

My dearest watercolourists,

I hope you are doing well.

I could not miss the occasion to share some beautiful winter landscapes with you, so for this week's newsletter we will look at Pissarro's work!

One of the Impressionist artists mentioned two weeks ago, Camille Pissarro was a Danish-French Impressionist and Neo-Impressionist painter born on the island of St Thomas (now in the US Virgin Islands, but then in the Danish West Indies). Pissarro was the oldest of the Impressionist group and a figure younger artists were looking up to. For example, artist Paul Cézanne said "he was a father for me. A man to consult and a little like the good Lord".

What is revolutionary about Pissarro's work is his profound interest in illustrating realist portraits of peasants and workers, the common folk. He decided to approach his subjects without artificial embellishments, in their common setting.

For today I chose only wintery landscapes, but I highly encourage you to explore more of Pissarro's work. Simply google 'Camille Pissarro- painting' and enjoy! You will not be disappointed.

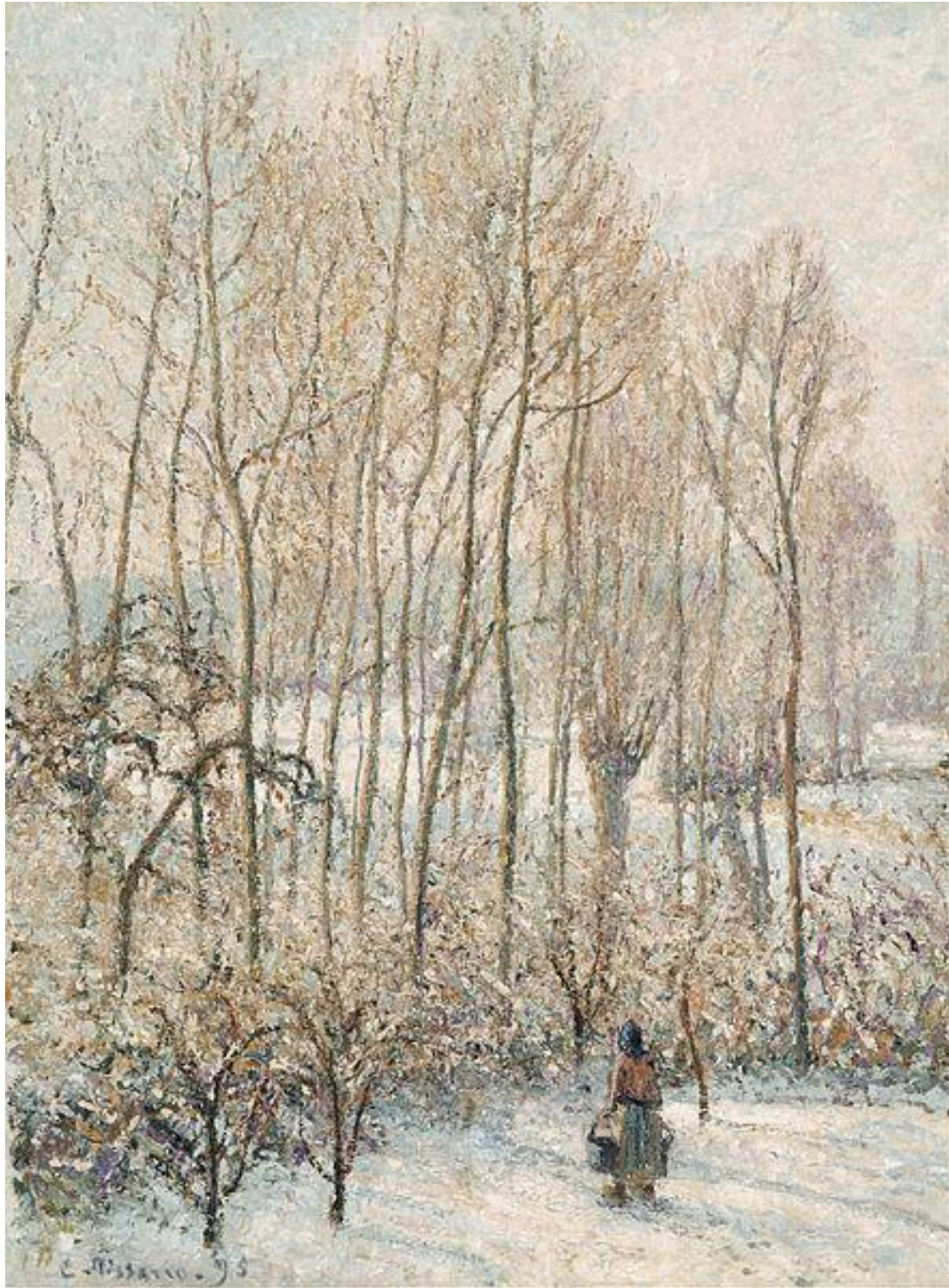
Let's have a look!

Below there are three landscapes. The first one is probably the most interesting. It is a cityscape with a very unusual perspective and viewpoint. It shows what would be a fairly high-class part of the city- *The Avenue de L'Opera, Paris*. However, the moment chosen, the morning, as well as the perspective present a very different demography. What do you think about these choices? The next two images are winter countryside landscapes inhabited by solitary peasant figures. Pissarro found the countryside 'picturesque'. We can see why, can't we?



Camille Pissarro, *The Avenue de L'Opera, Paris, Sunlight, Winter Morning- Soleil, matinee d'hiver*, oil on canvas, 91 x 73 cm, Musée des Beaux-Arts de Reims, Reims, France

<https://www.wikiart.org/en/camille-pissarro/the-avenue-de-l-opera-paris-sunlight-winter-morning>



Camille Pissarro, *Morning Sunlight on the Snow, Eragny-sur-Epte*, 1895, oil on canvas, Height: 823 mm (32.40 in); Width: 616 mm (24.25 in) <https://www.wikiart.org/en/camille-pissarro/morning-sunlight-on-the-snow-eragny-sur-epte-1895>



Camille Pissarro, Chestnut Trees at Louveciennes, 1879, oil on canvas, Height: 40 cm (15.7 in); Width: 54 cm (21.2 in)

Besides the subject matter, Pissarro's paint application is also remarkable. Below is a quote by the artist explaining his technique to an apprentice :

*"Work at the same time upon sky, water, branches, ground, keeping everything going on an equal basis and unceasingly rework until you have got it. Paint generously and unhesitatingly, for it is best not to lose the first impression."* (Rewald, John. *The History of Impressionism*, Harry Abrams, (1990) p. 458)

Pissarro also finished his work outdoors, in one sitting, which he considered led to a more realistic atmosphere.

How do you find Pissarro and his choice of subjects? What about his paint application?

Would you paint outdoors in the snow?

I encourage you to take a look at the beautiful way Pissarro depicts snow and how immersive his views are!

Enjoy and please let me know what you think!

Kindest regards,

Ioana



Camille Pissarro, *Road at Eragny, Winter*, 1885, oil on canvas

<https://www.wikiart.org/en/camille-pissarro/road-at-eragny-winter-1885>



Camille Pissarro, *The Versailles Road at Louveciennes*, 1869, oil on canvas, 46.3 x 38.4 cm, Walters Art Museum, Baltimore, MD, US <https://www.wikiart.org/en/camille-pissarro/the-versailles-road-at-louveciennes-1869>



Camille Pissarro, *Entering the Forest of Marly (Snow Effect)*, 1869, oil on canvas, 38 x 46 cm, Private Collection, <https://www.wikiart.org/en/camille-pissarro/entering-the-forest-of-marly-snow-effect>