

Camille Pissarro: Father of Impressionism

17 February to 12 June 2022

Temporary Exhibition Galleries 58-61, Ashmolean Museum, Oxford, OX1 2PH

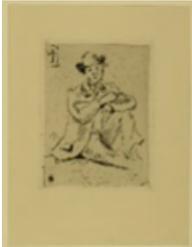
List of objects proposed for protection under Part 6 of the Tribunals, Courts and Enforcement Act 2007 (protection of cultural object on loan)

	<p>Camille Pissarro <i>Apple Harvest</i> 610 x 740 mm (canvas) Oil on canvas 1888</p> <p>Lent by: Dallas Museum of Art 1717 North Harwood Dallas TX 75201 USA</p> <p>Provenance: 1888-1889: with Goupil-Boussod & Valadon, Paris, purchased from the artist March 18, 1888; 1889- 1899: Victor Desfossés (d. 1899), Paris, purchased from the above July 26, 1889; 1899-1910: with Durand-Ruel, Paris, purchased from the above's posthumous sale, <i>Après décès de M. Victor Desfossés</i>, Paris, April 26, 1899, lot 50; 1910-1916: with Paul Cassirer, Berlin, consigned by the above; 1916: unknown collector, purchased from above through Georg Caspari, Munich, May 24, 1916; After 1927: with Thannhauser Gallery, Berlin [1]; By 1931: Dr. Max Emden (1874-1940), Hamburg and Brissago Islands, Switzerland [2]; 1931: his sale, <i>Sammlung Dr. Max Emden, Harmann Ball and Paul Graupe</i>, Berlin, June 9, 1931, lot. 41; About 1931- at least 1954: Max (1875-1954) and Leola (née Selig, 1888-1968) Epstein, Chicago; By 1955: with Wildenstein & Co., New York; 1955: Dallas Museum of Art, Munger Fund, purchased from the above as <i>Apple Pickers at Eragny</i> [3] [4]</p> <p>Ownership between 1933-1945: Max (1875-1954) and Leola (née Selig, 1888-1968) Epstein, Chicago</p>
	<p>Camille Pissarro <i>Self-Portrait</i> 530 x 305 mm (canvas) Oil on canvas c. 1889</p> <p>Lent by: Dallas Museum of Art 1717 North Harwood Dallas TX 75201 USA</p> <p>Provenance: Until d. 1903: Camille Pissarro (1830-1903), Paris; 1904- at least 1939: Lucien</p>

	<p>Pissarro (1863-1944), London, by inheritance from his father, the artist [1]; By 1985: Wendy (1916-2007) and Emery Reves (1904-1981), Villa La Pausa, Roquebrune, France, possibly acquired from the above; 1985: Dallas Museum of Art, gift of the above</p> <p>Ownership between 1933-1945: Lucien Pissarro (1863-1944), London and Wendy (1916-2007) and Emery Reves (1904-1981), Villa La Pausa, Roquebrune, France</p>
	<p>Camille Pissarro <i>Still Life: Apples and Pears in a Round Basket</i> 457 x 552 mm (canvas) 610 x 711 x 83 mm (frame) Oil on canvas 1872</p> <p>Lent by: Mr & Mrs Walter Scheur c/o Princeton University Art Museum Princeton NJ 08544-1018 USA</p> <p>Provenance: Bought by Durand-Ruel from the artist on 26 Nov. 1872; Sold by Durand-Ruel to Erwin Davis, New York, on 2 May 1888; Bought back by Durand-Ruel NY from Erwin Davis on 7 Jan. 1899; Sold by Durand-Ruel NY to Miss A. Stone on 8 Feb. 1906; Mrs. Dorothy G. Noyes, New York; Lent by a private collector to the Museum of Fine Arts, Boston, in 1964; Mrs. Willard F. Midgette; Lent by the latter to the Museum of Fine Arts, Boston, from 11 Jan. 1967 to 23 Feb. 1970; Sale [Thomas Midgette], New York, Parke-Bernet, 13 May 1970, no. 8, col. ill.; purchased by Henry and Rose Pearlman, New York, who were still the owners in 1975; Bought before 1980 by Mr. and Mrs. Walter Scheuer, New York; Lent by the above to the Princeton University Art Museum, Princeton (N.J.), from 1988.</p> <p>Ownership between 1933-1945: Miss A. Stone; Mrs. Dorothy G. Noyes, New York</p>
	<p>Camille Pissarro <i>Un coin de l'Hermitage, Pontoise</i> 546 x 650 mm (canvas) Oil on canvas 1878</p> <p>Lent by: Kunstmuseum Basel St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p>

	<p>Provenance: until 1890 Théodore Duret, Paris; 1890 Durand-Ruel bought the painting from Th. Duret March 1, 1912; Durand-Ruel sells the picture to Paul Cassirer, Berlin; 1912 Paul Cassirer sells the picture to Bild an Kunstliebhaber aus Basel, who give it to Kunstmuseum Basel</p> <p>Ownership between 1933-1945: Kunstmuseum Basel</p>
	<p>Jean-Baptiste Camille Corot <i>The Duck Pond</i> 246 x 397 mm (unframed) Oil on canvas and paper 1855/60</p> <p>Lent by: Kunstmuseum Basel St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p> <p>Provenance: Unknown date Constant Dutilleux (1807-1865), Douai, Paris, received as a gift from the artist after 1865 / before 1905; December 18, 1907 Alfred Robaut (1830–1909), Douai, Fontenay-sous-Bois; December 18, 1907 Robaut auction, Hôtel Drouot, Paris, No. 9; presumably Lucien Lefebvre-Foinet (d. 1939?), Paris; Unknown date, presumably André Schoeller (died 1956), Paris; Unknown date, Dr. Carl Mettler (1877– January 9, 1942), Basel; 1942, bequeathed to Kunstmuseum Basel.</p> <p>Ownership between 1933-1945: Lucien Lefebvre-Foinet (d. 1939?), Paris; Unknown date, presumably André Schoeller (died 1956), Paris; Unknown date, Dr. Carl Mettler (1877– January 9, 1942), Basel; 1942, bequeathed to Kunstmuseum Basel.</p>
	<p>Paul Signac Square Saint-Pierre, Winter 654 x 540 mm (unframed) Oil on canvas 1883/84</p> <p>Lent by: Kunstmuseum Basel St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p> <p>Provenance: Unknown date M. Bandoni, Paris; Unknown date Abbé Borowski (?), Friend of Maurice Denis, bought in Le Vésinet; at least 1926 - 1947 Dr. Hans Graber (1886–1959), Basel / Zurich; 1947 donated to Kunstmuseum Basel by</p>

	<p>Hans Graber</p> <p>Ownership between 1933-1945: Dr. Hans Graber (1886–1959)</p>
	<p>Camille Pissarro <i>Snow effect at the Hermitage</i> 542 x 730 mm (unframed) Oil on canvas 1875</p> <p>Lent by: Kunstmuseum Basel St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p> <p>Provenance: 1904 Julie Pissarro, widow of the artist; 1921 Jeanne Pissarro-Bonin, daughter of the artist; October 24, 1922, sold by Jeanne Pissarro-Bonin to Durand-Ruel; October 12, 1923, Durand-Ruel sold to Georges Bernheim, Paris; S. Chapelier, Chatou, France; Galerie Rosengart, Lucerne; around 1957, Mr. Paul Joerin, Basel-Binningen; Kunstmuseum Basel acquired from the heirs of Mr. Paul Joerin</p> <p>Ownership between 1933-1945: Georges Bernheim, Paris; S. Chapelier, Chatou, France; Galerie Rosengart, Lucerne</p>
	<p>Claude Monet <i>Le Boulevard de Pontoise à Argenteuil</i> 602 x 812 mm (unframed) Oil on canvas 1875</p> <p>Lent by: Kunstmuseum Basel St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p> <p>Provenance: around 1891 - 1898 Paul Durand-Ruel (1831–1922), Paris; 1898 - 1900 Denys Cochin (1851–1922), Paris, purchased from Durand-Ruel; 1900 Paul Durand-Ruel (1831–1922), Paris, bought back by Cochin 1900–1932 Alfred Cassirer (1875–1932), Berlin, purchased from Durand-Ruel, Paris; 1932 - 1954 Eva Cassirer (1920–2009), Berlin / London, daughter of Alfred Cassirer, inherited from her father; 1936 - 1954 as a deposit in the Kunstmuseum Basel, together with the other works in the collection; Cassirer blocked by the Allies as German assets from 1946–1953; 1953 - today Kunstmuseum Basel, bought from Eva Cassirer, London, brokered by her mother</p>

	<p>Hannah Sotschek (1887–1974), Berlin</p> <p>Ownership between 1933-1945: 1932 - 1954 Eva Cassirer (1920–2009), Berlin / London, daughter of Alfred Cassirer, inherited from her father; 1936 - 1954 as a deposit in the Kunstmuseum Basel, together with the other works in the collection</p>
	<p>Paul Cézanne <i>Guillaumin au pendu</i> 250 x 189 mm (unframed) Etching 1873</p> <p>Lent by: Kunstmuseum Basel Kupferstichkabinett St. Alban-Graben 8 Postfach CH-4010 Basel Switzerland</p> <p>Provenance: Acquired by Kunstmuseum Basel in 1928</p> <p>Ownership between 1933-1945: Kunstmuseum Basel</p>
	<p>Camille Pissarro <i>La Carrière (the quarry), Pontoise</i> 580 x 725 mm (unframed) Oil on canvas c. 1874</p> <p>Lent by: The Trustees of the Rudolf Staechlin Family Trust, NY c/o Beyeler Museum AG Baselstrasse 101 CH-4125 Riehen/Basel Switzerland</p> <p>Provenance: undated - Feb. 14, 1920 Mario Arbini, Genoa / Munich; Feb. 14, 1920 - 1931 Rudolf Staechelin (1881–1946), Basel, acquired through purchase; 1931 - today Rudolf Staechelin'sche Family Foundation, Basel (1965–1997 on long term loan to the Kunstmuseum Basel; 1997–2002 on long term loan to the Kimbell Art Museum, Fort Worth; 2002–2015 on long term loan to the Kunstmuseum Basel; 2019 - today on long term loan to the Fondation Beyeler, Riehen</p> <p>Ownership between 1933-1945: Rudolf Staechelin'sche Family Foundation, Basel</p>



Paul Cézanne
The House of Doctor Gachet in Auvers-sur Oise
560 x 470 mm (unframed)
Oil on canvas
1872

Lent by: The Trustees of the Rudolf Staechlin Family Trust, NY
c/o Beyeler Museum AG
Baselstrasse 101
CH-4125 Riehen/Basel
Switzerland

Provenance: 1873 - undated Paul Cezanne; undated Georges de Bellio, Paris; undated Donop de Monchy, Paris; undated - Sep 29 1916 Louis Bernard, Paris; Sep 29 1916 - Oct. 25, 1917 Galerie Bernheim-Jeune, Paris; Oct. 25, 1917–1931 Rudolf Staechelin (1881–1946), Basel, acquired by purchase from Galerie Bernheim-Jeune; 1931 - today Rudolf Staechelin'sche Family Foundation, Basel (2019 - today on long term loan to the Fondation Beyeler, Riehen)

Ownership between 1933-1945: Rudolf Staechelin'sche Family Foundation, Basel



Paul Cézanne
Milk Can and Apples
502 x 610 mm (unframed)
Oil on canvas
1879-80

Lent by: The Museum of Modern Art, New York.
The William S. Paley Collection
11 West 53 Street
New York NY 10019
USA

Provenance: Julien Tanguy (le Père Tanguy), Paris; sold to Sara Hallowell, Chicago/Paris; sold to Durand-Ruel, New York, February 1894; sold to Durand-Ruel, Paris, December 13, 1895; sold to Egesto Fabbri, Florence, April 17, 1901; resold to Durand-Ruel, Paris, February 1904; [Acquired by Bernheim-Jeune, Paris, 1904]; sold to Oscar Schmitz (1861-1933), Dresden, 1904; Estate of Oscar Schmitz, on deposit at the Kunsthalle Basel, 1933; on consignment to Wildenstein Galleries, Paris, London and New York, 1936; sold to William S. Paley (1901-1990), New York, 1937; The William S. Paley Collection at The Museum of Modern Art, New York, 1990.

Ownership between 1933-1945: Estate of Oscar Schmitz, on deposit at the Kunsthalle Basel, 1933; on consignment to Wildenstein Galleries, Paris,

	London and New York, 1936; sold to William S. Paley (1901-1990), New York, 1937.
	<p>Georges-Pierre Seurat <i>The Channel at Gravelines, Evening</i> 654 x 819 mm (unframed) Oil on canvas 1890</p> <p>Lent by: The Museum of Modern Art, New York. Gift of Mr and Mrs William A M Burden, 1963 11 West 53 Street New York NY 10019 USA</p> <p>Provenance: Estate of the artist (Madeleine Knobloch), Paris, 1881; sold to Veuve (Sylvie) Monnom (1836-1921), Brussels, 1892; to Marie (née Monnom) (1866-1959) and Théo (1862-1926) van Rijsselberghe, Brussels, by 1904 until at least 1909. [Galerie Druet, Paris, 1913]; [Félix Fénéon, Paris]; [Galerie Alfred Flechtheim, Düsseldorf] [6]. Sold through Gösta A. Olson, Stockholm to Rolf de Maré, Stockholm/Paris, 1918 (in de Maré's possession until at least 1936); sold to Paul Rosenberg, Paris; confiscated during the Nazi occupation by the ERR (Einsatzstab Reichsleiter Rosenberg), 1941; traded by Hermann Goering's agent Andreas Hofer to Hans Wendland and Theodor Fischer, Lucerne, in exchange for objects acquired for the Goering collection, April 1942; turned over by Fischer at the request of the Swiss government to the collecting point at the Kunstmuseum Bern, 1945; returned to Paul Rosenberg, New York, June 1948; sold to William A. M. Burden, New York, October 1948; acquired by The Museum of Modern Art, New York (Gift of Mr. and Mrs. William A. M. Burden), 1963.</p> <p>Ownership between 1933-1945: Rolf de Maré, Stockholm/Paris, 1918 (in de Maré's possession until at least 1936); sold to Paul Rosenberg, Paris; confiscated during the Nazi occupation by the ERR (Einsatzstab Reichsleiter Rosenberg), 1941; traded by Hermann Goering's agent Andreas Hofer to Hans Wendland and Theodor Fischer, Lucerne, in exchange for objects acquired for the Goering collection, April 1942; turned over by Fischer at the request of the Swiss government to the collecting point at the Kunstmuseum Bern, 1945; returned to Paul Rosenberg, New York, June 1948</p>