

RCEWA – Ferme normande, été (Hattenville) by Paul Cezanne

Applicant's statement

III Statement in relation to the Waverley criteria

The Committee's function is to consider whether an item referred to it is of national importance under any of the following criteria.

- a) Is it so closely connected with our history and national life that its departure would be a misfortune?*
- b) Is it of outstanding aesthetic importance?*
- c) Is it of outstanding significance for the study of some particular branch of art, learning or history?*

To assist the Committee, you may submit a written statement in support of your application, with particular reference to the three criteria set out above.

You may use the space below (box 21) or attach a separate document for these purposes

Further information

The 'Expert Adviser's statement' and the 'Note of Case History' are available on the Arts Council Website: www.artscouncil.org.uk/reviewing-committee-case-hearings

Please note that images and appendices referenced are not reproduced.

a)

With regards to the first question – **whether the painting *Ferme en Normandie, été (Hattenville)* of c.1882, is closely connected with UK history and national life** – it is noteworthy that Cezanne did not spend time or exhibit his work in the UK during his lifetime, nor did he depict any local landscapes and subjects from this country. Therefore, considerations of this question depend strictly on the provenance of the work. Indeed, like most of Cezanne's oeuvre which resides in the UK, the painting arrived in England after it has passed through the hands of several French collectors and art dealers into the hands of Alex Reid and Ernest Lefèvre who sold it through their gallery in London, Reid & Lefèvre. This painting, through this provenance has a connection to UK history but it is important to note that there are fourteen paintings and watercolours by Cezanne, which were sold by Reid & Lefèvre and remained in this country in public collections (Annexe 1). Examples of such works, which are dedicated to similar subject matter as *Ferme en Normandie, été (Hattenville)* and are today in public collections: *Marronniers et le bassin du Jas de Bouffan* of 1868-70, Tate Collection (fig. 1), *Sous-bois – La Forêt* of 1900-04, the Fitzwilliam Museum Collection (fig. 2), and both *L'étang des Soeurs à Osny, près de Pontoise* of 1877 and *Les grands arbres au Jas de Bouffan* of 1885-87, Courtauld Gallery Collection (figs. 3,4).

The provenance of Samuel Courtauld is another link to UK history and national life but it is important to note that the legacy and influence of Samuel Courtauld is very well established in the UK, most notably through the establishment of The Courtauld Gallery to which he donated many works including eleven works by Cezanne (Annexe 2), as well as through to the establishment of the Courtauld Trust Fund to acquire works of art by Impressionist and Post-Impressionist artists for the Nation. The two most notable examples of works by Cezanne which were purchased through the Courtauld Trust Fund are *La Route en Provence*, of 1890–92 (fig. 5) and *Portrait de l'artiste au papier peint olivâtre*, of 1880-81 (fig. 6) which today are part of The National Gallery, London. The scale and permanence of both The Courtauld Gallery and the significant purchases of the Courtauld Trust Fund, most notable in connection to Cezanne, ensure that for posterity Courtauld's legacy is enshrined in the UK. Courtauld was part of a group of important British philanthropists and collectors who have over the years championed the work of Cezanne in the UK. Other such figures include Gwendoline Elizabeth Davies (fig. 7), Lady Keynes (fig. 11), Count Antoine Seilern (fig. 8) and Sir William Burrell all of whom bequeathed important works by Cezanne to UK public collections (Annexe 3).

b)

With regards to the second question – **is the painting of outstanding aesthetic importance** – *Ferme en Normandie, été (Hattenville)* of c. 1882, is one of several paintings depicting this specific subject by Cezanne. In addition within the context of The Courtauld Gallery Collection there are four other magnificent examples of landscape paintings of bigger dimensions, three of which are from the same period (ranging between the years 1877-87) (figs. 3,4,8). In addition, other major institutions in this country that offer the public an opportunity to see landscape paintings and works on paper by Cezanne from this period, several of which are of larger dimensions and more complex composition, include: Oxford's Ashmolean Museum, Glasgow's City Art Gallery, Edinburgh's National

Gallery of Scotland, London's Tate and National Gallery, Cardiff's National Museum of Wales, Cambridge's Fitzwilliam Museum, Sheffield's Graves Art Gallery, as well as a large collection of watercolours, drawings, etchings and prints from these years in Manchester's Whitworth Gallery (Annexe 4).

c)

Regarding the third question – **is the painting of outstanding significance for the study of some particular branch of art, learning or history** – There are currently sixty-five works (Annexe 5) by Paul Cezanne in public collections in the UK. Twenty-six of these are dedicated to the theme of landscape (Annexe 4), and within this category, more than nineteen are executed in oil on canvas. Eight such oils focus on very similar subjects as the *Ferme en Normandie, été (Hattenville)* of c. 1882, depicting forest enclosures (commonly referred to by Cezanne as *Sous-bois*, figs. 1,2,3,4,7,10,11,12). At least six of these compositions are larger than the present work, including most notably the above mentioned Courtauld Gallery's *L'étang des Soeurs à Osny, près de Pontoise*, of 1877 (fig. 3) and the National Gallery's *L'Allée à Chantilly*, of 1888 (fig. 9), both of which were executed at around the same period in Cezanne's life. The UK public is fortunate to have a wide selection of works in public collections for the study of this genre by Cezanne.

RCEWA – *Ferme normande, été (Hattenville)* by Paul Cezanne

Statement of the Expert Adviser to the Secretary of State that the portrait meets Waverley criteria one and two.

Further Information

The 'Applicant's statement' and the 'Note of Case History' are available on the Arts Council Website:

www.artscouncil.org.uk/reviewing-committee-case-hearings

Please note that images and appendices referenced are not reproduced.

EXECUTIVE SUMMARY

Brief Description of object(s)

Paul Cézanne (1839-1906)

Farm in Normandy, Summer (Hattenville), (Ferme normande, été (Hattenville)) Oil on canvas, 49.5 x 65.7 cm.

Unsigned

Painted around 1882

Private Collection

Context

Provenance

Victor Chocquet. Paris

Mme veuve Chocquet (née Marie Buisson), 1891

Galerie Georges Petit, Paris, Chocquet Collection sale, 1 - 4 July, 1899, no. 11 (as L'Été)

Alexandre Rosenberg, Paris

Galerie Bernheim-Jeune, Paris

Auguste Pellerin, Paris (15 January 1900) Ambroise Vollard, Paris

Galerie Etienne Bignou, Paris

Alex Reid & Lefèvre, London

Samuel Courtauld, purchased from the above, June 1937 for £2,500

Bequeathed to Christabel McLaren, Lady Aberconway, 1947

Thence by descent

On loan to the Courtauld Gallery, London (L.P.1997.XX.13)

Literature

G. Rivière, *Le Maître Paul Cézanne*. Paris, 1923, p. 214, as *Paysage d'été*, circa 1886

C. J. Bulliet, *The Significant Moderns and their Pictures*, New York, 1936, pl. 17

L. Venturi, *Cézanne. Son Art, Son Oeuvre*. Paris, 1936, no. 443

D. Cooper, *The Courtauld Collection*. London, 1954, no. 7, p. 85

J. Rewald, "Chocquet et Cézanne," *Gazette des beaux-arts*, vol. 74 (July-August

1969), pp. 61, 63, 83, illus.

J. Rewald in collaboration with W. Feilchenfeldt and J. Warman, *The Paintings of Paul Cézanne: A Catalogue Raisonné*. New York, 1996, no. 508, illus., vol. 2

T. Reff, Review of J. Rewald, *The Paintings of Paul Cézanne*. *The Burlington Magazine*, 139, no. 1136, (November 1997), p. 801

W. Feilchenfeldt, "Cézannes Sammler: Von Zola bis Annenberg" in his *By Appointment Only: Schriften su Kunst und Kunshandel, Cézanne und Van Gogh*. Wädenswil, 205, p. 172.

W. Feilchenfeldt, J. Warman and D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne*. An online catalogue raisonné, FWN 183 <https://www.cezannecatalogue.com/catalogue/entry.php?id=497>

Exhibitions

Knoedler Galleries, New York, *Paintings from the Ambroise Vollard Collection, XIX-XX Centuries*, 6 November-3 December, 1933, no. 7; travelling to Arts and Crafts Club, Detroit, 11 December 1933- January 1934

Bignou Gallery, New York, *The Post-Impressionists*, March 1937, hors catalogue

Tate Gallery, London, *Samuel Courtauld Memorial Exhibition*, May-June 1948, no.6

Royal Academy of Arts, London, *Landscape in French Art*, 10 December 1949 – 5

March 1950, no. 36 Royal Scottish Academy, Edinburgh, *Paintings by Cézanne*, 20

August – 18 September 1954, travelling to Tate Gallery London, 29 September – 27 October 1954

Musée de l'Orangerie, Paris, *Impressionistes de la Collection Courtauld de Londres*, October 1955, no. 4, illus.

Wildenstein Galleries, London, *The French Impressionists and Some of their Contemporaries*, 24 April – 18 May 1963, no. 22

Royal Academy of Arts, London, *Impressionism: Its Masters, Its Precursors and Its Influence in Britain*. 9 February -- 28 April 1974, no. 53

Arts Council of Great Britain, London, *Samuel Courtauld's Collection of French 19th— Century Paintings and Drawings*, July-August 1976, no. 5

Cleveland Museum of Art, *Impressionist & Post-Impressionist Masterpieces: The Courtauld Collection*, 14 January – 8 March 1987, travelling to Metropolitan Museum of Art, New York, Kimbell Art Museum, Fort Worth, TX, Art Institute of Chicago, Nelson-Atkins Museum of Art, Kansas City, MO to April 1988

Courtauld Institute Galleries, London, *Impressionism for England: Samuel Courtauld as Patron and Collector*, ed. John House. 17 June – 25 September, 1994, no. 5

Paris, Grand Palais, *Cézanne*, 28 September 1995 – 14 January 1996, no. 86,

travelling to Tate Gallery London, 8 February – 28 April 1996, and Philadelphia

Museum of Art, 26 May – 1 September 1996 Courtauld Gallery, London, *The*

Courtauld Cézannes, 26 June – 5 October 2008, no. 2

Sammlung Oskar Reinhart, Winterthur, Switzerland, Victor Chocquet: Freund und Sammler der Impressionisten, Renoir, Cézanne, Monet, Manet, 20 February – 7 June, 2015, no. 25

Courtauld Impressionists: From Manet to Cézanne, ed. A. Robbins, London, National Gallery, 2018-19, cat. no. 44, illus. pp. 44-45, illus. (On long-term loan to The Courtauld Gallery from a private collection.)

The Courtauld Collection: A Vision for Impressionism, ed., Karen Serres. Paris, Fondation Louis Vuitton, 2019, cat. no. 34 illus. (Private collection on long-term loan to The Courtauld Gallery) KODE Art Museums, Bergen, Norway, Cézanne: Masterpieces from the Courtauld at KODE Art Museums, 16 July – 10 October 2021, no. 2

Waverley criteria

Export of this painting is opposed on the bases of Waverley Criteria 1 and 2

The painting meets Waverley Criterion 1 because it is closely connected with our history and national life. *Farm in Normandy, Summer (Hattenville)* was acquired by Samuel Courtauld (1876-1947) in 1937, the last of twelve Cézanne paintings he bought as he assembled the most important collection of Impressionist and Post-Impressionist art formed in the United Kingdom.

Famously, he donated the greater part of the collection to the Courtauld Gallery where recently it has been brilliantly re-installed and will continue to attract visitors and students from around the world. Other works were bequeathed to family members and have descended in the family, although many, including the present painting, also have hung at the Courtauld Gallery on long-term loan. (Most recently, this work was shown under the registrarial designation LP.1997.XX.13, which suggests that it was on public view there for some twenty years.) Beginning in 1923, Courtauld also established and personally monitored the Courtauld Fund which, between 1923 and 1929, acquired major Impressionist and Post-Impressionist paintings for the National Gallery. In fact, the first Cézanne painting to enter the national collection, *Self-Portrait* of about 1880 (NG 4135), was bought by the Fund in 1925. The Samuel Courtauld Collection, conceived of as comprising all three strands of passionate and enlightened buying and gifting, indisputably played a central role in the reception of international modern art in the United Kingdom.

As recently as 2018 and 2019 separate exhibitions at the National Gallery and the Fondation Louis Vuitton, Paris, were devoted to the Courtauld Collection. They featured a mixture of works from the Courtauld Gallery, the National Gallery and private collections, all acquired through the aegis of Samuel Courtauld. The significance of the Collection thus broadly conceived was exhaustively studied in scholarly catalogues published by both venues. The present painting was loaned to both exhibitions. As recently as October 2021 it returned from further display in Bergen, Norway, in an exhibition entitled *Cézanne: Masterpieces from the Courtauld*. Indeed, of the 17 exhibitions in 25 venues in Europe and America listed above in which the present picture has been shown, 9 of the exhibitions at 13 venues had the Courtauld Collection itself as the subject of the exhibition, while the

words Courtauld Collection appeared in the title. If it is difficult to over-estimate the importance of the Courtauld Collection to British national life, it is equally difficult to deny that the present painting is an integral part of it.

The loss of any one of Courtauld's great Cézannes is regrettable. The present painting would be the second to leave the country. Seven years ago *View of L'Estaque and Chateau d'If* of 1883-85, which had also descended in the Courtauld family, and for 29 years had hung on long-term loan at the Fitzwilliam Museum, Cambridge, was sold at Christie's London on 4 February 2015, lot 8, for £13,522,500. It is now reportedly in Colorado.

The painting meets Waverley Criterion 2 owing to its significant aesthetic value

Farm in Normandy, Summer (Hattenville) is one of four depictions of a site in Normandy with close personal connections to Cézanne. In 1882, the artist's first important patron and collector, Victor Chocquet, acquired a farm at Hattenville. Perhaps that very year, Cézanne came to spend the summer at the farm. There, he painted four vivid landscapes of fields and trees in and around Chocquet's estate. They are FWN 180 (private collection, Switzerland), 181 (sold, Christie's London, 2 February 2016; present location unknown), 182 (Batliner Collection, Albertina, Vienna) and 183 (the present work). All four are brushy and improvisatory in execution, exhibiting myriad shades of green. Indeed, they are among the artist's loosest creations of the early 1880s, exercises in free and rapid paint-handling. At the same time they are among Cézanne's densest sous-bois landscapes, in all four cases using trees and tree trunks to establish strict architectonic structure. This is especially true in the present work, with a commanding tree trunk in the foreground at far left. As John House pointed out in 1994 (see Exhibitions, above), here we see an early appearance of Cézanne's so-called 'constructive brushstroke', so important for his later work, especially in the over-arching leaves. None of the four canvasses is signed. All four were given to Chocquet by the artist. He knew Cézanne's work better than anyone alive at the time; he needed no signature. This small, simple and sublime landscape is a testament of Cézanne's allegiance to a friend and rare supporter at a turning point in the artist's career

Paul Cézanne is arguably the leading painter of modern art. That was the opinion of Picasso and Braque, Roger Fry and Albert C. Barnes, the latter forming the world's largest collection of his paintings, in Philadelphia. (Sixty-one paintings and eight watercolours are documented in the exhaustive catalogue *Cézanne in the Barnes Foundation*, published in October 2021.) It was the opinion of Samuel Courtauld as well. Relying on the professional advice of the critic and dealer Percy Moore Turner, himself the author of the first catalogue of the Courtauld Collection, he acquired twelve magisterial paintings by the master. For such a diffident man, Cézanne inspired passion in his admirers. Moreover, all of the above were of the generation for whom Modernism was a living, mutable reality which they sought both to comprehend and to influence. They came to realise that the solitary master at work in his native Provence and further afield across France had forged a deeply experimental corpus of paintings, watercolours and drawings from which much that is of central importance to our understanding of

modern art sprang. The first great collector of Cézanne, Victor Chocquet, had died in 1891; a few years later his widow sold off the incomprehensible daubs by Cézanne, Renoir, Monet and Manet her impecunious civil servant husband nonetheless had amassed. This however allowed the present work to pass to the collections of leading connoisseurs of Cézanne, including Auguste Pellerin and Ambroise Vollard. By the 1920s Vollard and a few others like Fry and the pioneering curator Alfred Barr at the Museum of Modern Art, New York, had succeeded in convincing curators, critics and collectors worldwide of Cézanne's centrality.

The artist had been introduced to Britain by the dealer Paul Durand-Ruel, the subject of a recent exhibition at the National Gallery, *Inventing Impressionism: Paul Durand- Ruel and the Modern Art Market*, who included ten canvasses by Cézanne in the ground-breaking Impressionist exhibition he mounted at the Grafton Galleries in 1905. They went largely unremarked in the UK at the time. Five years later, Fry included twenty-one Cézannes in the first of his Post-Impressionist exhibitions at the same gallery. This time the response was very different; they were largely and loudly derided. Two years later at the second Post-Impressionist exhibition – it included eleven Cézannes – derision continued but the tide began to turn in this country with the artist hailed by a minority as the father of Modernism that the Parisian avant- garde had already acclaimed him. Bloomsbury was soon aboard. In 1918, at the posthumous sale in Paris of Edgar Degas's collection, John Maynard Keynes acquired *Still Life with Apples* (King's College, Cambridge) the lynch pin of Cézannes in this country.

In 1922, at another of Fry's pioneering exhibitions, Courtauld was converted to the artist. Influential people, some with deep pockets, were now enlisted in the cause and the enviable history of British acquisitions of works by the master began in earnest. It was not always a smooth road. As late as 1964, when the National Gallery purchased arguably the greatest Cézanne in the country, *The Large Bathers*, the Times newspaper launched a vitriolic campaign against the acquisition as a waste of money. It is fair to say that the history of the reception of Cézanne in Britain is coextensive with – helps explain -- the history of British Modernism itself. A Cézanne acquired by Courtauld is a vital component of that story. (On the history of Cézanne in this country, see A. Robbins, "Less a luxury than a necessity: collecting Cézanne in Britain." *Cézanne in Britain* (Exh. cat.) London, National Gallery, 2006, pp. 17-26.)

Cézanne's corpus comprises some 950 canvasses. The four so-called Hattenville landscapes executed at Chocquet's Norman farm probably in the summer of 1882, including the present work, hold a special place. They are deeply personal, no doubt intended as gifts for his charming if somewhat erratic host and discerning patron, records of the only landscape the artist and collector can be said to have shared. Apparently, Cézanne simply left them behind for a delighted Chocquet to discover on his next trip to Normandy. Their spontaneity and freedom of execution evince a rapid and improvisational response to the wooded surroundings. But they are far from sketches. 'Unfinished' is always a problematical word to use in relation to Cézanne; he stopped painting when he stopped. But compositional structure was always important to him and in these works he understood how the trees, branches and leaves established an architectural scaffolding through which we can fully comprehend the space we confront. Having established that here – and we see an early use of the constructive brushstroke of angled parallel lines which would play an increasing role in his art from the early 1880s – there was, it could be argued, no more to be said.

There are some 35 paintings by Cézanne in British public collections. (Art UK Your Paintings lists 39 but one is a copy, two are in private collections on long-term loan to public institutions, and one, alas, was stolen, from the Ashmolean Museum.) Courtauld himself seems to have been particularly drawn to such spontaneous sous-bois landscapes in which vivid greens predominate. His Collection also includes *The Etang des Soeurs, Osny*, of about 1875 and *Tall Trees at the Jas de Bouffan* painted a year or so later than the present canvas. The three together show the development over several years within one collection of the theme of trees and open fields. (Barnes collected in something of the same way, keen to show development across three or four thematically-related paintings.) It is a truism that no museum can have too many Cézannes. What is true of museums is true of nations. Cézanne is the rare artist by whom every picture teaches us more ... and teaches us something different. This work of the early 1880s sees him arrive at a moment of resolution and, perhaps, synthesis. The departure of *Farm in Normandy, Summer (Hattenville)* from this country would be a loss.

Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest, note of case hearing on 9 February 2022: *Ferme normande, été (Hattenville)* 1882 by Paul Cézanne (Case 10, 2021-22)

Application

1. The Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest (RCEWA) met on 9 February 2022 to consider an application to export the painting *Ferme normande, été (Hattenville)* 1882 by Paul Cézanne. The value shown on the export licence application was £11,000,000 which represented the price at which the owner is prepared to sell the painting subject to the granting of an export licence. However, the applicant clarified that this was an insurance value, and that the sale price should be £10,000,000. The expert adviser had objected to the export of the painting under the first and second Waverley criteria on the grounds that its departure from the UK would be a misfortune because (i) it was so closely connected with our history and national life and (ii) it was of outstanding aesthetic importance.

2. All of the regular eight RCEWA members were present and were joined by three independent assessors, acting as temporary members of the Reviewing Committee. The Chairman explained that the binding offers mechanism was applicable for this case.

3. The applicant was consulted about the digital process and confirmed they were content to proceed in this manner. The applicant confirmed that the value did not include VAT and that VAT would not be payable in the event of a UK sale. The applicant also confirmed that the owner understood the circumstances under which an export licence might be refused.

Expert's submission

4. The expert adviser had provided a written submission stating that painting met Waverley criterion one as it was acquired by Samuel Courtauld (1876-1947) in 1937, the last of 12 Cézanne paintings he bought as he assembled the most important collection of Impressionist and Post-Impressionist art formed in the United Kingdom. Beginning in 1923, Courtauld also established and personally monitored the Courtauld Fund which, between 1923 and 1929, acquired major Impressionist and Post-Impressionist paintings for the National Gallery. The Samuel Courtauld Collection indisputably played a central role in the reception of international modern art in the United Kingdom.

5. The painting met Waverley Criterion two owing to its significant aesthetic value. *Farm in Normandy, Summer (Hattenville)* was one of four depictions of a site in Normandy with close personal connections to Cézanne. In 1882, the artist's first important patron and collector, Victor Chocquet, acquired a farm at Hattenville. There, Cézanne painted four vivid landscapes of fields and trees in and around Chocquet's estate. All four were improvisatory in execution,

exhibiting myriad shades of green. Indeed, they were among the artist's loosest creations of the early 1880s, exercises in free and rapid paint-handling. At the same time they were among Cézanne's most densely composed sous-bois landscapes, in all four cases using trees and tree trunks to establish strict architectonic structure. This was especially true in the present work, with a commanding tree trunk in the foreground at far left. As John House pointed out in 1994, it was an early example of Cézanne's so-called 'constructive brushstroke', so important for his later work, especially in the over-arching leaves. None of the four canvasses was signed and all four were given to Chocquet by the artist. This small, simple and sublime landscape was a testament of Cézanne's allegiance to a friend and rare supporter at a turning point in the artist's career.

Applicant's submission

6. The applicant had stated in a written submission that they did not consider that the painting met any of the three Waverley criteria. Regarding the first Waverley criterion, the applicant stated that it was noteworthy that Cézanne did not spend time or exhibit his work in the UK during his lifetime, nor did he depict any local landscapes or subjects from this country. Therefore, considerations of this question depended strictly on the provenance of the work. Like most of Cézanne's oeuvre which resided in the UK, the painting arrived in through Alex Reid and Ernest Lefèvre who sold it through their gallery in London. However, it was important to note that there were 14 paintings and watercolours by Cézanne, sold by Reid & Lefèvre, that remained in UK public collections. In addition, the legacy of Samuel Courtauld was very well established in the UK through his donation to the Courtauld Gallery, which included 11 works by Cézanne, and through the establishment of the Courtauld Trust Fund (and the legacy of the iconic art works bought through it which are at The National Gallery). Samuel Courtauld was not the only collector to gift works by Cézanne to public collections, there were numerous other philanthropists and collectors who had also donated works by Cézanne to UK public collections. The Courtauld Gallery provided the opportunity for the study of both his activities as a collector and the influence he had on the UK artistic life.

7. Regarding the second Waverley criterion, the applicant stated that *Ferme en Normandie, été (Hattenville)* of c. 1882, was one of several paintings depicting this specific subject of landscape by Cézanne. In addition, within the context of The Courtauld Gallery Collection there were four other magnificent examples of landscape paintings of bigger dimensions, three of which were from the same period (ranging between the years 1877-87).

8. When invited by the Chairman at the meeting to expand on their submission, or respond to the expert's submission, the applicant clarified that the depiction of the farm in Normandy was not considered an iconic subject matter in Cézanne's oeuvre.

9. Regarding the third Waverley criterion, the applicant stated that there were currently 65 works by Paul Cézanne in public collections in the UK, 26 of these

focused on very similar subjects and executed at around the same period in Cézanne's life.

Discussion by the Committee

10. The expert adviser and applicant retired and the Committee discussed the case. They agreed this was a fascinating painting with a significant history in Samuel Courtauld's collection. Courtauld was inextricably bound to impressionist collecting in UK, and this painting was one of his last acquisitions showing that it was a highly considered purchase. In addition to this, the Committee found the painting's connection to Lady Aberconway extremely intriguing as it added an additional facet to the painting's importance to British history and could provide greater insight into the role of women in the formation of collections.

11. The Committee then discussed the aesthetic rarity of the painting, as it showed a transitional moment in the artist's career as Cézanne moved toward his constructive period. They noted the use of brushstrokes, as well as the intense re-working and shifting light in middle ground, and discussed how this developing style linked Cézanne to modernism. They agreed this painting was an outstanding example of his work and represented a turning point in the artist's style development as well as being of significant academic interest.

12. The Committee considered the painting's inclusion in Courtauld's collection noteworthy in terms of the history of collecting in Britain, and that further research was needed around its late inclusion in the collection, as well as the painting's relationship with Lady Aberconway. Although there was some disagreement as to whether the painting was of outstanding significance, the majority of the Committee agreed that it was a completely absorbing painting with the potential to inform further research and that it had an extraordinary history within the UK.

Waverley Criteria

13. The Committee voted on whether the painting met the Waverley criteria. Of the 11 members, 10 voted that it met the first Waverley criterion. Eight members voted that it met the second Waverley criterion. Seven members voted that it met the third Waverley criterion. The painting was therefore found to meet the first, second and third Waverley criteria for its outstanding significance for the study of the development of Cézanne's artistic style, as well as impressionist collections in the UK.

Matching offer

14. The Committee recommended the sum of £10,000,000 as a fair matching price.

Deferral period

15. The Committee agreed to recommend to the Secretary of State that the decision on the export licence should be deferred for an initial period of four months. At the end of the first deferral period, if the Arts Council received notification of a serious intention to raise funds with a view to making an offer to purchase the painting, the owner will have a consideration period of 15 Business Days to consider any offer(s). The Committee recommended that there should be a further deferral period of six months that would commence following the signing of an Option Agreement.

Communication of findings

16. The expert adviser and the applicant returned. The Chairman notified them of the Committee's decision on its recommendations to the Secretary of State.

17. The expert adviser agreed to act as champion if a decision on the licence was deferred by the Secretary of State.

Reviewing Committee on the Export of Works of Art and Objects of Cultural Interest: Note of outcome: *Ferme normande, été (Hattenville)* 1882 by Paul Cézanne (Case 10, 2021-22)

At the end of the initial deferral period, no offer to purchase the painting had been made and we were not aware of any serious intention to raise funds. An export licence was therefore issued.