## Joachim Pissarro

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# Education

University of Texas, at Austin 2001

*Ph.D. in History of Art*

Dissertation: *Individualism and Intersubjectivity in Modernism. Two Case Studies of Artistic Interchanges:*

*Camille Pissarro and Paul Cézanne / Jasper Johns and Robert Rauschenberg*

Courtauld Institute, London 1982

*M. Phil. in History of Art*

Sorbonne, Paris IV 1979

*Licence de philosophie*

Ecole Normale Supérieure, Paris 1980

*Written Entrance Examination*

(Major: Philosophy)

# Languages

English, French, German, Italian, Russian

(reading knowledge: Hebrew, Latin, and Ancient Greek)

# Professional Experience

Hunter College, of CUNY 2007-Present

*Bershad Professor of Art History,*

*Director of the Hunter College Art Galleries*

The Museum of Modern Art, New York 2003-Present

### Curator, (and Adjunct Curator since 2007) Painting & Sculpture Department

Dedalus Foundation, New York 2002-2006

*Director of the Robert Motherwell Catalogue Raisonné Project*

Apollo Magazine 1992- Present

*Advisory Board*

Wildenstein Institute, Paris 1983-Present

#### Academic and Editorial Advisor to the Wildenstein Publications

Hunter College, City University of New York 2002-2004

### Visiting Professor

The Museum of Modern Art, New York 2002-2003

##### Member of the Advisory Committee on Archives, Library, and Research

Yale University, Department of the History of Art, Connecticut 1997-2002

*Adjunct Professor*

The Museum of Modern Art, New York 2000

### Mellon Consulting Scholar in the Archives Department

Yale University Art Gallery, Connecticut 1997- 2000

#### Seymour H. Knox, Jr., Curator of European and Contemporary Art

University, Melbourne University, Sydney, Australia 1999

#### Visiting Lecturer

Queensland Art Gallery, Brisbane, Australia 1999

#### Visiting Lecturer

Kimbell Art Museum, Fort Worth, Texas 1994-1997

#### Chief Curator

University of Texas, Austin, Texas 1994-1997

#### Visiting Lecturer

Musée de la Fondation de l’Hermitage, Lausanne, Switzerland 1993-1994

### Director

Comité International d’Histoire de l’Art, Université de Lausanne, Switzerland 1993-1994  
*Organizing Member*

Dallas Museum of Art, the Philadelphia Museum of Art, and

The Royal Academy, London 1988-1993

#### Independent Curator

Phillips, London and New York 1984-1988

#### Director of Impressionist and Modern Paintings and Sculpture Department

Yeshiva University, Art History Department, New York 1984

### Visiting Professor

Art Institute of Chicago, Illinois 1981

### Freelance Researcher

# Affiliations

College Art Association

The North American Fichte Society

North American Kant Society

Society for the Advancement of Education

American Association of Museum Curator

Advisory Board, *Apollo Magazine*

CURATORIAL PROJECTS

Musée Picasso, Paris

Olga Picasso 2017

Musée du Luxembourg, Paris

Pissarro à Éragny: La Nature retrouvée

Gagosian Gallery, London 2016

*Alberto Giacometti, Yves Klein: In Search of the Absolute*

*LAX – MIA: Light + Space*, Surf Club Miami, Miami 2015

Musée des Impressionismes, Giverny 2013

*Ellsworth Kelly and Claude Monet*

Almine Rech Gallery, Brussels 2012

*Jeff Koons*

*Schirn* Kunsthalle and the Liebieghaus Skulpturensammlung, Frankfurt

*Jeff Koons: The Painter, Jeff Koons: The Sculptor*

Hunter College Art Galleries, New York

*Conceptual Abstraction*

Hunter College Art Galleries, New York

*Times Square Show Revisited*

Hunter College Art Galleries, New York

*Notations: The Cage Effect Today*

Chief Executives Organization, New York

*Paris Private Art Collections Seminar*

San Francisco Museum of Modern Art, San Francisco 2011

*Director’s Circle Private Collections Seminar*

The Museum of Modern Art, New York and Van Gogh Museum, Amsterdam 2008-2009

*Vincent van Gogh: The Colors of the Night*

Co-curated with Sjraar van Heugten, Van Gogh Museum

Hunter College Art Galleries, New York 2008

*To: Night – Representations of the Night in Contemporary Art*

The Museum of Modern Art, New York

*Out of Time: A Contemporary View*

Co-curated with Eva Respini

The Museum of Modern Art, New York, Los Angeles County Museum of Art and 2006

Musée d’Orsay, Paris

*Pioneering Modern Painting: Cézanne and Pissarro*

Yale University Art Gallery, New Haven, Connecticut 2000 *Jasper Johns’ Recent Paintings*

Yale University Art Gallery, New Haven, Connecticut 1999

*Postmodern Transgressions*

Co-curated with Richard Field

Yale University Art Gallery, New Haven, Connecticut

*After looking at Chinese Rocks: Brice Marden’s Work in Progress*

Co-curated with Richard Field

Kimbell Art Museum, Fort Worth, Texas

*Matisse and Picasso: a Gentle Rivalry*

Guest-curated by Yve-Alain Bois

Yale University Art Gallery, New Haven, Connecticut 1998

*Saints, Sinners and Sceneries: the Dr. Herbert and Monika Schaefer Collection*

A selection of Dutch and Flemish 16th- and 17th-century works of art

Yale University Art Gallery, New Haven, Connecticut

*Then and Now and Later: Art Since 1945 at Yale* (a history of

Contemporary art at Yale since Duchamp’s Société Anonyme)

Co-curated with Thomas Crow

Kimbell Art Museum, Fort Worth, Texas and Brooklyn Museum, New York

*Monet and the Mediterranean*

Kimbell Art Museum, Fort Worth, Texas and 1997

The National Gallery of Art, Washington, in collaboration with curator Philip Conisbee

*Georges de La Tour*

The first retrospective of the artist’s work in America

Kimbell Art Museum, Fort Worth, Texas 1996

*Boilly*

In collaboration with guest-curator Susan Siegfried

The Royal Academy, London, the Sezon Museum of Art, Tokyo, Japan, and

The Matsuzakaya Art Museum, Nagoya, Japan

*From Manet to Gauguin, Masterpieces from Swiss Private Collections*

Israel Museum, Jerusalem, in association with the Jewish Museum, New York 1995

*Pissarro: Impressionist Innovator*

First retrospective of the artist’s work in Israel

Musée des Beaux-Arts, Rouen, in collaboration with

The Réunion des Musées Nationaux 1994

*Rouen, Les Cathédrales de Monet*

The Dallas Museum of Art, the Philadelphia Museum of Art, and 1993

The Royal Academy of Arts, London

*The Impressionist and the City: Pissarro’s Series*

# ESSAYS AND BOOKS

*Jeff Koons: Grazing Ball Paintings* (with Donatien Grau), Gagosian / Rizzoli, New York 2017

Catalogue Essay, *Chu Teh-Chun’s Quest*, Waddington Custot, London

Catalogue Essay*, Shirazeh Houshiary: Meditations on Cosmos*, Lisson Gallery, New York

Catalogue Essay, *From Figuration and Quantom Physics: The Late Works of E.W Nay in Context,*

Almine Rech Gallery, London

Catalogue Essay, *Julian Schnabel: Re-Reading*, Almine Rech Gallery, New York

Catalogue Essay, *Jeff Elrod: Painting Portals*, Vito Schnabel Gallery, Switzerland

Catalogue essay, *Klein & Giacometti: In Search of the Absolute in the Era of Relativity*, 2016

Gagosian Gallery, Lodon, April 2016

Catalogue Essay, *Matisse and Picasso*, Hammer Galleries, New York. 2015

“Jack Climbed up the Beanstalk to the Sky of Illimitableness Where

Everything Went Backwards”, *Julian Schnabel,* Almine Rech Gallery, Paris.

Catalogue Essays, *Miro*, Gmurzynska Gallery, Zurich.

Catalogue Essay, *“*Jasper Johns, Rencontre au Sommet”, *PicassoMania*,

Grand Palais, Paris.

Glenn Lowry with Joachim Pissarro, Gaby Collins-Fernandez, and

David Carrier, *The Brooklyn Rail,* May 2015

Catalogue Essay, *Jeff Koons’s Gazing Balls or the Eye of Janus Today* and 2014

*Jeff Koon’s Epic Poem*. Almine Rech, Brussels.

Catalogue Essay, *Robert Rauschenberg: Works on Metal*. Gagosian, Beverly Hills.

Catalogue Essay, *Martin Creed: What’s the Point of it?* Hayward Gallery, London.

*Wild Art* (with David Carrier), Phaidon Press. 2013

Catalogue Essay, *Pissarro,* Museo Thyssen-Bornemisza, Madrid.

“Jeff Koons at Almine Rech”, “Joachim Pissarro in conversation with Jeff Koons”, 2012

and “Jeff Koons: Humankind Before All”, *Jeff Koons,*

Almine Rech Gallery, Brussels.

*Catalogue Raisonné of Robert Motherwell*, Dedalus Foundation, New York.

“Cézanne et Pissarro: Esthétiques de la Résistance / Résistances à toute Esthétique”, 2011

*Cézanne et Paris,* Musée du Luxembourg, Paris.

“The Love of Painting” (with Mara Hoberman),

*Robert Indiana: Rare Works from 1959 on Coenties Slip”*,

Galerie Gmurzynska, Zurich.

“A Sea of Meanings: Drawings by Robert Morris”, *Robert Morris: Drawings 1961*,

Craig F. Starr Gallery, New York.

“Reality Show,” (with Mara Hoberman), 2010

*Marc Quinn: Allanah, Buck, Catman, Chelsea, Michael, Pamela and*

*Thomas*, White Cube, London.

“Embodiments of Color,” in *Suzan Frecon*, David Zwirner, New York.

“Joseph Beuys: Set Between One and All”,

*Joseph Beuys: Make the Secrets Productive*, PaceWildenstein, New York.

“Pissarro and the Paradoxes of Memory”, Musée des Impressionismes, Giverny 2009

“A conversation: Tim Eitel and Joachim Pissarro”,

*Tim Eitel, Invisible Forces*, PaceWildenstein, New York.

“Le de Kooning tardif” in *Deadline*, Musée d’Art moderne de la Ville, Paris-Musées, Paris.

“Representing Limitlessness: Rachel Howard’s Via Dolorosa: Truth is Repetition,”

in *Rachel Howard, Repetition is Truth – Via Dolorosa*, Murderme Publications, London.

*Vincent van Gogh: the Colors of the Night*, with Sjraar van Heugten and Chris Stolwick, 2008

co-published by The Museum of Modern Art, New York,

and the Van Gogh Museum, Amsterdam.

“The Night’s Thousand Eyes”, *to: Night: Contemporary Representations of the Night*,

Hunter College Art Galleries, New York.

“Late de Kooning” *Willem de Kooning 1981-1986*, 2007

published by L&M Arts, New York.

*Cézanne/Pissarro, Johns/Rauschenberg;* *Comparative Studies on Intersubjectivity in Modern Art*, 2006

Cambridge University Press, Cambridge and New York.

*Catalogue Raisonné of Camille Pissarro's Paintings* (with Claire Snollaerts), 2005

Wildenstein Institute, Paris.

*Pioneering Modern Painting: Cézanne and Pissarro*, Museum of Modern Art, New York.

*The Thannhauser Collection of the Guggenheim Museum*, 2001

The Guggenheim Museum, New York,

with other authors.

“Jasper Johns’s *Bridge Paintings* Under Construction,” 1999

in *Jasper Johns—New Paintings and Works on Paper*,

San Francisco Museum of Modern Art,

in association with the Yale University Art Gallery, New Haven.

Introductory essay to *Matisse and Picasso*, by Yve-Alain Bois, Flammarion, Paris. 1998

“Robert Indiana: Signs into Art”, in *Robert Indiana—Rétrospective 1958-1998*,

Musée d’art moderne etd’art contemporain, Nice.

*Then and Now and Later: Art Since 1945 at Yale*, Yale University Art Gallery, New Haven.

*Monet and the Mediterranean*, Rizzoli, New York. 1997

“*La Main* de Giacometti,”, *La Main*, Institut d’Arts Visuels, 1996

Association des Conférences, Orléans.

“Pissarro in St. Thomas,” in *Camille Pissarro in the Caribbean,*

*1850-1855: Drawings from the Collection at Olana*,

The Hebrew Congregation of St. Thomas,

St. Thomas, U.S. Virgin Islands.

“Pissarro’s Memory,” in *Camille Pissarro: Impressionist Innovator*, 1994

The Israel Museum, Jerusalem.

*Camille Pissarro*, Abrams, New York. 1993

*The Impressionist and the City: Pissarro’s Series Paintings*, Yale University Press,

New Haven and London.

*Camille Pissarro*, Rizzoli Art Series, New York. 1992

“Y a-t-il une mélancolie impressionniste?” in *Esthétique et mélancolie*,

Institut d’Arts Visuels, Association des Conférences, Orléans.

Entries for *The Sirak Collection*, Columbus Museum of Art, 1991

Columbus, Ohio, with Richard Brettell.

*Monet’s Cathedral, Rouen, 1892-1894* , A. Knopf, New York. 1990

Iconographic and editorial research on *Pissarro and Pontoise*, by Richard R. Brettell,

Yale University Press,New Haven and London.

Reviews, Articles AND INTERVIEWS

*The Brooklyn Rail,* November 2014

Series of interviews with past international museum directors:

“Alanna Heiss with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* December.

“Sir Norman Rosenthal with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* July.

“Philipe De Montebello with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* May.

“Mikhael Piotrovsky with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* September.

Guest editor of the February issue of *The Brooklyn Rail.*

“Art, Theory, and Infancy”, *The Brooklyn Rail,* February

“The Sensual Substance of the Sky: The Art of DeWain Valentine”, Press release.

“Massimiliano Gioni with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* December. 2013

“JEFFREY DEITCH with David Carrier and Joachim Pissarro”, *The Brooklyn Rail,* October.

“Autobiographical Reflections and the Art World”, *The Brooklyn Rail,* April.

“*Jeff Koons at Almine Rech*”, “*Joachim Pissarro in conversation with Jeff Koons*”, and 2012

“*Jeff Koons: Humankind Before All*”, Jeff Koons, Almine Rech Gallery, Brussels.

“Painter of Lite” (with David Carrier), *Artforum,* April 2011, page 75. 2011

“Adrian Piper: *Rationality and the Structure of the Self* ", *Artforum*, December 2009, page 82. 2009

“Greenberg, Kant, and Modernism?” *Source, Notes in History of Art*, Vol. XXIX No.1, Fall 2009, pp 42-48.

“Warhol à Paris” a review of “Le Grand Monde d’Andy Warhol,”,

at Galeries Nationales du Grand Palais,

Paris, March-July 2009, *Artfourm,*

Summer 2009, p 350-1.

“Double Review of Molly Nesbit’s *Their Common Sense* and Luc Ferry’s *Le sens du beau*,” 2002

in *The Art Bulletin*, March 2002.

“Van Gogh and Gauguin: The Studio of the South”, *Apollo*, December 2001

Article on the Guggenheim Bilbao, designed by Frank Gehry, *Apollo*, December 1997

“Camille Pissarro, A Case Study in Impressionist Drawings”,

co-authored with Christopher Lloyd, in *On Paper*, December.

“Reforming Formlessness,” a review of *L’informe*, curated by Yve-Alain Bois, 1996

and Rosalind Krauss, Centre Pompidou, *Apollo*, winter

Review of *Claude Monet (1840-1926)*, Art Institute of Chicago, *Apollo*, summer 1995

“Mondrian’s Antinomies,” a review of *Piet Mondrian*, 1994

the National Gallery of Art, the Haags Gemeentemuseum,

and the Museum of Modern Art, *Apollo*,

Review of *The Origins of Impressionism*, Musée d’Orsay, and the Metropolitan Museum of Art,

*Apollo*, fall

Review of *Cézanne Gemälde*, Kunsthalle Tübingen, *Apollo*  1993

Guest-editor of special issue on Pissarro, *Apollo*, November 1992

“Reading Pissarro,” a review of *Correspondance de Camille Pissarro*, 5 vols.,

edited by Janine Bailly-Herzberg, Paris and Pontoise,

1980-1991, *Apollo*, November

Review of *Henri Matisse A Retrospective*, at MoMA, *Apollo*, December

Review of *High and Low: Modern Art and Popular Culture*, 1991

Museum of Modern Art, *The Burlington Magazine*, January

Review of *The Fauve Landscape*, Los Angeles County Museum of Art,

*The Burlington Magazine*, February

“Amedée revisited; an article on Ozenfant”, a review of *Ozenfant and Purism, 1983*

*the Evolution of a style 1915-30*, by Susan L. Ball, 1981 in *Art Book Review*, no. 3, 1983.

“From Caracas to Eragny: an article on *Camille Pissarro*”,

a review of *Pissarro* by Christopher Lloyd, 1981,

in *Art Book Review*, no. 5, 1983.

“The Great Masturbator,” a review of *Dalí*, by Dawn Ades, 1981, in *Art Book Review*, no. 5,.

Lectures and Seminars

“A conversation with Rick Brettell”, The Bloch Galleries, 2017

The Nelson-Atkins Museum of Art, Kansas City, Missouri

“Monet before Monet”, Kimbell Art Museum, Forth Worth, Texas

“How do we relate to the Modern, or is it too late?”

China Central Academy Of Fine Arts, Beijing January 2017

“The Humble and Colossal" Pissarro's Anarchistic Theories: Cezanne's Pissarro”, 2011

Legion of Honor, San Francisco, October

“Judaism, Impressionism, Atheism and Anarchism: Pissarro’s Paradoxes”, 2010

Congregation Beth Sholom, Teaneck, New Jersey, May

“Art Outside the Art World”, with David Carrier, Studio School, New York, March 2

“Pissarro et les paradoxes de la mémoire” (Pissarro and the paradoxes of memory), 2009

Musée d’Orsay, Paris, December

“Kant, Modernism and Beyond”, with David Carrier, Case University,

Cleveland Ohio, November

“For a Kantian Critique of Modernism”, with David Carrier,

Studio School, New York, March

“Polarized Visions of the Sea: Between Power and Poetry.” 2008

Wadsworth Atheneum, Hartford, Connecticut. March

“Jasper Johns: Facing Up to The Task of Depicting The World. 2007

Remarks on Johns’s Largest Painting: *Map (Based on Buckminster Fuller’s Dymaxion Airocean World)*,

Ludwig Museum, Cologne” National Gallery of Art,

Washington DC,

“A New Generation of Catalogue Raisonné(s): Camille Pissarro and Robert Motherwell” 2004

New York University, April

“Paris 1860/New York 1960” Graduate seminar at Hunter College

on the parallels and tensions between the formation of an artistic avant-garde in Paris and New York,

a century apart, Spring

“Matisse’s Cézanne vs. Picasso’s Cézanne,” The Museum of Modern Art: *Matisse Picasso Symposium*,

co-organized by John Elderfield and Kirk Varnedoe, March 2003.

“Barnett Newman Vindicates Impressionism (with a Vengeance)” CAA, New York, February 2003

“If Kant truly was “The First Real Modernist” (Greenberg), what does this say about Modernism?” 2002

The Silberberg Lectures, Institute of Fine Arts,

New York University, October 2002.

“The Contemporary Art World: 1972-2002: Artists turn Art Institutions Inside Out”

Graduate Seminar, Hunter College, City University of New York, Fall

“Intersubjectively Modern: Pissarro and Cézanne; Rauschenberg and Johns,”

CAA, Philadelphia, February

“Impressionism: Painters, Writers, Critics – What do they all hold in common? ” 2001

Ph.D. seminar, Yale University, Fall

“Cézanne and Pissarro; Rauschenberg and Johns: Two Modern Duologues,”

Guest of Graduate Students, SUNY, Stony Brook, May 2001

Chaired session on “Aragon and Picassso” in an international colloquium on *Aragon,Elsa Triolet*, 2000

organized by the Department of French and the Center for French and Francophone Studies,

Columbia University, October 2000.

“Jasper Johns,” an undergraduate seminar on Johns’s art from its inception to the present,

Yale University, Spring 2000

“Gauguin’s Odysseys: From the New World to the Old World, and Back,”

series of lectures given under the aegis of both Associations of Yale and Harvard Alumni,

Tahiti, Spring 2000, in collaboration with Prof. Robert Woollacott, Harvard University.

“Johns and Duchamp,” organizer of symposium at Yale University, February

Series of Lectures and seminars in Australia: “Gauguin: From the Old World to the New World,” 1999

University of Melbourne; “Cézanne, Pissarro, Johns, Rauschenberg: An Odd Quadrangle,”

University of Sydney; “Beyond the Future: the Third Asia Pacific Triennial of Contemporary Art,”

Queensland Art Gallery, Brisbane, October-November

“Reading Impressionism,” a graduate seminar on the interrelationships of impressionist art and

its contemporaneous discourse,

Yale University, Departments of the History of Art and of Comparative Literature, Spring

“Pissarro’s Utopia: the Dystopia of the Future?” (a critique of Pissarro’s anarchism),

National Gallery of Art, Washington, and National Gallery of Canada, Ottawa, June

Curatorial Course: Questions of connoisseurship, conservation, 1998

and interpretation around two works ascribed to Pacino da Guida,

Yale University Art Gallery, Fall

“*Reading* Pissarro,”

(a comparative analysis of the role of “reading” in painting for Pissarro vs. Poussin)

National Gallery of Art.

“The Janus Face of Modernism: A Reflection on Louis Kahn Looking Both Ways,” Kimbell Art Musem.

“The Paradox of Teaching Contemporary Art – starting with Courbet” Yale University Art Gallery.

“*Form:* Reformation vs. Counter-Reformation,” (a critique of some aporias of post-modernism),

CAA, Toronto, February

“Camille Pissarro and Vincent van Gogh: When Did Impressionism Become Post-Impressionism?” 1997

Kimbell Museum of Art (repeated in Basel, and Bern in 2009).

“Mondrian’s Ultimate Modernism,” Kimbell Art Museum.

“Was Monet as Modern as Mondrian?” Kimbell Art Museum.

“The Notion of Surprise in Miró’s Sculpture,” Kimbell Art Museum.

“Pissarro and Cézanne: The Impressionism of One and the Post-Impressionism of the Other,”

a critique of Roger Fry’s interpretation of Cézanne and Pissarro.

“Degas and Italy: Renaissance and Impressionism,” Kimbell Art Museum. 1996

“Why is Maillol Absent From the Modernist Canon?” Kimbell Art Museum.

“Impressionism and Contemporary Art: Is the Gap So Wide?” Dallas Museum of Art.

“The Subject—its Death and Return—in French Theory,” 1995

University of Texas, at Austin, November

“Pissarro’s Modern Memory,” (a reflection on anti-Semitism and anarchism),

Northwestern University, Chicago.

“Monet and the Mediterranean: the Appeal of the Extreme,” Art Institute of Chicago.

Chairing session on « Images de l’artiste », Comité International d’Histoire de l’Art, [CIHA], 1994

with Professeur Philippe Junod, Université de Lausanne, February

“Anarchisme et sérennité: le cas Pissarro,” Université de Berne. 1993

“Monet’s Cathedrals,” National Gallery, London. 1992

“Pissarro’s Working Methods,” National Gallery, London.

“Pissarro’s Politics and Poetics,” Birkbeck College, University of London.

“Y a-t-il une mélancolie impressionniste?” Institut d’arts visuels, Université d’Orléans.