



## **CAMILLE PISSARRO (1830-1903)**

### **Le Quai de Pothuis a Pontoise**

Signed and dated lower left, "C. Pissarro 1876"

oil on canvas

18 1/8 x 21 7/8 in. (25 x 29 x 3 in)

1876

38327

### **PROVENANCE:**

Sale, Christie's, Impressionist and Modern Art Evening Sale Including Property from the Estate of Edgar M. Bronfman, 6 May 2014

Private Collection, California

### **EXHIBITION:**

London, Strafford Gallery, Pictures by Camille Pissarro, October 1911, no. 30.

(possibly) London, The Doré Galleries, Post-Impressionist and Futurist Exhibition, 1913, no. 6.

London, National Gallery, Oil Paintings by Camille Pissarro, June-October 1931, no. 34.

Birmingham, City Museum and Art Gallery, Oil Paintings by Camille Pissarro, October-November 1931, no. 28.

Nottingham Castle Museum and Art Gallery, Oil Paintings by Camille Pissarro, November-December 1931, no. 14.

Stockport, War Memorial Buildings and Sheffield, Mappin Art Gallery, Paintings by Camille Pissarro, January-March 1932, no. 13.

Bootle Museum, Oil Paintings by Camille Pissarro, April-May 1932, no. 12.

Leeds City Art Gallery, Paintings by Camille Pissarro, July 1932, no. 31.

Northampton, Art Gallery; Blackpool, Grundy Art Gallery and Rochdale Corporation Art Gallery, Paintings by Camille Pissarro, September-November 1932, no. 26.

London, The Stafford Gallery, Constable, Bonington, C. Pissarro, May-June 1939, no. 18.

The Art Institute of Chicago, Treasures of Chicago Collectors, April-May 1961.

Washington, D.C., National Gallery of Art; Los Angeles County Museum of Art and Boston, Museum of Fine Arts, 100 European Paintings and Drawings from the Collection of Mr. and Mrs. Leigh B. Block, May-June 1967 and February-April 1968, no. 4 (illustrated).

Santa Barbara Museum of Art, Impressionist and Post-Impressionist Paintings from a Private Collection, 1978 (titled Riverbank at Pontoise).

Akashi, Cultural Center; Nara Sogo Museum of Art; Fukuoka Prefectural Museum of Art and Kanagawa, Sogo Museum of Art, Les Impressionnistes et l'art moderne: de Monet à Picasso, October 1997-April 1998, no. 17.

Fort Lauderdale, Museum of Art, Impressionism to the Present: Camille Pissarro and His Descendants, January-April 2000, p. 53, no. 22 (illustrated in color).

### **LITERATURE:**

Stockport Express, 7 January 1932.

The Rochdale Observer, 29 October 1932.

L.R. Pissarro and L. Venturi, Camille Pissarro, son art--son oeuvre, Paris, 1939, vol. I, p. 130, no. 356 (illustrated, vol. II, pl. 71).

R.R. Brettell, Pissarro and Pontoise: The Painter in a Landscape, New Haven, 1990, pp. 93-95 (illustrated, p. 95, fig. 86).

Camille Pissarro was born on July 10th 1830 on the Caribbean Island of St. Thomas. He lived in St. Thomas until age twelve, when his parents sent him to boarding school in Paris. He returned to St. Thomas after school at began to draw in his free time. He was particularly attracted to themes of political anarchy. In 1852, he traveled to Venezuela with the Danish artist Fritz Melbye and in 1855 Pissarro returned to Paris, where he studied at different schools, including the Ecole de Beaux Arts and the Academie Suisse. It was during these years that he studied under Gustave Courbet, who is considered Pissarro's earliest and most important influence. In the catalogues of the Salons of 1864 and 1865, Pissarro would list himself as Courbet's pupil.

Pissarro's early works are characterized by broadly painted (sometimes with a palette knife) naturalism, influenced by Courbet, yet with an incipient Impressionist palette. At the end of the 1860's he moved to Louveciennes, where he worked in close proximity to Claude Monet, Pierre Auguste Renoir and Alfred Sisley. It was here that he began to revise his technique, giving color a more dominating role in his expression of nature and employing smaller patches of paint.

Pissarro married Julie Vellay who was a maid in his mother's house. In 1870, the Pissarro's fled their home in Louveciennes due to the Franco-Prussian War (when he would return a year later, he would find that Prussian soldiers had destroyed his home as well as many of his paintings).

Initially a fellow artist, Montfoucault, took in the Pissarros but they ended up taking refuge in London. In London, he met Paul Derand-Ruel, the Parisian art dealer, who would become his ardent supporter.

Pissarro returned to France and settled in Pontoise, where he received young artists seeking advice, including Paul Cezanne and Paul Gauguin. In 1874, he took part in the first Impressionist exhibition. Pissarro, along with Edgar Degas, was the only artist to show at all eight of the Impressionist exhibitions.

In 1885, Pissarro opened himself up to new influences, meeting with the younger generation, most notable Paul Signac and Georges Seurat, who were experimenting with Divisionist techniques. Pissarro investigated Pointillism, which he deemed "scientific Impressionism" but returned to pure Impressionism. In the last years of his life Pissarro experienced eye trouble, which forced him to abandon his outdoor painting. Yet he continued to work in his studio until his death in Paris on November 13, 1903.

Pissarro lived long enough to see the start of Impressionist fame, yet during his lifetime he sold relatively few paintings. He was revered by post-impressionists, such as Cezanne and Gauguin, who would both referred to him as their "master". Pissarro is known as the Father of Impressionism and played a primary role in the development of Impressionist technique.





CAMILLE PISSARRO  
Le Quai du Pathois  
Paris 1876



























