

An authoritative analysis of the drawings (including watercolours and pastels) of 20 leading Impressionist and Post-Impressionist artists in one magnificent volume

Impressionist & Post-Impressionist Drawings

Christopher Lloyd

224 illustrations

29.0 x 25.0cm

288pp

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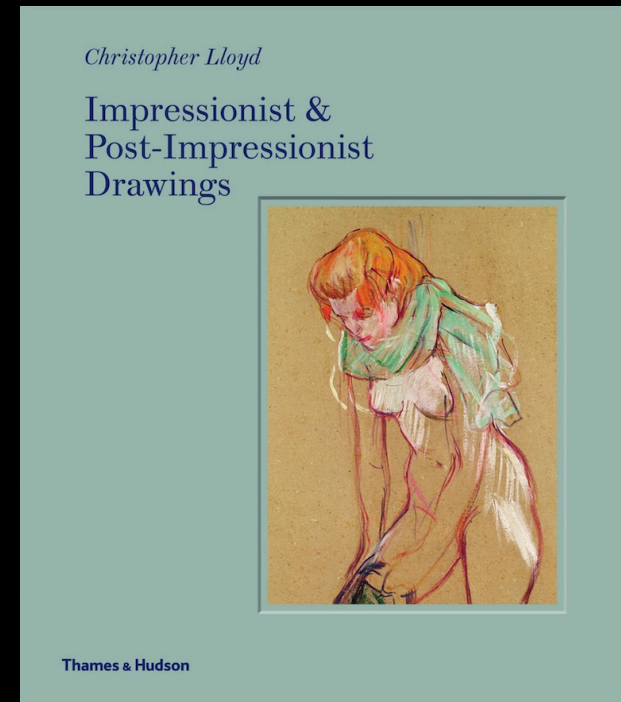
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Book



Key Sales Points

- A beautifully curated book by a leading British art historian, former Surveyor of The Queen's Pictures and head of Western Art at the Ashmolean Museum, Oxford
- Features works by the foremost avant-garde artists of the second half of the 19th century as well as bringing to the fore some of those who are less well-known, such as Caillebotte, Morisot, Signac and Zandomeneghi
- Sets the works within the context of the French drawing tradition and argues that the artists' innovations in the field of drawing led directly to modern movements such as Abstract Expressionism

For Alexander, Benedict, Oliver and Rupert
who in their different ways have opened my eyes to the world

'[Delacroix] once said to a young man of my acquaintance: 'If you have not sufficient skill to make a sketch of a man throwing himself out of a window, in the time that it takes him to fall from the fourth floor to the ground, you will never be capable of producing great machines [grand painting].'

Charles Baudelaire, 1863

'A back should reveal temperament, age, and social position, a pair of hands should reveal the magistrate or the merchant, and a gesture should reveal an entire range of feelings. Physiognomy will tell us with certainty that one man is dry, orderly, and meticulous, while another is the epitome of carelessness and disorder. Attitude will reveal to us whether a person is going to a business meeting, or is returning from a tryst.'

Edmond Duranty, 1876

'Drawings don't close down with age: they're always open to rediscovery.'

Deanna Petherbridge, 2017

Frontispiece: **Paul Cézanne**
Statue under Trees, 1898–1900
Penicil and watercolour, 48.2 × 31.3 cm (19 × 12 3/8 in.).
THE COURTAULD GALLERY, LONDON

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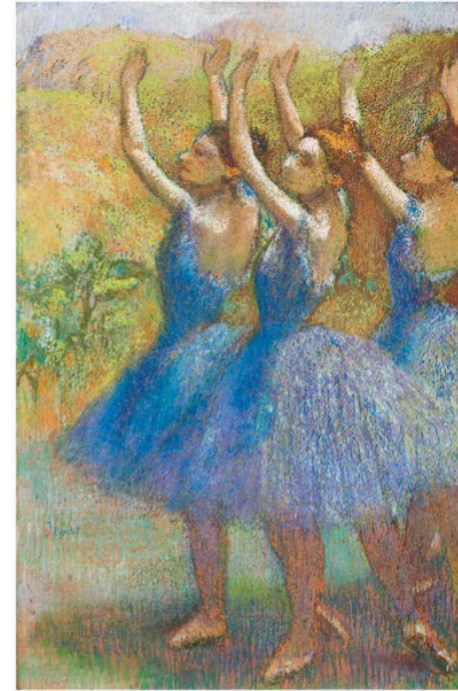
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Introduction

The Triumph of Drawing

The passing of time and ever-increasing popularity have engendered a number of myths about Impressionist and Post-Impressionist art. Both movements were associated with the avant-garde in Paris during the second half of the nineteenth century. The Impressionists, who were active for at least a decade before the eight exhibitions held between 1874 and 1886 that defined them, chose to depict scenes from everyday life, as opposed to historical, religious or mythological subjects. In order to do this they devised a new style that was dominated by bravura brushwork and strong colour. Their pictures were controversial and had a direct and unsettling impact on the viewer. The Post-Impressionists mainly belonged to the younger generation, who began to exhibit together in the mid-1880s. They were less concerned with a literal transcription of reality. Consequently, they originated styles – pointillism and cloisonnism among them – that interpreted everyday life in a more imaginative way. Their work veered towards symbolism and idealism: its effect was hermetic and its mood one of reverie.

The division between the Impressionists and the Post-Impressionists was by no means clear cut. Initially, there was mutual respect over professional matters and any influences were reciprocal and openly acknowledged. Several of the Post-Impressionists – Paul Gauguin, Georges Seurat, Vincent van Gogh – knew the Impressionists and so can be said to have emerged directly from Impressionism. On the other hand, some of the Impressionists themselves – Edgar Degas, Claude Monet, Auguste Renoir – outlived the younger Post-Impressionists by many years. Both movements had sufficient cohesion to be separately identifiable, but even before the Impressionist exhibitions had run their course divisions were occurring over who should be included or excluded, revealing tensions between figurative painters and landscapists. Similarly, the Post-Impressionists could be said only to have been united for a short time while based at Pont-Aven in Brittany during the late 1880s before going their separate ways.



1. Edgar Degas
Three Dancers in Violet Tutus, c. 1895–99
Pastel, 73.2 × 49 cm (28 7/8 × 19 1/4 in.). Signed.
PRIVATE COLLECTION ON LOAN TO THE NATIONAL GALLERY, LONDON



View of the Sky over an Estuary, c. 1854-60
Pastel, 15 × 20 cm (6 × 7¾ in.).
MUSÉE EUGÈNE BOUDIN, HONFLEUR



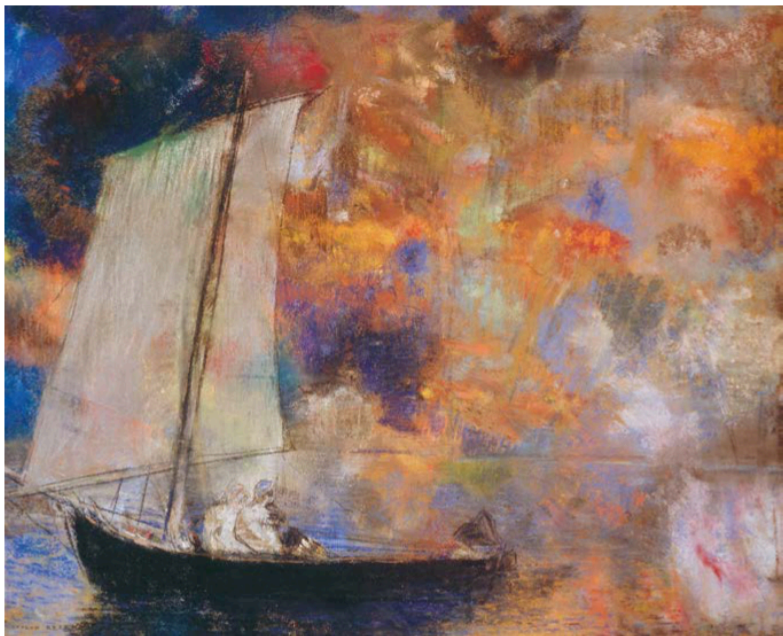
Stormy Sky, c. 1854-60
Pastel, 21.5 × 28.6 cm (8¼ × 11¼ in.).
MUSÉE DU LOUVRE (COLLECTION MUSÉE D'ORSAY), PARIS



Boulevard Rochechouart, 1880
Pastel, 59.9 × 73.5 cm (23 $\frac{3}{4}$ × 29 in.). Signed and dated.
STERLING AND FRANCINE CLARK ART INSTITUTE, WILLIAMSTOWN,
MASSACHUSETTS



*Woman Seen from Behind; Three-Quarters Length, Head
in Profile to Right, Arms in Front, Wearing an Apron, 1881*
Black, blue and white chalk on grey paper, 44.5 × 31.3 cm
(17 $\frac{1}{2}$ × 12 $\frac{3}{4}$ in.).
BRITISH MUSEUM, LONDON



Flower Clouds, c. 1903
Pastel with brushwork on blue-grey paper mounted
on cardboard, 44.5 × 54.2 cm (17½ × 21½ in.). Signed.
THE ART INSTITUTE OF CHICAGO



Vase of Flowers, c. 1912-14
Pastel and pencil on coloured paper, 73 × 53.7 cm
(28¾ × 21½ in.). Signed.
MUSEUM OF MODERN ART, NEW YORK



Claude Monet

1840–1926

For many years it was thought that Claude Monet had little or no interest in drawings and did not even regard them as part of his working practices. Paintings by Renoir (*Monet Painting in his Garden at Argenteuil*, 1873, Wadsworth Atheneum, Hartford) and Manet (*Monet in his Studio Boat*, 1874, Bayerische Staatsgemäldesammlungen, Munich) are among several works that were thought to represent the ideal conditions under which the artist liked to paint. This involved him in the direct observation of nature before painting spontaneously onto the canvas, seemingly without any intermediary stages. Such widely recognized visual evidence does in fact extend to the very end of Monet's long life and should not, or indeed cannot, be contradicted. Nonetheless, other factors now need to be taken into account.

A considered reassessment of Monet's drawings shows that he was by no means an intermittent or irregular draughtsman. Sketchbooks and independent drawings dating from all stages of his life reveal that Monet's approach to the art of drawing was

instinctual. Furthermore, close analysis of this material shows that in many instances such drawings were made in connection with individual finished paintings or those done in series.

Monet began drawing at a young age, having been encouraged to do so from 1851 while at school in Le Havre, relying heavily on published drawing manuals to learn about the various types of media and techniques. Crucial at this stage was the presence of Boudin, who provided essential guidance and encouragement. It is Boudin's connections with artists of the Barbizon School, for instance, that inspired the young Monet to become a landscape painter. At first, though, in order to have an income, Monet exhibited and sold caricatures in Le Havre. Some of these were copied from *portraits-charges* by established caricaturists, but many were of Monet's own devising, such as that believed to be of the animal painter Jules Didier (p. 128). The most striking of these caricatures are on a large scale and are signed *O. Monet* (his full Christian names being Oscar-Claude). The humour derives from the exaggerated size of the heads in relation to the rest of the body, which in a political context gave the image an extra edge. Monet made over fifty of these caricatures.

During the 1860s Monet's development was dictated by the contacts he made in Paris, to which he gravitated in 1859 determined to pursue a career in art. Attendance at the Académie Suisse in 1860 was followed after military service by a year (1862–63) in the studio of the Swiss history painter Charles Gleyre, where he worked alongside Renoir, Ludovic-Napoléon Lepic, Sisley and Frédéric Bazille. Of these artists Monet was closest at this moment to Bazille, who was from Montpellier but who was killed in 1870 during the Franco-Prussian War. In such company, during the early 1860s Monet's skills as a landscape draughtsman improved noticeably. Inspired by the views presented by the coastline around Le Havre and motivated by the examples of Boudin and Johan Barthold Jongkind, he proved himself to be adept in the use of black chalk and pastel. *Sunset at Sea* (p. 129 above) compares favourably with Boudin's pastels and foreshadows Degas's seascapes of 1869, whereas the monochromatic *Cliffs and Sea, Sainte-Adresse* (p. 129 below), which is dominated by the strongly silhouetted cliff top on the left and the different types of vessel on the right, heralds the masterly sea views undertaken at Sainte-Adresse in 1867. What is evident in both the paintings and the drawings of the 1860s, particularly in the placing of the strong horizontals created by the horizons and the awareness of recession, is the speed with which Monet matures. There is an impressive confidence in technique and economy of means, exuding a surprisingly strong inner conviction.

Except on very few occasions, this self-assurance, both personal and technical, would remain with Monet for the rest of his life. The pastel *Etretat, The Needle Rock and Porte d'Avail*, made c. 1885 (p. 134), however, does reveal a more private side to Monet. The subject is the dramatic outcrop close to Fécamp to the north of Le Havre, which here

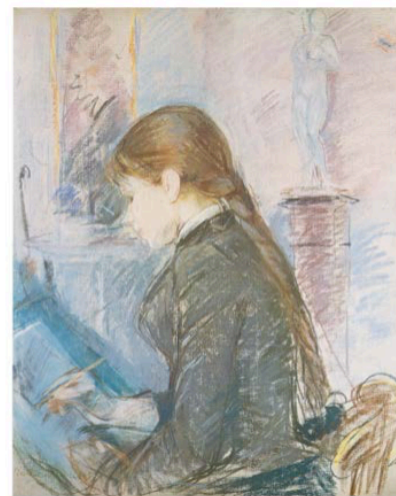
Claude Monet
Self-Portrait in his Atelier, 1884
Oil on canvas, 85 × 55 cm (33½ × 21½ in.).
MUSÉE MARMOTTAN MONET, PARIS



Daydreaming, 1877
Pastel on canvas, 50.2 × 61 cm (19 $\frac{3}{4}$ × 24 in.). Signed.
NELSON-ATKINS MUSEUM OF ART, KANSAS CITY, MISSOURI



Study for 'Picking Oranges', 1891
Pastel, 61 × 46 cm (24 × 18 $\frac{1}{2}$ in.).
MUSÉE D'ART ET D'HISTOIRE DE PROVENCE, GRASSE

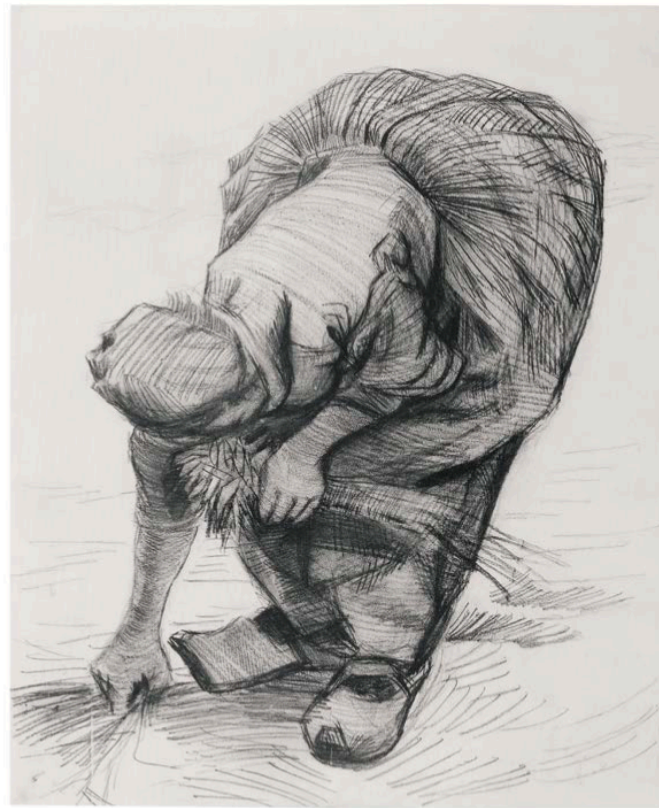


Paule Gobillard Drawing, 1886
Pastel on canvas, 73 × 60 cm (28 $\frac{3}{4}$ × 23 $\frac{3}{4}$ in.).
MONTE CARLO ART S.A.



The Kingfisher, March 1884

Pen, brush and ink, pencil heightened with white,
40.2 × 64.2 cm (15 $\frac{7}{8}$ × 21 $\frac{1}{2}$ in.). Signed.
VAN GOGH MUSEUM, AMSTERDAM



Peasant Woman Gleaning, July-September 1885

Black chalk, 51.4 × 41.5 cm (20 $\frac{1}{4}$ × 16 $\frac{3}{8}$ in.).
MUSEUM FOLKWANG, ESSEN

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