

NOTES FROM INITIAL PISSARRO DRAWING DISCUSSIONS, AUGUST 24, 2012

Participants included: Rick Brettell, Gloria Grooms, Suzanne McCullagh, Kimberly Nichols, Jill Shaw, Emily Vogt-Ziemba, Kelly Kegan,

Discussions were conducted in the presence of each drawing:

At the Window, rue des Trois Freres, 1878

This interior scene may be in Pissarro's first apartment in Paris, which he had from 1877-79/80 (note, The Clark has a view of this apt.). Also could this be his Mother home in Montmartre? Though the Mother of the children would likely not be at the Mother-in-law's home, as they did not get along and there is little reference of her visiting there (RB). Study details of the interior, window, ironwork, and view outside further to confirm.

Who are the subjects in the composition—they are most likely Pissarro's children, Felix at the center and George at the far right side, with their mother (note, that their daughter Jeanne had died by this time, 1874). Both boys would have had long hair at this time—it is a common mistake to assume the subjects are girls—George would have had blonde hair and Felix, brown hair (RB).

Consider the age of the children in the composition for attributing a date to the work, possibly 1878/79; this could be based on the age of the children (note, George was born in '71, Felix, '74). This is very special, as there are few urban views from the '70s. Check other garden scenes of children for comparison (RB)

This is a very personal interior scene. What was the occasion—was it Felix's 5th birthday? His birthday is on July 24th; this might be a moment to celebrate his last day of wearing a dress to recognize his becoming a young man/boy (?)

The work is *not* (?) from the artist's estate—divided among the family--what does that mean? (RB)

Consider the fashion at the time, particularly for the boys garments. The clothing in the composition appears to be quite exceptional-- luxurious or theatrical (note, the possible use of velvet or heavy fabric and the embroidery on the sleeves of George's jacket). (GG)

Examine the area of blue pastel in the lower right—is there a date with the signature, 'c. Pissarro'? It is signed twice, first in blue and then in white pastel. Examine in IR and transmitted IR if possible. Is there something more there—in white—below both?

Pissarro used pastel since '60s, but does not show until '70s—the work was signed and dated, as if it was intended to be shown—check Impressionist exhibitions.

The drawing is on pastel paper and mounted on paper. When examining the pastel, study the paper—it is executed on pastel paper. Was the media used wet or dampened? And was it fixed at any point?

What is the white diagonal stroke in the upper center of composition? Consider further.

Young Peasant Woman drinking her Café au Lait, 1881

The drawing is a preparatory study for AIC painting.

There is a mylar tracing for this drawing that was formerly used for comparison with the painting—it could not be found for the meeting, but a new digital overlay can be made with Photoshop.

The perspective in the painting is a little different from that in the drawing and the woman's features/hands are a little smaller in the painting.

Was the drawing used for transfer—is it pricked?

Few large scale figure drawings exist. (RB)

The Market, 1895

Pissarro has a stock of figures, which he re-organizes and re-combines in other compositions (RB). Compare to other market scenes to help refine location.

The Tinker with His Tools, c. 1880

Often it was difficult for him to find male models, he would need to capture them working (RB).

Tree-lined Slough at Monfoucauld, c. 1880

When was this picture captured—what time of year? Is it Winter—or could have been Spring, as there is shading in the treetops to suggest leaves? (GG)

It could have been painted at the same time as the AIC landscape painting—possibly earlier, 1860's?

This may relate to the painting of the same area.

It was noted that 'CP #613' is written in gray-black ink on the verso

Similar faint yellowish-orange spots/stain

Is there a whitish coating on the surface?

Fete at Pontoise, n.d.

The scene may be a carnival event with street performers—Pissarro is thinking of a composition here. (RB)

The drawing may relate to a painting at Pontoise—this is Pontoise Boulevard. Norton Simon has a painting of Blvd. Francais (?) dating to 70-80's (GG thinks 80's). There are more drawings like this in a Florida collection. (RB)

Compare the figure at the far right with the figures in the painting.

Drawing may date later than 1870, early 80's. (RB)

The figure's clothing may be studied further as well.... (GG)

Paper is machine-made; it is too big to have been in a sketchbook and there are no sewing holes. It was previously mounted as well.

Meaux: The Mills, C. 1898

This drawing is taken from a sketch journal or binding—the sewing holes are evident along the bottom edge; the top corners are rounded; and there is red paint along the edges, seen under magnification. Paper is machine-made. There is nothing on the verso, some off-set, as if from another page in the journal. (KN)

These characteristics are seen in another sketch seen in the Ashmolean publication from a pocket journal (sketchbook XXV, see #273a, p. 190) taken with him through his travels (though center France in summer of 1898). (RB)

(RB) found a postcard online of Meaux!!