which activated the white surface, and his lithography of 1950-1964 has been proclaimed "the most beautiful echo of the message inscribed in the watercolors of Cézanne."⁴⁷ Marchutz, in his humility, lived for over forty years on the Route de Cézanne, immersed in the landscape and *oeuvre* of "the primitive of a new art,"⁴⁸ knowing he must not copy. In 1968 he could make the remarkable statement, "when I look at this little angel (fig. 11), I think there has entered something new in European painting that was not possible before now."⁴⁹

⁴⁷ Chovelon, Paul. (1990). Leo Marchutz. In Sainte Victoire Cézanne 1990, p. 258.

⁴⁸ Kendall. (1988). p. 292

⁴⁹ d.Asis. (1968). p. 25

Addendum

Although Marchutz found his unique expression in his lithography--an echo of Cézanne's watercolors in their rendering of light and shadow--or in the angel found in his *Gospel According to Saint Luke*, his ultimate achievement has yet to be described. From 1953 until 1968 Marchutz contemplated various motifs in Aix (fig. 21), Venice, the Gospels (fig. 22-23), and the Mont Saint Victoire (fig. 24). His movement from the massing of shadow/light relationships to a line of extreme liberty and purity should also be discussed.

And most important, his "little" angel series, first conceived in 1947 on the scraps of newsprint available to him after the war, became large oil paintings in 1968. (fig.25) Marchutz spent the last eight years of his life working on these paintings. At first glance they appear as spontaneous drawings but closer inspection reveals an elaborate painting technique (fig. 26). Each stroke is comprised of small touches of oil color as the line changes in value and intensity of tone. These large paintings (are they drawings?), which recall Zen painting or synopi drawings deserve separate examination. They finally are the ultimate expression of Marchutz's monumental timidity and temerity.

Figures

1. Ramparts of Nuremburg, 1905. photograph in Nuremburg, P. J. Ree, p. 45.
2. *Deposition of Christ*, 1446. Attributed to Adam Krafft. sculpture in Saint Gilles church, Nuremburg.
3. *Ascension*, 1919. Marchutz. oil on paper. 140 x 95 cm. location unknown.
4. *Symposium*, 1924. Marchutz. lithograph. 40 x 60 cm. Atelier Marchutz, Aix-en-Provence.
5. *Head*, 1925. Marchutz. pastel on paper. 60 x 40 cm. private collection.
6. *Head*, 1925. Marchutz. pastel on paper. 60 x 40 cm. private collection.
7. *Mont Sainte Victoire*, 1904. Cézanne. oil on canvas. 73 x 92 cm. Cleveland Museum of Art.
8. *Landscape*, 1930. Marchutz. oil on canvas. 31 x 28 cm. Atelier Marchutz, Aix-en-Provence.
9. *Flowers*, 1930. Marchutz. oil on canvas. 33 x 27 cm. private collection.
10. *Still life with Apples and Pears*, 1931. Marchutz. oil on canvas. 33 x 27 cm. private collection.
11. *Flowers in an Olive Jar*, 1880. Cézanne. oil on canvas. 46 x 34 cm. Philadelphia Musuem of Art.
12. *Route de Galice*, 1933. Marchutz. pencil drawing. 19 x 30 cm. Atelier Marchutz, Aix-en-Provence.
13. *Angel*, 1947. Marchutz. pencil drawing. 19.5 x 11 cm. Atelier Marchutz, Aix-en-Provence.
14. *Gabriel*, 1949. Marchutz. lithograph. page 4 in hand-printed Gospel According to Saint Luke. text by M. de Saci. Number 34 of 115. private collection.
15. *Sultan on Horseback*, 1849. Delacroix. pen and ink. Louvre, Paris.
16. *Rue Mazarine*, 1951. Marchutz. lithograph. Number 9 of 20. 38 x 28 cm. Atelier Marchutz, Aix-en-Provence.

17. *Well in Park of Chateaunoir*, 1895. Cézanne. watercolor. 47.6 x 30.8 cm.
private collection.
18. *Rue Marechal Joffre*, 1952. Marchutz. lithograph. number 1 of 20. 38 x 28 cm.
private collection.
19. *Rue Cabasol*, 1953. Marchutz. lithograph. 50 x 33 cm. page 23 in hand-printed
Ordonnances, 1953, F. Pouillon. Centre Pompidou, Paris.
20. *Place d'Albertas*, 1953. Andre Masson. lithograph. 50 x 33 cm. page 37 in hand-printed
Ordonnances, 1953, F. Pouillon. Centre Pompidou, Paris.
21. *Rue Pavillon*, 1965. Marchutz. lithograph. number 6 of 24. 45 x 31.5 cm. Atelier
Marchutz, Aix-en- Provence.
22. *Christ and a High Priest*, 1965. Marchutz. lithograph. number 3 of 5. 33 x 25 cm. private
collection.
23. *The Crowd*, 1964. Marchutz. lithograph. number 25 of 25. 43 x 31.5 cm. private
collection.
24. *Mont Sainte Victoire*, 1966. Marchutz. lithograph. number 1 of 20. 56 x 33 cm. private
collection.
25. *Ascension*, 1973. Marchutz. oil on canvas. 146 x 89 cm.
Atelier Marchutz, Aix-en-Provence.
26. *Ascension*. Detail.
27. *Ascension*. Detail.

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Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure12

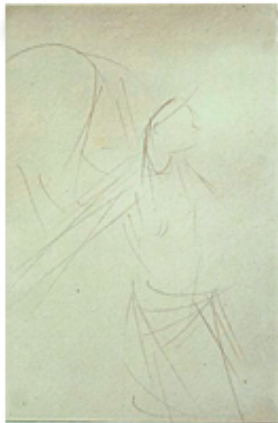


Figure 13



Figure15



Figure 16



Figure17



Figure 18



Figure19



Figure 20



Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26



Figure 27