



PROANTIC
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Jules Pascin 1885 - 1930 - Signed Numbered 15/40 Cinderella - Lithograph Engraving 1929

870 EUR



Signature : Jules PASCIN

Period : 20th century

Condition : Bon état

Material : Paper

Width : 35 cm

Height : 25 cm

Description

Jules PASCIN 1885 - 1930 - signed in pencil
lower right numbered 15/40 - Cinderella arriving
at the ball in a carriage - Lithograph engraving
1929 Engraved dimensions 35 cm x 25 cm - good
used condition - original color etching printed.
illustration for Cinderella from Perrault's tales
Julius Mordecai Pincas known as Jules Pascin
(pronounced [pas.kin][Note 1] or incorrectly
[pas.ke]), born March 31, 1885 in Vidin
(Bulgaria) and died June 2, 1930 in Paris (18th)
[1], is an American painter, draftsman and
engraver of Bulgarian origin. Originally
influenced by German expressionism, sometimes
described as Fauvist, long associated with the
School of Paris or a hypothetical Jewish School
(alongside Modigliani, Chagall, Soutine) his
interests, his aesthetics and his technique make

Dealer

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him a totally original artist, whose prolific work reveals itself, in retrospect, to be unclassifiable, free and detached from the major artistic trends of his time. The childhood and adolescence of Jules Mordecai Pincas are dotted with apocryphal anecdotes that the person concerned and his entourage took pleasure in embellishing throughout his life, so much so that, "of all the artists of Montparnasse in the twenties, there is perhaps not one who drags behind him such a cumbersome legend" [2]. We know that he is the eighth child of a family of eleven and that he comes from a wealthy Sephardic Jewish family. His father, Marcus Pincas, was a wealthy and influential grain merchant with distant Spanish roots, while his mother, Sophie Russo, was originally from Trieste. Initially residing in Zemun (Serbia), the family moved to Vidin, Bulgaria, before settling in Bucharest in 1892[3],[4],[5]. It was there that the very young Julius, after a brief stint in the family business, emancipated himself from his environment. He is said to have gained access to the local brothel, where he sometimes stayed with the agreement of the owner, with whom he is said to have had a romantic relationship. He also made his first drawings there, inspired by his immediate surroundings. He continued his training in Vienna (1902) and Munich (1903), where he stayed in the bohemian district of Schwabing, attended the Moritz Heyman Academy and contributed to the satirical and anti-militarist newspaper *Simplicissimus*. At the request of his father, who did not want to see the family name at the bottom of his drawings, he abandoned his surname to use the anagram Pascin[6],[5]. Paris Attracted by the artistic effervescence that reigned there at the time, he arrived in Paris on December 24, 1905. Preceded by a reputation as an illustrator already well established thanks to *Simplicissimus*, he was welcomed on the platform of the Gare de l'Est by the artistic colony of the Dôme and the Rotonde, which welcomed with open arms "the disturbing Pascin[7]"[6]. He settled at the Grand Hôtel des

Écoles (now Hôtel Lenox), 15 rue Delambre, enrolled at the Matisse Academy, and frequented the Louvre, where he particularly studied Watteau, Fragonard, Greuze and Boucher. He continued to work for the magazine *Simplicissimus*, whose income allowed him to generously entertain his friends[3],[5]. Initially influenced by Fauvism, he established himself as the insatiable draughtsman of Parisian nights. His friend and companion in debauchery, the draughtsman Henri Bing, described him as "an anarchist disguised as a dandy." He claimed to be only an admirer of Boucher and Fragonard.