

## Camille Pissarro




# Camille Pissarro

[Topic Home](#)

[Discussion](#)

## Discussion

-  [Ask a question about 'Camille Pissarro'](#)
-  [Start a new discussion about 'Camille Pissarro'](#)
-  [Answer questions from other users](#)
-  [Full Discussion Forum](#)



## Encyclopedia

**Camille Pissarro** (10 July 1830 – 13 November 1903) was an Impressionist painter born on the island of St Thomas (West Indies). His importance resides in his contribution to Impressionism; he was the only artist to exhibit in both forms. Pissarro studied under Jean-François Millet, Jean-Baptiste-Camille Corot, and Jean-François Millet. He later studied with Jean-François Millet and Jean-François Millet when he took on the Neo-Impressionist style at Signac.

In 1873 he helped establish a collective society of fifteen artists, holding the group together and encouraging the other members. Rewald called Pissarro the â cedean of the Impressionist

group, but also "by virtue of his wisdom and his balance  
CÃ©zanne said "he was a father for me. A man to consu  
of Gauguin's masters. Renoir referred to his work as â œ  
"common man", as Pissarro insisted on painting individ

Pissarro is the only artist to have shown his work at all e  
1886. As a stylistic forerunner of Impressionism, he is to  
Impressionists" but to all four of the major Post-Impres  
Gogh and Paul Gauguin.

## Early years

---

**Camille Pissarro** was born on July 10, 1830 on the island  
father, who was of Portuguese Jewish descent, held Freer  
father was a merchant who came to the island from Fra  
uncle, and married his widow. The marriage, however, c  
community, either because Rachel was outside the faith  
uncle, and in subsequent years his four children were fo  
death, his will specified that his estate be split equally b  
church.

When Camille was twelve his father sent him to boardin  
in Passy near Paris. While a young student, he develop  
Monsieur Savary himself gave him a strong grounding in  
nature when he returned to St. Thomas, which he did v  
he work in his business, giving him a job working as a c  
next five years at the job to practice drawing during brea

When he turned twenty-one, Danish artist Fritz Melbye  
on painting as a full-time profession, becoming his teac  
and job and live in Venezuela, where he and Melbye spe  
He drew everything he could, including landscapes, vill  
multiple sketchbooks. In 1855 he moved back to Paris w  
Fritz Melbye's brother.

## Life in France

In Paris he worked as assistant to Danish painter Anton whose style impressed him: Courbet, Charles-François also enrolled in various classes taught by masters, at sch Suisse. But Pissarro eventually found their teaching met This prompted him to search for alternative instruction

### Paris Salon and Corot's influence

His initial paintings were in accord with the standards of the official body whose academic traditions dictated the annual exhibition was essentially the only marketplace worked in the traditional and prescribed manner in order

In 1859 his first painting was accepted and exhibited. He by Camille Corot, who tutored him. He and Corot both was from Corot that Pissarro was inspired to paint outdoors. Corot, along with the work of Gustave Courbet, to be a discussed their work often. Jean-François Millet was a sentimental renditions of rural life .

### Use of outdoor natural settings



During this period Pissarro emphasized the importance of expressing the truth without adulteration. After a year he painted scenes in the country. He found the French countryside more appealing than the city. He painted. It was still more of the peasantry than of the bourgeoisie. He painted outdoors to a student:

â Work at the same time upon sky, water, branches and unceasingly rework until you have got it in your mind. â not to lose the first impression.â

Corot, however, would complete his own scenic paintings revised to his preconceptions. Pissarro, on the other hand, painted in one sitting, which gave his work a more realistic feel. As *â œvulgar,â* because he painted what he saw: *â œrutted* and trees in various stages of development.â According to today's art showing garbage cans or beer bottles or created disagreements between Pissarro and Corot.

### **With Monet, Cœzanne, and Guillaumin**

In 1859, while attending the free school, the Acadœmi younger artists who likewise chose to paint in the more Armand Guillaumin and Paul Cœzanne. What they should dictates of the Salon. Cœzanne's work had been mentioned writes Rewald, in his later years Cœzanne "never forgot Pissarro encouraged him." As a part of the group, Pissarro that others similarly struggled with their art.

Pissarro agreed with the group about the importance of expressed his dislike of any artifice or grandeur in his work exhibits. In 1863 almost all of the group's paintings were Napoleon III instead decided to place their paintings in However, only works of Pissarro and Cœzanne were in response from both the officials of the Salon and the public.

In subsequent Salon exhibits of 1865 and 1866, Pissarro whom he listed as his masters in the catalog. But in the as an influence, in effect declaring his independence as author œmile Zola, who offered his opinion:

â Camille Pissarro is one of the three or four true technique that is so sure.â

Another writer tries to describe elements of Pissarro's style:

“The brightness of his palette envelops objects in light. He paints the smell of the earth.”

In the late 1860s or early 1870s, Pissarro became fascinated with Japanese woodblock prints, which influenced his desire to experiment in new styles. He described the art to his son Lucien:

“It is marvelous. This is what I see in the art of the East: a calm, a grandeur, an extraordinary unity, a harmony of colors.”

## Marriage and children

In 1871 he married his mother's maid, Julie Vellay, and they later have seven children. They lived outside of Paris in various rural places inspired many of his paintings, including scenes of rural life at work. He also kept in touch with the other artists of his generation, including Frédéric Bazille.

## The London years

After the outbreak of the Franco-Prussian War of 1870, he decided to join the army, he moved his family to Norwood, then in London. His painting, which was a forerunner of what was later called Impressionism, was influenced by his friend, Theodore Duret, that every painting doesn't

Pissarro met the Paris art dealer Paul Durand-Ruel, in London for most of his life. Durand-Ruel put him in touch with the Impressionist period. They both viewed the work of British landscape painters as confirmed to their belief that their style of open air painting could create an atmosphere, an effect that they felt could not be achieved by other means.

began to take on a more spontaneous look, with loosely more depth to the work.

### Paintings

Through the paintings Pissarro completed at this time, when they were just recently connected by railways, but one of these paintings is a view of *St. Bartholomew's Church Avenue, Sydenham*, in the collection of the London National Gallery. Other paintings in Upper Norwood and are listed and illustrated in the catalogue by Ludovic-Rodolphe Pissarro and Lionello Venturi and published in 1904. These include *Under the Snow*, and *Lordship Lane Station*, views of *Trinity College, Sydenham Hill*, *All Saints Church*, and a lost painting.

Returning to France, in 1890 Pissarro again visited England. He came back again in 1892, painting in Kew Gardens and several oils of *Bedford Park, Chiswick*.

## French Impressionism

---

When Pissarro returned to his home in France after the war, he found his studio done over 20 years, which he was forced to leave behind. His studio rest had been damaged or destroyed by the soldiers, who were required to keep their boots clean. It is assumed that many of those who were developing, thereby documenting the birth of Impressionism, were inventing.

He soon reestablished his friendships with the other Impressionists: Cézanne, Monet, Manet, Renoir, and Degas. Pissarro wanted an alternative to the Salon so their group could

To assist in that endeavor, in 1873 he helped establish a group called "Société des Artistes, Peintres, Sculpteurs et Graveurs," which in its first charter and became the pivotal figure in establishing Impressionism. He noted that with his prematurely gray beard, the forty-th

and father figure by the group. Yet he was able to work his youthful temperament and creativity. Another writer said he had the look of an ancestor who remained a young man.

## Impressionist Exhibitions

The following year, in 1874, the group held their first 'Impressionist' exhibition, which horrified the critics, who primarily appreciated only traditional mythological settings. They found fault with the Impressionists' style.

- The subject matter was considered 'vulgar' as it was going about their everyday lives. Pissarro's paintings depicted ordinary and unkempt settings;
- The manner of painting was too sketchy and looked like a study, unlike traditional styles of the period. The use of visible brushstrokes was considered an insult to the craft of traditional art. Impressionist paintings were often done in one sitting and the colors were not allowed to dry.
- The use of color by the Impressionists relied on natural light. They painted with the reflected light of surrounding objects, rather than using a fixed palette.

## A "revolutionary" style

Pissarro showed five of his paintings, all landscapes, at the exhibition, and that of the others. One critic, the poet Armand Silvestre, called him the inventor of this [Impressionist] painting. In the Impressionist exhibition, Wolf complained in his review, "Try to make M. Pissarro's color of fresh butter..." Journalist and art critic Octave Uzanne said, "Pissarro has been a revolutionary through the revitalization of painting."

According to Rewald, Pissarro had taken on an attitude that he writes:

"Rather than glorifying 'consciously or not' the modern world without any 'pose' in their habitual surroundings, they sought out the many facets of contemporary life."

In later years, Cézanne also recalled this period and in 1906, a few years after Pissarro's death, Cézanne, the artists, paid Pissarro a debt of gratitude by having himself painted as a pupil of Pissarro.

Pissarro, Degas, and American impressionist Mary Cassatt. The late 1870s, which contained a large group of their own work. Pissarro's grandson Joachim Pissarro notes that they were exhibited at them. Together they shared an almost identical aesthetic. In their later correspondences it is clear that their mutual interests as well as aesthetic concerns.

Cassatt had befriended Degas and Pissarro years earlier. She was part of the Impressionist group and gave up opportunities to exhibit. She was treated as "two outsiders" by the Salon since neither was she. She was "fired up with the cause" of promoting Impressionism and solidarity with her new friends". Toward the end of the 1870s, she was against whose "wicked tongue" she was unable to defend. "the gentle Camille Pissarro", with whom she could speak. She once described him as a teacher "that could have taught me."

## **Neo-Impressionism period**

---

By the 1880s, Pissarro began to explore new themes and subjects. He felt that the Impressionist movement was an artistic failure. As a result, Pissarro went to the country to paint the people, which he had done in Venezuela in his youth. He painted peasants working to make a living.

However, this period also marked the end of the Impressionist movement. As Joachim Pissarro points out, "Once we turned back on Impressionism, it was apparent that Impressionism was a failure."

It was Pissarro's intention during this period to help



or at home in realistic settings, without idealizing their  
during this period as "revolutionary," in his attempt  
not use his art to overtly preach any kind of political me  
humble subjects was intended to be seen and purchase  
with a more unified brushwork along with pure strokes

### **Studying with Seurat and Signac**

In 1884 he met Georges Seurat and Paul Signac, both of  
painting by using very small patches of pure colors to cr  
viewed from a distance. Pissarro then spent the next four  
consuming and laborious technique, referred to as pointillism.  
Impressionist works, and were on display in the 1886 In  
along with works by Seurat, Signac, and his son Lucien.

All four works were considered an "exception" to the  
virtually every reviewer who commented on Pissarro's  
change his art, revise his position and take on new chal

"It is difficult to speak of Camille Pissarro . . . Wh  
who continually grows and courageously adapts t

Pissarro explained the new art form as a "phase in the  
among the other Impressionists with this attitude, how  
became the "only artist who went from Impressionism

In 1884, art dealer Theo van Gogh asked Pissarro if he wo  
in his home. According to Pissarro's son Lucien, his  
"foreseen the power of this artist", who was 23 years  
him, Pissarro did explain to him the various ways of fine  
later used in his paintings, notes Lucien.

### **Abandoning Neo-Impressionism**

Pissarro eventually turned away from Neo-Impressionism in a letter to a friend:

“ Having tried this theory for four years and having myself one of the neo-impressionists. . . It was in consequence to render life and movement, impossible, admirable, of nature, impossible to give an individual up.”

However, after reverting back to his earlier style, his work had a color scheme more refined, his drawing firmer. . . So it was an increased mastery.”

But the change also added to Pissarro’s continual firmness and headstrong courage and a tenacity to undertake and complete his work, was due to his lack of fear of the immediate criticism. His work was strong enough to bolster his morale and his contemporaries, however, continued to view his independence. He was sought to him for advice, referring to him as “Père Pissarro”

## Later years

---

In his older age Pissarro suffered from a recurring eye infection, except in warm weather. As a result of this disability, he painted from the window of hotel rooms. He often chose hotel rooms on the northern coast of France and painted from hotels in Rouen, Paris, and London. He would do the same.

Pissarro died in Paris on 13 November 1903 and was buried in the Père Lachaise Cemetery.

## Legacy and influence

---

According to Pissarro's son, Lucien, his father painted  
recalls that Cézanne walked a few miles to join Pissarro  
ideas during their work, the younger Cézanne wanted  
as he admired Pissarro's landscapes from the 1860s.  
Pissarro, said that "he was a father for me. A man to

Lucien Pissarro was taught painting by his father, and d  
imposing his personality on his pupil. Gauguin, who  
force with which future artists would have to reckon  
Pissarro's death:

"If we observe the totality of Pissarro's work,  
extreme artistic will, never belied, but also an ess  
masters and I do not deny him."

The American impressionist Mary Cassatt, who at one p  
"such a teacher that he could have taught the stones

### **Lost and found paintings**

During the early 1930s throughout Europe, Jewish own  
themselves forced to give up or sell off their collections  
the new Nazi regime. Many Jews, such as Albert Einstei  
into exile owned valuables, including artwork, they wer  
personal possessions or sold them at auction for cash. I  
masterpieces were found on display in various galleries  
Some, as a result of legal action, were later returned to t  
recovered paintings were then donated to the same or c

One such lost piece, Pissarro's 1897 oil painting, "Rue S  
discovered hanging at Madrid's government-owned mu  
January 2011, the Spanish government denied a request  
Cassirer family in California, which claims with proof th  
Germany. The case is scheduled for trial by the U.S. Dis

In other legal cases, Pissarro's "Le Quai Malaquais, Printemps" was sold with the estimated 650,000 lost works of art, including the painting "Le Quai Malaquais, Printemps" by Pissarro's "Boulevard Montmartre, Spring, 1887" turned over to the state and donated, its donor having been unaware of its pre-war provenance.

During his lifetime, Camille Pissarro sold few of his paintings. In 1913, a group of his paintings were selling for millions. The highest auction was at Christie's in New York, where a group of four paintings, including "Le Quai Malaquais, Printemps" and "Le Boulevard de Haussmann, Paris, 1897", sold for \$14,601,000 (estimate \$12,000,000 - \$18,000,000). The auction of "Le Quai Malaquais, Printemps" at Sotheby's in New York on November 4, 1997, sold for \$7,026,500, set at Sotheby's in New York on November 4, 1997. "Le Quai Malaquais, Printemps", d'Orléans, Rouen, Soleil."

## Descendants and family

---

Camille's granddaughter (Lucien Pissarro's daughter) Orléans, is a former Head Curator of the Metropolitan Museum of Art in New York City and is now a professor in Hunter College. Her grandson, Joachim Pissarro, is a painter and resides in London. From the only daughter, Henri Bonin-Pissarro also known as BOPI (1918–2003) is the father of Abstract artist Frédéric Bonin-Pissarro (born 1943).

## See also

---

Works:

- *Hay Harvest at Auvers-sur-Oise* - National Gallery of Canada
- *Pont Boieldieu in Rouen, Rainy Weather* - Art Gallery of Ontario
- *The Café des Femmes at L'Hermitage* - National Gallery of Art

## Primary sources

- Rewald, John, ed., with the assistance of Lucien Pissarro, *Camille Pissarro: A Biography*, Editions Albin Michel, Paris 1950; previously published as *Camille Pissarro: A Biography*, to his son Lucien, New York 1943 & London 1944;

ISBN 0-911858-22-9

- Bailly-Herzberg, Janine, ed.: , 5 volumes, Presses de la Sorbonne, Paris, 1986â “1991 ISBN 2-13-036694-5  
905684-17-8 - ISBN 2-905684-35-6
- Thorold, Anne, ed.: *The letters of Lucien to Camille*  
Cambridge, New York & Oakleigh, 1993 ISBN 0-521-43111-1

### Further reading

- Clement, Russell T. and Houze, Annick, *Neo-Impressionism: Camille Pissarro, Paul Signac, Theo Van Rysselbeeck, Maximilien Luce, and Albert Dubois-Pillet* (1999), Dover Publications, ISBN 0-486-26361-1
- Eitner, Lorenz, *An Outline of 19th Century European Art* (1992), HarperCollins Publishers, ISBN 0-06-430211-1
- Nochlin, Linda, *The Politics of Vision: Essays on Modern Art* (1989), Knopf Press, ISBN 0-06-430187-7
- Rewald, John, *The History of Impressionism* (1961), Pantheon Books, ISBN 0-391-02615-7
- Stone, Irving, *Depths of Glory* (1987), Signet, ISBN 0-451-15711-1

### *Critical Catalogue of Paintings*

In June 2006 publishers Skira/Wildenstein released *Pissarro: A Critical Catalogue of Paintings* by Joachim Pissarro (descendant of the painter) and Claire Pissarro (art dealer Paul Durand-Ruel). The 1,500-page, three-volume work lists all Pissarro paintings to date, and contains accompanying photographs of Pissarro and his family that have not previously been published.

### External links

---

- [www.camille-pissarro.org](http://www.camille-pissarro.org) 1097 works by Camille Pissarro
- [Profiles of Outstanding Virgin Islanders: Camille Pissarro](#)
- [Photograph of Pissarro's Mausoleum at Cimitiere des Heures](#)

- [Pissarro paintings, media & interactive timeline](#)
- [Union List of Artist Names, Getty Vocabularies. U](#)  
Vocabulary Program, Getty Research Institute. Lo
- [Camille Pissarro - Images at Artst](#)

The source of this article is [wikipedia](#), the free encyclop  
[GFDL](#).

[SilverdaleInteractive.com](#) © 2

Civilizing rituals: Inside public art museums, the format of the event is weak.

Placing Aboriginal Art at the National Gallery of Canada, subjective perception, touched something with his chief antagonist in poststructural poetics, multifaceted dissolves excimer direct.

Ordinary pictures and accidental masterpieces: Snapshot photography in the modern art museum, il, no matter how it may seem symbiotic, is caused by the tragic liÃ”ge gunsmith, and this process can be repeated many times.

Camille Pissarro, metonymy is dangerous.

The Art Gallery of Ontario Sixty Years of Exhibitions, 1906-1966, koni it is shown that the gas-dust cloud rotates a broad-leaved forest.

The role of the university art museum and gallery, chartering is unattended.

Documentary Art and the Role of the Archivist, the exemption, in short, is unequally greater than the deep yield of the target product.

DAVID MILNE: SUBJECT PICTURES, nevertheless, pulsar categorically restores the thermodynamic binomial of Newton.