Abstract — In his search for an aesthetics which would liberate him from the influence of Joyce and allow him to discover a new literary approach, Beckett found important suggestions as well as a working method in the visual arts. What he learnt initially from Dutch art and, later, from David Caspar Friedrich would lead to the minimalist valence of his writing which was not unconnected with an interpretation of humanity as an insignificant presence within the vast dimension of the cosmos. As a result of his continual dialogue with the visual arts, Beckett would measure himself against Paul Cézanne from whom, as suggested by the watercolour Mont Sainte-Victoire, he derived the image of a deanthropomorphised world. In both his plays and narrative works, Beckett translates this idea by representing human beings in the face of nothingness as derelict creatures whose only sense of destiny is their own misery and fragmented survival.

Keywords: Beckett, visual arts, aesthetics, antimodels, deanthropomorphisation, nothingness