CAMILLE PISSARRO

FATHER OF THE IMPRESSIONISTS
AND THE POST-IMPRESSIONISTS
Camille Pissarro 1830 - 1903
- Oldest of the Impressionist painters
- He looked the part
- Warm, friendly, patient, kind, generous, wise fatherly personality
- In 1873 he set up a collective of artists
- Only artist to be included in all eight Impressionist Exhibitions 1874–1886
Antilian Landscape
Two Women Chatting

Q How would you describe this painting to someone who hasn’t seen it?
Pissarro
and
Courbet & Corot
Cows in a Marshy Landscape by Corot

- Emphasis on celebrating the natural world
- Characterised by subjects painted from everyday life
Ville D’Avray by Corot

- Often uses monochrome effects, dreamlike quality and soft tonal contrasts
- Includes elements of *en plein air* painting
The Stonebreakers by Courbet

- Features scenes of peasant and working class life, the life of the city streets, cafes and so on
- Generally rejects classical, historical and mythological landscapes and subjects
Paris 1855 - 1870
Julie Vellay
Picnic at Montmorency
Jalais Hill, Pontoise

Q What do you like or dislike about this painting?
In the Woods

Q How would you describe the shapes and colours in this?
Some Features of Impressionism

*Emphasis on spontaneity*
Everyday events in natural settings
Nature as seen - not imagined or romanticised
Avoidance of realistic detail

*Painting en plein air*

*Use of thin small visible painting strokes*

*The effect of light*

*Use of complementary colours*

*Avoidance of black in shadows*

*Social comment*

*Stimulated by Japanese prints*

*Use of palette knife*

*Impasto rather than chiaroscuro*
Pissarro and Monet
Road to Louceviennes by Pissarro (1869)

Q What’s the focus of this painting?
Road to Louceviennes in Snow by Claude Monet

Q What about the focus in this one?
Norwood, London  1870 – 71
The Crystal Palace
Lordship Lane Station, Dulwich
Dulwich College
Impressionist Exhibitions 1874 – 88
Paul Durand Ruel
Impression, Sunrise by Claude Monet (1874)
Q What title would you give this one?
The Hoar Frost (1874)
Pissarro
and
Cezanne
Portrait of Cezanne
“…as for old Pissarro, he was a father to me. He was a man to be consulted, rather like God.”

“he was the first impressionist.”

Signed: Paul Cezanne – pupil of Pissarro
Q What similarities are there between these two paintings?
Mont Sainte Victoire by Cezanne
The Poultry Market, Pontoise

Q What genre is this?
Q How does P suggest movement in this painting?
Market at Gisors

Q Does this reflect a point of view about society, working classes etc.?
Madame Pissarro
Lucien drawing
Houses on a Hill, Winter

Q What genre is this one?
Women gathering grass

Q What would you say about the brushwork here?
Pissarro
and
Seurat & Signac
The Bathers by Seurat
Cows Watering

Q How would you describe the colours in this?
What do you think this painting is about?
“He has an extraordinary capacity to change his art, revise his position and take on new challenges”

“What we have here is a fighter from way back, a master who continually grows and courageously adapts to new theories.“

“He was the only artist who went from Impressionism to Neo Impressionism”

“It’s a phase in the logical march of Impressionism”
Later Years
Pont Boieldieu in Rouen, Rainy Weather

Q What is P trying to convey here?
The Big Walnut Tree

Q: What effect is P trying to achieve?
Boulevard de Montmartre, Spring
Boulevard de Montmartre at Night (1897)
Boulevard Montmartre: Mardi Gras
Femme dans un Verger
The End
Describe it.
How would you describe this painting to a person who could not see it?
What do you think is happening in this painting?
What do you think this painting is about?

Analyze it.
What’s the focus of this painting?
What title would you give to this painting?
What do you like about this painting?
What is not so good?
What would you say about the brushwork in …?
What is the artist trying to say?
What genre is this?
How would you describe the shapes or colours in this?
Is there anything to be learnt from this painting
What was the artist’s motivation for this?
Does this reflect a point of view about society, working classes etc.?
Is there anything more you would have like to be included in this?
What piece of music would fit this painting?
Describe it.
How would you describe this painting to a person who could not see it?

Relate it.
How is this picture different from real life?
What interests you most about this work of art?

Analyze it.
What can you tell me about the colors in this painting?
What can you tell me about the person in this painting?
What can you tell me about how this person lived? How did you arrive at that idea?
What do you think is the most important part of this picture?
What questions would you ask the artist about this work, if s/he were here?
What title would you give to this painting? Why?
What do you think is happening in this painting?
What do you think this painting is about? How did you come up that idea?
Landscape at Chaponval (1880)
Cézanne was experimenting with blocks of strong colour, and in his landscapes prominently outlining forms such as tree trunks and fields etc in dark blue.

He was more interested in form and line and often unlikely colour choices and also geometric structure than realistic ‘photographic’ images. This often led to an almost ruthless simplification of the landscape.

His work was to eventually lead to Fauvism and Cubism. He has been called the creator of Post Impressionism and even modern art per se.

Meanwhile Pissarro was becoming more and more interested in furthering the boundaries by taking a more scientific approach to colour and divisionism in particular. This is basically the dividing of colours optically into further different colours. As far as painting is concerned this requires the human eye to mix the colours on the image in front of them rather than artists mixing the colours on their palettes or on the surface of the paintings. The process of doing this involved the artist painting with dot-like strokes and became known as pointillism.

This particular version of post-impressionism (as it would later be known) was called Neo-impressionism
P and M weren’t exactly good friends – more like associates or comrades - fellow painters with an impulse to develop and innovate. M looked up to P as he was 10 years older. He was impressed by his landscapes and the way he painted outdoors paying particular regard to changing light conditions. He was also impressed by Pissarro’s experience in the West Indies and Venezuela where the light was quite different. M did stay with P quite often when P lived at Louceviennes. He also stored a number of his paintings at P’s house where there was plenty of room. At this point their styles were similar and fellow artists sometimes were confused as to whose paintings were whose.

At the outbreak of the Franco Prussian War P and M moved to London, P living in Norwood and M in the centre of London. They visited the galleries and...
workaholic rebels with high causes -- revolution, simplicity -- I love their art: Cézanne's transparent palisades of stained-glass green and blue; Pissarro's woods and fields, light-dusted and virginal.. they loved each other, with an affection alternately paternal, brotherly and collegial, competitive but protective..

For a decade or so in the mid-19th century, they often worked side by side, exchanging telepathic vibes, the way close couples can. They made a striking odd couple. Cézanne was a furious misfit with the face of a hobbit, the mind of a scholar and the mouth of a stevedore. Pissarro was grave, patient, but radically anti-authoritarian. What they shared was ambition and elevation of purpose. As unorthodox painters, they had little chance of success in the state-sponsored salons. So they did what they wanted to do: they followed the path of greatest resistance. They turned exclusion into independence, and independence into a moral imperative that they could not, would not shirk.

The artists learned from their dissimilarities. Cézanne began to do more landscapes and to experiment with geometry. Pissarro took up a painting knife and went a little wild. They became a kind of two-man collective, exchanging information and rotating roles.

It continues into the decade, with the years around 1875 marking the culmination of their effort to define an innovative, increasingly conceptual form of painting, in which a traditional grammar of drawn outlines, tonal volumes and perspectival depth -- in a word, realism -- gives way to a new logic of color and light.

The relationship between Cézanne and Pissarro may be defined as an exchange whereby each gave and received. Neither may be said to have been the other's master or disciple.

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