light, thus adding to the effect of visual softness. The immaterial effect of the piece is carried even beyond the point of visual perception though; the viewer could almost inhale the scent of the crisp winter air. Light, color and atmosphere break the substance of the visible world until it dissolves into an undefined aerial feeling of no pronounced physicality but rather of a mood, a purely sensational response.

The concept of forms, whether defined or simply suggested works as a balancing factor in the work in terms of, both aiding the atmospheric effect and serving as a break in the regularity of that same effect, was the image to represent every element in a uniform fashion. Even though the forms of buildings, people and trees seem accurately outlined from a distance, upon close observation the viewer notices that paint application is systematic, single-stroked and quite non-engaging in terms of accuracy of depiction. With a lot of small dense marks which are, when viewed independently from the context, disconnected, the artist achieves the overall effect of elusive mass and fluidity. The *imposto* technique of multiple layer paint application is responsible for the tactile effect of the work and allows for the effect of the background fading away. Each human figure in the foreground on the other hand is depicted only in a few vibrant brush strokes, so well executed however, that they create a convincing visual effect which fits the context very successfully. The texture therefore is dense and almost relief-like in terms of thickness of the layer of paint applied.

In terms of composition, Pissarro’s work presents the viewer with nothing extraordinarily complicated, intriguing or provocative, since the emphasis is mainly on capturing the sensation of a particular scene and recreating it as well as possible in terms of a rather whimsical brushwork technique. In fact, the technique and the feeling it aims to regenerate are so subjective in essence, that they would have been unique for any impressionist artist who would have tried to capture the same scene; probably, they would have even been entirely different if Pissarro himself tried to execute the same painting again, since the smallest aspect of the artist’s mind state, not to talk about the purely weather characteristics of the sight represented, would have provided a major difference. The lack of correspondence between the objectivity of the subjects depicted and the subjectivity of the artist’s interpretation seems to be the defining and one of the most intriguing aspects of impressionism. The pictorial space in this regard, presents the viewer with no compositional tension, the ground plane, buildings, flora and human figures are arranged in a comfortably spacious fashion, which again attributes to the overall atmospheric feeling of lightness and lack of realistic physical materiality. The