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Spring 2017

Musée du Luxembourg

- Pissarro in Éragny. Nature Regained

Grand Palais

- Gardens
- From the Mughals to the Maharajahs.
Jewels from the Al Thani Collection
- Rodin. The centenary exhibition

Autumn 2017

Musée du Luxembourg

- Rubens. Royal Portraits

Grand Palais

- Irving Penn. The centenary
- Gauguin. The alchemist

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AROUND THE EXHIBITION

MEDIATION ACTIVITIES

Bookings at museeduluxembourg.fr

Guided tour: Éragny, "land of Anarchists" (Pissarro). For ages 13 and over. Duration: 75 minutes.
Born in the West Indies with Danish nationality, Pissarro settled in Éragny-sur-Epte, a small village in the Vexin
region of France. What life did he lead there with his family, committed to the anarchist cause like him, and how did
his painting come to echo this new environment?
*Thursday, Friday, Saturday and Sunday at 12 pm, additional showings Saturday and Sunday at 4 pm and/or at 2:30 pm on
Sundays. During the school holidays, additional showings on Thursdays and Fridays at 4 pm*

Family tour: Pissarro's Farm. For ages 6 and over. Duration: 1 hour
Orchards and vegetable gardens, hay bales, cows and sheep: in Pissarro's paintings you can see the details of
everyday rural life at the end of the 19th century. With a guide who can speak to the youngest of visitors, this visit
allows you to explore the artist and his work as a family.
Sundays at 2:15 pm. During the school holidays, there is an additional tour on Thursdays at 2:15 pm

Thematic tour: Women at work. For ages 13 and over. Duration: 75 minutes.
Pissarro's landscapes feature many female figures. Hard at work or enjoying a moment's rest, who are these women
and what do they tell us about the painter's convictions?
23 April and 13 May at 4 pm

Children's workshop: Build your own pop-up landscape. For ages 7 and over. Duration: 2 hours
Following a tour of the exhibition specially designed for children, they will then work with a visual artist on
composing landscapes in a variety of perspectives. They will leave with a colour pop-up of their own design.
7 and 14 April, 7 and 26 May and 18 June at 2 pm

TALKS

Palais du Luxembourg, 26 Rue de Vaugirard
Free entry, reservation essential on museeduluxembourg.fr

Presentation of the exhibition, 21 March

With Joachim Pissarro, Bershad professor of Art History and Director of the Hunter College Art Galleries, The City University
of New York, exhibition curator.
The result of several years of research, the Musée du Luxembourg exhibition takes a look at an unknown aspect of
Pissarro's oeuvre. Joachim Pissarro, the artist's great grandson, will explore what makes the Éragny period one of
the most fruitful for the artist.

Remarkable gardens, 30 March

With Coline Zellal, heritage conservationist and curator of the "Jardins extraordinaires - du jardin à l'art du jardin" exhibition
on the gates of the Jardin du Luxembourg and Marc Jeanson, manager of the collections of the National Herbarium at the
Museum National d'Histoire Naturelle.
"Jardin remarquable" accreditation is given to public gardens of the highest quality. It covers a wide range of locations,
from water gardens to palace gardens, arboretums to botanic gardens. It thus recognises an open definition of
public and private gardens.

Interview-discussion with Gérard Fromanger, 27 April

With Gérard Fromanger, artist-painter, and Déborah Laks, Doctor of Art History.
In resonance with Pissarro's work, you are invited to meet one of the greatest contemporary painters. Gérard Fromanger
has been part of the major artistic innovations of his era while developing a personalised oeuvre based on the
search for motif and colour accompanied by political reflection.

Gardens for nourishment, 11 May

With Gisèle Croq, Engineers at the Jardins du Luxembourg and Florent Quellier, lecturer at François-Rabelais University in
Tours.
While his friend Claude Monet developed his famous garden in Giverny, Pissarro often painted the vast vegetable
garden and the fruit trees from his Éragny estate. More than a pleasure garden his personal garden fed his extensive
family as well as passing visitors. His interest in mother nature as provider corresponds to one of the principal
concerns of the period.

AROUND THE EXHIBITION

Éragny Press, a family affair, 8 June. With Lionel Pissarro, gallery owner

A rare collection of works illustrated with original engravings and published by Éragny Press, the publishing house
founded by Camille Pissarro and his son Lucien, has been assembled for the exhibition. This talk looks back at the
venture, which published works by Villon, Flaubert and Charles Perrault.

Art and anarchy: the case of Camille Pissarro, 15 June

With Christophe Charle, lecturer at the Panthéon-Sorbonne university

At the time he settled in Éragny, Pissarro was inspired by strong anarchist convictions, the result of his reading and
long dialogues with other artists and intellectuals. How did these convictions manifest themselves in the artist's life
and work?

EVENING EVENTS

Sketchbook Evening, 19 April, 6 pm - 8:30 pm

Booking compulsory, free for those under 26, otherwise €10

Lecture-performance Evening, 17 May at 7 pm

With students from the 6th arrondissement Conservatory. Booking compulsory, €6

Night of Museums, 20 May.

- 7:30 pm-midnight, last entry 11:30 pm: demonstration by the Plant Design department from ESAD-Reims within
the exhibition

- 6 pm - 9 pm: mediation on the "Jardins Extraordinaires" exhibition on the gates of the Jardin du Luxembourg by
students from the Paris - Dauphine University.

FILM SCREENINGS - LES 3 LUXEMBOURG

Cinéma d'art et d'essai - 67 rue Monsieur le Prince VI^e

- *Tous au Larzac*, 2011, Christian Rouaud, 26 April at 6:30pm

- *Demain*, 2015, Cyril Dion and Mélanie Laurent, 28 June at 6:30 pm

Further informations on lestroisluxembourg.com

MULTIMEDIA: STAY CONNECTED!

Exhibition audio guide

Commentary in French, English, Spanish and German. Children's version also available.
Audio guide, flat rate: €5 ; Sésame pass: €4; app: €3.99

Exhibition documentary on France 5: Pissarro, sur les traces du père des impressionnistes

Co-production ©2017 - LES FILMS DE L'ODYSSÉE - RMN-Grand Palais with the participation of France Télévisions.
Directed by Christophe Fonseca. Broadcast on France 5.

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Further information on our website: museeduluxembourg.fr

PUBLICATIONS

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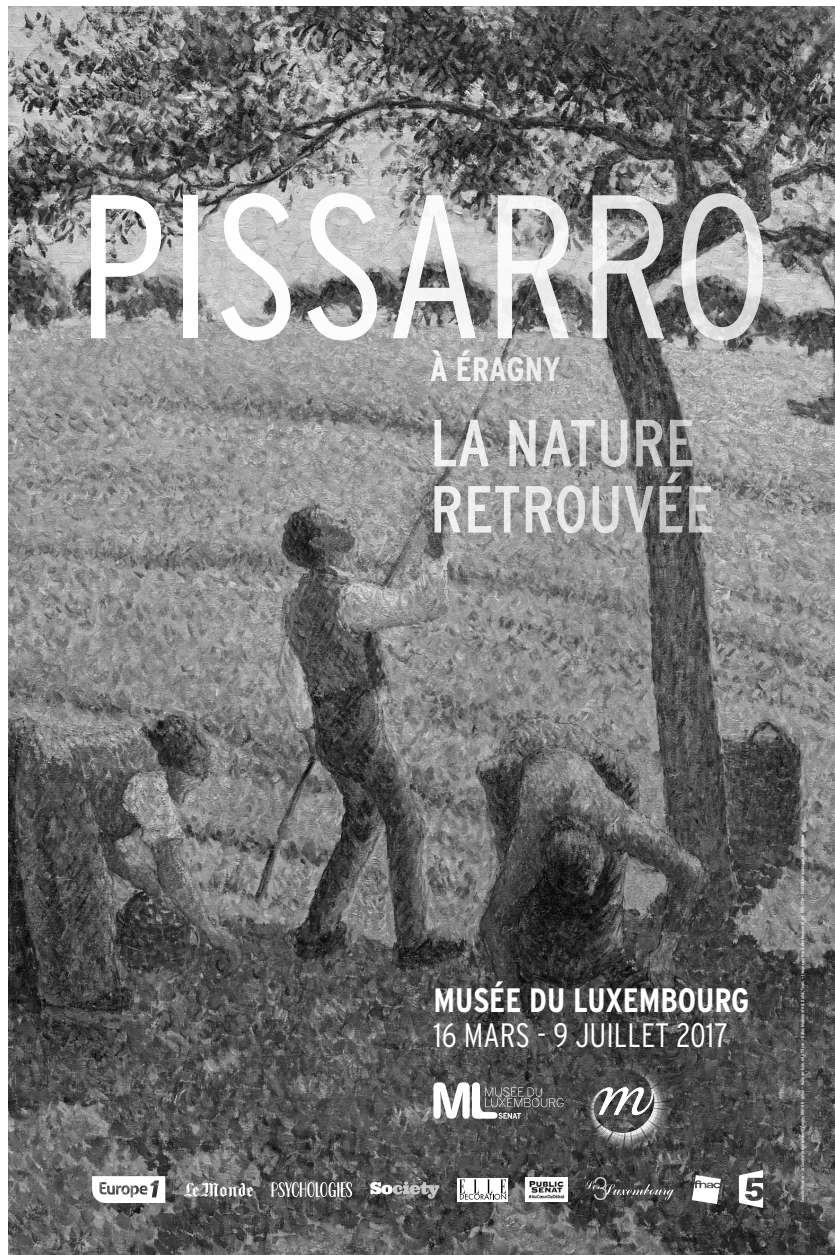
- **The exhibition catalogue.** Format 25.5x22.5cm. Bound, 240 pages, 160 illustrations. €35

Ean: 9782711864256. In bookshops from 15 March 2017. The discovery of an unknown chapter in the life of the artist,
by the greatest experts on Pissarro's work.

- **The exhibition album.** Format 21x28 cm. Paperback, 48 pages, 45 illustrations. €10
Ean: 9782711864263 In bookshops from 15 March 2017. Bilingual edition. The final years of Camille Pissarro, as told
by his great grandson, Joachim Pissarro. *Find all our publications on grandpalais.fr*



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#ExpoPissarro



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Pissarro in Éragny: Nature Regained

In 1884, after many years constant upheaval, Camille Pissarro (1830-1903) settled in the village of Éragny-sur-Epte, in the French region of Vexin, where he would remain until his death. Born in Saint-Thomas, in the Danish West Indies, he was largely self-taught and retained a great independence of spirit throughout his life. On his arrival in France in 1855, he soon became a pillar of the nascent school of Impressionism, taking part in eight of the group's exhibitions between 1874 and 1886.

For the artist, his property in Éragny represented a new opportunity for stability, conducive to his family's activity and existence. The area offered new motifs that Pissarro never tired of painting: farms, prairies, orchards and more. Such motifs allowed him to breathe new life into his painting, trying his hand at Neo-Impressionism, and also exploring new techniques such as watercolour. The life that Pissarro and his family led in Éragny was also in keeping with the anarchist convictions that the painter had developed: for him, autonomy and collective working went hand in hand, just like the work in the fields that he so often represented. The nature of Éragny, shaped by human effort, provided the artist with material for many subjects.

Éragny: the artist's village (1884-1903)

It was during the winter of 1883-1884 that Camille Pissarro began searching for new accommodation for his family, as his wife was expecting their eighth and final child, Paul-Émile. On 1 March 1884, having visited a number of locations, he chose Éragny-sur-Epte, where he had found a home to rent at a reasonable rate. The house offered uninterrupted views across the prairies that seduced the artist, who set to work straight away. Raised in great freedom, Pissarro's children soon began to follow their father, creating what the artist jokingly referred to as the 'Éragny school'. From 1887, in order to confront major economic difficulties, the artist began to make regular visits to Paris. His letters express his regret at being separated from his family and the creative inspiration he gained from his environment in Éragny. With the help of a loan from his friend Claude Monet, Pissarro became the owner of the property he so loved in 1892.

A profusion of panoramas

When he arrived in Éragny at the start of spring in 1884, Pissarro began a deep infatuation with the surrounding landscape. The enthusiasm for his environment that he expressed in his letters would stay with him until he died. For an artist on a perpetual quest for ideas and new ways of tackling outdoor landscape painting, the innumerable panoramas offered by Éragny were a precious gift. An eternal observer, he sometimes waited weeks to find the perfect combination of light and the seasons.

Anarchy and nature

Defined by the struggles he endured as an artist, Pissarro was a fervent partisan of the anarchist cause throughout his career. He became friends with a number of personalities such as Élisée Reclus and Octave Mirbeau, through whom he discovered anarchist literature. In 1889, Pissarro began an audacious project: the creation of an album of twenty-eight anarchist illustrations in ink, entitled *Social Turpitudes*, which he distributed among his family. On 29 December of the same year, the artist sent the album to his nieces Esther and Alice Isaacson in London, accompanied by a long letter in which he sought to raise these young spirits' awareness of the urban poverty and oppression. Not long after this, Lucien and Georges, the artist's sons, influenced by images from the album, began to offer their own illustrations to anarchist journals. Year after year, Pissarro became increasingly engaged with depicting the difficulties of rural life, in line with his convictions.

Artistic renewal (1886)

The early years in Éragny marked a new stage in Pissarro's artistic career. Not long after his arrival, his artistic technique developed in an unprecedented fashion. His paintings from this period still demonstrate an investigation of effects of light as the result of changing weather. Nevertheless, they are defined by his work on the contrast between complementary colours, heralding the start of the Neo-Impressionism that the painter would later adopt. The year 1886 was defined by the dissolution of the Impressionist group. Pissarro and his eldest son Lucien moved closer to a new generation of painters spearheaded by Seurat.

Man and nature (1886-1890)

Before he settled in Éragny, Pissarro had already depicted country life extensively, particularly in Louveciennes, Auvers and Pontoise. After 1886, the artist continued to work on this theme and expanded his practice with experiments in gouache, pastel and watercolour as well as etching and engraving. Pissarro found it to be genuinely artistically rewarding. These techniques, more rapid in execution, allowed him to be more prolific and were easier to sell than his Neo-Impressionist canvasses, time-consuming to produce and eliciting less enthusiasm from his audience and his agent, Paul Durand-Ruel. His rural landscapes received plaudits from a number of art critics.

Beyond the frontiers of Éragny (1894-1914)

Lucien, Camille Pissarro's eldest son, founded the Eragny Press in England with his wife Esther in 1894. The small publisher's first book was entitled *Queen of the Fishes*. Based in Epping, Essex, the company's name was a tribute to the family village in the French region of Vexin. During its twenty years of existence, Eragny Press published texts by a number of authors, including several French writers such as François Villon, Charles Perrault and Gustave Flaubert. In addition to classical texts, they also published two volumes of the Old Testament. Pissarro supervised Lucien's illustration process carefully and corrected his sketches. The illustrations in the Eragny Press publications are highly inspired by the artist's subjects, even after his death.

A rich landscape (1887-1894)

In art, the main intent is to elicit emotion, whether through the rounded or squared angles, commas or glaze (...) M. Pissarro does not resemble M. Claude Monet nor M. Sisley. (...) Few landscape artists share his true, sound and superb sentiment of the agrarian world. He conveys the powerful yet soothing odour of the earth.

Octave Mirbeau, *Le Gil Blas*, 14 May 1887

Pissarro never tired of depicting the views from the window of his studio or the house, multiplying the perspectives over Bazincourt. The artist discovered something new in every sitting: the effect of a sunset, a morning frost or a thick fog enveloping the landscape. A fervent Neo-Impressionist from 1886, he renounced this technique in 1894, retaining some experience from this period that allowed him to return to his initial practice of Impressionism with a new approach. In 1895, he saw himself more than ever as the only true Impressionist.

Les Travaux des champs (1894-1901)

From the end of 1886, Pissarro was focused on designing an illustrated book on agricultural work. The ambitious *Travaux des champs* project took shape in several stages. In 1894, The Vale Press in London published the first edition of the work. Over the following years, Pissarro was inspired by new themes for the project and began to draw some of his most elaborate compositions. His extensive correspondence demonstrates the development of his research and inspirations over time. With Lucien, Pissarro exchanged letters and sketches that defined the various categories of rural work. The artist never saw his work achieve completion. Nevertheless, Lucien used the majority of his father's sketches and subjects to illustrate *La Charrue d'érable* by Émile Moselly in 1912.

Éragny: a never-ending source of inspiration (1894-1902)

As you can imagine, although things are going very badly here, we still have to work. In fact I can't get by without raking, it has become a second nature.

Camille to Lucien Pissarro, 8 May 1903.

Season after season and year after year at the head of an expanding family, Pissarro was always committed to work, developing and expanding his fields of research. His environment and the people who surrounded him provided him with a multitude of inspirations. Éragny was thus more than just a village during the artist's last twenty years, it was the place in which he had spent the most time in his life, without ever exhausting its artistic potential. He thrived in this natural environment and visually captured all of his subjects with a passion for his work, like never before in his career. For Pissarro, an artist's creativity could not diminish over the years, as long as there was work.

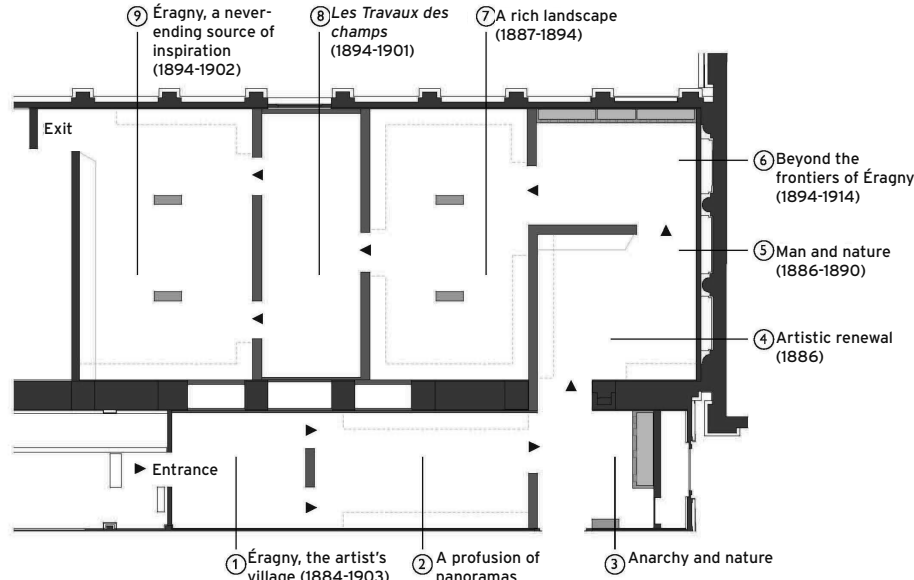
Epigraph

He chose this corner of Normandy because it had aspects of rustic life that suited his vision and motifs of harmonious grace that corresponded to his sensibilities. (...) So Camille Pissarro was never to leave Éragny. The name of this village - which doubtless does not yet enjoy such status - is inseparable from that of Pissarro in the history of French art, just as Giverny is now inseparable from the glory of Claude Monet.

(...) Without the slightest risk of monotony and without a moment's lassitude (...) he created masterpieces from landscapes and agrarian work with a serene joy, whose enchantment surrounded Éragny and flowed out into the streets and courtyards of the village. (...) The colours, the light, the harmony of each canvas, and the groupings and poses of the characters that populate them, make these works highly distinct from all of the others that Pissarro composed of the same landscapes.

Georges Lecomte, *Camille Pissarro*, 1922

EXHIBITION MAP



Exhibition opening times (16 March - 09 July 2017)

Open from 10:30 am to 6 pm from Monday to Thursday. From 10:30 am to 7 pm from Friday to Sunday.

Closed on 1 May.

As part of the Vigipirate scheme, only one bag per visitor (A3 format) is allowed

Exhibition organised by the Réunion des Musées Nationaux - Grand Palais



Curators:

Richard Brettell, Founding Director, The Edith O'Donnell Institute of Art History and the Margaret McDermott Distinguished Chair, co-Director, CISM (Center for the Interdisciplinary Study of Museums), The University of Texas at Dallas; Joachim Pissarro, Bershad Professor of Art History, and Director of the Hunter College Art Galleries, The City University of New York. Assisted by Dr Elpida Vouitsis, Alma Egger et Alyssa Ovadis. With the participation of Lionel Pissarro.

Media partners:



Explore in parallel the photographic exhibition
Jardins extraordinaires on the gates of the Jardin du Luxembourg
from 18 March to 23 July 2017 (free entry).