

CULTURE / ART

TOKYO

'Jules Pascin Exhibition'

SHIODOME MUSEUM



'A Young Actress' (1927) | PRIVATE COLLECTION, PARIS

BY DAISUKE KIKUCHI

STAFF WRITER

Jan 15, 2015

Traveling was a major source of inspiration for Jules Pascin (1885-1930), a painter who was of Italian-Serbian and Spanish heritage and born in Bulgaria. Educated in Vienna and then in Munich, he later moved to France, where in the 1920s he became a significant figure of the Modern School of Paris. This exhibition is divided into

five sections related to the places Pascin lived in — from Munich to Paris, Montparnasse and Montmartre, then his journey to America and back to France after World War I.

Pascin became known for his unusual style using delicate yet vague outlines that often blended into the background to create pale tones, such as those featured in his masterpiece "Young Dancing Girl"; Jan. 17-March 29.

Shiodome Museum; Panasonic Tokyo Shiodome Bldg. 4F, 1-5-1 Higashi-Shinbashi, Minato-ku, Tokyo. Shiodome Stn. 10 a.m.- 6 p.m. ¥1,000. Closed Wed. 03-5777-8600; www.panasonic.co.jp/es/museum

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What's On: Jules Pascin – From Vidin to Paris exhibition at Sofia City Art Gallery

📅 September 15, 2013 👤 The Sofia Globe staff 💎 Sofia

An exhibition entitled Jules Pascin – From Vidin to Paris is opening at Sofia City Art Gallery on the evening of September 17 and will continue until November 21 2013.

After a 38-year hiatus, owing to the extraordinary efforts of the embassy of France in Sofia, Bulgaria is hosting a retrospective exhibition of work by world famous artist Jules Pascin.

The exhibition features 115 artworks – paintings, watercolours, drawings, graphic arts, collage, contributed by private collectors and art galleries in Paris, Luxemburg, Oslo, London and Tel Aviv.

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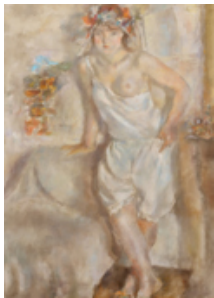




Julius Mordecai Pincas, known as Jules Pascin, was born on March 31 1885 in Bulgaria's Danubian city of Vidin. In 1892, his family moved to Bucharest. Pascin graduated from high school in Vienna. Between 1902 and 1905 he received training at the art academies in Vienna, Budapest, Munich and Berlin.



He contributed to the "Simplicissimus" magazine published in Munich. In 1905, he moved to Paris, where he met his future wife, Hermine David. In 1907, he organized his first solo exhibition at Paul Cassirer's gallery in Berlin. In 1914 he left for New York, where he lived until 1920. He travelled to the Southern states and Cuba. Then he went back to Paris, where he lived until his death in 1930.



In his relatively short life, Pascin spent time in some of the world's most vibrant cultural centres, namely Vienna, Munich, Berlin, Paris and New York. His art was far from being an isolated fact, it was rather part and parcel of what was going on in the first half of the 20th century. Having had a taste of the global changes in the ways art was viewed at the very turn of the century and having lived in one of the centres of artistic innovation, Vienna, he seemed to always find himself where things happened.



starts in Bulgaria's capital Sofia on July 10



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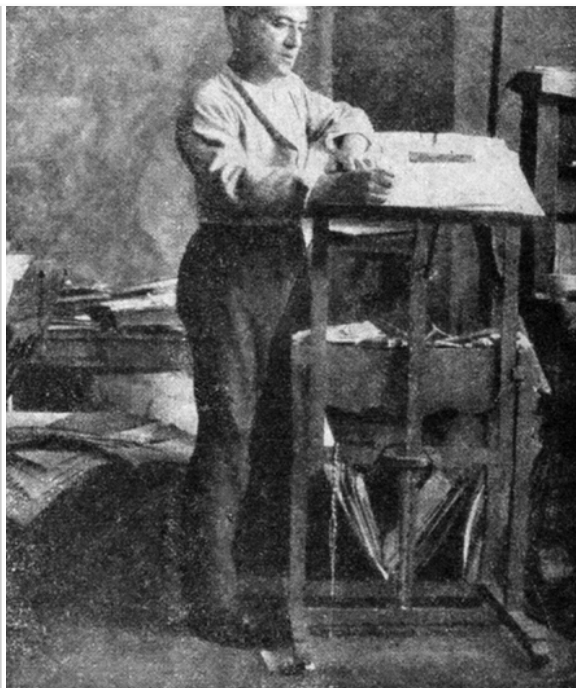
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OR





Jules Pascin in his studio, 1930.

As an active participant in the Munich and Berlin art scenes, Pascin reflected in his paintings the influence of Art Nouveau, and later – of expressionism. Recognised as a genuine part of the School of Paris, the artist has invariably been associated with the Paris art scene. Having lived in the US for seven years, where he was granted citizenship, he was the source of influence for a certain circle of American artists.

The Jules Pascin – From Vidin to Paris exhibition allows insight into the artist's rich and versatile legacy. It features plenty of drawings, a genre to which the artist attached great importance. The exhibition includes early works created in 1905, when he started contributing to "Simplicissimus" magazine; works created up to 1914 during his first Parisian period; 1914–1920 works from his American period; as well as works belonging to his second Parisian period, which lasted until his death in 1930.

Pascin's art can be understood only when viewed as a whole, considering all the influences and changes internalised by him through the years. His participation in the Vienna, Munich and Berlin art scenes played an important role in the development of

his style. That is why it was essential to include drawings from this period in the exhibition. This highlights the importance of the early years, which are frequently overlooked. The inclusion of artworks from Pascin's American period is another serious contribution of the exhibition. Besides the sketches of New York streets, there are drawings made by Pascin during his travels around the American South and Cuba, which are of particular interest as they reflect a somewhat unknown part of his legacy as an artist. They convey the immediacy and freshness of the very first

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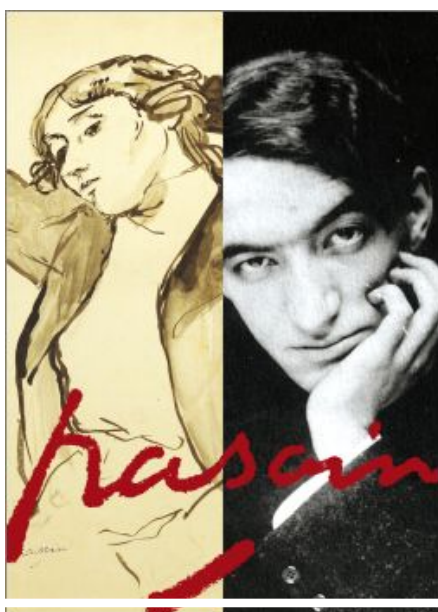


compositional solutions from chaotic reality, to bring the line's dynamics and the stroke's liveliness in tune with the rhythm of the journey. These drawings add to Pascin's image as an artist who was hungry for the impressions created by reality, who could be inspired by a plain object, who sought for this type of inspiration, surrendered to the latter and willingly let himself be guided by it. The exhibition also features drawings made in Tunisia – another favourite destination of the artist, where he went on several occasions.

The exhibition includes artworks belonging to all major themes and genres, namely nude body, portrait, compositions based on Biblical and mythological themes, erotic drawings, illustrations, travel sketches, etc. The exhibition reveals Pascin's legacy, duly presenting each distinct period of his artistic development. This creates a more dynamic image of the artist, and a sense of the latter's restless and impulsive spirit and character, which drove his artistic moods in various directions and subjected the artist to different influences and tests.

The exhibition provides the opportunity to view all aspects of Pascin's artistic persona, namely the draftsman, the illustrator, the cartoonist and the painter; the master nude body, portrait, figure composition and landscape painter, the lyrical bard and the master of satire. Missing any of these aspects would make his image incomplete.

"Lively and dynamic as a person, he did not linger at the same place for a long time as an artist either – he was bound to search, change and alternate themes and genres. This is Jules Pascin – a restless genius, one of the most intriguing representatives of his time," a media statement by Sofia City Art Gallery said.



There is an exhibition catalogue in Bulgarian and French, including all artworks featured in the exhibition.



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Vidin Synagogue revives as cultural center named after Jules Pascin

published on 2/26/19 12:48 PM | Author: [Diana Tsankova](#)



The abandoned Vidin Synagogue is situated in Kaleto residential district in the Danube city of Vidin. Although time and peoples' negligence took some of its beauty, the former house of prayer still keeps the dignity built in by Italian architects over a century ago.

The Vidin Synagogue keeps the memory of the tolerant co-existence between Bulgarians, Turks, Armenians and Roma until the middle of the 20th century; of the yellow stars the Jewish people had to wear in public between 1941 and 1944 when Bulgaria was an ally with the Third Reich; of the voluntary deportation of 1,200 Jews from the city of Vidin to the new state of Israel in the 1950s. The synagogue lost its function as a house of prayer in the middle of the 1950s.

However, the Vidin Synagogue may regain its old look, if the project for its restoration is completed successfully, unlike the unfortunate attempt in the 1980s which brought the wonderful building to ruin.

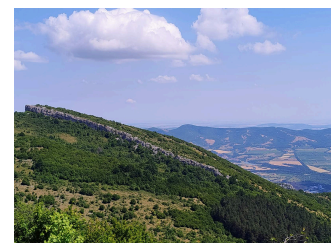


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In the 1980's the authorities decided to replace the roof of the synagogue. Later, the roof of the building was removed and a huge crane was brought, architect Lubomir Stanislavov who is an author of the project for the restoration of the Vidin Synagogue reminds.



However, in 1986 the construction company removed the crane and left the construction site due to shortage of money. The new metallic construction was completely abandoned and the authorities did nothing to protect the building from the influence of the atmospheric conditions, which is equal to vandalism. The synagogue now looks like a ruin, because of their decision to place the crane inside.

In 2017 the Organization of the Jews in Bulgaria Shalom donated the synagogue to the Vidin Municipality which promised to restore the building and turn it into a cultural center named after the renowned Bulgarian-born French expressionist painter Jules Pascin. The local authority managed to find financing under the Regions in Growth Operational Programme. It borrowed a loan from the Urban Development Fund to the tune of EUR 5 million. Thus, the synagogue is expected to be fully renovated by the end of 2019.



The Vidin Synagogue will resume its original look. Fortunately we have some well-preserved archive documents and photographs which will help us make the house of prayer look impressive again, as it was 125 years ago when it was constructed. The most-valuable historical

Which world-famous Bulgarian artist designed QSL cards for Radio Bulgaria?

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☐ Theodore Ushev

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☐ Lika Yanko

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buildings in Vidin are situated within a radius of 100 meters, which is not accidental.

In architect Stanislavov's words, this house of prayer is a triple-nave basilica with a narthex. It consists of galleries and four towers. The Vidin Synagogue is a huge building and an inseparable part of the history of this Danube city. It is also the second-largest synagogue along the Danube after the Budapest Synagogue and the second-largest Jewish house of prayer in Bulgaria after the Sofia Synagogue.



The building will be turned into a large multi-purpose hall with wonderful acoustics and will host different events-concerts, exhibitions, meetings and even parties, Lumobir Stanislavov went on to say. Special areas on the second floor will host exhibitions connected to the Holocaust and Jules Paskin's work of art. The library and the premises of the Organization of the Jews in Bulgaria Shalom will be also on the second level of the synagogue building. Of course, the synagogue will be open for tourists as well and visitors will have the opportunity to buy souvenirs, brochures and books about the history of the Vidin Synagogue. The city of Vidin will have a true fortune once the synagogue is fully renovated. A modern large sports hall has already been built in the city. Soon, the Vidin Synagogue will be able to host large cultural events.



Once, Vidin was a center of one of the largest Jewish communities in Bulgaria. Now a few representatives of the Jewish community live in this Bulgarian city. However, their house of prayer will keep forever the memory of the Bulgarians who stood united, in order to rescue the Bulgarian Jews from deportation to the Auschwitz death camps.

English version: Kostadin Atanasov
Photos: @VidinSynagogue and wikimedia.org



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JULES PASCIN

By Palmer D. French

PASCIN'S CAREER WAS METEORIC. In the decade prior to his death by suicide in 1930 he enjoyed not only great prestige and financial success as an artist, but considerable popular celebrity on both sides of the Atlantic as an outstanding figure in the somewhat luridly glamorized, Paris-centered cosmopolitan art community of the frenetic years immediately following the first World War. All of the galleries in Paris paid homage to him by closing for the day of his funeral. This distinction—to have become already a legend in his lifetime and to have occupied the limelight even briefly in a milieu already amply populated with colorful figures, theatrically eccentric egotists, and celebrated bravura personalities—was in itself no small achievement. Yet within a decade after his death he was almost forgotten except by the few who knew him. He has been conspicuously omitted in innumerable histories and survey exhibitions of the art of the first three decades of the 20th century. Significantly, and typically, Herbert Read, in prefacing his *A Concise History of Modern Painting*, after defining the scope of his

Morris Louis, *Aleph*, 93 x 104", 1959.**FEBRUARY 1967**

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The reason for Pascin's posthumous obscurity is not far to seek. His art is exquisite, precious, utterly personal and limited in theme and scope. His ultimate style owes more in spirit to Watteau and Fragonard than to Matisse, Cézanne or Picasso and stands completely apart from any of those once explosively controversial movements which by one designation or another tend all too automatically to be set down as the section headings for works on early 20th-century art; nor can Pascin in any sense be said to be significantly precursive of any more immediately recent developments. Yet, over the past 36 years, Pascin's work has been justly accorded a special prestige among coteries of dealers and collectors; a somewhat esoteric "in-group" prestige very analogous to that which is accorded among literateurs to precious miniatures of moody prose by minor but talented writers whose posthumous fate it is to become alluded to by the coined epithet "belles-lettrists." In Pascin's case the analogy is useful since his art is indeed belletristic in spirit. The large number of canvases he executed in the mature style of the last seven or eight years of his life are decidedly sensitive, uniquely perceptive, ultra esthetically sensuous and moody essays on many nuances of a single theme. Pascin was indeed in the historical sense a minor artist, but an important minor artist. What he conveys and the way he conveys it are

unique in art and irreplaceable as contrasted with the many almost interchangeable statements and styles of hosts of minor movement artists.

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One who would seek detailed biographical information on Pascin or clues concerning the “inner man” other than the merest tangential and ambiguous gestures and remarks recorded by anecdotists of questionable reliability, is soon baffled by paradoxes. Here was an artist, highly gregarious and talkative who is still within living memory, who was survived until quite recently by a preponderance of his contemporary confreres and who is still survived by many acquaintances and friends—and at least one intimate (Lucy Krohg)—who were but slightly younger than he at his death, yet of whom we have a good deal less important and reliable knowledge than we have, say, of Albrecht Durer, who died in 1528. His own reported self anecdotage was extremely whimsical and capricious since he apparently gave out many widely disparate and mutually inconsistent versions of certain episodes of his early life. One has the impression of a man whose talk, even when ostensibly self-revelatory, was more camouflage than revelation, whose most inebriated garrulousness was never without awareness of the audience and of a theatrical image he wished to create albeit even the image could change from day to day according to his mood or the mood and character of his listeners. A plethora of “memoirs” and

“recollections” of him that have appeared from time to time are also in many instances transparently untrustworthy having the flavor either of hero worship and glamorization or of the exaggerations of obscure chroniclers seeking borrowed glory in alleged intimacy with the better known. Pascin’s suicide at the height of his prestige and success remains enigmatic. The only relevant circumstantial context we know for it is that he had allegedly quarreled with Lucy Krohg and had been medically informed of the critical and advanced cirrhotic degeneration of his liver. His known intimates and heirs—Hermine David, his wife, and Lucy Krohg with whom he lived for some time—remained curiously silent concerning whatever specificities they presumably must have known about his innermost conflicts. Then too, one is confronted by a singular absence of any self-revelatory documentation: Pascin either left no journals to which he committed his inmost thoughts, or, if he did, they have been withheld or destroyed by those who took possession of his personal effects upon his death. Such of his correspondence as exists is, as his conversation was, chiefly anecdotal and entertaining. He seems not to have been given to serious or exhaustive expositions of his views or feelings concerning himself, his life, his art or for that matter, life or art in general.

It was in Bucharest, when Pascin was approximately 16 years of age, that the two most significant and integrally reciprocal aspects of his character first emerged: he was sexually a pornophile and temperamentally a graphic artist. His pornophilia was at once spiritual as well as carnal and would appear to have provided his first impetus to artistic expression. The facts are simple: it would seem that he was barely adolescent when he began clandestinely to frequent a Bucharest bordello. He soon entered into a liaison with the madam of the establishment and sought her permission to do drawings of the various girls attendant therein. One suspects that it would be inaccurate to say that he “wished to use them as models.” Clearly for Pascin drawing was always a matter of expressive documentation. He preferred the “candid sketch” to the posed subject. He wished to record what he observed in terms of what he sensed and felt. Pascin was preponderantly self-taught and self disciplined. He

manifested little interest in academic study, and the extent of his formal training—a few classes casually attended in Munich and Berlin and a little private instruction here and there—was extremely meagre.

Pascin has been praised as a superlative draftsman. But this must be qualified since his draftsmanship was hardly flawless by academic criteria. It was of draftsmanship in the purely artistic stylistic sense—the subjectively evocative nervous sensitivity of the “kinesthetic line”—that he was an inspired master indeed. Kinesthetic draftsmanship he was constantly practicing, drawing with his hands in his pockets or by carbon paper transfer—drawing, that is, not guided directly by the eye but by a sort of motor empathy with the linear rhythms, “weight” and tensions of the figures or objects observed. Only such a peculiarly empathetic technique could have suited his expressive needs. His countless drawings and paintings of nude and seminude women are in no sense “figure studies.” He was little concerned with the visible contours of anatomy—the body’s optical surface, as it were,—but rather with so suggesting intuitively and by purely artistic means those tensions and languors, the distribution of which comprise “characteristic body tonus,” as to evoke a good deal of the personality of his subjects. His paintings thus become poignant “figure portraits.” He grasped, as few artists have, the fact that the body from the neck down can be almost as expressive of personality, mood and individual character as facial features and quite as amenable to interpretive treatment.

The theme and context of Pascin’s earliest serious practice as an artist were to become the specialization to which he devoted the highest unfoldment of his talents in the last years of his life and which produced those works which we have come to regard as “typical” and which comprise virtually all of Pascin that is usually to be seen in galleries, museums and the salons of dealers. There were, however, digressions, and the current retrospective exhibition, all too meagre in some respects, is at least selectively comprehensive. There are cartoons for the Munich periodical *Simplicissimus*—clever, satirical and flamboyant grotesqueries executed around 1905 and exhibiting curiously little influence of the Jugendstil (Art

Nouveau) style so well entrenched at that time in popular journalistic illustration. There are paintings from his pre-war Paris years comprising group figurative paintings with allusions to early Picasso, as well as portraits and interiors-with-figures in which one finds echoes of Cézanne, Matisse and various Fauves and German Expressionists. There are the paintings of tropical landscapes with peasants from the Mexican and Cuban tours of his American years, in which one finds a rather nondescript and undistinguished quasi-*Blaue Reiter* sort of Expressionism. There is even a very bad Cubist abstraction.

In 1920, after a six-year sojourn in America, Pascin returned to Paris and to the only theme which really interested him and inspired him to a mode of expression entirely his own. One suspects that a whimsy entitled *The Prodigal Child* (1921), in which he depicts a young man with easel and paint box in hand running exuberantly into the main salon of a brothel, is perhaps a wryly humorous autobiographical reference to his abandonment of attempts to be an artist he could not be, *i.e.*, an artist “of his time,” and his reconciliation to the only artist he could be. The late, typical works are for the most part paintings, but in a very special sense. They are actually mixed media works in which the drawn line is always present, but over and through which very thin washes of turpentine-diluted oil paint are modulated with an effect not unlike a gauze theatrical scrim permeated with colored lights imparting to the figures subtle illumination and ethereal opalescent flesh tones and then dissolving into nebulous backgrounds.

Much has been said about the eroticism of Pascin’s work. This eroticism, however, is extremely intimate and personal as well as documentary. He is probing and revealing what is necessarily germane to his milieu of observation. Often, for example, where there is an

inflection of lasciviousness to a gesture or a stance, the artist's magical kinesthetic line evokes also the apathetic languor and ennui of one to whom certain artificial conventions of suggestive or seductive deportment and carriage have become perfunctory and unconsciously habitual even in casual repose. In short, Pascin observes the sometimes real, sometimes artificial wantonness—as well as the wistfulness—of the demimondes he portrays. He encompasses their total humanity, of which their sexuality—vitaly voluptuous, tragically debauched, pertly coquettish, or inherently depraved—is an essential part. The lyrical aura of most of his work suggests that his attitude toward his subjects was fundamentally tender and compassionate. His observation includes the insights of affection, as well as the inflections of sensuality, and he is, at any rate, never the moralist. Pascin's work is indeed often maximally saturated with erotic tonality—but always within the humanized and personalized context of an individual and differentiating rapport between artist and subject. It is never “abstractly” erotic in that contrived, depersonalized and “slick” way that can be ascribed to Beardsley's elegantly stylized figurative drawings. Nor is Pascin ever merely the lecherous voyeur leering pruriently into the boudoir and conveying that somewhat Edwardian effect of furtively self conscious and “deliciously naughty” revealing and looking, so masterfully evoked by many of Felician Rops's studies of nude and partially nude demimondes.

Pascin's art was the means exclusively of communicating in his own way concerning that which interested him. His non relevance to the movements of his time (and theirs to him), as well as the superficiality and triviality of his attempts to comprehend these movements was part and parcel of the fact that “capital-A Art”—Art, that is, in the abstract historical cultural sense, Art as “weltanschauung,” Art as technique, Art as “problems” in intellectualized space, intellectualized geometry and syntax, intellectualized color optics and illusionism—was of no interest to him. Pascin's art was “unintellectual” in an era when most artists were extremely conscious of painting as a body of technical conventions concerning space and form, and philosophical assumptions (ethical as well as esthetic) which could be probed, questioned, varied,

extended and elaborated, or thrown over completely to be substituted with newly contrived philosophical assumptions and conventions of form. Pascin, whose expressive needs were best served by a somewhat eccentric and personalized quasi-traditional figurative idiom, but who paradoxically remained throughout life relatively indifferent to such elementary technical areas of traditional figurative draftsmanship as objectively “correct” anatomy and perspective foreshortening, must have found the highly-cerebral and self conscious deliberations concerning the very foundations of art as technique (to which not only painters but musicians and writers of the early 20th century were busily addressing themselves) alien indeed. The technique of Pascin’s art was self evolved. The evolution was intelligent, self-sensitive, aware and directed; it was in no sense primitive or naive. Yet, for all the sophistication it possesses in its own terms, Pascin’s technique was art historically unconscious, and belongs to that order of technique which springs from such absorption in what one has to say, and such dedication to saying it, that the absorption and the dedication both discover and discipline the unique and personal means.

—Palmer D. French

JULES PASCIN

UCLA and others will host the Berkeley-organized exhibition





Jules Pascin, *Three Young Girls*, oil, 29 1/2 x 25 1/2", 1930. (Paul Joelowitz, Lucerne.)

PALMER D. FRENCH

Pascin's career was meteoric. In the decade prior to his death by suicide in 1930 he enjoyed not only great prestige and financial success as an artist, but considerable popular celebrity on both sides of the Atlantic as an outstanding figure in the somewhat luridly glamorized, Paris-centered cosmopolitan art community of the frenetic years immediately following the first World War. All of the galleries in Paris paid homage to him by closing for the day of his funeral. This distinction — to have become already a legend in his lifetime and to have occupied the limelight even briefly in a milieu already amply populated with colorful figures, theatrically eccentric egotists, and celebrated bravura personalities — was in itself no small achievement. Yet within a decade after his death he was almost forgotten except by the few who knew him. He has been conspicuously omitted in innumerable histories and survey exhibitions of the art of the first three decades of the 20th century. Significantly, and typically, Herbert Read, in prefacing his *A Concise History of Modern Painting*, after defining the scope of his book devotes only the following sentence to Pascin: "Jules

Pascin is another great artist who refuses to fit into our category."

The reason for Pascin's posthumous obscurity is not far to seek. His art is exquisite, precious, utterly personal and limited in theme and scope. His ultimate style owes more in spirit to Watteau and Fragonard than to Matisse, Cézanne or Picasso and stands completely apart from any of those once explosively controversial movements which by one designation or another tend all too automatically to be set down as the section headings for works on early 20th-century art; nor can Pascin in any sense be said to be significantly precursive of any more immediately recent developments. Yet, over the past 36 years, Pascin's work has been justly accorded a special prestige among coteries of dealers and collectors; a somewhat esoteric "in-group" prestige very analogous to that which is accorded among literateurs to precious miniatures of moody prose by minor but talented writers whose posthumous fate it is to become alluded to by the coined epithet "belles-lettres." In Pascin's case the analogy is useful since his art is indeed belletristic in spirit. The large number of canvases he executed in the mature style of the last seven or eight years

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Women, Dog and Child, watercolor, 7 1/2 x 6 1/2", ca. 1902. (Shells Galleries, N.Y.)



Jules Pascin, *The Outdoor Café*, drawing, 12 1/2 x 18", 1906. (Mr. and Mrs. Samuel Joelowitz, Lucerne.)



Jules Pascin, *The Palace Casino*, oil, 28 1/2 x 31 1/2", 1910. (Mr. and Mrs. Philip Sells, N.Y.)

out many widely disparate and mutually inconsistent versions of certain episodes of his early life. One has the impression of a man whose talk, even when ostensibly self-revelatory, was more camouflage than revelation, whose most mediated garrulosity was never without awareness of the audience and of a theatrical image he wished to create albeit even the image could change from day to day according to his mood or the mood and character of his listeners. A plethora of "memoirs" and "recollections" of him that have appeared from time to time are also in many instances transparently unworthy having the flavor either of hero worship and glamorization or of the exaggerations of obscure chroniclers seeking borrowed glory in alleged intimacy with the better known Pascin's suicide at the height of his prestige and success remains enigmatic. The only relevant circumstantial context we know for it is that he had allegedly quarreled with Lucy Kroh and had been medically informed of the critical and advanced cirrhotic degeneration of his liver. His known intimates and heirs — Hermine David, his wife, and Lucy Kroh with whom he lived for some time — remained curiously silent con-

cerning whatever specificities they presumably must have known about his innermost conflicts. Then too, one is confronted by a singular absence of any self-revelatory documentation: Pascin either left no journals to which he committed his inmost thoughts, or, if he did, they have been withheld or destroyed by those who took possession of his personal effects upon his death. Such of his correspondence as exists is, as his conversation was, chiefly anecdotal and entertaining. He seems not to have been given to serious or exhaustive expositions of his views or feelings concerning himself, his life, his art or for that matter, life or art in general.

It was in Bucharest, when Pascin was approximately 16 years of age, that the two most significant and integrally reciprocal aspects of his character first emerged: he was sexually a pornophile and temperamentally a graphic artist. His pornography was at once spiritual as well as carnal and would appear to have provided his first impetus to artistic expression. The facts are simple: it would seem that he was barely adolescent when he began clandestinely to frequent a Bucharest bordello. He soon entered into a liaison with the madam of the establishment

and sought her permission to do drawings of the various girls attendant therein. One suspects that it would be inaccurate to say that he "wished to use them as models." Clearly for Pascin drawing was always a matter of expressive documentation. He preferred the "candid sketch" to the posed subject. He wished to record what he observed in terms of what he sensed and felt. Pascin was preponderantly self-taught and self-disciplined. He manifested little interest in academic study, and the extent of his formal training — a few classes casually attended in Munich and Berlin and a little private instruction here and there — was extremely meagre.

Pascin has been praised as a superlative draftsman. But this must be qualified since his draftsmanship was hardly flawless by academic criteria. It was of draftsmanship in the purely artistic-stylistic sense — the subjectively evocative nervous sensitivity of the "kinesthetic line" — that he was an inspired master indeed. Kinesthetic draftsmanship he was constantly practicing, drawing with his hands in his pockets or by carbon paper transfer — drawing, that is, not guided directly by the eye but by a sort of motor empathy with the linear rhythms, "weight" and

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