

Size Doesn't Matter (Small Artworks with Big Impact)

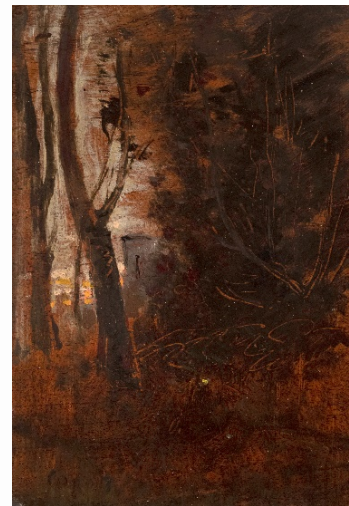
Jill Newhouse Gallery presents a show of small works by important 19th and 20th century artists including Mondrian, Moore, Marquet, Barye, Corot, and Rousseau.



What difference does it make how large an artwork is? How does an artist decide how big to make a work? Is it an aesthetic decision, or a practical one? Based on the medium used, or the intended destination of an object? **Every artwork has its own story.**

This exhibition puts together small works by known artists and examines their impact.

At Jill Newhouse Gallery
April 30 – June 28, 2024



Left: **Jean-Baptiste-Camille Corot**, French, 1796-1875, *À Fontainebleau*, c. 1823-24, Oil on board 8 5/8 x 13 inches. Right: **Jean-Baptiste-Camille Corot**, French, 1796-1875, *Effet du soir (Ebauche)*, Oil on panel 8 3/8 x 5 5/8 inches.

Two paintings by **J. B. C. Corot**, done fifty years apart, show us that the artist was always comfortable working on a small scale and that he remained so throughout his career. The 1824 oil sketch, *À Fontainebleau* is painted outdoors and from an angle which suggests that the artist was standing at the

bottom of a hill, making the brilliant blue sky and the puffy white clouds the focus of our attention. The painting is done on millboard, a light and portable support typical of the period, and executed outdoors in the landscape. Certain elements of the color and the composition reappear in the Metropolitan Museum’s 1835 painting *Hagar in the Wilderness*, suggesting that Corot’s early small studies inspired the artist many years after they were done. In fact our work remained with the artist until his death.

By contrast, and yet remarkably similar in composition, Corot’s *Evening-a Sketch* (oil on panel, 1872) was probably painted in the studio, and one can imagine the painter holding the small panel in his hand, incising lines with the back of the brush to intensify the shape of the trees. We are peering inside a dark forest which becomes like a room with limited space in which we wander. This small work shows us the essence of Corot’s entire career, with its abstract forms which begin in nature.



Left: **Stanislas Lepine**, French, 1835-1892, *Panoramic View of Rouen*, c. 1876-1880, Oil on cradled panel, 9 1/2 x 13 1/4 inches. Right: Théodore Rousseau, French, 1812-1867, *Bouquet d'arbres*, Oil on paper laid down on canvas, 5 1/4 x 9 inches.

Stanislas Lepine’s *View of Rouen* shows us a scene of rolling hills with a view of the town and its famous cathedral tower in the distance. In spite of its small format, the view seems expansive. A self-trained artist and a quiet and modest man, Lepine made his debut at the Paris Salon in 1859, and then apprenticed to Corot, identifying himself as a student of the older master.

Théodore Rousseau’s *Bouquet d'arbres* is a work on paper in oil, and the composition is exactly the opposite of that of the Lepine, presenting us with a

close up view of trees and hills. One small work takes the viewer's eye deep into space while the other shows us a wall of trees which we must peer around.

Piet Mondrian's early paintings are predominantly landscapes, scenes of his native Holland with its trees, rivers and canals. And while the subject matter of his art would eventually change dramatically to geometric abstraction, he never worked in a very large format. Our beautiful early landscape is painted on paper and shows Mondrian's early attraction to the flat, grid-like forms and patterns that would become his specialty.



Piet Mondrian, Dutch, 1872-1944, *Farm Buildings in Het Gooi, Veiled by Trees*, c. 1898-1902, Oil on paper, on board, 12 1/2 x 15 1/8 inches.

Rachel Rickert was born in Bethesda Maryland in 1990. Her recent move to Joshua Tree, California inspired her work in many ways, including the making of the tiny paintings, each 4 x 4 inches, included in our show.



Left: **Rachel Rickert**, American, b. 1990, *Distant Rain, Wyoming*, 2022, Oil on panel, 4 x 4 inches.
 Right: **Rachel Rickert**, American, b. 1990, *Winter Twilight*, 2022, Oil on panel, 4 x 4 inches.

In the artist's own words:

My work embraces the volatile quality of land in the west and celebrates the ephemeral. The circumstances of my plein air locations lend itself to working small. I often hike in, or up, within the Southern California Desert and the wilds of Wyoming. Each painting is made in one session, completely on site. The small size of my surfaces allows me to honor this completely perceptual practice, and quickly capture the most intangible moments of the land - focusing on times of day when the conditions are most dramatic, when the light and weather is in a rapid state of flux. Every painting is made on site and carried home, a physical memory of the day and place.

List of Included Artists

Antoine Louis Barye
 Rosa Bonheur
 Richard P. Bonington
 Mary Cassatt
 J. B. C. Corot
 Eugène Delacroix
 Théodore Gericault
 Stanislas Lepine

Albert Marquet
 Barthélemy Menn
 Piet Mondrian
 Henry Moore
 Hippolyte Petitjean
 Odilon Redon
 Auguste Rodin
 Théodore Rousseau

Ker Xavier Roussel
 George Seurat
 George Sand
 And featuring works by
 contemporary artist,
 Rachel Rickert