



Georges
MANZANA
Pissarro

Arabian
Night

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Arabian
Nights

Stern Pissarro Gallery
66 St. James's Street, London SW1A 1NE, UK
Tel: +44 (0)20 7629 6662 Email: stern@pissarro.com
www.pissarro.net

Works by Georges Manzana Pissarro (1871-1961)

Selected by Lélia Pissarro

Georges-Henri Manzana Pissarro was the third son of Camille, who, as a young man, adopted his father's Impressionist style of painting. In 1894 he took the family name of his maternal grandmother, calling himself 'Manzana'.

In 1906 he began to venture beyond pure Impressionism, exploring other means of artistic expression. The influence of Paul Gauguin's exotic native scenes from the island paradises of Tahiti and Martinique certainly contributed to the development of Manzana's Orientalism, which at this time began to manifest itself in some of his works by experimentation with gold, silver and copper paint.

Works from Manzana's Orientalist explorations were exhibited in the third Salon d'Automne of 1906 in Paris.

In the preface of the catalogue of Manzana's 1907 exhibition at Galerie Vollard, Octave Mirbeau observed:

"Out of these golds that have been scraped, rubbed, polished, compounded one upon another, juxtaposed by an agile hand, none screams or dazzles. Not a single fault of taste; no shock, nothing but a patient work which draws upon reflection and manual skill."

Manzana was also markedly influenced by his reading, particularly of the rather racy French translation by Dr. Mardrus of '1001 Nuits' or 'The Arabian Nights' and the story of Scheherazade, which was published between 1898 and 1904.

The works on display here are chosen by Lélia Pissarro, Manzana's great-niece.

At the heart of Lélia's selection are Manzana's magically evocative, intimate images of women, inspired by the rich literary and visual impact of '1001 Nights', together with closely observed studies of Moroccan street scenes and everyday figures.

Through these works, Manzana, himself transported into the realms of Orientalist reverie by the captivating voice of Scheherazade, with each Tale, Night upon Night,

weaving and elaborating her enchanting spell, invites us to look with his eyes, to see inside the dreams, illusions, fantasies and visions within the pages of 'The Arabian Nights'.

Supremely intimate studies of the feminine form, these core works offer glimpses behind the veils of the seraglio, into its hidden world of sumptuous splendour, mystery and promise of carnal indulgence.

Is Manzana present by some special invitation, has he been allowed to share the intimate moments of these women? Or, an impetuous young man, driven by unquenchable curiosity, has he somehow breached the walls of a redoubtable citadel, risking all for a surreptitious, hastily snatched glimpse of a forbidden world?

How complicit is the look in the eye of the delightfully uninhibited *Baigneuse au Clair de Lune*? How provocative the disarming glance of the wickedly coquettish *Femme au Bain*? What are the private and personal thoughts behind the enigmatic half-smile of the Moroccan Bride? Can we begin to guess at the innermost feelings of *La Jeune Orientale Assise*? What exactly is it that preoccupies the mind of *La Fille au Turban*, staring distractedly into the middle distance over Manzana's shoulder?

Studies of the feminine form, these sumptuously crafted works are, equally importantly, studies of Woman: Woman perhaps submissive to Man's desires and commands, yet nonetheless indomitable, like Scheherazade, thanks to her intelligence, feminine guile, imagination, invention and indestructible spirit, remaining an object of fascination and worship for Man who would seek to subdue and dominate her.

"La femme a en elle une force cosmique d'élément, une force invincible de destruction, comme la nature... Elle est à elle toute seule toute la nature!"

"Woman holds within herself a cosmic elemental force, an invincible destructive force, like nature... She is in and of herself all of nature!"

Octave Mirbeau, 'Le Jardin des Supplices', 1899

Roger Clark

12 Quai d'Orléans.
Paris, le 26 Février 1912

Mon cher Manzana-Pissarro,

C'est avec le plus grand plaisir
que je vous autorise à faire éditer
en une édition de grand luxe,
et en un volume par abonnement,
deux contes extraits de mes
"Mille Nuits et une Nuit".

Vous voudrez bien me
payer vous-même les droits
d'auteur, et je vous en

suis très obligé. De cette manière
les éditeurs que vous choisirez
n'auront rien à faire avec
moi.

Votre très cordialement
Dr. J. C. Mardrus

Letter from Doctor J.C Mardrus to Manzana Pissarro, authorising him to produce a deluxe one volume edition of two tales from his French translation of "1001 Nights"

Translation:

12, Quai d'Orléans - Paris, 26th February, 1912

My dear Manzana-Pissarro,

It is with the greatest pleasure that I authorise you to produce a deluxe edition in one single volume by subscription, of two tales from my "Thousand Nights and One".

Author's rights are payable to me directly by yourself, for which consideration I thank you in anticipation. In this way the editors you choose will have no need to contact me.

Very cordially yours,

Dr. J.C. Mardrus

In September 2014 my little cousin Sophie Charbonnel and I began a classification order on the archives of works on paper held at Stern Pissarro Gallery.

We fell in love with this particular subject of 1001 Nights, by Manzana Pissarro. Together with the realisation that we had enough material came the recognition that we both felt very strongly about sharing these works by way of a private show in the Gallery.

We are delighted that we could bring to fruition this project and offer this exhibition to the public.

We are greatly indebted to Sandrine and Lionel Pissarro, Laurence Barret whose archives have made possible Manzana's attribution of text and images to Arabian Nights, commencing on p. 59 of the catalogue.

We would also like to thank Mr. and Mrs. Edward Brett for their notable contributions to this exhibition.

We wish, in particular, to thank Roger Clark for his contributions to the exhibition catalogue.

Lélia Pissarro and Sophie Charbonnel

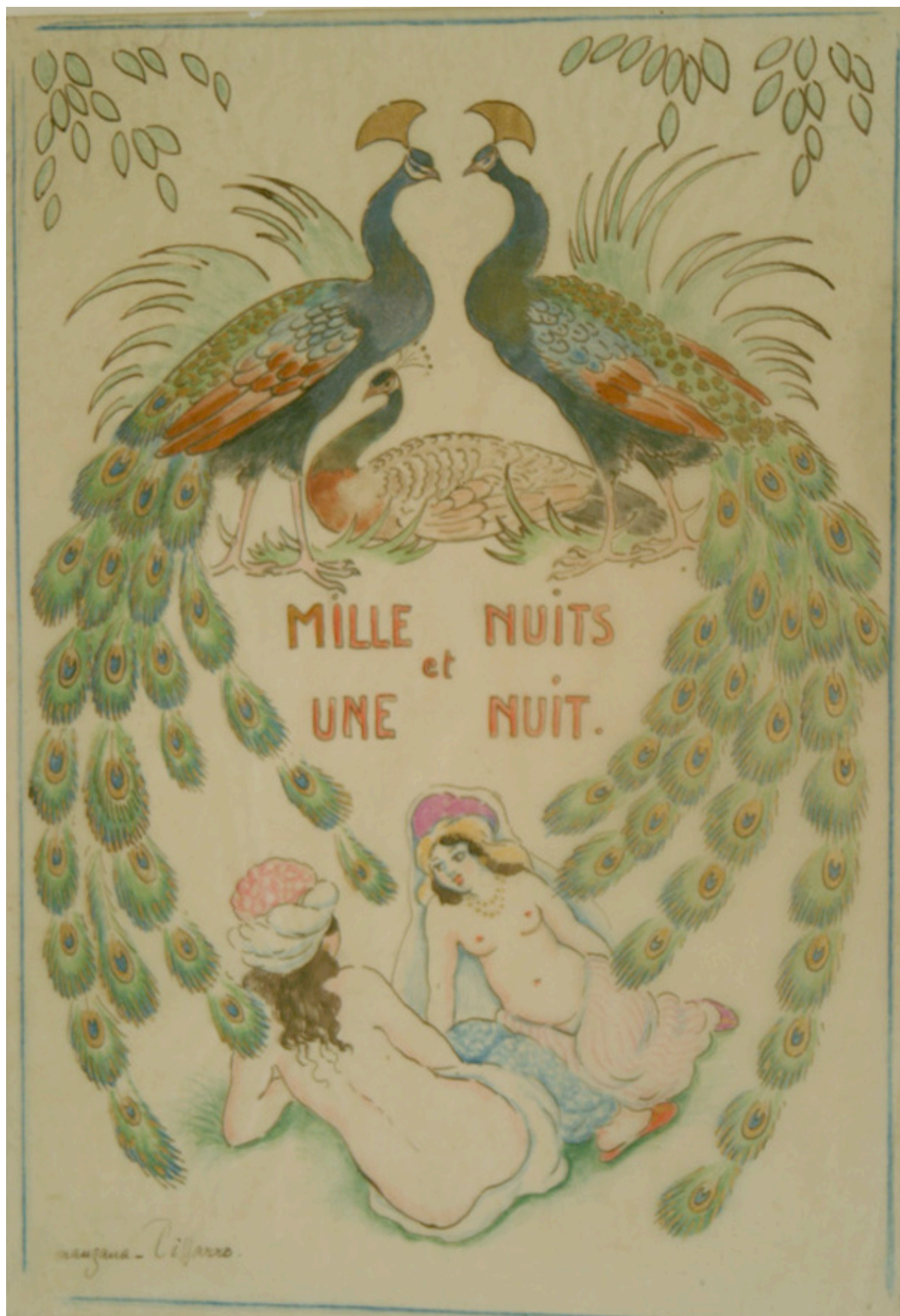
The Cover for the Project, Mille et une Nuits

Mixed media on paper
30.8 x 23.4 cm (12 1/8 x 9 1/4 inches)
Signed lower left, *Manzana Pissarro*
Executed circa 1912

Prior to 1906 Manzana's early work was noticeably influenced by the teaching of his father Camille, who died in 1903, and thus very much in the style of early post-Impressionism.

Between 1907 and 1925 Manzana's focus shifted dramatically, his artistic curiosity leading him inexorably away from French countryside scenes towards the exploration of exotic, oriental and North African subjects, in particular studies of the female form and scenes inspired by mythology.

During this period Manzana developed his own techniques, unique at the time, incorporating the use of gold, silver and bronze paints. In 1914 an exhibition of his works was mounted at the Musée des Arts Décoratifs in Paris.





Schéhérazade

Tempera, gold, silver, blue and red luminescent paint on brown paper

14.5 x 19.2 cm (5 $\frac{3}{4}$ x 7 $\frac{1}{2}$ inches)

Signed with Estate stamp lower left

Executed circa 1915

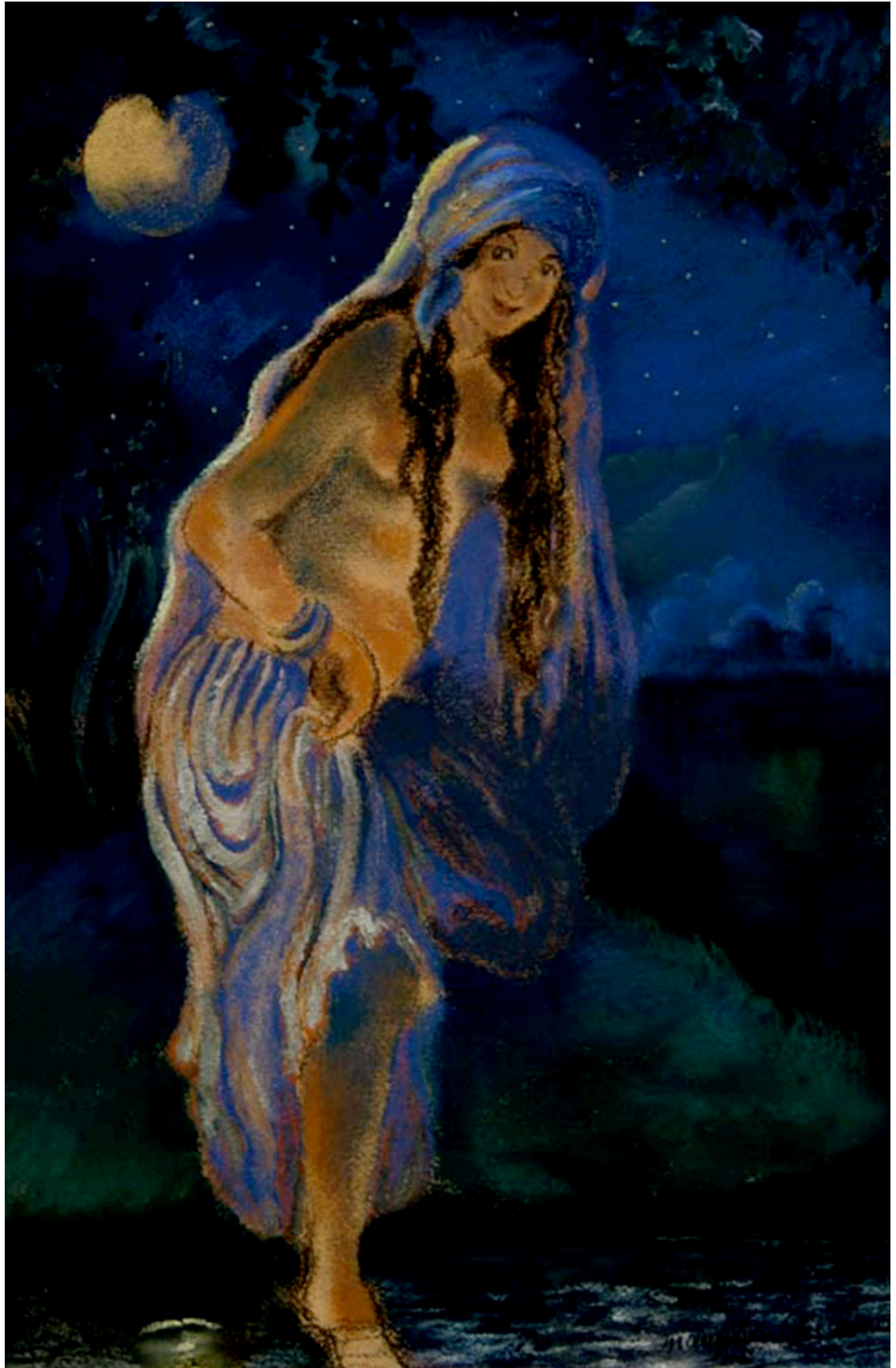
Baigneuse au Clair de Lune

Pastel with gold and silver on paper

45 x 30 cm (17 $\frac{7}{8}$ x 11 $\frac{3}{4}$ inches)

Signed lower right, *Manzana Pissarro*

Executed circa 1920





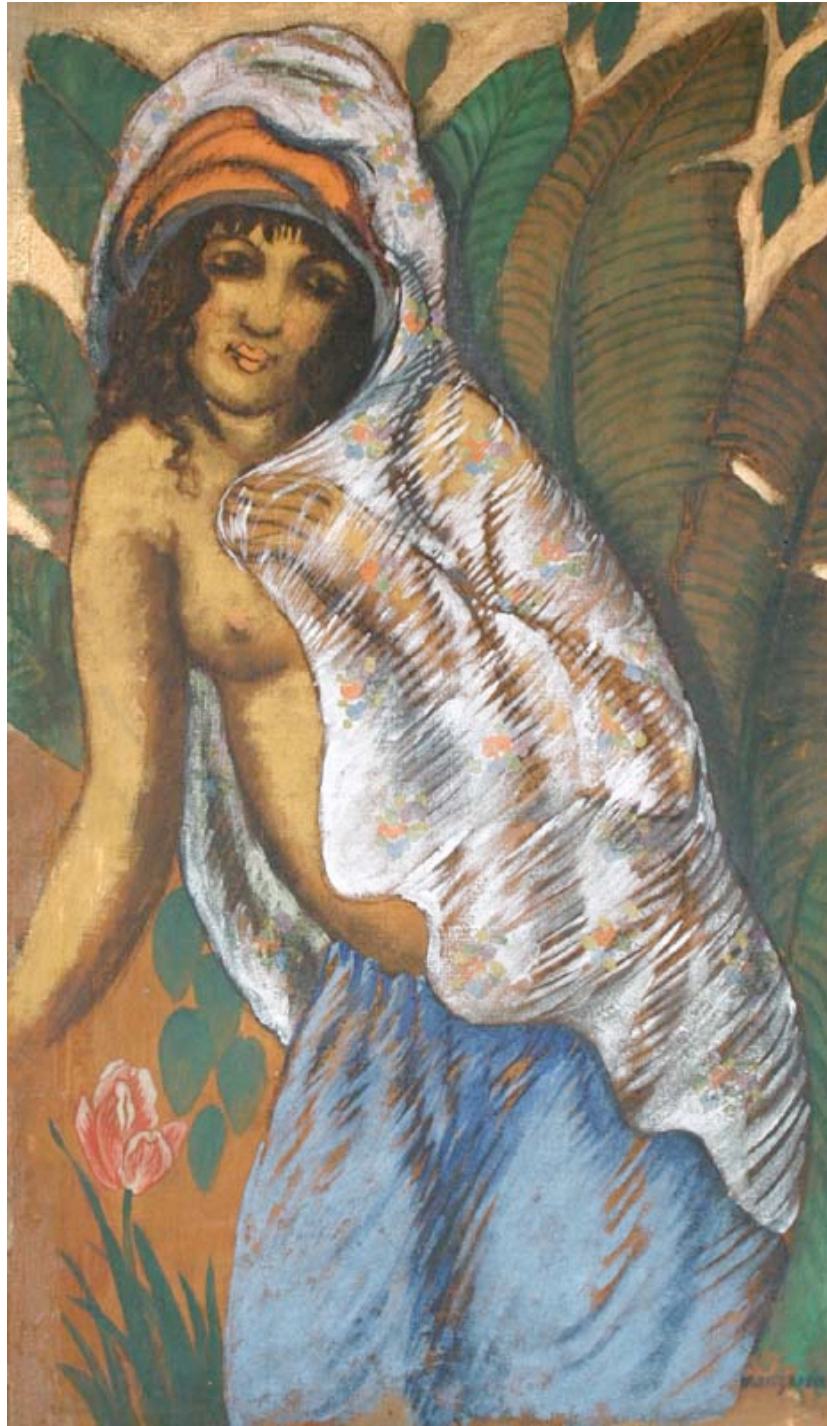
North African Woman Bathing

Mixed media with gold and silver on paper, laid on canvas

95 x 65 cm (37 ³/₄ x 25 ⁵/₈ inches)

Signed

Executed circa 1908



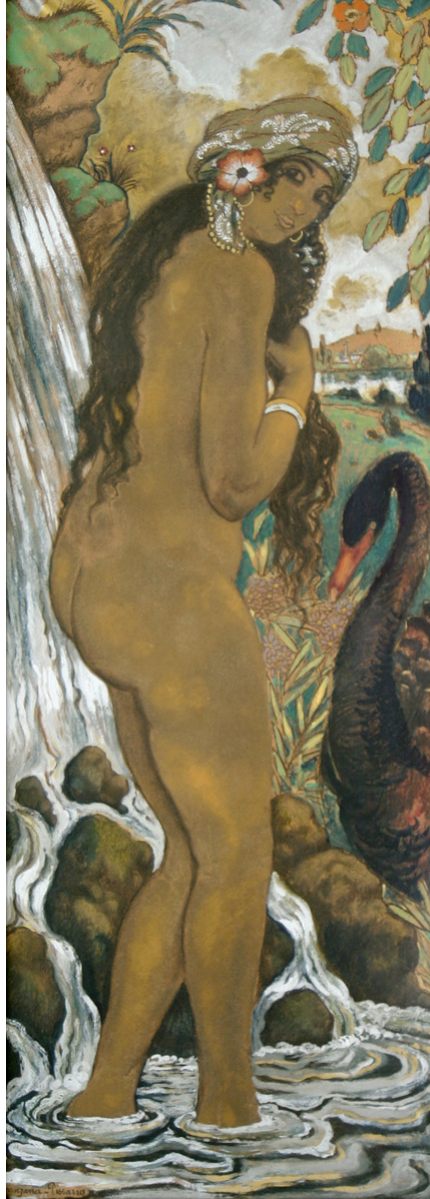
Woman with a White Veil

Mixed media with gold and silver on board, laid on canvas

59.5 x 34.5 cm (23 ³/₈ x 13 ⁵/₈ inches)

Signed lower right, *Manzana*

Executed circa 1915



Baigneuse au Cygne Noir

Mixed media with gold and silver on paper

150 x 55 cm (59 x 21 ⁵/₈ inches)

Signed lower left, *Manzano Pissarro*

Executed circa 1915

Exhibited

Geneva, Musée du Petit Palais, *Le Peintre et Les Baigneuses dans l'Art Moderne 1890-1960*, June-September 2000. Page 108.

Pontoise, Musée Tavet-Delacour, *Le Peintre et Les Baigneuses dans l'Art Moderne 1890-1960*, October 2000-January 2001. Page 108.



Femme à la cascade

Mixed media with gouache and gold on paper

148 x 58 cm (58 ¼ x 22 ⅞ inches)

Signed lower left, G. *Manzana*

Executed circa 1915

Literature

3 Façons de Vivre Entouré d'Objets, Connaissance des Arts, n.247, September 1972, p.59



Woman with Hat

Mixed media with gold and silver on paper, laid on canvas

95 x 65 cm (37 ³/₄ x 25 ⁵/₈ inches)

Signed lower left, *G. Manzano*

Executed circa 1907



La Femme au Foulard Rouge

Mixed media with gold and silver on paper, laid on canvas

95 x 65 cm (37 ³/₄ x 25 ⁵/₈ inches)

Signed and dated lower left, *Manzana Pissarro 1907*



Aziza with Zebras

Mixed media with gold on paper
51.4 x 64.2 cm (20 $\frac{1}{4}$ x 25 $\frac{1}{4}$ inches)
Signed lower left, *Manzana*
Executed circa 1910



La Belle Orientale

Mixed media with gold and silver
48.1 x 62 cm (18 ⁷/₈ x 24 ³/₈ inches)
Signed lower left, *Manzana*
Executed circa 1910



Femme en Costume Oriental

Pastel on paper
31.5 x 23.6 cm (12 ³/₈ x 9 ¹/₄ inches)
Signed with Estate stamp lower left
Executed circa 1925



Femme au Buste Dénudé

Oil on canvas laid on board
140 x 50 cm (55 $\frac{1}{8}$ x 19 $\frac{5}{8}$ inches)
Signed and dated lower left, *Manzana 1910*



Fille au Turban

Charcoal on paper

50 x 32 cm (19 ⁵/₈ x 12 ⁵/₈ inches)

Signed with Estate stamp lower right

Executed circa 1910

Moroccan Bride

Dry pastel and gold on paper laid on Masonite

41.4 x 30.3 cm (16 ¹/₄ x 11 ⁷/₈ inches)

Signed with Estate stamp lower right

Executed circa 1910





In the Exotic Garden

Oil on board

80 x 50 cm (31 ½ x 19 ¾ inches)

Signed and dated lower left, *Manzanilla Pissarro 1952*



Avant le Mariage

Oil on board

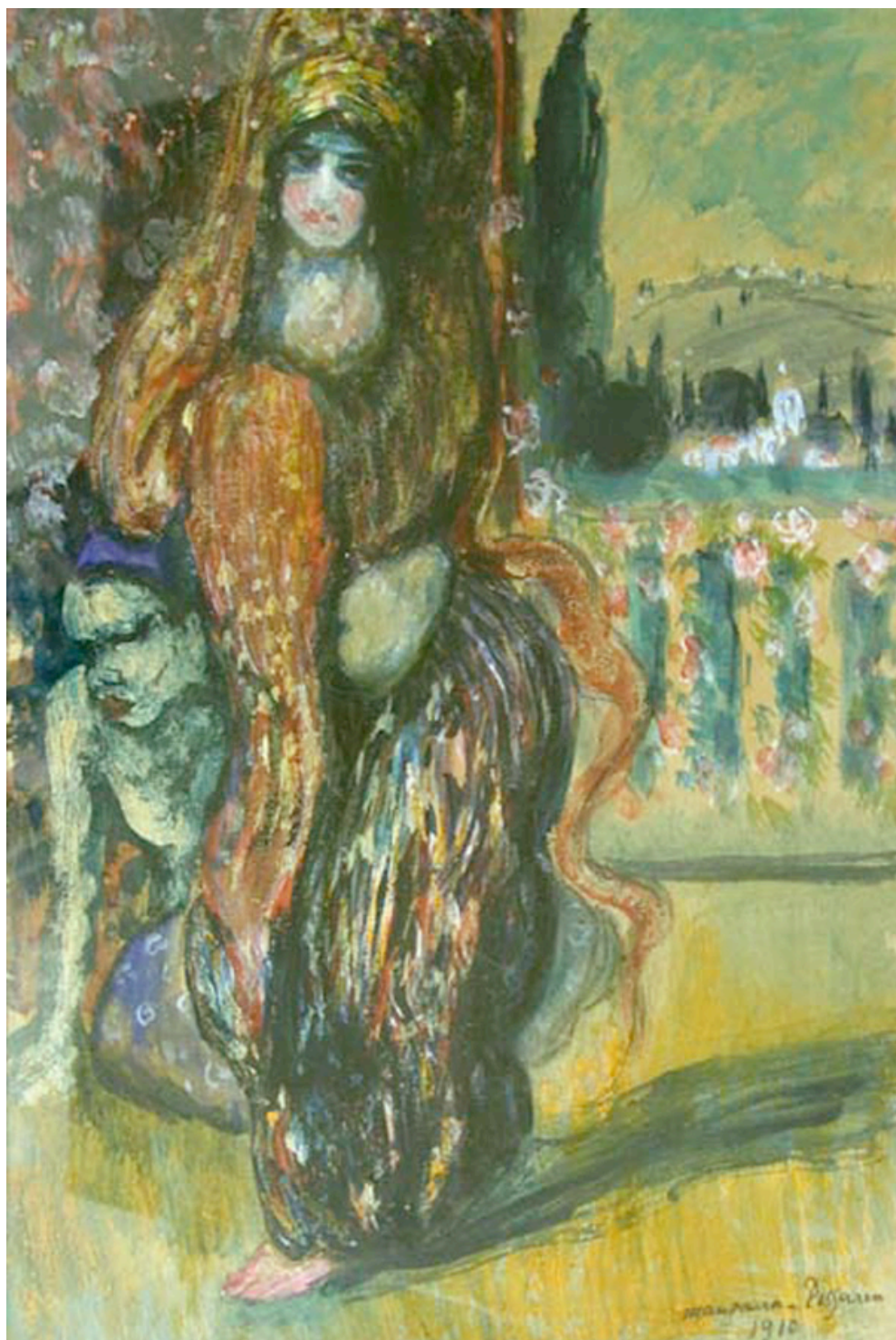
80 x 50 cm (31 ½ x 19 ¾ inches)

Signed and dated lower right, *Manana Pissarro 1952*



Jeune Fille à la Pomme

Charcoal on brown paper
50 x 65 cm (19 ⁵/₈ x 25 ³/₄ inches)
Signed in the centre, *Manzana*
Executed circa 1907



L'Orientale Debout

Mixed media with gold on paper

49 x 32 cm (19 ¼ x 12 ⅝ inches)

Signed and dated lower right, *Manzanara Pissarro 1910*



Les Baigneuses

Colour stone lithograph
45 x 34 cm (17 ³/₄ x 13 ³/₈ inches)
Signed lower right, *Manzana*



Femmes Orientales au Bord de l'Eau

Charcoal, ink and gouache on paper
64 x 51 cm (25 ¼ x 20 ⅛ inches)

Signed lower left, *Manzana*

Executed circa 1915



Métamorphose des Sirènes

Oil with gouache and gold, bronze and silver on linen

60 x 79.6 cm (23 ⁵/₈ x 31 ³/₈ inches)

Signed lower right, *Manana Pissarro*

Executed circa 1915



Sirènes sous la Mer

Oil with gouache and gold, bronze and silver on linen

60 x 79.6 cm (23 ⁵/₈ x 31 ³/₈ inches)

Signed lower left, *Manzana Pissarro*

Executed circa 1915



La Belle Orientale

Mixed media with gold and silver
48.1 x 62 cm (18 ⁷/₈ x 24 ³/₈ inches)
Signed lower left, *Manzanita*
Executed circa 1910



La Bergère Turque

Etching

33.5 x 27 cm (13 ¼ x 10 ⅝ inches)

Signed lower left, *Manzana Pissarro*

Inscribed lower right, *La Bergère Turque état définitif*

Exhibited

Fort Lauderdale, Museum of Art, Camille Pissarro and his Descendants, January - April 2000,
No.145 (illustrated)

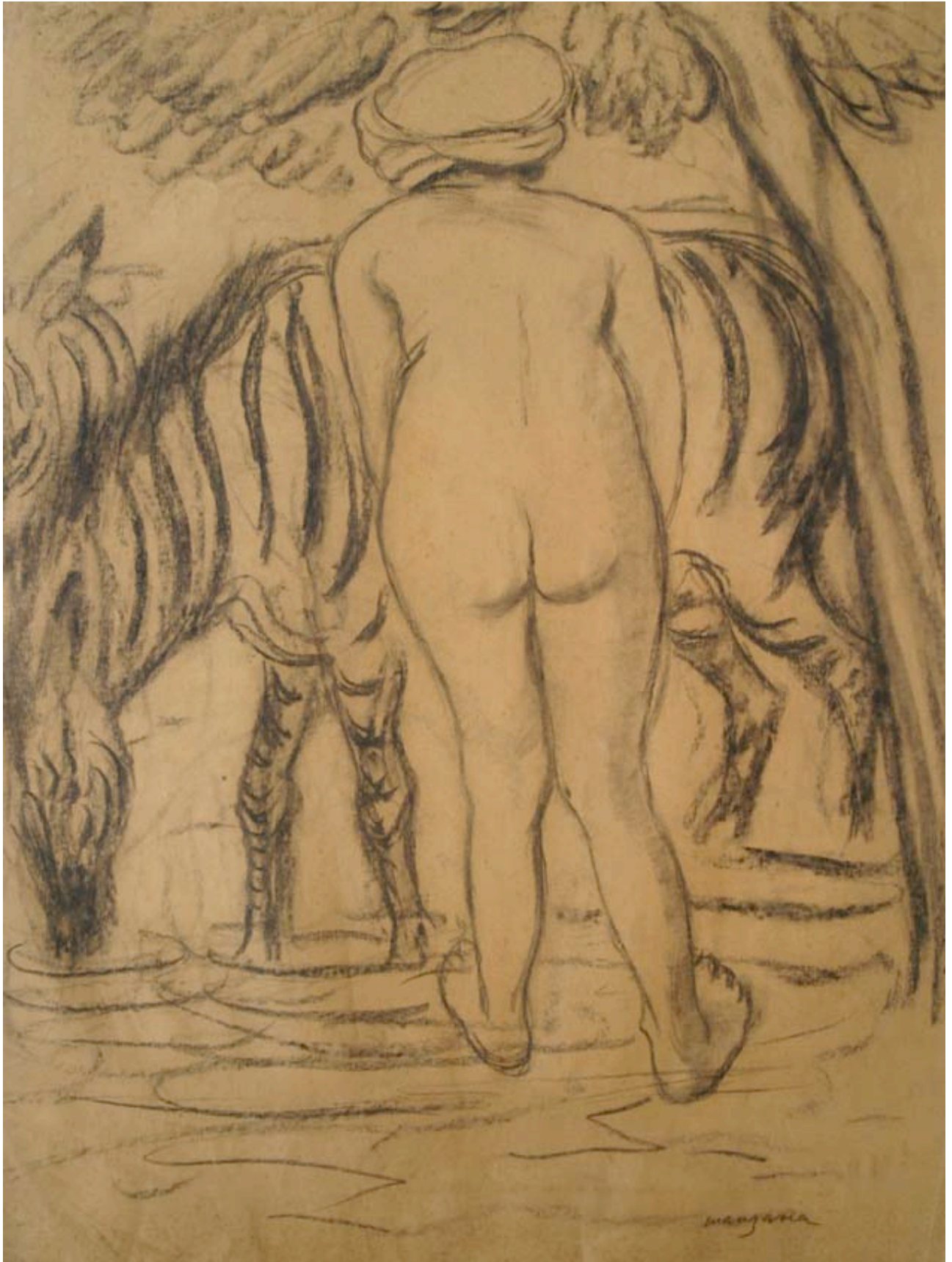


La Promenade

Charcoal and pastel on paper
 49.5 x 63.5 cm (19 ½ x 25 inches)
 Signed lower left, *Manzana*
 Executed circa 1915

Jeune Femme de Dos entourée de Zèbres

Charcoal on paper
 66 x 49 cm (26 x 19 ¼ inches)
 Signed lower right, *Manzana*
 Executed circa 1915





La Conversation

Oil monotype on paper

58 x 48.5 cm (21 ⁷/₈ x 19 ¹/₈ inches)

Signed and dated lower right, *Manzana Pissarro 1923*



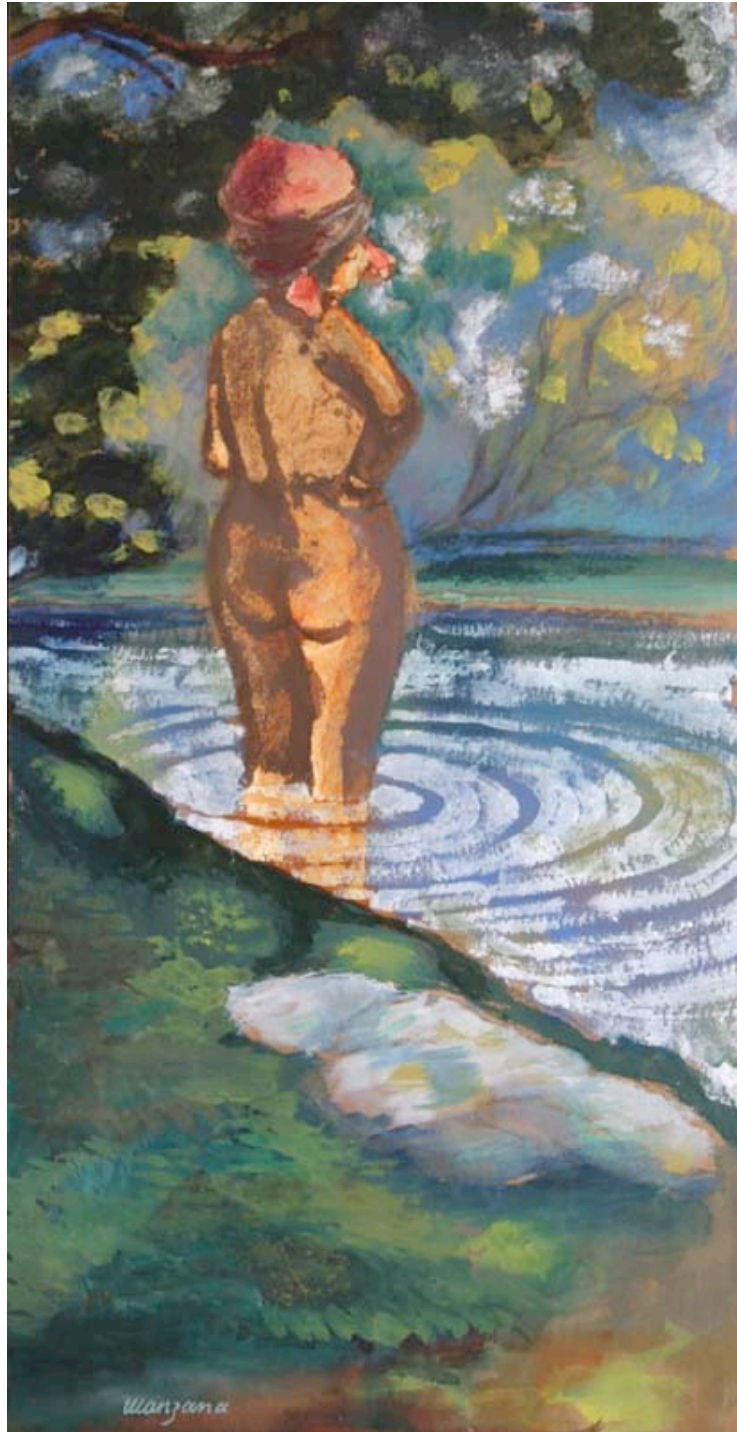
Moroccan Woman with Girl

Pastel with gold and silver on paper
 47 x 62 cm (18 ½ x 24 ¾ inches)
 Signed lower right, *Manzana Pissarro*
 Executed circa 1940

Study for the Moroccan Woman with Girl

Colour crayon on beige paper
 10.3 x 16.7 cm
 (4 x 6 ⅝ inches)
 Signed with Estate stamp
 lower right
 Executed circa 1940





Baigneuse

Gouache with gold and silver on paper
51 x 26 cm (20 $\frac{1}{8}$ x 10 $\frac{1}{4}$ inches)
Signed lower left, *Manzana*
Executed circa 1915



Woman Sitting under a Tree

Charcoal and pastel on paper
18 x 17 cm (7 1/8 x 6 3/4 inches)
Signed with Estate stamp lower right
Executed circa 1920



Portrait of Young Girl

Charcoal with pastel and gold
 38.5 x 28.5 cm (15 1/8 x 11 1/4 inches)
 Signed lower right, *Manzana Pissarro*
 Executed circa 1940

Jeune Fille au Pigeon

Etching and aquatint
 36 x 13.8 cm (14 1/8 x 5 3/8 inches)
 Signed with Estate stamp lower left

Exhibited

Fort Lauderdale, Museum of Art, Camille Pissarro and his Descendants,
 January - April 2000, No.144





Jeune Femme Orientale

Charcoal on paper
48 x 32 cm (18 ⁷/₈ x 12 ⁵/₈ inches)
Signed lower right, *Manzana*
Executed circa 1915



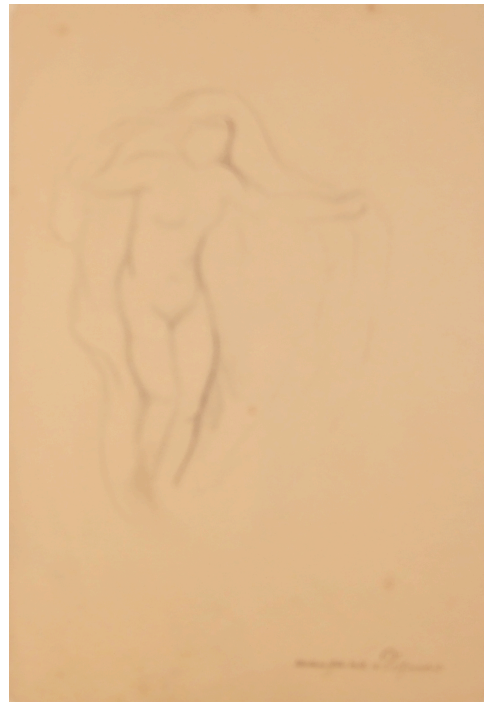
Jeune Orientale Assise

Charcoal on paper
63 x 50 cm (24 $\frac{3}{4}$ x 19 $\frac{5}{8}$ inches)
Signed lower right, *Manzana*
Executed circa 1915



Nude in Water

Pencil on beige paper
20 x 13 cm (7 7/8 x 5 1/8 inches)
Signed with Estate stamp lower right



After the Bath

Pencil on beige paper
20 x 13 cm (7 7/8 x 5 1/8 inches)
Signed with Estate stamp lower right



Undressing

Pencil on beige paper
14 x 11 cm (5 1/2 x 4 3/8 inches)
Signed with Estate stamp lower right



Undressing II

Pencil on cream paper
26.3 x 20 cm (10 3/8 x 7 7/8 inches)
Signed with Estate stamp lower right



The Siesta

Colour crayon and pencil on brown paper

23.8 x 34.2 cm (9 ³/₈ x 13 ¹/₂ inches)

Signed in pink lower left, *Manzanita Pissarro*

Inscribed and dated lower left, *Casablanca Mai 1942*



Dans la Rue à Casablanca

Pastel on brown paper

24 x 34.5 cm (9 ¹/₂ x 13 ⁵/₈ inches)

Signed and titled lower right, *Manzanita Pissarro - Dans la Rue à Casablanca*

Dated lower left, *Mai 1940*



Femme Nue au Chapeau

Mixed media on paper

33 x 31.5 cm (13 x 12 ⁵/₈ inches)

Signed lower left, *Manzana Pissarro*

Executed circa 1925



Bather with Wild Animals

Monotype

45 x 48 cm (17 ³/₄ x 18 ⁷/₈ inches)

Signed lower right

Executed circa 1920

Seated Nude

Pencil on paper
18.5 x 25.5 cm
(7 ¼ x 10 ⅛ inches)
Signed with Estate stamp
lower right



Seated Moroccan Women

Charcoal on brown paper
38 x 31.5 cm (15 x 12 ⅜ inches)
Signed with Estate stamp lower left



Two Washerwomen

Pencil on brown paper
26.7 x 17.7 cm (10 ½ x 7 inches)
Signed with Estate stamp lower left



Femmes Orientales

Watercolour and pencil on paper
26 x 20 cm (10 $\frac{1}{4}$ x 7 $\frac{7}{8}$ inches)
Signed lower right, *Manizana Pissarro*
Executed circa 1940



Moroccan Girl in Colourful Dress

Colour crayon on paper
20.5 x 13 cm (8 1/8 x 5 1/8 inches)
Signed lower right, *Manzana* and inscribed *Maroc*
Executed circa 1942



The Picking of the Oranges

Colour crayon on beige paper
25.5 x 19.7 cm (10 x 7 ³/₄ inches)
Signed with Estate stamp lower right
Executed circa 1940



La Femme Arabe

Monotype

22 x 16 cm (8 ⁵/₈ x 6 ¹/₄ inches)

Signed lower left, *Manzano Pissarro*

Inscribed and dated lower right, *Femme Arabe (Monotype) 1906*



Les Femmes Turques (Repos sur l'Herbe)

Monotype

22 x 16 cm (8 ⁵/₈ x 6 ¹/₄ inches)

Signed lower right, *Manana Pissarro*

Inscribed and dated lower left, *Les Femmes Turques (Repos sur l'Herbe) 1906, 2ème état*

*Seated Nude
with Stockings*

Colour crayon on paper
13 x 8 cm (5 1/8 x 3 1/8 inches)
Signed with Estate stamp lower left



Woman with Black Swans

Monotype
26.6 x 19.8 cm (10 1/2 x 7 3/4 inches)
Signed lower right, *Manzana*

Bather by a Waterfall

Colour crayon and ink on paper
26.8 x 20.5 cm (10 ³/₈ x 8 ¹/₈ inches)
Signed with Estate stamp lower right
Executed circa 1920



Seated Woman by a Lake

Colour crayon on paper
18 x 17 cm (10 ³/₈ x 8 ¹/₈ inches)
Signed with Estate stamp lower right
Executed circa 1920



Man with Camel and Donkey

Pencil and pastel on beige on paper
 18.4 x 27.3 cm (7 ¼ x 10 ¾ inches)
 Signed with Estate stamp lower right



Young and Old Portraits

Pencil on beige paper
 12.9 x 19.9 cm (5 ⅛ x 7 ⅞ inches)
 Signed with Estate stamp lower right



Les Prisonniers sur la Plage "Mazagan"

Charcoal, colour crayon and watercolour on paper

19.5 x 25 cm (7 ⁵/₈ x 9 ⁷/₈ inches)

Signed with Estate stamp lower right and inscribed lower right, *Les Prisonniers sur la plage Mazagan*



The Sultans and the Ladies

Colour crayon and lead pencil on beige paper

17.6 x 26.7 cm (6 ⁷/₈ x 10 ¹/₂ inches)

Signed with Estate stamp lower left



Moroccan Market

Pencil on paper

20.8 x 26.9 cm (8 ¼ x 13 ⅝ inches)

Signed with Estate stamp lower right

Executed circa 1940



Turban

Colour crayon on beige paper
13.5 x 8.4 cm (5 ³/₈ x 3 ¹/₄ inches)
Signed with stamp lower right



Moroccan Man

Colour crayon on squared paper
13.7 x 8.5 cm (5 ³/₈ x 3 ³/₈ inches)
Signed with Estate stamp lower left



Red Fez

Colour crayon and
pencil on beige paper
8.4 x 13.5 cm
(3 ¹/₄ x 5 ³/₈ inches)
Signed with Estate
stamp lower left



Marketplace and Donkey

Pastel and charcoal on brown paper
 22.7 x 30.5 cm (9 x 12 inches)
 Signed with Estate stamp lower right



Street Scene in Casablanca

Pastel on beige paper
 23.7 x 34.5 cm (9 3/8 x 13 5/8 inches)
 Signed with Estate stamp lower right

Moroccan Woman on a Donkey

Charcoal on paper
26 x 18 cm (6 $\frac{1}{8}$ x 7 $\frac{1}{8}$ inches)
Signed with Estate stamp lower right



Man on a Donkey

Lead pencil on squared paper
13.7 x 8.5 cm (5 $\frac{3}{8}$ x 3 $\frac{3}{8}$ inches)
Signed with Estate stamp lower left



Four Faces

Pencil on beige paper

26.2 x 18.4 cm (10 $\frac{1}{4}$ x 7 $\frac{1}{4}$ inches)

Signed with Estate lower left

Walking Man with a Fez

Colour crayon on brown paper

20 x 13 cm (7 $\frac{7}{8}$ x 5 $\frac{1}{8}$ inches)

Signed with Estate stamp lower right





Red Lips

Black pencil and red crayon on beige paper
25.5 x 19.5 cm (10 x 7 5/8 inches)
Signed with Estate stamp lower left

Arab Market Scene

Pencil on brown paper
17.7 x 26.7 cm (7 x 10 1/2 inches)
Signed with Estate stamp lower left

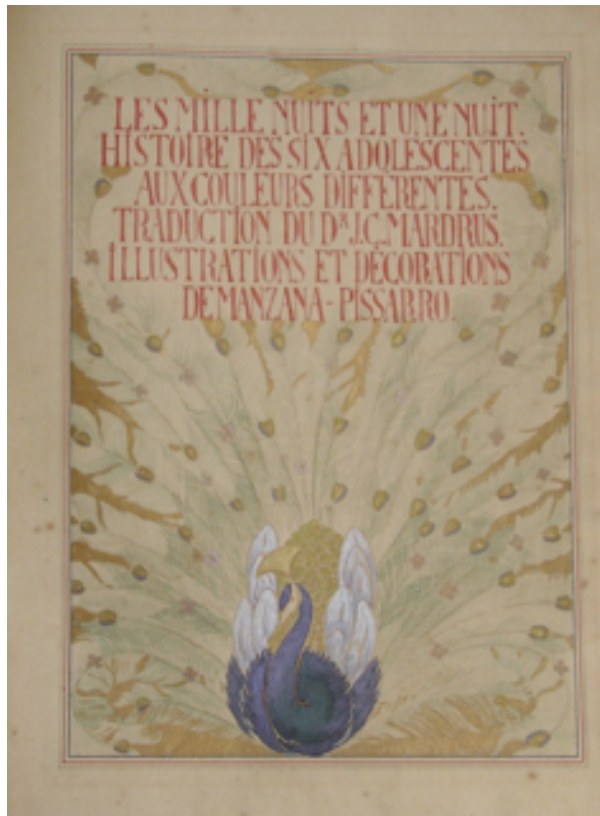


The following images are reproductions of Manzana's own original illustrations, too fragile to transport and exhibit, for his authorised single volume edition of tales from Doctor Mardrus' French translation of 'Les Mille Nuits et Une Nuit'.



LES MILLE NUITS ET UNE NUIT
HISTOIRE DES SIX ADOLESCENTES
AUX COULEURS DIFFÉRENTES
TRADUCTION DU D^r J.C.MARDRUS
ILLUSTRATIONS ET DÉCORATIONS
DE MANZANA PISSARRO















Stern Pissarro Gallery

66 St. James's Street, London SW1A 1NE, UK

Tel: +44(0)20 7629 6662

Email: stern@pissarro.com

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