

## Pissarro, Caillebotte, Toulouse-Lautrec: Impressionist Outsiders

**Start date** 18th August 2023 **End date** 20th August 2023

**Venue** Madingley Hall  
Madingley  
Cambridge  
CB23 8AQ

**Tutor** Dr Jan D. Cox **Course code** 2223NRX044

**Director of ISP and LL** Sarah Ormrod

**For further information contact** [inteng@ice.cam.ac.uk](mailto:inteng@ice.cam.ac.uk)

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### Tutor biography

Dr Jan D. Cox was awarded a first-class honours degree from Oxford Brookes University, where he was awarded the Jeanne Sheehy Memorial Prize. An MA from Bristol was followed by a PhD at Leeds investigating the impact of Nordic art in Europe in the 1880s. He has delivered conference papers in Britain, Scandinavia, Ireland, Italy, The Netherlands, Germany and Canada. In 2017, he was the major contributor to the exhibition catalogue "Romanticism in the North – from Friedrich to Turner" and has since published two book chapters on 19th -century Danish art. He is the author of the University of Oxford short course "The Impressionists: Painting Modern Life" which he has tutored since its inception.

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## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the Terrace Bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

**20:30 – 22:00 Camille Pissarro – Venezuela and Paris**

22:00 Terrace Bar open for informal discussion

### Saturday

07:30 Breakfast (for residents only)

**09:00 – 10:30 Pissarro and Caillebotte at Impressionist Exhibitions**

10:30 Coffee

**11:00 – 12:30 Toulouse-Lautrec: Origins and Early Years**

13:00 Lunch

14:00 – 16:00 Free time

16:00 Tea

**16:30 – 18:00 Pissarro and Caillebotte: The Years of Success**

18:00 – 18:30 Free time

18:30 Dinner

**20:00 – 21:30 Toulouse-Lautrec Posters**

21:30 Terrace Bar open for informal discussion

### Sunday

07:30 Breakfast (for residents only)

**09:00 – 10:30 Caillebotte: His Later Years**

10:30 Coffee

**11:00 – 12:30 Pissarro and Toulouse-Lautrec – The Final Years**

12:45 Lunch

**The course will disperse after lunch**

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## Course syllabus

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### Aims:

The course will allow you to:

1. Discover why Pissarro, Caillebotte and Toulouse-Lautrec differed from other famous artists of the period.
2. Comprehend the importance of the body of work produced by each artist.
3. Understand how politics, sexuality and disability impacted on our chosen artists.

### Content:

We explore the work of three talented artists prospering in France in the second-half of the 19th century, but differing in their backgrounds from the better-known circle of Impressionist painters. Camille Pissarro, the oldest of the Impressionist artists, came from a Jewish family in the Danish West Indies and was very interested in radical politics. Gustave Caillebotte was a wealthy artist and bachelor who did not need to sell his work. His best-known painting *The Floor-Scrapers* is both fascinating and controversial. Finally, Toulouse-Lautrec, an aristocrat with inherited disabilities, made the clubs of Montmartre his own. Each has left an exceptional body of work for us to study and enjoy.

Camille Pissarro was the most senior of the Impressionists, born in the Danish West Indies of Portuguese Jewish descent in 1830. Unknown to many, he retained his Danish nationality for the rest of his life. He was initiated in oil paint by the Danish artist Fritz Melbye and they visited Venezuela together. Pissarro went to Paris in 1855 and became a mainstay of the Impressionists; the only artist to exhibit at all eight Impressionist exhibitions. He was also the kindest of the Impressionists, giving his time freely to Gauguin among others, and also the most political, embracing radical politics in his middle age. His art encompassed cityscapes, figures and portraits, but he's best known for his wonderful landscapes of the French countryside.

Gustave Caillebotte was born into a wealthy family in Paris in 1848. After obtaining a law degree, he went to the studio of Léon Bonnat, who introduced him to the art of Velázquez. Following the rejection of his most important work "*The Floor-Scrapers*" by the Paris Salon, Caillebotte joined the Impressionists where his moral and financial support was much appreciated. He then regularly exhibited with the group, although his painting style was usually Naturalistic. He depicted upper middle-class and urban life in Paris and was very keen on boating and sailing on the Seine and at sea. Influenced by Japanese prints and photography, he died aged only forty-five, leaving a very important bequest of works to the French state: Manet, Monet, Pissarro, Degas.

Henri de Toulouse-Lautrec was born into an aristocratic family, and considerable in-breeding led to Henri suffering from an inherited genetic condition. Overcoming this obstacle, he too went to Bonnat's art studio and then that of Fernand Cormon. He painted scenes of Montmartre life in both Impressionist and Post-Impressionist styles, spending much time drinking heavily and inhabiting brothels. His posters for Montmartre nightclubs are unsurpassed and he was also a very skilled painter, draughtsman, caricaturist and illustrator. He died at the age of thirty-six but left many images that are now regarded as iconic.

### Presentation of the course:

The course will be taught by PowerPoint presentations, interspersed with relevant film clips. Class discussion will be encouraged throughout.

**As a result of the course, within the constraints of the time available, students should be able to:**

1. Have knowledge of the art world of the second-half of the nineteenth century.
2. Understand how Pissarro's background and upbringing informed his art.
3. Have knowledge of Caillebotte's art, life and motivations.
4. Understand how Toulouse-Lautrec captured the life of the demi-monde in Paris.

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### **Reading and resources list**

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Brettell, Richard R., and Camille Pissarro. *Pissarro's People*. 2011. San Francisco: DelMonico

Brocklehurst, Hannah, Henri De Toulouse-Lautrec, and Frances Fowle. *Pin-ups: Toulouse-Lautrec & the Art of Celebrity*. 2018. Edinburgh

Harrison, Charles, Paul Wood, and Jason Gaiger. 1998. *Art in Theory, 1815-1900: An Anthology of Changing Ideas*. Oxford: Blackwell

MacDonald, Heather (ed.). 2013. *Impressionism and post-impressionism at the Dallas Museum of Art: the Richard R. Brettell Lecture Series*. Dallas: Dallas Museum of Art

Marrinan, Michael, and Gustave Caillebotte. *Gustave Caillebotte: Painting the Paris of Naturalism, 1872-1887*. 2016. Los Angeles

Moffett, Charles S., and Richard R. Brettell. 1986. *The New Painting: Impressionism 1874-1886*. Oxford: Phaidon and others.

Morton, Mary G., George T. M. Shackelford, and Gustave Caillebotte. *Gustave Caillebotte: The Painter's Eye*. 2015. Washington: Fort Worth: Chicago

Pissarro, Camille. *Pissarro: Camille Pissarro, 1830-1903*. 1980. London: Arts Council of Great Britain.

Robins, Anna Gruetzner., and Richard Thomson. *Degas, Sickert, and Toulouse-Lautrec: London and Paris, 1870-1910*. 2005. London: New York: Tate; Distributed in the US by Harry N. Abrams

Smith, Paul. *Impressionism beneath the Surface*. 1995. London: Weidenfeld and Nicholson, Everyman Art Library. Chapter 4. Pages 112-143.

Thomson, Richard. *Camille Pissarro: Impressionism, Landscape and Rural Labour*. 1990. London: Herbert

Whiteley, Linda and Colin Harrison. *Pissarro: Father of Impressionism*. 2022. Oxford: Ashmolean Museum

### **Online resources:**

Smarthistory: Caillebotte <https://smarthistory.org/tag/caillebotte/>

Smarthistory: Toulouse-Lautrec

<https://smarthistory.org/henri-de-toulouse-lautrec-at-the-moulin-rouge/>

The Impressionist Revolution of Camille Pissarro:

<https://www.youtube.com/watch?v=oT3PcdbpRYo>