

STERN PISSARRO GALLERY

IMPRESSIONIST - MODERN & CONTEMPORARY ART - SINCE 1964



CAMILLE PISSARRO
(1830 - 1903)

Bords de l'Oise, Environs de Pontoise

Oil on canvas
33 x 41 cm (13 x 16 1/8 inches)

Signed and dated lower right, *C. Pissarro 1872*

Provenance

Hector Brame, Paris

Galerie Durand-Ruel, Paris, acquired from the above, 24th October 1921

Terves, acquired from the above, 1st March 1924

Bruno Stahl, Berlin, placed in storage at the Wildenstein Gallery, Paris

Confiscated with other artworks belonging to Georges Wildenstein from the gallery by the Einsatzstab Reichsleiter Rosenberg (ERR) in occupied Paris and transferred to the Jeu de Paume, Paris

Transferred to Lager Peter in Altaussee, Austria, 15th January 1943

Transferred to the Central Collecting Point, Munich, 20th June 1945 (inv. no. 212/21)

Repatriated to France on 18th April 1946

Restituted to Georges Wildenstein on 21st March 1947 and returned to Bruno Stahl

Wildenstein & Co., Inc., New York, acquired from the above, January 1949

Jacques Guerlain, Paris, acquired from the above, 1951

Private collection, France, acquired from the above

Literature

A. Tabarant, *Pissarro*, Paris, 1924, pl. 13

L-R. Pissarro & L. Venturi, *Camille Pissarro Son Art-Son Oeuvre*, Paris, 1939, vol. I, catalogued no. 161, p. 102; vol. II, no. 161, pl. 32

G. Jedlicka, *Pissarro*, Bern, 1950, pl. 8

T. Natanson, *Pissarro*, Lausanne, 1950, pl. 8

R. Brettell, *Pissarro and Pontoise, the Painter in a Landscape*, 1990, referenced on p. 158

J. Pissarro & C. Durand-Ruel Snollaerts, *Pissarro, Catalogue Critique des Peintures*, vol. II, Paris, 2005, p. 218, no. 274 (illustrated)

Exhibitions

Paris, Galerie Durand-Ruel, *Pissarro (1830-1903)*, 1956, no. 11

Stern Pissarro Gallery, London, *Camille Pissarro: Works from the Gallery Collection*, 30th November - 11th December 2021, p.29 (illustrated)

Painted in 1872, *Bords de l'Oise, environs de Pontoise* is both a wonderful example of early Impressionism and a testament to Pissarro's desire to paint a true portrait of contemporary France.

Having originally visited the area of Pontoise in the 1860s, Camille returned there in 1872 and made it his home over the following decade. It was here that Pissarro received his artist friends, including Paul Cézanne and Paul Gauguin, whom he taught to paint in the Impressionist style. When the artist arrived, the town was flourishing; from the rural tranquillity of the surrounding countryside to the bustling activity of the busy riverside, the town presented Pissarro with a wealth of possible subjects. Throughout his stay, the artist executed around 300 paintings, as well as numerous gouaches, pastels, drawings and prints.

In the present work, Pissarro captures a view of the Oise River that reveals the effects of modernity on the landscape. The two barges, one moored in the foreground and the other mid-river, are placed against a backdrop in which the distinctive silhouette of a factory chimney dominates the horizon. Pissarro was evidently intrigued by the idea of showing industrial features within a more rural setting,

returning to paint similar scenes the following year.

Pissarro was fascinated by the symbols of the developing urban landscape, whether in the form of the new Parisian boulevards or the factory chimneys and smoke present in Bords de l'Oise. While his interest in depicting the changing face of France is at the heart of this work, the painting also celebrates the nuances of atmosphere, weather, and light, which he could promptly capture by painting en plein air. Pissarro skilfully juxtaposes the solidity of the boats against a broad sweep of sky that is reflected in the river beneath. Painted with small, deft brushstrokes, Bords de l'Oise, environs de Pontoise masterfully renders a sense of transience within this riverside scene.

This [original painting by Camille Pissarro](#) is available for sale.