

Les Fauves

"The painter of the future will be such a colourist as has never been" –Van Gogh



Fauvism emphasized painterly qualities and strong colour over the representational or realistic values which were still retained by Impressionism. While Fauvism as a style began around 1904 and continued beyond 1910, the movement as such lasted only a few years, 1905–1908, and had three exhibitions. The leaders of the movement were Henri Matisse, André Derain and Maurice Vlaminck.

Gustave Moreau (1826-98) was the movement's inspirational teacher; a controversial professor at the École des Beaux-Arts in Paris, and Symbolist painter. He taught Matisse, Marquet, Manguin, Rouault and

Camoin during the 1890s, and was viewed by critics as the group's philosophical leader until Matisse was recognized as such in 1904. Moreau's broad-mindedness, originality and affirmation of the expressive potency of pure colour was inspirational for his students. Matisse said of him, "He did not set us on the right roads, but off the roads. He disturbed our complacency." This source of empathy was taken away with Moreau's death in 1898, but the artists discovered other catalysts for their development.

The symbolist work ***The Abduction of Ganymède***, (1886) is painted in shades of blue and grey, with high points of red and blue.



The other great 'colourist' of the nineteenth century' painting, in opposition to the neo-Classical works of David and Ingres, was Eugène Delacroix (1798-1863). Colour is of such importance in paintings such as ***The Abduction of Rebecca*** (1873) that if it is removed the painting becomes to a large extent incomprehensible.



Delacroix was greatly admired by artists of the younger generation, from Monet and van Gogh to Matisse and Picasso.

By way of contrast with neo-Classical paintings, such as the portrait by **Baron François Gérard** (1770-1837) of **Juliette Recambier** (1802), the removal of colour detracts nothing from a full comprehension of the painting, which is 'readable' down to its finest details.

Henri Matisse (1869–1954) was known for both his use of colour and his fluid and original draughtsmanship. He first started to paint in 1889, after his mother brought him art supplies during a period of convalescence following an attack of appendicitis. He discovered "a kind of paradise" as he later described it, and decided to become an artist, deeply disappointing his father.

In 1896, Matisse, then an unknown art student, visited the Impressionist artist John Russell (1858–1930) on the island of Belle Île off the coast of Brittany. Matisse had never previously seen an Impressionist work directly, and was so shocked at the style that he left after ten days, saying, "I couldn't stand it any more." The next year he returned as Russell's student and abandoned his earth-coloured palette for bright Impressionist colours, later stating, "Russell was my teacher, and Russell explained colour theory to me." Russell had been a close friend of van Gogh and gave Matisse a Van Gogh drawing.



Russell's oil sketch, **Antibes** of c.1892, is rapidly painted in large blocks of colour. It is a small study denoting the rocky coast and view across the bay: an *aide-mémoire* for a future work, it would not have been intended as an exhibitable work. However, in the light of future developments, painted with a deep emerald sea and bright yellow rocks, it seems a remarkably advanced expressionist work, and a harbinger of Fauvism. His painting **Roc Toul (Roch Guibel)** (1904) is painted in small, controlled strokes of colour, a technique familiar from divisionism. The colours—the greens, the blues of the sea and rocky headland—are intensified, much as in Monet's many paintings of the sea and rocks around Belle Île in the 1880's, and as in Matisse's early 'impressionistic' still-lives.



In his early still-life paintings, such as **Still Life with Compote, Apples and Oranges** (1899), we can see the influence of Impressionism in the technique of building up forms with small dashes of paint, and in the expression of light and reflected colour in shadows; and the use of bright colours from the example of his early mentor, John Russell, and his teacher Gustave Moreau.

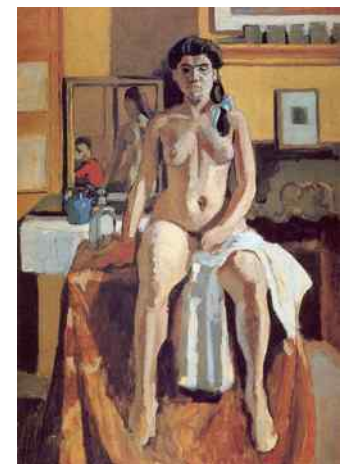


We can also see an influence of Cézanne in the subject matter and composition of **Dishes and Fruit** (1901) with its tilted perspective and repetitions of curved forms.



Matisse was a great admirer of Cézanne and bought a small painting of **Bathers**.

Nude (Carmelita) of 1904 is a traditional subject of a nude in an interior, but Matisse consciously places his model in a frontal almost confrontational position; not a 'pose' as such, but as if she has just casually leapt up to sit on a table. We can see that he is already interested in incorporating different spaces, such as a view through a window, or in this case the reflection in a mirror. He is also beginning to explore the structural use of colour: the uncompleted right hand of the model is painted a rust red, connecting with the red of his jumper, reflected in the mirror and making a direct connection between the two spaces. Flecks of red and blue also occur in the shadow areas of her flesh; a technique which he was to develop to an extreme in his fauvist paintings.



Fauvism as a style began around 1900 and continued beyond 1910. The movement as such lasted only a few years, 1904 – 1908, and had three exhibitions. The leaders of the movement were Matisse and André Derain. Matisse's first solo exhibition was at Ambroise Vollard's gallery in 1904, without much success.



His fondness for bright and expressive colour became more pronounced after he spent the summer of 1904 painting in St. Tropez with the neo-Impressionists Signac and Henri-Edmond Cross. In that year, he painted the most important of his works in the neo-Impressionist style, **Luxe, Calme et Volupté**. It is both foundational in the oeuvre of Matisse and a pivotal work in the history of art, and is considered the starting point of Fauvism. This dynamic and vibrant work displays an evolution of the Neo-Impressionist style mixed with a new conceptual meaning based in fantasy and leisure that had not been seen in works before.

Signac purchased the work, which was exhibited in 1905 at the Salon des Indépendents.

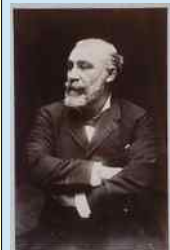
André Derain (1880–1954) was born in 1880 in Chatou, just outside Paris. In 1895 he began to study on his own, and occasionally went to the countryside with an old friend of Cézanne's, Father Jacomin along with his two sons. In 1898, while studying to be an engineer at the Académie Camillo, he attended painting classes under Eugène Carrière at the independent art school, Académie de La Palette, and there met Matisse. In 1900, he met and shared a studio with Maurice de Vlaminck and together they began to paint scenes in the neighbourhood, but this was interrupted by military service from September 1901 to 1904. Following his release from service, Matisse persuaded Derain's parents to allow him to abandon his engineering career and devote himself solely to painting; subsequently Derain attended the Académie Julian.

The **Académie Julian** was a private art school for painting and sculpture founded in Paris in 1867 by French painter and teacher Rodolphe Julian (1839–1907). It was active from 1868 until 1968. It remained famous for the number and quality of artists who attended during the great period of effervescence in the arts in the early twentieth century.

In 1880 women, who were not allowed to enrol for study to the École des Beaux-Arts, were accepted by the new Académie Julian. Foreign applicants who had been deterred from entering the Ecole des Beaux Arts by a vicious French language examination were welcome at the Académie Julian. Men and women were trained separately, and women participated in the same studies as men, including drawing and painting of nude models. It nurtured some of the best artists of the day.

John Russell, the Australian Impressionist, quoted in *The New York Times* article "An Art School That Also Taught Life", 19 March 1989:

By my count, more than 50 nationalities were represented at the school during its glory years. To be at the Académie Julian was to be exposed to a kind of white magic that seems to have worked in almost every case. What was learned there stayed forever with alumnus and alumna, and it related as much to the conduct of life as to the uses of brush and chisel.



Derain's **Self-portrait in the Studio** (1903) betrays the influence of his teacher at La Palette, Carrière, a symbolist painter who favoured a monochrome, brown palette and an ethereal dream-like quality.



Also painted in dark tones his **Still life on the Red Table** of 1904 betrays some influence from Cézanne in the arrangement of fruit and bowls with a white cloth and tilted perspective of the chair and the floor, giving the impression of a high viewpoint. He also includes paintings and the paraphernalia of the studio in the back-ground, in the manner of Cézanne.



Collioure, a summer of colour

"Colour was not given to us in order that we should imitate Nature. It was given to us so that we can express our emotions." – Henri Matisse

"We become intoxicated with colour, with words that speak of colour, and with the sun that makes colours brighter." – André Derain

Matisse and Derain first visited Collioure in 1905, which at the time was a little known fishing village in the South of France. They were inspired by the narrow Medieval streets, and particularly by the harbour with its fleet of colourful fishing boats. Today 98 reproductions of Matisse's and Derain's paintings are displayed in the situation where they were painted.

As with van Gogh and Gauguin in Arles they painted portraits of each other during their sojourn in the south.

The portraits demonstrate their use of pure colour to structure the painting: warm oranges in the lit side of the faces and blueish green to represent shadows. In his **Portrait of André Derain** Matisse reduces the tone of the shadow side to the same value as the sunlit orange/red side, so equating the two areas of colour and putting them on the same plane. Only the difference in hue, augmented by a line of purple, marks the different planes of the face. He surrounds this with areas of primary colour: red, blue and yellow, with the addition of green, which 'bleeds' into the collar and shirt fastening, which serves to hold the brighter yellow of the shirt back, thereby emphasising the flatness of the canvas. He uses the same red of the cap for his initials, by that means incorporating his signature into the structural colour scheme. Derain, on the other hand in his **Portrait of Henri Matisse** relies on a sharp tonal difference between the sunlit (orange) and the shadow (green) side of the face.



In **Les Toits de Collioure (The Roofs of Collioure)** (1905) Matisse has taken a high viewpoint overlooking the village with a view across the bay to the distant headland. All sense of modelling through light and shade is repressed. Colour alone is used to structure the painting. The red at the base of the painting brings it into the foreground, while holding it onto the picture plane with dabs of green. Likewise the pink/red hills bring the background into the picture plane, flattening the picture; while the lighthouse on the pier forms a link between the buildings in the middle ground and the headland and serves to suggest depth and space, and holds that area back, preventing it from 'advancing' in front of the foreground. Green – the complementary of red – disposed in various areas of the composition.

The intense colouration of the works Matisse painted between 1900 and 1905 brought him notoriety. Many of his finest works were created in the decade or so after 1906, when he developed a rigorous style that emphasised flattened forms and decorative pattern.

His mastery of the expressive language of colour and drawing, displayed in a body of work spanning over a half-century, won him recognition as a leading figure in modern art.

Complementary (or opposite) colours are pairs of colours which, when combined or mixed, cancel each other out (lose hue.) When placed next to each other, they create the strongest contrast for those two colours.

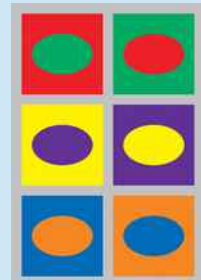
The traditional colour wheel model dates to the 18th century and is still used by artists today. Red, yellow and blue are designated as primary colours with the primary–secondary complementary pairs of red–green, blue–orange, and yellow–purple.

Complementary colours can create some striking optical effects. The shadow of an object appears to contain some of the complementary colour of the object. For example, the shadow of a red apple will appear to contain a little blue-green. This effect is often copied by painters who want to create more luminous and realistic shadows.

In colour theory

The effect that colours have upon each other had been noted since antiquity. In his essay *On Colours*, Aristotle observed that "when light falls upon another colour, then, as a result of this new combination, it takes on another nuance of colour", but no one had a convincing scientific explanation why that was so until the 18th century.

The German poet Goethe in 1810 stated that the two primary colours were those in the greatest opposition to each other, yellow and blue, representing light and darkness. He wrote that "Yellow is a light which has been dampened by darkness; blue is a darkness weakened by light." Goethe's ideas were highly personal and often disagreed with other scientific research, but they were highly popular and influenced some important artists, including J.M.W. Turner.



Contrast of complementary colours



Goethe's colour circle

Landscape at Collioure (1905) is constructed of short strokes of colour which serve to create the view of a tree lined sunken lane with hills in the background.

We shouldn't necessarily regard these paintings as 'unfinished.' The white of the canvas forms a foil to the dabs of colour and intensifies the hues. This may be an influence from Japanese art where the material on which pictures are painted or printed is seen not just as a surface to be covered and obscured, but as part of the artwork, and large areas of white space an integral part of the composition



Matisse's **View of Collioure at the Tower** (1905) unusually is painted on a sand coloured ground, which helps to unify the various loosely applied dabs of paint. Normally Matisse painted on a white canvas which allowed the colour to 'glow' more brightly.

Matisse had invited Derain to the small coastal town in early July 1905 and they spent the following two months working in close proximity, often painting the same subject. The sun-drenched atmosphere so typical of southern France had a profound effect on Derain and, shortly after his arrival, he wrote to Maurice de Vlaminck celebrating the light: 'a blond light, a golden hue that suppresses the shadows'. Derain's preoccupation with the light and colour of the Mediterranean freed his palette, leading him to explore a new, purified form of painting.

Derain is painting here the same view of the tower, possibly from a balcony. **The Lighthouse of Collioure** (1905) is also painted on a coloured ground. In contrast to Matisse he places his brushstrokes close together, filling the space more; like tiles in a mosaic.



If the colour is drained out the black and white image, dissolves into a mere grouping of grey blotches with little meaning and difficult to interpret as a landscape of buildings, sea and boats.



In **The Port of Collioure** (1905) Derain is painting in more broad, flat areas of colour, more typical of his style of working.

The line of red masts serves to define space between the foreground and the view across the bay, and to 'hold down' the blue of the sea into its place behind the boats.

The colours of **Collioure** (1905) are thinly laid and seem to float on the surface. In the manner of Japanese art the bare canvas acts as sunlight bouncing off the water.



Large areas of the white paper are often left unprinted or unprinted in Japanese and Chinese art, leaving the eye to 'fill in the gaps' to be read as water or clouds etc. The art of Japan had a great influence on the development of art in Europe, from Whistler and van Gogh to Matisse and the Fauves.

Salon D'Automne 1905

Created in 1903 the Salon D'Automne was perceived as a reaction against the conservative policies of the official Paris Salon This massive exhibition almost immediately became the showpiece of developments and innovations in 20th-century. In the 1905 Salon painting, drawing, sculpture, engraving, architecture and the decorative arts were represented in over 1,700 exhibits.

After viewing the boldly coloured canvases of Henri Matisse,



Cover of the 1905 catalogue, and page from Gil Blas

Andre Derain, Albert Marquet, Maurice de Vlaminck, Kees van Dongen, Charles Camoin and Jean Puy the critic Louis Vauxcelles, in an article in the daily newspaper *Gil Blas*, described their work with the phrase "Donatello chez les fauves" ("Donatello among the wild beasts"), contrasting their "orgy of pure tones" with a Renaissance style sculpture by Albert Marque that shared the room with them, thus giving their movement the name by which it became known, *Fauvism*.



Although the Fauve works on display were condemned by many, the critic Camille Mauclair declared that "a pot of paint has been flung in the face of the public", they also gained some favourable attention.

Matisse's *Woman With a Hat* (1905) was one of the paintings particularly singled out for attack. This work was bought by Gertrude and Leo Stein, which had a very positive effect on Matisse, who had been demoralized from the bad reception of his work.

It was also a painting that marked a stylistic shift in the work of Matisse from the Divisionist brush strokes of his earlier work, such as *Luxe, Calme et Volupté*, which had already been exhibited at the Salon des Indépendants in the spring of 1905, to a more expressive style. Its loose brushwork and "unfinished" quality shocking viewers as much as its vivid, non-naturalistic colours.

The painting depicts Matisse's wife, Amelie, in a large, decorated hat. The face beneath the wide brim is mostly in shadow, which Matisse, picking up on the hint of green natural to flesh in shadow, emphasises; painting the areas catching the light, the cheeks, tip of the nose and chin, with patches of pink. The flowers, or maybe fruit, on the hat is turned into a riot of colour. Madame Matisse is not posed frontally, but swivels in her chair to glance over her shoulder to face the viewer. Just as Leonardo, in painting the *Mona Lisa*, invented a startlingly new and revolutionary way of making a portrait, which provided a benchmark for the way portraits were painted for the next four hundred years; so Matisse has, in *Woman With a Hat* created an innovative representation which both enlarges our conception of how the human visage can be depicted, and expands our awareness of the natural world.

The Open Window (1905) is a view through the window over the harbour from the room which Matisse rented. He contrasts red and green on either side of the window. The reflections in the glass of the balcony and the tree must be a result of his observation.



He loved painting open windows and painted them throughout his career.

The figure of the woman in *La Japonaise, Woman beside the Sea* (1905) dressed in a Japanese kimono is difficult to discern among the swirl of coloured lines. It is like a musical sonata.

"Fauvism was our ordeal by fire...colours became charges of dynamite. They were expected to charge light...The great merit of this method was to free the picture from all imitative and conventional contact." – Andre Derain

Painted largely in small dashes of colour the *View of Collioure* (1905) by Derain, from a high point overlooking the town, opposes the blue of the sea and the sky with the yellows and oranges of the soil. The oval forms of the tree foliage are strung out like green pearls on a necklace along the line of the horizon. Dashes of directional colour to describe the field, and the curved lines of the plants in the lower right are reminiscent of the technique developed by van Gogh to define space: the receding and uneven planes of the fields, and the vertical face of a wall, without resorting to traditional methods of perspective, light and shade and atmospheric recession.



Large areas of the canvas are left unpainted in Derain's *The Drying Sails* (1905), creating the effect of the harsh, dazzling, noontime sunlight, reflecting off the sea and bleaching out all the shadows. Shortly after the exhibition it was bought by the Russian collector Ivan Morozov and is now in the Pushkin Museum.

Ivan Morozov (1871–1921) was a Russian businessman and, from 1907 to 1914, a major collector of avant-garde French art. Likewise, **Sergei Shchukin** (1854 – 1936) and his brothers were Russian businessmen who became art collectors, mainly of French Impressionist and Post-Impressionist art. After the Bolshevik Revolution Morozov's the Shchukins' art collections were nationalized and divided between the Pushkin Museum, Moscow, and the Hermitage Museum, Leningrad.

The Fishing Port of Collioure (1905) is painted in primaries: red, yellow and blue. In contrast to the small dashes of colour used in other paintings the colour here is laid on in broad, flat areas, showing Derain's interest in exploring different techniques.

"I was a barbarian, tender and full of violence. I translated by instinct, without any method. Not merely an artistic truth but above all a human one." – Maurice de Vlaminck

Maurice de Vlaminck (1876–1958) was born in Paris and is regarded as the other leading Fauve artist. His father Edmond Julien was Flemish and taught violin and his mother Joséphine came from Lorraine and taught piano. His father taught him to play the violin. He began painting in his late teens. In 1893, he studied in the Île de Chatou.

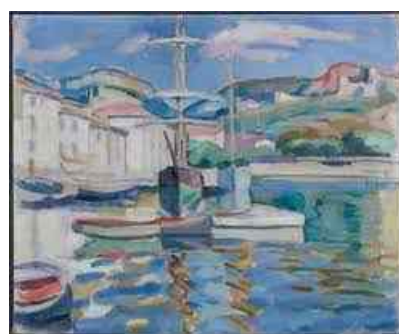


Vlaminck's **The Lake of Saint Cucufa** (1905) gives the impression of being painted very rapidly in slabs of brighter colour contrasted with dark greens and black. It is essentially a tonal painting; that is, the variation in tones make the picture readable, while the colour is still basically descriptive.

In 1901, Vlaminck encountered the work of van Gogh for the first time at an exhibition, declaring soon after that he loved Van Gogh more than his own father; he started to work by squeezing paint directly onto the canvas from the tube. In parallel with the artists' discovery of contemporary avant-garde art came an appreciation of pre-Renaissance French art, which was shown in a 1904 exhibition, *French Primitives*. Another aesthetic influence was African sculpture, of which Vlaminck, Derain and Matisse were early collectors.

"What I could have done in real life only by throwing a bomb, which would have led to the scaffold, I tried to achieve in painting by using colour of maximum purity. In this way I satisfied my urge to destroy the old conventions, to destroy in order to re-create a tangible, living and liberated world."
– Maurice de Vlaminck

In his paintings, he ignored the finer details, with the landscape becoming a vehicle through which he could express mood through the use of violent colour and brushwork. **The Gardener** was painted in 1904. The following year, he began to experiment with "deconstruction," turning the physical world into dabs and streaks of colour that convey a sense of motion.



Charles Camoin (1879–1965) was born in Marseilles and from the age of seven was already spending his mornings studying art at the Marseilles Ecole des Beaux-Arts. In 1898 he met Matisse in Gustave Moreau's class at the École des Beaux-Arts in Paris. In 1901 he met the elderly Cézanne, who's example led him to moderate the excessive use of colour. He exhibited with and is included among the pantheon of Fauves, although his paintings are not as lavishly 'wild' as those of Matisse, Derain and Vlaminck at this period, and his colours are generally more subdued.

Le Port de Cassis (1904) is one of the many paintings he made in and around the port of Cassis near Marseille. Camoin always remained close to Matisse.

Othon Friesz (1879–1949), was born in Le Havre, the son of a long line of shipbuilders and sea captains. Exhibited at the 1905 Salon, although broadly painted in an impressionistic style **La Petite Ville Derrière les Arbres** (1904) betrays little of the wild colour and expressive line of his Fauvist period. Friesz went to school in his native city. It was while he was at the Lycée that he



met his lifelong friend Raoul Dufy. He and Dufy studied at the Le Havre School of Fine Arts in 1895-96 and then went to Paris together for further study. In Paris, Friesz met Henri Matisse, Albert Marquet, and Georges Rouault. Like them, he rebelled against the academic teaching of Bonnat and became a member of the Fauves, exhibiting with them in 1907. The following year, Friesz returned to Normandy and to a much more traditional style of painting, since he had discovered that his personal goals in painting were firmly rooted in the past.

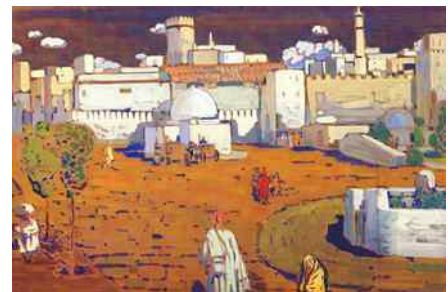


“Colours! Engaging, captivating, bewitching, coaxing, entrancing, ravishing colours! It seems we'll never stop feasting our eyes on them...” – Jean Puy

Jean Puy (1876–1960), who is counted among the French Fauvist artists, first studied architecture in Lyon and painting at the Académie Julian. He met Henri Matisse and other like-minded artists when he transferred to the Académie Carrière in 1899. He exhibited his work in 1901, then in an Impressionist style, at the Salon des Indépendants; later, as a Fauvist, he exhibited at the 1905 Salon d'Automne.

In his article in *Gil Blas* Louis Vauxcelles commented on Puy's **Strolling Through Pine Woods** (1905): "Mr. Puy, whose nude at the seashore reminds us of Cézanne's wide schematism, is presenting outdoor scenes where the volumes of things and beings are strongly established."

Kandinsky was among the exhibitors at the Salon. One of his exhibits, **Arab Town** (1905), betrays his interest in Medieval and Moorish tales, and his increasing use of brilliant, none impressionistic, colour.



He was influenced into using brighter colour by seeing one of Monet's Haystacks in which the powerful sense of colour seemed almost in-dependent of the objects themselves.

He would write about this experience:

“That it was a haystack the catalogue informed me. I could not recognise it. This non-recognition was painful to me. I considered that the painter had no right to paint indistinctly. I dully felt that the object of the painting was missing. And I noticed with surprise and confusion that the picture not only gripped me, but impressed itself ineradicably on my memory. Painting took on a fairy-tale power and splendour.”



Henri Charles Manguin (1874–1949) was associated with the Fauves and helped Matisse to hang the Independents exhibition in 1905. **The Siesta (Jeanne Asleep)** (1905) exhibited at the Salon d'Automne, depicts his wife Jeanne asleep in the garden. It betrays the strong influence that Impressionism had on him, heightened by flashes of Fauvist colour.

Roderic O'Connor (1860–1940), an Irish painter who spent much of his later career in Paris and as part of the Pont-Aven movement. O'Connor's paintings show Impressionist and Post-Impressionist influences.



In 1892, O'Connor went to Pont-Aven in Brittany where he worked closely with Paul Gauguin, whom he befriended. His method of painting with textured strokes of contrasting colours also owed much to Van Gogh. **The Approach to Sezaven, Pont Aven** was exhibited at the 1905 salon. It betrays the influence of Gauguin in its non-naturalistic, symbolic colour, and anticipates the Fauvist suppression of atmospheric effects and colouristic excesses.



Georges Rouault (1871–1958) was a French painter, draughtsman and print artist, whose work is often associated with Fauvism and Expressionism. From 1895 on, he took part in major public exhibitions, notably the Salon d'Automne (which he helped to found), where paintings with religious subjects, landscapes and still-lives were shown. Rouault met Matisse, Marquet, Manguin, and Camoin. These friendships brought him to the movement of Fauvism. In 1905, he exhibited his paintings at the Salon d'Automne with the other Fauvists. While Matisse represented the reflective and rationalized aspects in the group, Rouault embodied a more spontaneous and instinctive style.

Painted in very dark tones and violent drawing strokes *Filles* (1905) is a striking example of his expressionist works, and a critical statement of the destruction of humanity and the wretched condition and stark, ravages of the flesh wrought by the prostitutes' trade. Along with Matisse's *Woman With a Hat* and *The Open Window*, Derain's *The Drying Sails*, Manguin's *The Siesta* and Puy's *Strolling Through Pine Woods* it was illustrated in Vauxcelles' article.

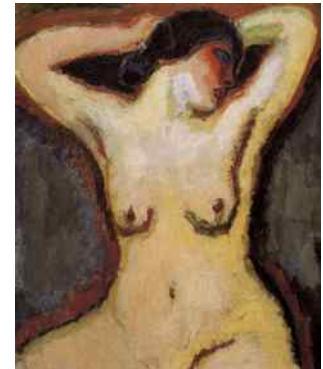
"Painting is the most beautiful of lies" – Kees van Dongen

"Kees" van Dongen (1877-1968) was a Dutch-French painter who was one of the leading Fauves. From 1905 onwards – when he took part at the controversial 1905 Salon d'Automne exhibition – his style became more and more radical in its use of form and colour. The paintings he made in the period of 1905–1910 are considered by some to be his most important works. The themes of his work from that period are predominantly centred on the nightlife; he paints dancers, singers, masquerades, and theatre. Van Dongen gained a reputation for his sensuous – at times garish – portraits, especially of women.

In these years, he was part of an avant-garde wave of painters who aspired to a renewal of painting which they thought was stuck in neo-impressionism.

With a playful cynicism he remarked of his popularity as a portraitist with high society women, "The essential thing is to elongate the women and especially to make them slim. After that it just remains to enlarge their jewels. They are ravished."

The creamy white and ochre colours of *Torso (The Idol)* (1905) are roughly the natural colours of (caucasian) flesh; however, the orange transitioning into the deep, warm red of the face turned from the light, unexpectedly recedes into the shadow – rather than advancing – held in place by the hint of green in the eye; a Fauvist device before he became part of the group.



Le Salon des Independents 1906 and beyond

Matisse

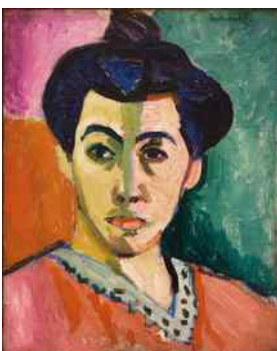
Following the Salon d'Automne of 1905, which marked the beginning of Fauvism, the Salon des Indépendants of 1906 marked the first time all the Fauves would exhibit together. The elected members of the hanging committee included Matisse, Signac and Metzinger. The centrepiece of the exhibition was Matisse's monumental *Le Bonheur de Vivre (The Joy of Life)*. In the painting, nude women and men relax and lounge in the sun, play music, and dance in a landscape drenched with vivid colour. Critics were horrified by its flatness, bright colours, eclectic style and mixed technique. The triangular composition is closely related to Cézanne's *Bathers*, a series that would soon become a source of inspiration for Picasso's *Les Femmes d'Alger*.



Along with Picasso's *Les Femmes d'Alger*, Matisse's *Le Bonheur de Vivre* is regarded as one of the pillars of

early modernism. The monumental canvas with its cadmium colours and spatial distortions caused a public expression of protest and outrage.

Art historians James Cuno and Thomas Puttfarcken have suggested that the inspiration for the work was **Agostino Carracci's** engraving of *Reciproco Amore (Love in the Golden Age)* after the similarly named painting by the 16th-century Flemish painter **Paolo Flammingo**. Based on the many similarities with the engraving; in particular its theme of pastoral fantasy and its composition with the circle of dancers in the background, Cuno came to the conclusion that Carracci's engraving had a decisive influence on the final composition of *Le Bonheur de Vivre*.



The Green Stripe (1905) is a portrait of Madame Matisse. It is named for the green band that divides the face in half, by which Matisse sought to produce a sense of light, shadow, and volume without using traditional shading. The main, warm, light source is from the right, with a cooler (reflected or secondary light source) from the left, causing a shadow running down the centre of the face, on the division between the two light sources. He represents the shadow with a green line, which has the effect of thrusting the two sides backwards. The complementaries of red and green are

juxtaposed around the painting. The green background on the right, increasing by contrast the warmth of that side of the face, while the reds on the left fuse with the yellow ochre of that side, holding it on the same plane.

Both admirers and critics of Matisse have characterized *The Green Stripe* as a disturbing image: a friend of the painting's owners Michael and Sarah Stein called it "a demented caricature of a portrait."

The collectors

Around April 1906, Matisse met Picasso, who was 11 years his junior. The two became lifelong friends as well as rivals and are often compared. Matisse and Picasso were first brought together at the Paris salon of Gertrude Stein with her partner Alice B. Toklas. During the first decade of the twentieth century, the Americans in Paris — Gertrude Stein, her brothers Leo and Michael Stein, and Michael's wife Sarah — were important collectors and supporters of Matisse's paintings. In addition, Gertrude Stein's two American friends from Baltimore, the Cone Sisters Claribel and Etta, became major patrons of Matisse and Picasso, collecting hundreds of their paintings and drawings. Many of which are now in American public collections.

Gertrude attributed the beginnings of the Saturday evening salons to Matisse, remarking:

"More and more frequently, people began visiting to see the Matisse paintings — and the Cézannes: Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began."

During the Salon des 'Indépendants of 1907 Vauxcelles, again in *Gil Blas*, attacked the Fauve group describing them as such:



"A movement I consider dangerous (despite the great sympathy I have for its perpetrators) is taking shape among a small clan of youngsters. A chapel has been established, two haughty priests officiating. MM Derain and Matisse; a few dozen innocent catechumens have received their baptism. Their dogma amounts to a wavering schematicism that proscribes modelling and volumes in the name of I-don't-know-what pictorial abstraction. This new religion hardly appeals to me. I don't believe in this Renaissance... M. Matisse, fauve-in-chief; M. Derain, fauve deputy; MM. Othon Friesz and Dufy, fauves in attendance... and M. Delaunay (a fourteen-year-old-pupil of M. Metzinger...), infantile fauvelet."

In his *Self Portrait in a Striped T Shirt* (1906) Matisse places himself against the light, which may be coming through a window, so that most of his face is in shadow, which he paints in green.

Matisse's *Blue Nude (Souvenir de Biskra)* also appeared at the 1907 Indépendants, entitled *Tableau no. III. Vauxcelles* wrote of it:

"I admit to not understanding. An ugly nude woman is stretched out upon grass of an opaque blue under the palm trees... This is an artistic effect tending toward the abstract that escapes me completely."



Blue Nude would later create a sensation at the Armory Show of 1913 in New York City. When the show toured to Chicago the painting, already a certain distance from Fauvism, was deemed so ugly students burned it in effigy.

In 1907, Guillaume Apollinaire, commenting about Matisse in an article published in *La Falange*, wrote, "We are not here in the presence of an extravagant or an extremist undertaking: Matisse's art is eminently reasonable."



In one sense Matisse was the only one of the artists associated with Fauvism to go beyond and build on the discoveries of the years 1905 to 1908.

"What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue." – Henri Matisse.

Red Studio (1911) depicts Matisse's *atelier* (studio) that he had built for himself in 1909, entirely awash in one tone of vibrant, rusty red. At 64 inches by 51 inches, the interior still life successfully accomplishes a monumentality while also seeming inviting. Unassertive yellow lines create the outlines of Matisse's furniture, creating objects out of the expansive red space. A grandfather clock sits approximately in the centre of the composition, serving as a vertical axis that brings balance and harmony to the spatial discontinuities of the studio. The paintings and objects within the room, seemingly suspended in the sea of red, establish a sense of spatial depth by creating angles and perspective in an otherwise flat picture. They also give the eye a place to rest and bring a sense of harmony to the colours. Most of the objects are painted with whites, blues, and greens, colours that contrast and balance the thinly-applied red paint. There is also a tabletop that dominates the bottom left corner of the canvas, jutting out from the edge as if the viewer were next to it and looking down from a corner of the room. The spatial discontinuities of the table, the objects in the room, the chairs on the right side of the canvas, and the window on the left wall give the sense that this is the artist's environment, dominated by creativity and colour more than laws of natural order.

Matisse's technique in *L'Atelier Rouge* to use just one bold, rich colour to create the entirety of the composition would significantly impact the succeeding generations of Modern artists. This accomplishment is considered by some a direct precursor to colour field painting, best exemplified by artists such as Mark Rothko and Kenneth Noland. For example, upon closer inspection, the pale "lines" — that carve the objects out of the red space and dictate the perspective of the room — are not lines at all. Rather, the lines themselves are constructed by the absence of the red paint. That is to say, Matisse originally painted the canvas a pale yellow. He then painted over that colour with a thinly applied rusty, rich red, leaving thin bands of the under-colour to serve as line. This same approach can be seen in works by Frank Stella, although he left bands of raw canvas. Similarly, the technique of layering colour to establish depth or perspective — without formal use of line — serves as a crux for most of colour field painting.

Matisse painted **The Conversation** (c.1911) at a time when he had abandoned the open, spontaneous brushwork of his Fauve period in favour of a flatter and more decorative style. The painting is large (177cm x 217cm), and shows Matisse in profile, standing at the left in striped pyjamas, while his wife, Amélie, sits to the right. The flatly painted blue wall behind them is relieved by a window opening onto a garden landscape.



Art historian Hilary Spurling has described this "stern encounter" as "portray[ing] the profound underlying shape or mechanism of a relationship laid down for both parties on the day, soon after they first met in 1897, when Matisse warned his future wife that, dearly as he loved her, he would always love painting more."

The pyjamas worn by Matisse were fashionable as leisure wear in early 20th century France. They had recently been introduced to Europe from India, where they were worn by tea planters, and Matisse habitually thereafter wore pyjamas as his studio working clothes.

When ill health in his final years prevented him from painting, he created an important body of work in the medium of cut paper collage.



The Snail (1953) consists of a number of coloured shapes arranged in a spiral pattern, as suggested by the title. Matisse first drew the snail, then used the coloured paper to interpret it. The composition pairs complementary colours: Matisse gave the work the alternative title *La Composition Chromatique*. From the early-to-mid-1940s Matisse was in increasingly poor health, and was suffering from arthritis. Eventually by 1950 he stopped painting in favour of *gouaches découpées*, paper cut-outs. *The Snail* is a major example of this final body of works.

Derain

"We become intoxicated with colour, with words that speak of colour, and with the sun that makes colours brighter." – Andre Derain

Woman in a Chemise (1906), a key work from Derain's 'Fauvist' period, shows a dancer from the restaurant and night club *Le rat mort* (The Dead Rat), which was also one of Toulouse-Lautrec's regular haunts. Half undressed, the dancer sits with her stockinged legs crossed, slumped on what looks like a bed as she looks directly out at us.

It is a powerfully forceful image composed around a triangle and conveying a sense of monumentality. The tight design and simple richly contrasting colour scheme imparts a poster-like impression on the painting.





We see the artificiality of the Fauvist colour scheme in **Mountains at Collioure** (1905). The intensity of the natural tendency of warm orange in sunlight and blue in shadow is taken to its logical extreme. The greens of the trees in the foreground, overlapping the orange mountains, holds them down to the background.

In March 1906, the noted art dealer Ambrose Vollard sent Derain to London to produce a series of paintings with the city as subject. In 30 paintings (29 of which are still extant), Derain presented a portrait of London that was radically different from anything done by previous painters of the city such as Whistler or Monet. With bold colours and compositions, Derain painted multiple pictures of the Thames and Tower Bridge. These London paintings remain among his most popular work.



Of these, paintings such as **The Pool of London** and **Barges on the Thames**, the art critic T. G Rosenthal wrote: "Not since Monet has anyone made London seem so fresh and yet remain quintessentially English. Some of his views of the Thames use the Pointillist technique of multiple dots, although by this time, because

the dots have become much larger, it is rather more simply the separation of colours called Divisionism and it is peculiarly effective in conveying the fragmentation of colour in moving water in sunlight."

Following his period of Fauvism Derain took a greater interest in more metaphysical matters and looked to history for inspiration, sourcing various classical motifs, including some from the Renaissance.



He worked in a number of styles after 1907. In **Bathers (study)** (1908), he is obviously working in the muted earth colouration of Picasso and Braque's proto-Cubism. The subject is derived from the late Bathers of Cézanne, who had died two years earlier.



In **The Table** (1911), painted in a style typically reminiscent of a 'Cézannesque' still life, he is playing with the shapes and perspective, setting them off one against another. In the depiction of the table he uses the 'reverse perspective' to convey the idea of viewing from different angles and flattening the picture plane, a device which occurs in Cézanne, but in a less stylistic, self-conscious manner.



As Derain's work began to overtly reflect his study of the Old Masters the role of colour was reduced and forms became more austere; the years 1911–1914 are sometimes referred to as his gothic period.

Woman in an Armchair (1920-25) shows Derain returning to a more restrained style, modelling his figures with light and shade in the classical manner, influenced by the 'return to order' movement.

After the war, Derain won new acclaim as a leader of the renewed classicism then ascendant. With the wildness of his Fauve years far behind, he was admired as an upholder of tradition. In 1919 he designed the ballet *La Boutique Fantastique* for Diaghilev's Ballets Russes.

The 1920s marked the height of his success, as he was awarded the Carnegie Prize in 1928 for his **Still-life With Dead Game** and began to exhibit extensively abroad — in Britain, Germany and America. However, it is for his Fauvist period that he is now most highly regarded.





During the German occupation of France in World War II Derain lived primarily in Paris and was much courted by the Germans because he represented the prestige of French culture. Derain accepted an invitation to make an official visit to Germany in 1941, and travelled with other French artists to Berlin to attend a Nazi exhibition of an officially endorsed artist, Arno Breker. Derain's presence in Germany was used effectively by Nazi propaganda, and after the Liberation he was branded a collaborator and ostracized by many former supporters.

A year before his death, he contracted an eye infection from which he never fully recovered. He died in 1954 when he was struck by a moving vehicle.

The return to order was a European art movement that followed the First World War, involving a rejection of the extreme avant-garde art of the years up to 1918 and taking its inspiration from classical art instead. The movement was a reaction to the war. Cubism was partially abandoned even by its co-creator Picasso. Futurism, which had praised machinery, dynamism, violence and war, was rejected by most of its adherents. The return to order was associated with a revival of classicism and realistic painting. Though classicism had underpinned the fabric of most paintings for the short time it existed, traces of modernist ideals were still extant in the works of many artists, most notably Picasso and to a greater degree Georges Braque, who continued to delineate forms within a recognizable framework.

This change of direction was reflected and encouraged by the magazine *Valori plastici* published in Italian and French from 1918 to 1922. The term *return to order* to describe this renewed interest in tradition is said to derive from *Le rappel à l'ordre*, a book of essays by the poet and artist Jean Cocteau published in 1926.

Vlaminck

"I try to paint with my heart and my guts without worrying about style." – Maurice de Vlaminck

Two of Vlaminck's groundbreaking paintings, *Sur le zinc* (At the Bar) and *L'homme a la pipe* (Man Smoking a Pipe) were painted in 1900.

For the next few years Vlaminck lived in or near Chatou, painting and exhibiting alongside Derain, Matisse, and other Fauvist painters. At this time his exuberant paint application and vibrant use of colour displayed the influence of van Gogh. *Sur le zinc* called to mind the work of Toulouse-Lautrec and his portrayals of prostitutes and solitary drinkers, but does not attempt to probe the sitter's psychology — a break with the century-old European tradition of individualized portraiture. According to art critic Soren Melikian, it is "the impersonal cartoon of a type."



In his landscape paintings, his approach was similar. He ignored the details, with the landscape becoming a vehicle through which he could express mood through violent colour and brushwork. An example is *Sous bois*, painted in 1904. The following year, he began to experiment with "deconstruction," turning the physical world into dabs and streaks of colour that convey a sense of motion. His paintings *Le Pont de Chatou* (The Chatou Bridge), *Les Ramasseurs de pommes de terre* (The Potato Pickers), *La Seine a Chatou (The River Seine at Chatou)* (1906) and *Le Verger* (The Orchard) exemplify this trend.

"I knew neither jealousy nor hate but was possessed by a rage to recreate a new world, the world which my eyes perceived, a world all to myself. I was poor but I knew that life is beautiful." – Maurice de Vlaminck

Born in Paris to a Flemish father and a French mother, Vlaminck grew up in a musical household that was virtually impoverished. At the age of sixteen, he left home and moved to Chatou, where he later supported his wife and two children by working as a professional cyclist and an itinerant violinist. Although now considered a suburb of Paris, Chatou was then a small village situated to the west, along the Seine. Opposite it lies the Île de Chatou, a long, narrow stretch of land in the centre of the river. The scene shown here appears to have been observed from a point on the island facing the village of Chatou, with its red-roofed houses, on the mainland.

Of all of the Fauve painters, Vlaminck was perhaps one of the most vocal about the trans-sensory impact of vibrant colour. He would frequently use musical and visual terms interchangeably when describing his art. He said: "When I had spent a few days without thinking, without doing anything, I would feel a sudden urge to paint" Later adding: "Then I would set up my easel in full sunshine [...] Vermilion alone could render the

brilliant red of the tiles on the opposite slope. The orange of the soil, the harsh crude colours of the walls and greenery, the ultramarine and cobalt of the sky achieved an extreme harmony that was sensually and musically ordered. Only the series of colours on the canvas with all their power and vibrancy could, in combination with each other, render the chromatic feeling of that landscape."

The Portrait of Derain (1905) typifies Vlaminck's exuberant approach to painting a portrait as much as when painting a landscape. A clear influence of Matisse's portraits is evident.

It was in Chatou that Vlaminck and Derain (who was born there) met by chance and formed a lifelong friendship, sharing a studio and often painting alongside each other, forming what has been called the "School of Chatou," with a painting style regarded as a harbinger of Fauvism.



Barges on the Seine (1905-06), although notably Fauvist in his brushwork, is in general a more tonal painting: the colours are more subdued, only slightly heightened from the natural colours.

From 1908 his palette grew more monochromatic, when Cézanne became the predominant influence. Typical of his work of this time is **Poplars** (1908), painted in an expressionist, tonal style,



Vlaminck's post Fauvist career underwent a number of stylistic changes, sometimes painting with a dark palette, punctuated by heavy strokes of contrasting white paint, sometimes revisiting the brighter colours and swirling brushstrokes of his heyday.



In 1911, Vlaminck travelled to London and painted by the **Thames**. In 1913, he worked again with Derain in Marseille and Martigues. In World War I, stationed in Paris, he began writing poetry, eventually settling in Rueil-la-Gadelière, a small village south-west of Paris, where he died in 1958. From 1925 he travelled throughout France, but continued to paint primarily along the Seine, near Paris. Resentful that Fauvism had been overtaken by Cubism as an art movement Vlaminck blamed Picasso "for dragging French painting into a wretched dead end and state of confusion". During the Second World War, Vlaminck visited Germany and on his return published a tirade against Picasso and Cubism in the periodical *Comoedia* in June 1942; although, as we see in the Cézannesque **Still-life With Knife** (1910) that in a number of works he painted in a more rigorous, constructive style influenced by Cubism.

Braque

"There is only one valuable thing in art: the thing you cannot explain." – George Braque

Georges Braque (1882–1963) was born in Argenteuil, Val-d'Oise. He grew up in Le Havre and trained to be a house painter and decorator like his father and grandfather. However, he also studied artistic painting during the evenings.

In the spring of 1906 Braque exhibited his works for the first time at the Salon des Indépendants; and the following year exhibited six paintings, five of which were immediately bought by the art dealer Wilhelm Uhde, and the sixth by the dealer Kahnweiler who he had recently met.

Braque's earliest works were impressionistic, but after seeing the work exhibited by the "Fauves" in 1905, he adopted a Fauvist style. Braque worked most closely with the artists Raoul Dufy and Othon Friesz, who shared Braque's hometown of Le Havre, to develop a somewhat more subdued Fauvist style. In 1906, Braque travelled with Friesz to L'Estaque, to Antwerp, and home to Le Havre to paint. Braque was always a more thoughtful, contemplative painter than many of his contemporaries. Even in his Fauvist works his compositions are more calculated and deliberately constructed than those of the other Fauves.

The Port of Antwerp, The Mast (1906) enhances the colours in Fauvist manner but the overall composition is carefully arranged into interlocking different sized 'cells' that sit evenly across the surface, filling it like a jig-saw. The area of



sky contains no sense of atmosphere or breath of fresh air, but is organised into swelling, undulating cloud forms that fill the space and crush up against one another. The segmented arrangement is seemingly violated by the crossed form of the mast, which, however, serves compositionally to hold down the frenzy of urgent cloud forms into the background.



Landscape Near Antwerp (1906) is painted in his fully Fauvist style, and is very reminiscent of the works of Othon Friesz at this time, who he painted alongside.

In the autumn and winter of 1906–07, Braque sought the strong light of southern France with the goal of making more vividly colourful images of nature.

The **Landscape at la Ciotat** (1907) shows boats pulled up on the shore with a distant view of the town across the bay.



Braque paints the near-most boat bright yellow with a blue interior and introduces bright colours into the shadows, something he learnt from his early impressionist painting.

In one of several other versions titled **Yellow Seacoast** the sea area is more complete, with deep blue brushstrokes. It represents a different time of day as the shadow has moved round.



In May 1907, he successfully exhibited works of the Fauve style in the **Salon des Indépendants**. The same year, Braque's style began a slow evolution as he became influenced by Cézanne who had died in 1906 and whose works were exhibited in Paris for the first time in a large-scale, museum-like retrospective at the Salon d'Automne in September 1907, which had a decisive affect on the avant-garde artists of Paris, resulting in many stylistic developments and the advent of Cubism.

At about this time he was introduced to Picasso by Guillaume Apollinaire. Braque's works were still Fauve in nature. It wasn't until the autumn of 1907 at L'Estaque that Braque began his transition away from bright hues to more subdued colours, possibly as a result of the memorial exhibition of Cézanne's work at the Salon d'Automne of 1907.

He painted **The Large Trees, L'Estaque** (1906-07) near the Bay of Marseilles — also one of Paul Cézanne's favourite sites. Cézanne's influence can be seen in Braque's motif of a climbing hillside and high horizon; and especially in the attention to the structuring elements of rocks and houses in the foreground. Braque came late to Fauvism and left early. Although **The Large Trees** was created within the period of the artist's fullest engagement with Fauvism, its somber mood and softly controlled hues and contours set it apart from the looser brushwork and strident colour in paintings by Matisse and Derain of this period.



"Perspective is a ghastly mistake, which it has taken four centuries to redress." – George Braque

Braque's 1908 paintings of L'Estaque were the beginnings of Cubism.

Houses at L'Estaque (1908) was refused at the Salon d'Automne in 1908. Louis Vauxelles recounted how Henri Matisse told him at the time, "Braque has just sent in [to the 1908 Salon d'Automne] a painting made of little cubes". The critic Charles Morice relayed Matisse's words and spoke of Braque's little cubes. The motif of the viaduct at L'Estaque had inspired Braque to produce three paintings marked by the simplification of form and deconstruction of perspective. Six landscapes painted at L'Estaque signed Georges Braque were presented to the Jury of the Salon d'Automne: Guérin, Marquet, Rouault and Matisse initially rejected Braque's entire submission. Guérin and Marquet elected to keep two but Braque withdrew them in protest, placing the blame on Matisse.



Friesz

In 1906, Othon Friesz travelled with Braque on a painting expedition to L'Estaque, to Antwerp and back home to Le Havre.



Friesz's Fauvist pictures of 1907, such as *L'Estaque* and *La Calanque du Mugel at La Ciotat*, were painted with wild arabesques in a coloured linear style, similar to Braque's Antwerp landscapes, prompting the question as to who influenced who in developing the linear, arabesque style.



The bay at Ciotat with the triangular rock looming out of the sea at the end of the headland inspired the decorative forms and the colourful whiplash contours of *Bec de l'Aigle, la Ciotat* (1907).



During the last thirty years of his life, Friesz painted in a style completely removed from that of his earlier colleagues and his contemporaries. Having abandoned the lively arabesques and brilliant colours of his Fauve years, he returned to the more sober palette he had learned in Le Havre from his professor Charles Lhuillier and to an early admiration for Poussin, Chardin, and Corot. He painted in a manner that respected Cézanne's ideas of logical composition, simple tonality, solidity of volume, and distinct separation of planes. A faint baroque flavour adds vigour to his (most well-known) landscapes, still-lives, and figure paintings.



The Bathers of Andeley (1908) betrays a decisive retreat from Fauvism towards a style influenced by Cézanne's late bathers (as with other artists, such as Derain) towards the stylised figure and proto-Cubism of Picasso.

Dufy

"One must not imitate the sun, one must make oneself into a sun." – Raoul Dufy

Raoul Dufy (1877–1953) was born into a large family at Le Havre, in Normandy. He developed a colourful, decorative style that became fashionable for designs of ceramics and textiles as well as decorative schemes for public buildings. He is noted for scenes of open-air social events.

In 1900 Dufy won a scholarship to the École Nationale supérieure des Beaux-Arts in Paris, where he met Othon Friesz and Georges Braque. Matisse's *Luxe, Calme et Volupté*, which Dufy saw at the Salon des Indépendants in 1905 directed his interests towards Fauvism.

He exhibited eight pictures at the Salon des Indépendants; three of them were snow scenes. Although impressionistic in its simplification of forms *Neige à Falaise* (1905) does not show the brilliant colours that he was to develop through his later association with the Fauves.



Old Houses in the Port of Honfleur (1906) shows the influence of the Fauves in Dufy's use of heightened colour.



The Beach at L'Havre (1906) is painted in broad brushstrokes. The freedom and impressionistic rapidness of the application, combined with the 'leaning' verticals, echoing the angle of the running figure in white, imparts a sense of transitoriness and rapid movement to the painting.





He later developed a highly personal and decorative version of Fauvism, in which floating patches of colour becomes freed from the drawing of form.

Bay of Angels, Niece (1927) conveys a sense of the somnolent heat and dazzling light of summer in the Mediterranean resort.

“Blue is the only colour which maintains its own character in all its tones it will stay blue; whereas yellow is blackened in its shades, and fades away when lightened; red when darkened becomes brown, and diluted with white is no longer red, but another colour—pink.” – Raoul Dufy

GALLERY

Henri Matisse



Luxembourg Gardens (1901)



Interior at Colliour (1905)



The Three Bathers (1907)



Le Lux II (1907)



La Danse I (1909)



Portrait of the Artist's Wife (1913)



Les Capucines (Nasturtiums with the Dance II) (1910-12)

André Derain



Colliour (1905)



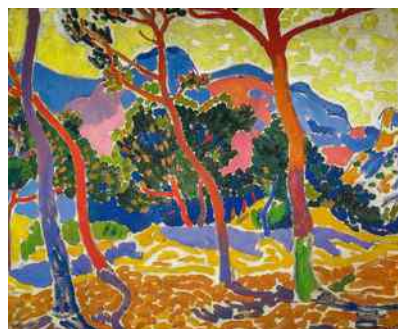
The Bridge, View on the River (1905)



Boats at Colliour (1905)



Self-portrait With a Hat (1905)



The Trees (1906)



The Turning Road L'Estaque (1906)



London Bridge (1906)



Charing Cross Bridge (1906)



Charing Cross Bridge (1906)

Maurice de Vlaminck



Bougival (1905)



Autumn Landscape (1905)



Banks of the Seine at Chatou (1905-06)



Restaurant 'la Machine' at Bougival (1905)



The Orchard (1905)



Landscape near Chateau (1906)



Le Pont de Chatou (1906)

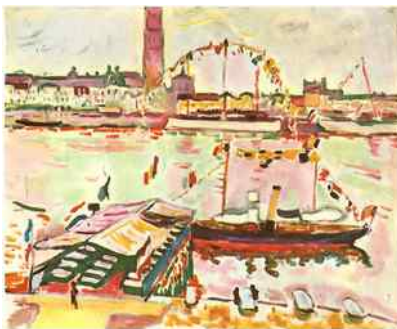


The Red Trees (1906)



A Street at Marley 'le-Roi (1906)

Braque



Antwerp Harbour (1905)



Landscape at L'Estaque (1906)



The Olive Tree Near L'Estaque (1906)



La Ciotat Harbour (1906)



Little Bay at La Ciotat (1906)



Olive Trees (1907)

Othon Friesz



Port d'Anverslg (1906)



The Port of Anvers (1906)



Paysage a la Ciotat (1907)



La Ciotat (1906)



La Ciotat (1907)



Paysage à La Ciotat (1907)

Kees van Dongen



The Black Chemise (1905)



Woman with Large Hat (1906)



Fernande Olivier



Fernande Olivier



Modjesko, Soprano Singer (1908)



Woman with Black Stockings (c.1907)



The Dancer Anita (c.1907-08)



Portrait with Rose



In the Plaza or Women at the Balustrade (1911)

Albert Marquet



Fauve Nude (1898)



On the Beach at Fecamp (1906)



The Beach at Sainte Adresse (1906)



The Beach at Trouville (1906)

Raoul Dufy



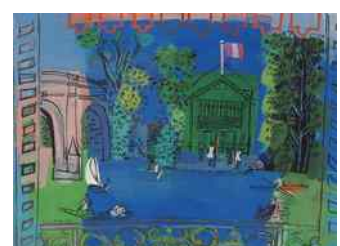
Windows Opening on Niece (1928)



La Regatta, Henley (1930)



The Casino at Nice (1934)



30 Years or Life in Pink (1937)



Two Pools (1930)



The Casino of Nice (1929)



Houses in Trouville (1933)



The Red Quintet (1948)

The Fauvist Heritage

Fauvism as a movement lasted only a few years but its influence has been immeasurable, not only on the course of art in the twentieth century, but where the explosion of colour has impacted on all aspects of life – from graphic design to fashion, from ceramics to the built environment.

Orphism or **Orphic Cubism**, a term coined by the French poet Guillaume Apollinaire in 1912, was an offshoot of Cubism that focused on pure abstraction and bright colours, influenced by Fauvism. The movement, perceived as key in the transition from Cubism to Abstract art, was pioneered by František Kupka, Robert Delaunay and Sonia Delaunay, who relaunched the use of colour during the monochromatic phase of Cubism.



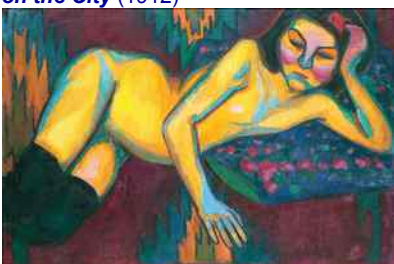
Robert Delaunay
Simultaneous Windows on the City (1912)



Robert Delaunay
Premier Disque (1913)



Robert Delaunay
Circular Forms (1930)



Sonia Delaunay
Yellow Nude (1908)



Sonia Delaunay
Rythme (1938)



Sonia Delaunay
Matra M530



Sonia Delaunay
Rythmes et Couleurs (1966)

Abstract Expressionism

Abstract expressionism is a post-World War II **art movement** in American painting, developed in New York City in the 1940s. It was the first specifically American movement to achieve international influence and put New York at the centre of the Western **art world**, a role formerly filled by **Paris**.

Although the term "abstract expressionism" was first applied to American art in 1946 by the art critic Robert Coates, it had been first used in Germany in 1919 in the magazine *Der Sturm*, regarding German Expressionism. In the United States, Alfred Barr was the first to use this term in 1929 in relation to works by Wassily Kandinsky. The French equivalent movement is known as **Tachisme** from *tache*, stain.



Arshile Gorky
The Liver is the Cock's Comb (1944)



Helen Frankenthaler
Abstract Landscape (1951)



Morris Louis
Tranquility (1959-60)

Abstraction or None figurative art.

Abstract art uses visual language of shape, form, colour and line to create a composition which may exist with a degree of independence from visual references in the world, indicating a departure from reality in depiction of imagery in art. Both geometric abstraction and lyrical abstraction are often totally abstract. Among the very numerous art movements that embody partial abstraction would be for instance Fauvism in which colour is conspicuously and deliberately altered vis-a-vis reality, and Cubism, which alters the forms of the real-life entities depicted.



Hans Hofmann
Pompeii (1959)



Patrick Heron
Square Green with Orange, Violet and Lemon (1969)



Gillian Ayres
Rombuck (2001)



Piet Mondriaan
Victory Boogie Woogie (1942-44)

Hans Hofmann (1880–1966) was a German-born American painter and renowned as one of the most respected of American art teachers. He had a significant influence on the artist of the next generation and the development of 'colour field' painting.

Patrick Heron (1920–1999) was a British abstract and figurative artist, critic, writer, and polemicist who lived in Zennor, Cornwall. He was recognised as one of the leading painters of his generation. Influenced by Cézanne, Matisse, Braque and Bonnard, Heron made a significant contribution to the dissemination of modernist ideas of painting through his critical writing and primarily his art. His artworks are most noted for his exploration and use of colour and light.

Gillian Ayres (1930–2018) was an English painter. She is best known for abstract painting and printmaking using vibrant colours.

Piet Mondrian (1872–1944), was a Dutch painter and art theoretician who is regarded as one of the greatest artists of the 20th century. He is known for being one of the pioneers of 20th-century abstract art. In 1940 he left Europe for New York.

Op and Pop

Op art, short for **optical art**, is a style of visual art that uses optical illusions. Typically, they give the viewer the impression of movement, hidden images, flashing and vibrating patterns, or swelling or warping.

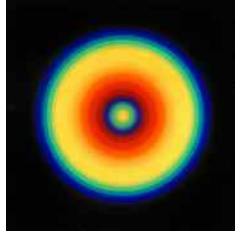
Pop art is an art movement that emerged in the United Kingdom and the United States during the mid- to late-1950s. The movement presented a challenge to traditions of fine art by including imagery from popular and mass culture.



Victor Vasarely
Alphabet VR (1960)



Bridget Riley
Shadowplay (1990)



Peter Sedgley
Glide (c.1970)



Andy Warhol
Marilyn Monroe diptych (1967)

Graphic Design: Posters and Logos



Sonia Delaunay
Poster (1964)



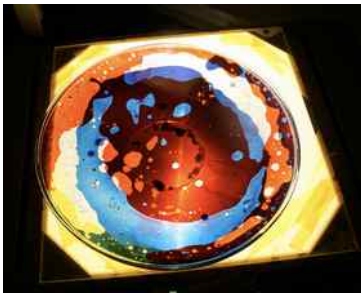
Festival of Britain



Logo Design Company Delhi



Psychedelic Art



Liquid Oil Projection

Buildings

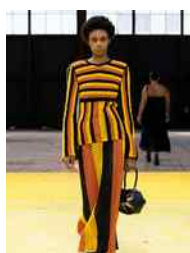


Yinka Ilori *The Colour Palace*



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Fashion and Fauve Fabrics



"Colour exists in itself, possessing its own beauty"– Henry Matisse



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