



# CAMILLE PISSARRO





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# CAMILLE PISSARRO (1830-1903)

*Le Jardin des Tuileries, Apres-Midi, Soleil*

1900

Signed lower left, "C. Pissarro 1900"

oil on canvas

26 x 36 ½ in. (66 x 92.7 cm)



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## PROVENANCE

Ernst Poensgen, Dusseldorf, acquired in Paris, before 1914

Adolf Wuster, Munich, by 1954

Private Collection, Switzerland

M. Knoedler & Co., New York, jointly purchased with Galerie Nathan, Zurich, July 17, 1956

Private Collection, New Jersey, acquired August 31, 1959

Private Collection, New Hampshire

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## EXHIBITION

Essen, Villa Hugel, *Werk der Franzosischen Malerei und Graphik des 19. Jahrhunderts*, 1954, no. 76

New Orleans, Isaac Delgado Museum of Art, *Odyssey of an Art Collector: Unity in Diversity, Five Thousand Years of Art*, 1966-76, no. 186, illus.

Orleans, Musee des Beaux-Arts, *Peintures francaises du Museum of Art de La Nouvelle-Orleans*, 1984, no. 25

Memphis, Tennessee, Dixon Gallery and Gardens, *French Paintings of Three Centuries from the New Orleans Museum of Art*, 1992-93, no. 30, illus. In color; also traveled to Miami, Center for the Fine Arts; Wilmington, Delaware Art Museum; Grosse Point Shores, Michigan, Edsel and Eleanor Ford House; Oklahoma City, Oklahoma City Art Museum; Seattle, Seattle Art Museum

Koriyama, Japan, Koriyama City Museum of Art, *French Paintings of Four Centuries from the New Orleans Museum of Art*, 1993, no. 29; also traveled to Yokohama, Sogo Museum of Art; Nara, Nara Sogo Museum of Art; Kitakyushu, Kitakyushu Municipal Museum of Art

Fort Lauderdale, Fort Lauderdale Museum of Art, *Camille Pissarro and His Descendants*, 2000-01, no. 65, illus. In color (titled *Garden of the Tuileries in Winter*)

Stanford, California Iris and B. Gerald Cantor Center of Visual Arts at Stanford University, *The Changing Garden: Four Centuries of European and American Art*, 2003, no. 6; also traveled to Memphis, The Dixon Gallery and Gardens; Ann Arbor, The University of Michigan Museum of Art

Madrid, Museo Thyssen-Bornemisza & Barcelona, Caixa Forum, *Pissarro*, 2013-14

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## LITERATURE

J. Pissarro and C. Durand-Ruel Snollaerts, *Pissarro, Catalogue critique des peintures*, vol. III, Paris, 2005, no. 1314, illus. in color p. 812

# — IMPORTANT FACTS

- Camille Pissarro was almost obsessive in his depictions of various Parisian landmarks in various weather conditions and times of day. This concept was central to Impressionism and is also seen in the work of Monet, Renoir and Sisley.
- *Le Jardin des Tuileries, après-midi, soleil* belongs to a series of canvases Camille Pissarro painted from the apartment he rented at 204 rue de Rivoli during his second stay there in 1899 and 1900.
- Three very similar pieces from the same series are in prominent museum collections, such as The Met's *The Garden of the Tuileries on a Winter Afternoon* (1899), and *The Garden of the Tuileries on a Spring Morning* (1899).

# DETAIL IMAGES













# MARKET ANALYSIS

Camille PISSARRO

## Statistical Analysis

Number of lots	2582
Change from 1/1976 - 9/2020	+947.6%
Compound Annual Growth Rate	5.3

## Revaluation

Input value	0 USD
Revalue date	09/2020
Revaluation	0 USD

Central 80%-USD (Nominal terms)

AMR | Art  
Market  
Research



The graph prepared by Art Market Research shows that since 1976, paintings by Pissarro have increased at a 5.3% annual rate of return.

The record price for a Pissarro painting at auction was set in February 2014 when a cityscape from 1897 sold for \$32,000,000. More recently, an 1888 canvas depicting two peasants achieved the second-highest price for Pissarro at auction, selling for \$17,322,174 in February 2020, demonstrating the strength of the artist's market. As his Impressionist contemporaries reach staggering new sums every year, attention is directed to the relatively accessible works of Camille Pissarro. The market for Pissarro remains a fruitful area for appreciation as the record for Pissarro at auction is \$32,000,000. There is much more room for the Pissarro market to grow as his contemporaries' supply of paintings dry up completely. This impending market scarcity forces a re-evaluation of Pissarro, one of the historically monetarily undervalued Impressionist Masters.



# TOP PAINTINGS SOLD AT AUCTION



*Le Boulevard Montmartre,  
Matinée de Printemps*  
1897

oil on canvas  
25.6 x 31.9 in. (65 × 81 cm)

**Sold at Sotheby's London:  
February 2014 for \$32,092,776**

*Gelée Blanche, Jeune Paysanne  
Faisant de Feu*  
1888  
oil on canvas  
36.5 x 36.4 in. (92.8 x 92.5 cm)

**Sold at Sotheby's London:  
February 2020 for \$17,322,174**





# TOP PAINTINGS SOLD AT AUCTION



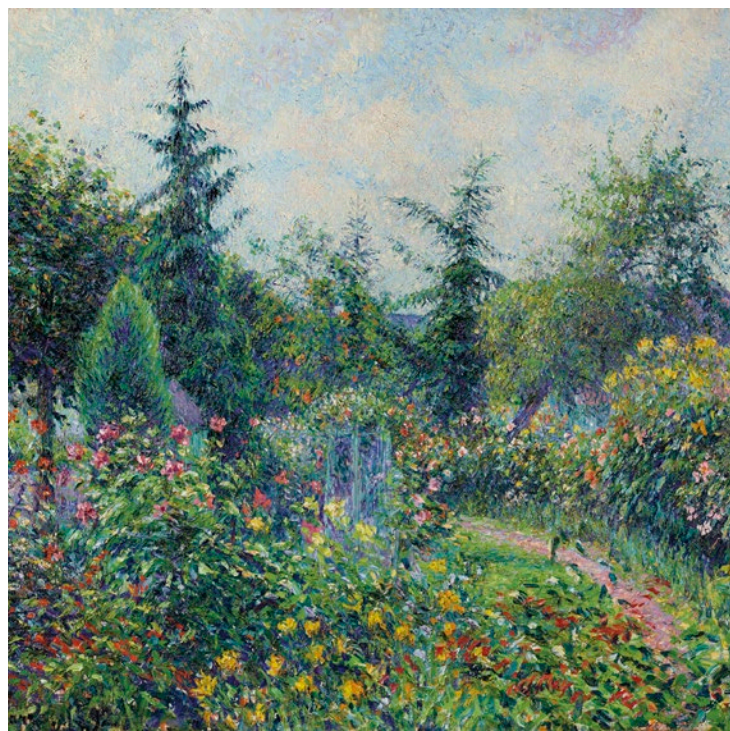
*La Rue Saint-Lazare,  
Temps Lumineux*  
1893

oil on canvas  
28.8 x 23.7 in. (73.2 x 60.2 cm)

**Sold at Christie's New York:  
November 2018 for \$12,350,000**

*Jardin et Poulailier Chez  
Octave Mirbeau, Les Damps*  
1892  
oil on canvas  
28.9 x 36.2 in. (73.3 x 92 cm)

**Sold at Christie's New York:  
November 2019 for \$10,263,000**





# COMPARABLE PAINTINGS SOLD AT AUCTION



*Le boulevard Montmartre,  
fin de journée*  
1897  
oil on canvas  
21.3 x 25.5 in. (53.4 x 64.7 cm)

**Sold at Sotheby's London:  
June 2019 for \$9,023,740**

*Le Pont Neuf, naufrage de  
la Bonne Mère*  
1901  
oil on canvas  
26 x 32 in. (66 x 81.2 cm)

**Sold at Christie's London:  
June 2007 for \$6,699,536**



# PISSARRO PAINTINGS IN MUSEUM COLLECTIONS



## Metropolitan Museum of Art New York

*The Garden of the Tuileries on a  
Spring Morning*  
1899

oil on canvas  
28  $\frac{7}{8}$  x 36  $\frac{1}{4}$  in. (73.3 x 92 cm)

## Metropolitan Museum of Art New York

*The Garden of the Tuileries on a  
Winter Afternoon*  
1899

oil on canvas  
28  $\frac{7}{8}$  x 36  $\frac{3}{8}$  in. (73.3 x 92 cm)

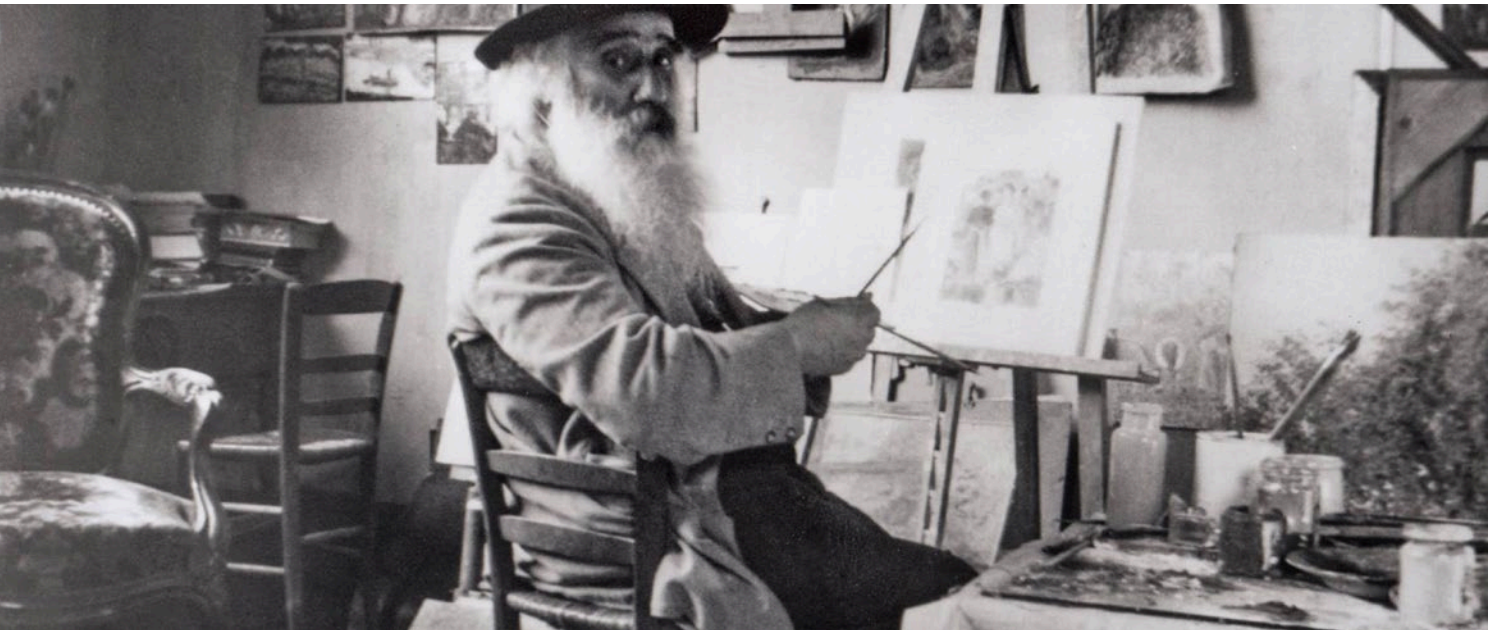




"Blessed are they who see beautiful things in humble places where other people see nothing."

**Camille Pissarro**

# HISTORY



Camille Pissarro in his studio

**Camille Pissarro's** *Le Jardin des Tuileries, après-midi, soleil* belongs to a series of canvases he painted from the apartment he rented at 204 rue de Rivoli during his second stay there in 1899 and 1900. Unlike Monet, Pissarro's approach to serial painting did not involve methodically working several canvases simultaneously to capture a single motif in varying light and atmospheric conditions. Instead, he varied his point of view — sometimes ever so slightly turning his gaze to the right or left working within a wide range of atmospheric conditions, the motifs completely autonomous and self-sufficient. This particular apartment afforded the opportunity to move from one window to another and three distinct views that included this frontal view of Grand Bassin des Tuileries, another of the Pavillon de Flore and the southern wing Denon wing of the Louvre, and lastly to east



the Pavillon de Marsan on the left, the Jardin du Carrousel in the center and the Denon wing in the distance. The possibilities clearly excited the septuagenarian. In December 1898 he wrote his son Lucien that, “we got an apartment opposite the Tuileries with a magnificent view on the garden, the Louvre on the left, the dome of Invalides on the right, the arrow of Sainte-Clotilde behind the bouquet of chestnut trees — it’s absolutely charming.” (Pissarro, Hayward Gallery, London, 1980, page 146)

The view faces the network of circular and rectilinear features surrounding *Grand Bassin des Tuileries* located in the eastern section of the gardens. Pissarro cropped and otherwise manipulated this perspective on fifteen of the twenty-eight canvases he produced of Tuileries. Designed by seventeenth-century landscape architect Andre Le Nôtre, the formality of these interlocking elements do not betray Pissarro’s well-regarded knack for avoiding cleverly arranged compositions in part because he fragmented the austere, symmetrical layout. He also achieved a natural elegance by accentuating the horizon and lending a stronger sense of a panoramic expanse and because he utilized a rather sly compositional



*Le jardin des Tuileries, effet de neige*  
1900

Photograph of Tuileries Garden, Paris



device by 'squaring up' the view to the distanced twin spires of the neo-gothic basilica Sainte-Clotilde, a centered point of interest that rises above that deep expanse reinforced by strong diagonals. Lastly, he forgoes any touristy affectations by limiting figural references to the actual garden sculptures intact at Tuileries though admittedly, it is difficult to discern whether or not the painter coyly added a warm body or two amidst mythological deities of stone or bronze.

The view is southwesterly, the shadows suggesting Pissarro worked this canvas during the waning hours of a late spring afternoon. He deepens our appreciation of that time of season and day by creating an intoxicating optical mix of predominately analogous cool-toned hues plied together — soft greens and yellows, as well as tamped-down blues and mauves that coalesce into an atmospheric halo-like effect. It comes as close to one of nature's most glorious lighting phenomenon; a harmonic sensation brought to full effect here by the airy arboreal effect of the tree branches that rake the sky and provide veils of an ameliorating guise.

After 1889 when Camille Pissarro began to suffer from a chronic eye infection and found himself increasingly unable to work out of doors, he painted separated from the world by windows frequently traveling and living a life tethered to hotels in order to vary his subjects. *Le Jardin des Tuileries, après-midi, soleil* was executed with that profound physical deficit. Yet it retains all the vitality and dexterity of the best Impressionism of the period. That is no surprise. In a career that spanned the second half of the nineteenth century, Camille Pissarro is as celebrated for his ever-present freshness of eye and spirit as his well-known openness to new



ideas. We tend to think of Pissarro as the most rural of the Impressionist painters, yet he produced eleven urban series encompassing more than 300 cityscapes during the last decade of his life. *Le Jardin des Tuileries, après-midi, soleil* may come as a revelation to some, but it is among those paintings that establish his place as a painter of his own epoch that found the sublime everywhere.







Camille Pissarro, circa 1900





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