



**GUSTAVE CAILLEBOTTE (1848-1894)****Vue du Jardin de l'Artiste et de la Vallée de Yerres**

oil on canvas

19 1/8 x 25 1/2 in. (28 1/4 x 34 3/4 x 3 in.)

1877

8375.b

**PROVENANCE:**

Mary Cassatt, Chateau de Beaufresne, Mesnil-Theribus, until 1926

Private Collection, by descent

Sale at Chateau de Monneville 1946

Jean and Francois Ryaux, France

Collection of David Schaff, Washington

Sotheby's NY November 11, 1987, no. 9 Sale, Sotheby's NY May 18 1990, no. 317

Private Collection, Canada, 1990

Private Collection

**LITERATURE:**

P. Wittmer, Caillebotte au jardin. La période d'Yerres (1860-1879), Saint-Rémy-en-l'Eau, Edition d'Art Monelle Hayot, 1990, illustrated pg. 65

M. Berhaut, Gustave Caillebotte, Catalogue Raisonné des peintures et pastels, Paris, 1994, no. 82, illustrated pg. 103

**EXHIBITION:**

2014, Yerres, Ferme ornée, Caillebotte à Yerres, au temps de l'Impressionnisme, p. 94

Gustave Caillebotte's paintings of his country home at Yerres display soft brushwork and a pastel palette typical of the Impressionists. Although closely associated with that movement, Caillebotte drew inspiration from other approaches as well, resulting in a style closer to Realism than many of his contemporaries. He aimed to paint the world as he observed it, producing works that resisted theatricality in favor of a more grounded sense of reality. His noteworthy urban scenes employ flatter colors and dramatic perspectives inspired by Japanese wood block prints. One such example, created in the same year as the present work, is one of his best-known paintings, "Paris Street; Rainy Day" at the Art Institute of Chicago.

Caillebotte did not only contribute his painting to the Impressionist movement, but also became a crucial benefactor upon receiving a sizable inheritance. He helped to fund exhibitions, purchased works for his own collection, and even paid rent for Claude Monet's studio.

This canvas from 1877 belonged to the personal collection of American Impressionist Mary Cassatt until her death in 1926. Here, Caillebotte's delicate paint handling compliments his measured use of color. Naturalistic hues of the artist's garden and the valley beyond – a bed of cool green and blue that divide the canvas into contrasting swaths of heavy and light tones – underscore the details touched by light.

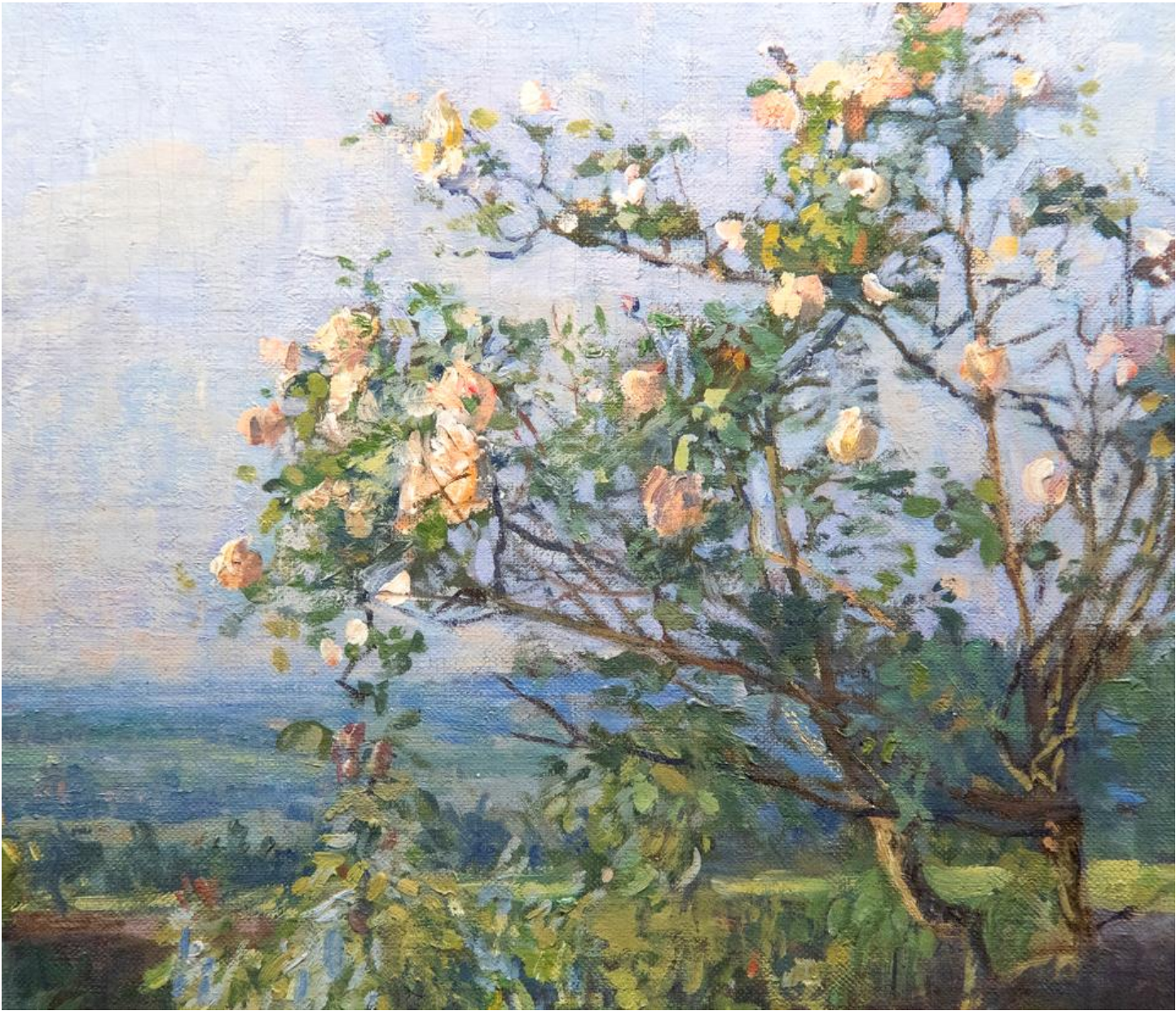
"Gustave Caillebotte (1848-1894) was a French painter, member and patron of the group of artists known as Impressionists, though he painted in a much more realistic manner than many other artists in the group. Caillebotte was noted for his early

interest in photography as an art form. Caillebotte's style belongs to the School of Realism but was strongly influenced by his Impressionist associates. In common with his precursors, Jean-François Millet and Gustave Courbet, as well his contemporary Degas, Caillebotte aimed to paint reality as it existed and as he saw it, hoping to reduce painting's inherent theatricality. Perhaps because of his close relationship with so many of his peers, his style and technique varies considerably among his works, as if 'borrowing' and experimenting, but not really sticking to any one style. . . . His country scenes at Yerres focus on pleasure boating on the leisurely stream as well as fishing and swimming, and domestic scenes around his country home. Often, he used a soft impressionistic technique reminiscent of Renoir to convey the tranquil nature of the countryside, in sharp contrast to the flatter, smoother strokes of his urban paintings."

-Maria Tsaneva, "Caillebotte: 140 Paintings" (Lulu Press, Inc., 2014), Foreward.

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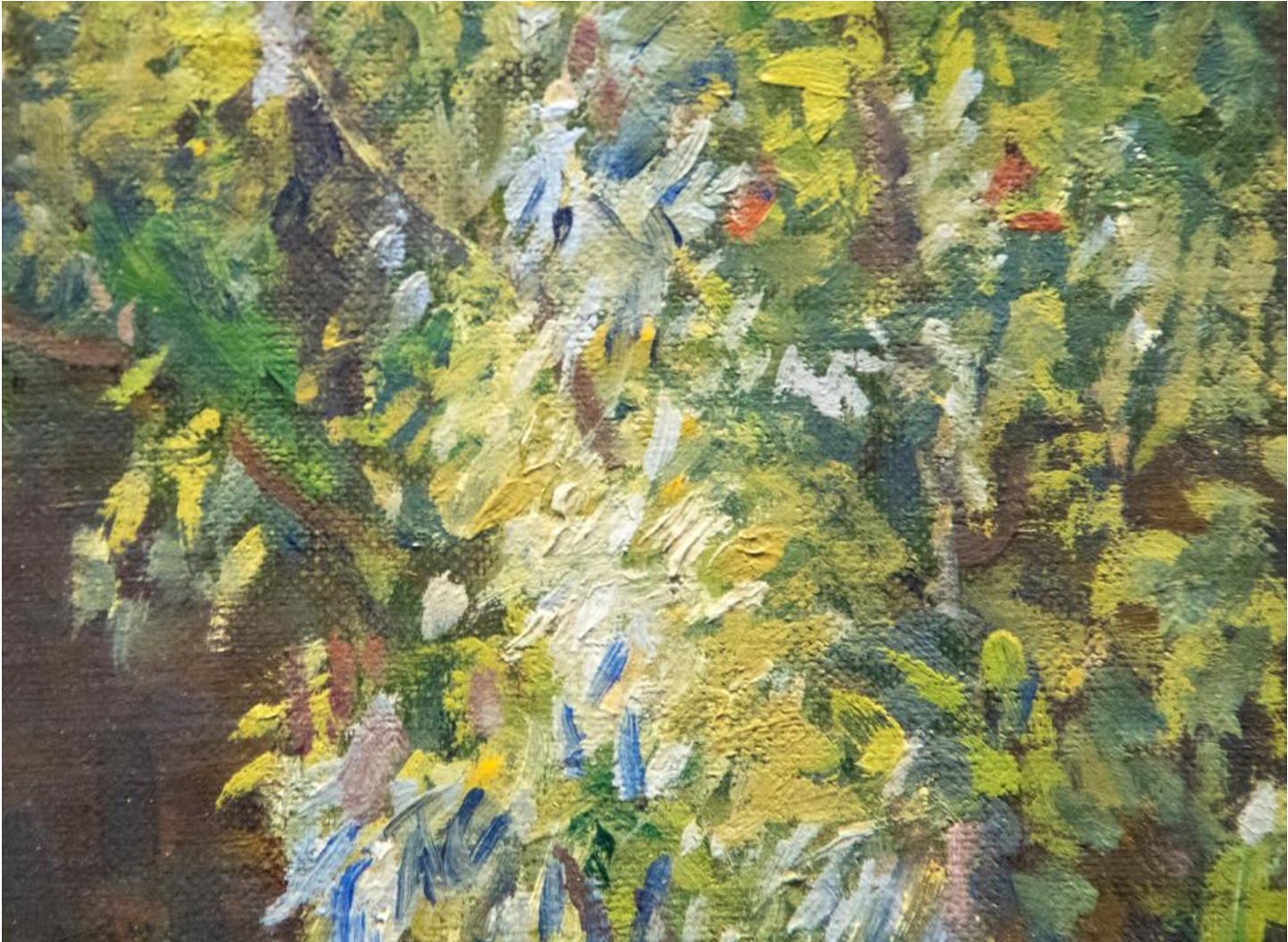
















HEA

Gustave Courbet (1819-1878)  
Les Femmes d'Alger (O. J. De La Vierge De Yver)  
1878  
Oil on Canvas  
18 x 18 x 18 in. framed 27 x 27 x 34 x 34 in.

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