

Theodore
Robinson
1852-1896

AN AMERICAN IMPRESSIONIST

THEODORE ROBINSON

About Claude Monet:

"There is always a delightful sense of movement, vibration and life,"

"Clouds are moving across the sky, leaves are twinkling, the grass is growing."

"To my mind no one has yet painted out of doors quite so truly."

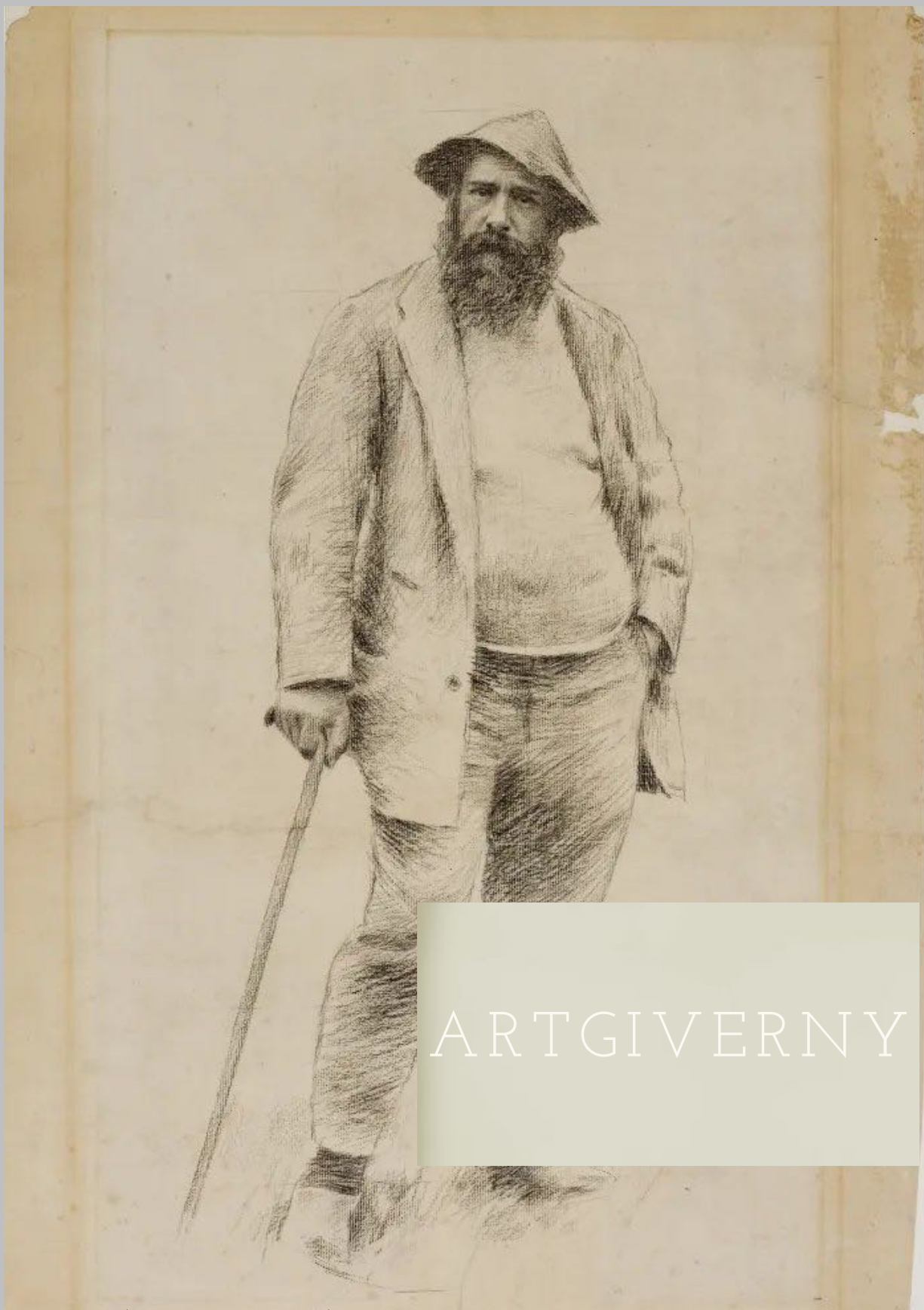
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THEODORE ROBINSON

CLAUDE MONET
PHOTO BY THEODORE
ROBINSON



THEODORE ROBINSON



CHARCOAL SKETCH OF
CLAUDE MONET BY
THEODORE ROBINSON
EDITOR: CENTURY MAGAZINE

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THEODORE ROBINSON

A photographer /painter
Intimacy with Claude
Monet's Extended family
1891



- 1 Claude Monet
- 2 Alice Hoschedé
- 3 Michel Monet
- 4 Jean Pierre Hoschedé
- 5 Blanche Hoschedé
- 6 Jean Monet
- 7 Jacques Hoschedé Monet
- 8) Germaine Hoschedé
- 9) Suzanne Hoschedé

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THEODORE ROBINSON

"Dated August 10, 1888 on the reverse, this view of the Collegiate Church of Vernon from the right bank of the Seine takes up a point of view chosen several times by Claude Monet. Robinson concentrates there the impressionist pictorial research, in the open air, on the motif, offering by large strokes the subtle rendering of the reflections on the Seine, the breath in the foliage and the soft luminous vibrations on the Collegiate Church.

Theodore Robinson's paintings are kept mainly in the United States, at the Metropolitan Museum of Art in New York, at the Corcoran Gallery of Art in Washington and at the Art Institute of Chicago. This exceptional acquisition, made from the Art-Giverny gallery in Oakland in the fall of 2021, fortunately enriches the collections of the Musée de Vernon, dedicated to the colony of artists from Giverny, a great name in American Impressionism. "

THEODORE ROBINSON

MUSEUM OF VERNON, FRANCE

COLLEGIALE VERNON



THEODORE ROBINSON

This snack bar became Hotel Baudy in June of 1887

Theodore Robinson

Circa 1885-1886

Oil on Canvas

Size: 42* 48,50 cm

Signed lower right, Th Robinson

Provenance:

Angelina Baudy

This painting depicts the Musette Bar, who became known as Hotel Baudy, in 1887, and was run by Angéline Baudy. The Hotel Baudy opened in June 1887 and became a popular spot for artists to stay, paint and socialize. Robinson moved into the hotel in the same year and stayed regularly, until 1892. A painting workshop at Theodore Robinson's request was built in the garden of the Hotel.

Theodore Robinson studied with his friend John Sergeant, in Paris under Carolus Durand. Theodore Robinson was mastering the French language and was fond of Flaubert and Zola.

In 1885, Theodore Robinson, an American painter was introduced to Giverny, a village in Normandy, France, by Deconchy, a friend of Claude Monet and a fellow painter. Notably, Robinson's last day spent in Giverny was December 1st, 1892. He spent it in the company of both Monet and Deconchy.

Robinson attended Monet's exhibition at George Petit in June 1886 and was captivated by Monet's use of color and luminosity. Theodore Robinson moved out of Paris and into Hotel Baudy in June 1887 and became a faithful Givernois until 1892. Giverny became a favorite spot for artists around mid-1880's.

The painter John Leslie Breck painted later a painting titled "M. Baudy Behind his Desk at the Hotel Baudy" in February of 1888 dedicated to Madame Baudy. This painting is at the Smithsonian American Art Museum. The bar is at that time part of the Hotel. The bar is well stocked to serve the local and the visiting painters

THEODORE ROBINSON

Buvette Hotel Baudy

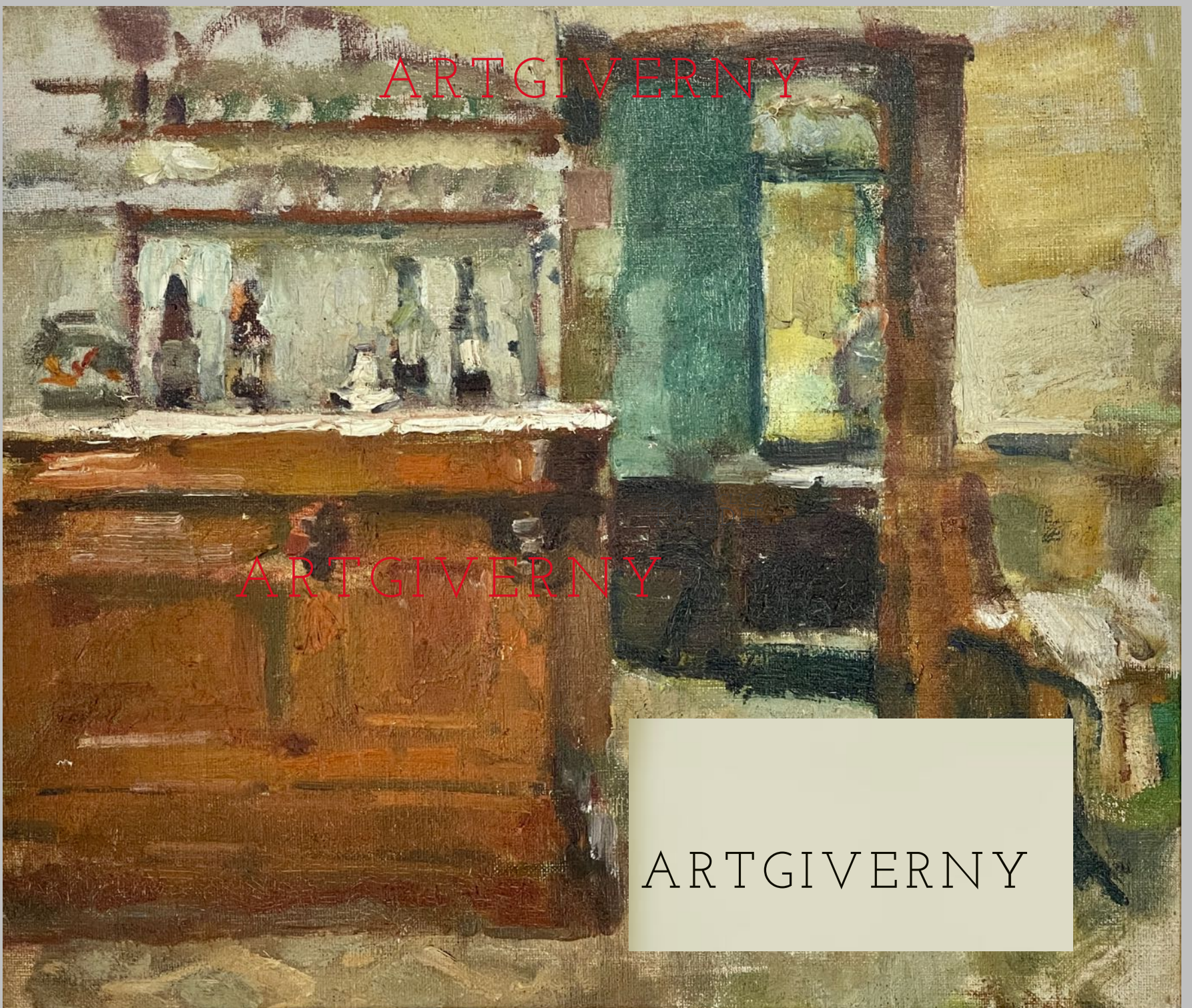
Circa 1885-1886

Oil on Canvas

Size: 42* 48,50 cm

Signed lower right, Th Robinson

Provenance: Angela Baudy



THEODORE ROBINSON

Buvette Hotel Baudy

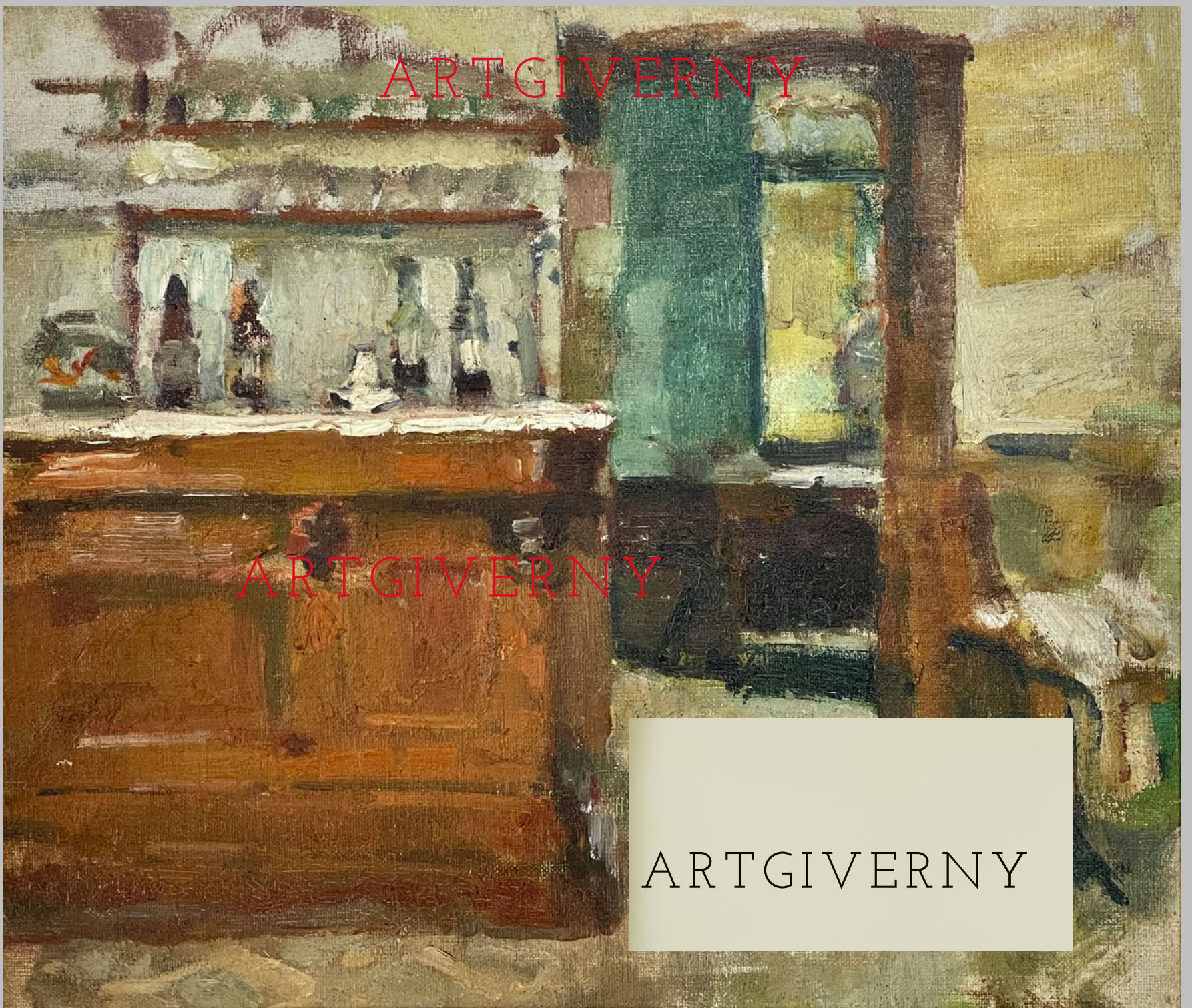
Circa 1885-1886

Oil on Canvas

Size: 42* 48,50 cm

Signed lower right, Th Robinson

Provenance: Angela Baudy



THEODORE ROBINSON

Cornstacks

Oil on canvas

14 x 20 inches

Original, old stretcher bar

Signed Lower right: Th. Robinson.

Provenance:

Old Label on the original stretcher bar from Sartor Galleries (Joseph Sartor Galleries, 1932-1945)

In the painting, Theodore Robinson depicts a rural landscape with several small grainstacks in the foreground, towering above the fields. The grainstacks are shown in different stages of construction, some standing tall and complete, while others appear to be partially dismantled, with sheaves of grain scattered around them.

The scene is painted with a soft, muted color palette, with shades of green and yellow dominating the landscape. The sky in the background is a pale blue, with fluffy white clouds adding a sense of depth and movement to the painting.

Robinson's brushstrokes are loose and fluid, capturing the light and atmosphere of the landscape with an impressionistic touch. The painting conveys a sense of peacefulness and quiet beauty, capturing the simple yet sublime beauty of rural life.

THEODORE ROBINSON

CORNSTACKS
OIL ON CANVAS



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