

Neo Impressionism

Neo-Impressionism is a term coined by French art critic Félix Fénéon in 1886 to describe an art movement founded by Georges Seurat. Some argue that it was the first true avant-garde movement in painting. The Neo-Impressionists were able to create a movement very quickly in the 19th century, partially due to its strong connection to anarchism, which set the standard for later artistic movements. The movement and the style were an attempt to drive "harmonious" vision from modern science, anarchist theory, and late 19th-century debate around the value of academic art. The artists of the movement "promised to employ optical and psycho-biological theories in pursuit of a grand synthesis of the ideal and the real, the fugitive and the essential, science and temperament."

Georges-Pierre Seurat was born in Paris in 1859. In 1878 to 1879 he studied art at the École des Beaux-Arts where he followed a conventional academic training, drawing from casts of antique sculpture and copying drawings by old masters. Seurat's studies resulted in a well-considered and fertile theory of contrasts: a theory to which all his work was thereafter subjected.



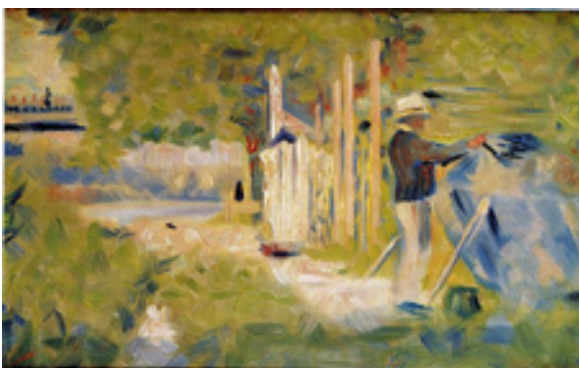
In this early landscape we see the influence of Impressionism in the choice of a humble everyday view, the technique of small dabs of paint and the atmosphere of grey light. However, we see in the strong linear structure, the clarity of shape and contrast, the emergence of the personal that was to emerge.

Seurat, *Landscape in the Ile de France* 1881-2

There are echoes of Jean-François Millet in this sketch of farm labourers. But we feel that his main interest is in colour. He had made extensive study of Delacroix, carefully, making notes on his use of colour. Blue and yellow are the dominant primaries, contrasted with the secondary colours of orange, purple and a strip of green. His brushwork is impressionistic and used as building blocks to create the image, rather than as the smooth descriptive technique of his academic training.



Seurat, *The Labourers* 1883



Seurat, *Man Painting His Boat* 1883

In this vigorous study of an everyday scene which he had obviously seen, the seemingly informal impressionism of the raw brushstrokes conceal the strong structure: the balance of verticals and horizontals, the patch of light as a diagonal running through the centre, the juxtaposition of the white pailings and the black jacket and the 'pool' of blue of the boat, surround by the dominant green of the picture, demonstrates Seurat's predominant interest in constructing in colour.

Seurat spent 1883 working on his first major painting—a large canvas entitled *Bathers at Asnières*, a monumental work showing young men relaxing by the Seine in a working-class suburb of Paris.

The canvas is of a suburban, placid Parisian riverside scene. Isolated figures, with their clothes piled sculpturally on the riverbank, together with trees, austere boundary walls and buildings, and the River Seine are presented in a formal layout. A combination of complex brushstroke techniques, and a meticulous application of contemporary colour theory bring to the composition a sense of gentle vibrancy and timelessness. These are working class people, in contrast to the middle class who populated the Island of Grande Jatte seen in the background.



Seurat, *Bathers at Asnières* 1884

Bathers at Asnières was rejected by the Paris Salon, and instead he showed it at the *Groupe des Artistes Indépendants* in May 1884. Soon, however, disillusioned by the poor organization of the Indépendants, Seurat and some other artists he had met through the group – including Charles Angrand, Henri-Edmond Cross, Albert Dubois-Pillet and Paul Signac – set up a new organization, the *Société des Artistes Indépendants*. Seurat's new ideas on pointillism were to have an especially strong influence on Signac, who subsequently painted in the same idiom.

Although influenced in its use of colour and light tone by Impressionism, the painting with its smooth, simplified textures and carefully outlined, rather sculptural figures, shows the continuing impact of his neoclassical training; the critic Paul Alexis described it as a "faux Puvis de Chavannes". Seurat also departed from the Impressionist ideal by preparing for the work with a number of drawings and oil sketches before starting on the canvas in his studio.



Puvis De Chavannes, *Doux Pays* 1882

This classic Puvis painting similarly shows people relaxing by a shoreline; but in this case set in a mythical imaginary Classical world of the past. It was from such models acquired during his academic training that Seurat derived his major concern with the placing of figures in an environment. As Cézanne's ambition was to "remake Poussin from nature," then we could say that it was Seurat's mission to "remake Puvis from nature."

This charcoal study for the seated boy shows strong tonal contrast. He 'halo's the outline by darkening the edges of the background where highlights strike the form, and lightening them where the form is in deep shadow. This derives from the scientific observations of the physicist Rood of this natural illusional phenomena. It also has the effect of 'locking' the form into the background, rather than isolating it, as if it were a piece in a jig.saw.



Seurat, *Seated Nude, Study for Une Baignade* 1883



Seurat, *bathers grass/water*

strokes that are used to depict the water, and is in even greater contrast with the smoothly rendered skin of the figures.

Seurat described one of the brush-stroke techniques he developed on this canvas as the balayé technique, wherein a flat brush is used to apply matte colours using strokes in a criss-crossing formation. These strokes become smaller as they approach the horizon. The balayé technique is not rolled out in a consistent manner across the painting, but is adapted where Seurat thought it appropriate. The foreground—for example—consists of a balayé network of strokes atop a more solid layer of underpaint, suggesting the flickering play of sunlight over the blades of grass. This chunky, cross-hatched brushstroke pattern is in contrast with the nearly horizontal, much thinner

César de Hauke's catalogue raisonné of the works of Seurat lists fourteen works as oil studies for the Bathers, most if not all of which were almost certainly painted outdoors, and in which the composition of the final piece may be seen gradually taking shape.

Seurat, *Final Study for Bathers* 1883



Seurat, *A Sunday on La Grande Jatte* 1884

Seurat's most renowned masterpiece, *A Sunday Afternoon on the Island of La Grande Jatte*, marked the beginning of Divisionism when it first made its appearance at an exhibition of the Société des Artistes Indépendants (Salon des Indépendants) in Paris. Around this time, the peak of France's modern era emerged and many painters were in search of new methods. Followers of Neo-Impressionism, in particular, were drawn to modern urban scenes as well as landscapes and seashores. Science-based interpretation of lines and colours influenced Neo-Impressionists' characterisation of their own contemporary art.

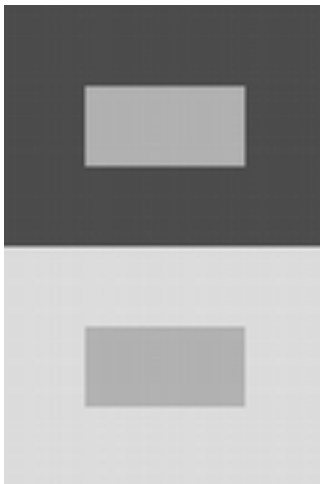
Seurat painted *A Sunday Afternoon* between May 1884 and March 1885, and from October 1885 to May 1886, focusing meticulously on the landscape of the park. He reworked the original and completed numerous preliminary drawings and oil sketches. He sat in the park, creating numerous sketches of the various figures in order to perfect their form. He concentrated on issues of colour, light, and form. The painting is approximately 2 by 3 meters (7 by 10 feet) in size.

Seurat and the Neo Impressionists were influenced in their techniques of colour by the scientific research of Michel Eugène Chevreul and Charles Blanc; and the American physicist, Ogden Rood best known for his work in colour theory.



Studies, *La Grande Jatte*

Camille Pissarro defined the aim of the Neo-Impressionists in a letter: "To seek a modern synthesis of methods based on science, that is, based on M. Chevreul's theory of colour and on the experiments of Maxwell [the Scottish physicist] and the measurements of N.O. Rood."

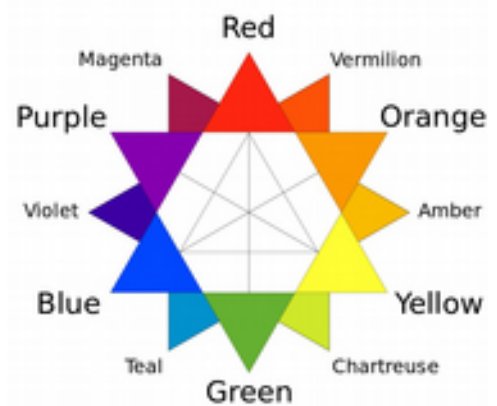


Chevreul was director of the dye works at the Gobelins Manufactory in Paris, where he received many complaints about the dyes being used there. In particular, the blacks appeared different when used next to blues. He determined that the yarn's perceived colour was influenced by other surrounding yarns. This led to a concept known as simultaneous contrast. If you focus on the dividing line between the upper and lower sections, the lower rectangle appears to be a darker grey than the upper rectangle, whereas in fact they are identical in tone, which is evidence that our perception of tone is influenced by the depth of the surrounding tone. The same applies to our perceptions of colour: all tones and colours are effected by the adjacent colours and tones.

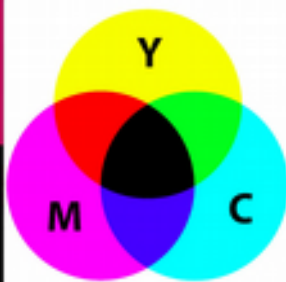
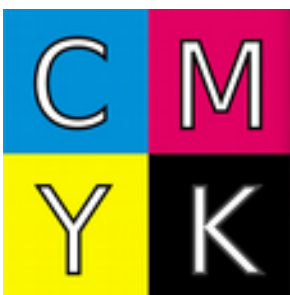
Simultaneous Contrast

Charles Blanc was a French art critic. In his book, *Chromophobia*, David Batchelor argues that Charles Blanc thought of colour in art as something not to be totally relied upon. With regard to painting, Blanc says that while colour is essential, its place is delegated behind the formal characteristics of composition, chiaroscuro and drawing.

Charles Blanc's *Grammaire des arts du dessin* introduced Seurat to the theories of colour and vision that would inspire chromoluminarism. Blanc's work, drawing from the theories of Michel Eugène Chevreul and Eugène Delacroix, stated that optical mixing would produce more vibrant and pure colours than the traditional process of mixing pigments. Mixing pigments physically is a subtractive process with cyan, magenta, and yellow being the primary colours.



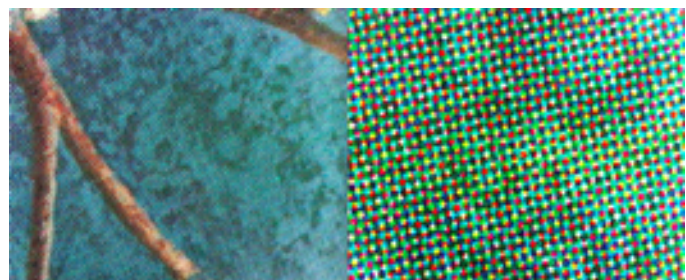
Charles Blanc's colour wheel



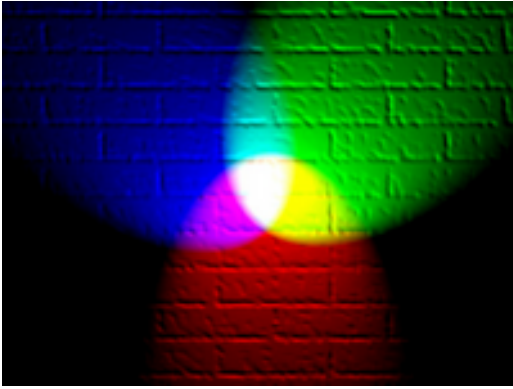
The CMYK four colour model is a subtractive colour model, based on the CMY colour model, used in colour printing, and is also used to describe the printing process itself. CMYK refers to the four ink plates used in some colour printing: cyan, magenta, yellow, and key (black).

CMYK subtractive colour mixing

The CMYK model works by partially or entirely masking colours on a lighter, usually white, background. The ink reduces the light that would otherwise be reflected. Such a model is called subtractive because inks "subtract" the colours red, green and blue from white light. White light minus red leaves cyan, white light minus green leaves magenta, and white light minus blue leaves yellow.



CMYK closeup and under microscope



In additive colour models, such as RGB, white is the "additive" combination of all primary coloured lights, while black is the absence of light. This is the opposite to the CMYK model, where white is the natural colour of the paper or other background, while black results from a full combination of coloured inks.

RGB illumination

Seurat's painting was a mirror impression of his own painting, *Bathers at Asnières*, completed shortly before, in 1884. Whereas the bathers in that earlier painting are doused in light, almost every figure on *La Grande Jatte* appears to be cast in shadow, either under trees or an umbrella, or from another person. For Parisians, Sunday was the day to escape the heat of the city and head for the shade of the trees and the cool breezes that came off the river. And at first glance, the viewer sees many different people relaxing in a park by the river.



Seurat, *A Sunday on La Grande Jatte* 1884

Some of the characters are doing curious things. The lady on the right side has a monkey on a leash. A lady on the left near the river bank is fishing. The area was known at the time as being a place to procure prostitutes among the bourgeoisie, a likely allusion of the otherwise odd "fishing" rod. In the painting's centre stands a little girl dressed in white (who is not in a shadow), who stares directly at the viewer of the painting. This may be interpreted as someone who is silently questioning the audience: "What will become of these people and their class?" Seurat paints their prospects bleakly, cloaked as they are in shadow and suspicion of sin.

Colour theory

The optical mixture which characterised Divisionism — the process of mixing colour by juxtaposing pigments — is different from either additive or subtractive mixture, although combining colors in optical mixture functions the same way as additive mixture, i.e. the primary colors are the same. In reality, Seurat's paintings did not actually achieve true optical mixing; for him, the theory was more useful for causing vibrations of color to the viewer, where contrasting colors placed near each other would intensify the relationship between the colors while preserving their singular separate identity.

In Divisionist colour theory, artists interpreted the scientific literature through making light operate in one of the following contexts:

Local colour

As the dominant element of the painting, local colour refers to the true colour of subjects, e.g. green grass or blue sky.

Direct sunlight

As appropriate, yellow-orange colours representing the sun's action would be interspersed with the natural colours to emulate the effect of direct sunlight.

Shadow

If lighting is only indirect, various other colours, such as blues, reds and purples, can be used to simulate the darkness and shadows.

Reflected light

An object which is adjacent to another in a painting could cast reflected colours onto it.

Contrast

To take advantage of Chevreul's theory of simultaneous contrast, contrasting colours might be placed in close proximity.

Seurat contrasted miniature dots or small brushstrokes of colours that when unified optically in the human eye were perceived as a single shade or hue. He believed that this form of painting would make the colours more brilliant and powerful than standard brushstrokes. The use of dots of almost uniform size came in the second year of his work on the painting, 1885–86. To make the experience of the painting even more vivid, he surrounded it with a frame of painted dots, which in turn he enclosed with a pure white, wooden frame.



Seurat, *Child in White*
1884-85 study



Three years after completion of 'Sunday' Seurat painted this landscape from the island, looking in the opposite direction, to the shore where he had painted the *Bathers at Asnières*; this time without any figures.

Seurat, *Grey weather, Grande Jatte* 1888

Paul Signac (1863 – 1935) was a French Neo-Impressionist painter who, working with Georges Seurat, helped develop the Pointillist style.

In this painting, which has some of the freshness of Impressionist plain air painting, Signac has used divisionism for the buildings and trees, but we can see the difficulty of applying the technique to large areas of white, such as the snow and the snow laden sky. Areas of unpainted canvas, particularly at the edges, show that, in the academic tradition, he painted onto a buff coloured ground, in contrast to the true impressionists who painted on a white ground.



Signac, *Snow, Boulevard de Clichy, Paris* 1886



Here we see the divisionist technique used with more consistency, throughout the picture.

Signac, *Comblat le Chateau. Le Pré*. 1886

Signac's landscapes often create a sense of a tranquil, harmonious stillness, in contrast to his paintings of figures which are full of movement but appear frozen in time.



Signac, *Cassis, Cap Lombard* 1889



Seurat, *Models (Les Poseuses)*
1886-88

This painting, the third of Seurat's six major works, is a response to critics who criticised Seurat's technique for being cold and unable to represent life. Thus, the artist offers a nude, the same model, in three different poses. In the left background is part of *A Sunday Afternoon on the Island of La Grande Jatte*.

Painted on the same monumental scale as the history paintings at the official Salon, a contemporary suggested that it represented the young painter's attempt "to prove that his theory, which was so well-suited to subjects *en plein air*, was applicable to large-scale interiors with figures".

In fact, in the context of *La Grande Jatte*, one objection to Seurat's technique had been that the pointillist system of contrasting colour was suited, at best, to the representation of immaterial things—light, water, or foliage, for example—but not the human figure. In the autumn of 1886, then, this more traditional subject matter represented a distinct challenge to Seurat's revolutionary technique. Keeping within the confines of realism, the title clearly implies a depiction of contemporary models at work - or a single model in three separate stages of activity: disrobing, dressing, and posing.

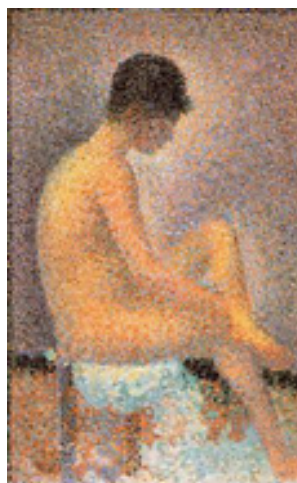
Seurat's context is commonplace: nudes in a studio before a painting that rests on the floor. But the artist exploits every possible connection between the two elements of his composition: the nude women might be models from *La Grande Jatte*—where they appear fully dressed— who have returned to the studio to disrobe. Strewn about the foreground are articles from the "painting-within-a-painting": the hats, shoes, parasols, and a small basket of flowers that have been cast off by these women. Such elements tempt us to contemplate oppositions: dressed and undressed, truth and artifice, nature and culture, the captured instance of daily life and the timelessness of art.

To place the work in its aesthetic context: Seurat set out to prove that his "scientific" approach to composition and colour was both important and practical. By adapting a theme through which he could revisit and re-conceive academic norms, he at once defied official painting and challenged impressionism's emphasis on the ephemeral.

This very accurate copy of Ingres's picture, painted during his period of study at the École des Beaux-Arts, demonstrates Seurat's academic training and its influence on his mature art.



Seurat, *Angelica at the Rock*
(after Ingres) 1878



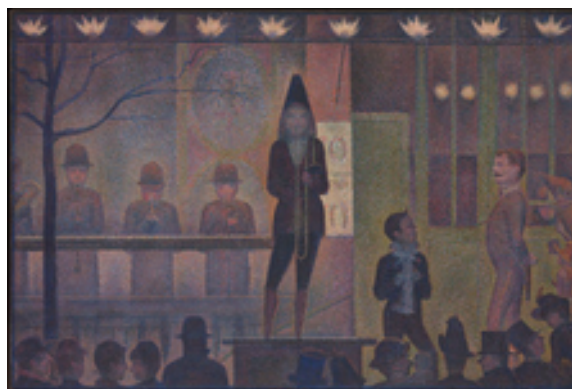
Seurat, Studies for *The Models* 1888

As with all of his major works, Seurat made many preliminary studies, both drawings and paintings.

This drawing shows Seurat's detailed preparation for the work: a careful, finished outline which would be transposed to the final composition. In completing his work, nothing was to left to chance.

Itinerant fairs housed in temporary structures such as the Circus Corvi made seasonal appearances along the boulevards of Paris. Seurat's interest in these fairs produced several studies in anticipation of *Parade de cirque*, including a series of cafe-concert performances, performing saltimbanques or acrobats. The name Fernand Corvi appears on Seurat's small sketch for the ticket window.

Parade de Cirque represents the sideshow (or parade) of the Circus Corvi at place de la Nation, and was his first depiction of a nocturnal scene, and first painting of popular entertainment. Seurat worked on the theme for nearly six years before completing the final painting.

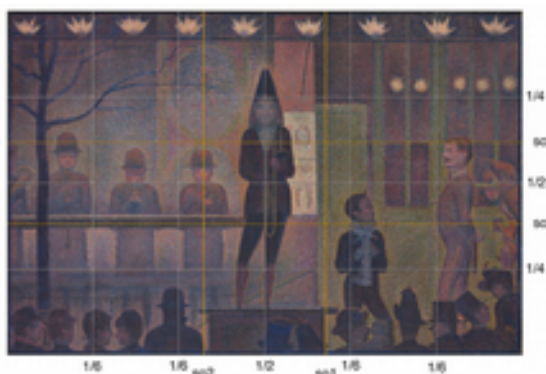


Seurat, *Circus Sideshow (Parade de Cirque)* 1887–88

Parade is Seurat's most mysterious painting, a brooding masterpiece that reveals its meaning reluctantly, a disarmingly simple geometrical schema that conceals a complex spatial arrangement... The evocative depiction of ethereal, penumbral light is unquestionably the key feature of Seurat's *Parade*.

Art historian Alfred H. Barr Jr. described *Parade de cirque* as one of Seurat's most important paintings, its 'formality' and 'symmetry' as highly innovative, and placed it as "the most geometric in design as well as the most mysterious in sentiment" of Seurat's major canvases.

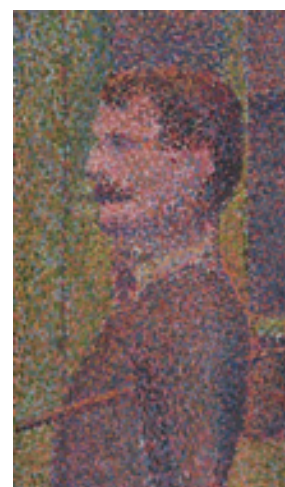
A 1990 examination of *Circus Sideshow* at the Metropolitan Museum of Art laboratory under light similar in colour to that given off by gas lamps, revealed an "extraordinary transformation", writes art historian Robert Herbert: "Under the coloured light the faces of the figures on the platform no longer appeared unnaturally orange but flesh colour, the shadows on the trombonist and on the spectators were no longer bright ultramarine blue but black, and the entire painting glowed as if it were lit from behind, which, of course, is precisely the effect of *contre-lumiere* on which Seurat predicated the picture.



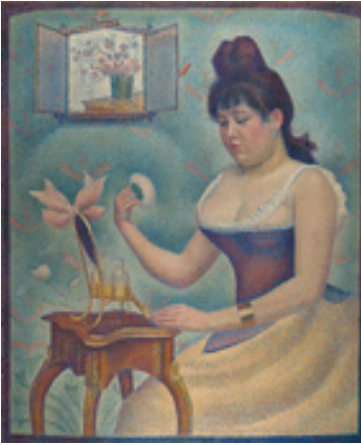
Seurat, *Parade de Cirque*, with golden mean overlay

Showing the basic mathematical divisions of 4:6 ratio, which corresponds to the dimensions of the canvas. Overlaid by the golden section, 1 : 1.6, which corresponds approximately to the proportions of the painting.

Robert Herbert writes of *Parade*: it demands a central role in Seurat's concise oeuvre. Not only is it his first painting of a nocturnal scene and therefore an important stage in the development of the artist's new "chrono-luminarist" style, it is also his first painting to depict the performance of a popular entertainment, a genre—already developed in drawings—that would dominate the artist's large projects for the remainder of his brief career. *Parade* also distinguishes itself as Seurat's most mysterious painting, a brooding masterpiece that reveals its meaning reluctantly, a disarmingly simple geometrical schema that conceals a complex spatial arrangement... The evocative depiction of ethereal, penumbral light is unquestionably the key feature of Seurat's *Parade*.



Seurat, Detail, *Parade de Cirque*



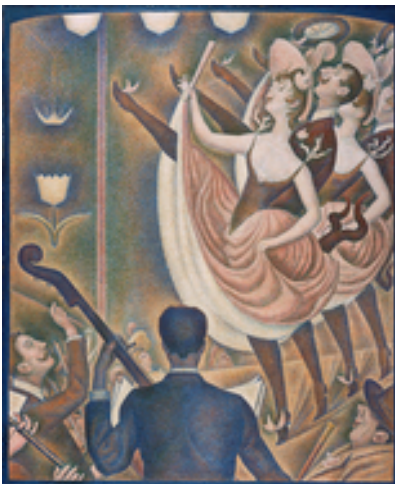
This is a portrait of his mistress Madeleine Knobloch, although it is not acknowledged in the title. Before the painting was publicly shown, it is believed that the frame on the wall depicted a mirror or a self-portrait, showing Seurat himself. On the advice of a friend, Seurat painted it over.

**Seurat,
Young Woman
Powdering Herself**
1888–90



His landscapes, usually river or harbour scenes, are tranquil, carefully contrived, meditative pictures which have an almost airless feel; a far cry from the restless, atmospheric on the spot studies of the Impressionists.

Seurat, *The Channel of Gravelines, Petit Fort Philippe* 1890



Le Chahut (literally meaning noise or uproar) is an alternative name for the can-can. When exhibited in 1890 it eclipsed other works, became the prime target of art critics, and was widely discussed among Symbolist critics. It influenced the Fauves, Cubists, Futurists and Orphists.

Art historian Robert Herbert writes "...the Chahut dancers are lined up with the repetitive rhythms of ornamental art. Parallel to the surface rather than spiralling into depth, they tilt or unfold in staccato bursts that fairly jump in our vision. Indeed, ever since the exhibition of *Bathers at Asnières* six years earlier, in 1884, Seurat had progressively flattened his major compositions and increased the number of small accents typical of decorative art, such as zigzags, darting curves, flaring rays, repeated parallels, and non-receding flat zones."

Seurat, *Le Chahut* 1889-90

Seurat makes use of Charles Henry's theories on the emotional and symbolic expression of lines and colours, and the works of Michel Eugène Chevreul and Ogden Rood on complementary colours, and was also influenced by Japanese prints. The forms are not abstract, but schematic and perfectly recognisable.

The painting was not liberally praised, as critics perceived its linear composition as overly schematic. Yet due to *Chahut's* anti-naturalist elements, its hieratic formalism and ritualistic components, Seurat was seen as an innovator.



Seurat, *Le Chahut*, detail



This was Seurat's last painting, made in a Neo-Impressionist style in 1890-91, and remained unfinished at his death in March 1891.

The Circus Médrano was located close to Seurat's studio. It was a popular entertainment in Paris, depicted in the 1880s by other artists such as Renoir, Degas and Toulouse-Lautrec.

Seurat makes use of Charles Henry's theories on the emotional and symbolic meaning of lines and colours, and the works of Chevreul and Ogden Rood on complementary colours. He was also influenced by Japanese prints.

Seurat, *Le Cirque* 1891

In this portrait of his wife, Berthe, painted at Saint-Tropez, we see Signac's love of swirling, curved lines, contrasted by the single straight line cutting diagonally across the picture.

In 1891, the year after Seurat's death, Signac began to introduce abstract visual rhythms and subjectivity into his works and by transit into Neo-Impressionism. Signac's creative experimentation inspired artists such as Matisse and Henri Edmond Cross to further define Neo-Impressionism in the 20th century.



**Signac,
Femme à l'ombrelle 1893**



**Signac,
Portrait de Félix Fénéon
1890**

Full title: ***Opus 217. Against the Enamel of a Background Rhythmic with Beats and Angles, Tones, and Tints, Portrait of M. Félix Fénéon in 1890***

The work is a left profile portrait of Fénéon, with his characteristic goatee beard, wearing a brown coat with black suit and white shirt, holding a black top hat and walking cane in his left hand, and delicately a cyclamen flower in the fingers of his outstretched right hand. The angles of Fénéon's head, arm, elbow, and cane, create a zigzag pattern down the right hand side of the painting, while the curved stem and petals of the flower echo the upward curve of Fénéon's goatee.

The swirling patterns in the background create a kaleidoscopic colour wheel with abstract designs in eight sectors meeting at a central point, contrasting with the foreground figurative portrait of Fénéon and the flower. The choice of a cyclamen may be a visual pun referring to colour cycle in the background. The background may have been inspired by a Japanese wood block print of the 1860s, perhaps a kimono pattern, which was in Signac's gallery. It is probably also a reference to the aesthetic theories of Charles Henry, whose 1885 book *Introduction à une esthétique scientifique*, a widely influential book on colour theory, which influenced Signac and Seurat. Henry's book on colour theory and the "algebra" of visual rhythm (which proposed a deterministic and calculable link between outer stimuli and psychic reaction) was illustrated by Signac, 1890. The exceedingly long title of the painting may be intended as a joke at Henry's scientific pretensions. All three were still in their youth: in 1890, Signac celebrated his 27th birthday, Fénéon turned 29, and Henry 31.

Having prospered well, Signac's financial support of the arts was considerable. As donations, he sent regular cheques and made a gift of his works for five lotteries between 1895 and 1912. Signac's 1893 painting, *In the Time of Harmony*, perhaps his version of the Grande Jatte, was originally entitled, *In the Time of Anarchy*, but political repression targeting the anarchists in France at this time forced him to change the title before the work could be accepted by a gallery.

We see here an Arcadian pastoral scene of working class people enjoying a leisurely holiday from their labours. It is reminiscent of the classical inventions of Puvis De Chavannes, who influenced this generation of artists.



Signac, *The Time of Harmony: the Golden Age is not in the Past, it is in the Future* 1893-95

Matisse was greatly influenced by this work. In the background we see an artist at his easel, and an ancient sailing ship, a subject close to Signac's heart, both for its reference to the idea of an idyllic past and the opportunity to paint the swirling lines of the sails.

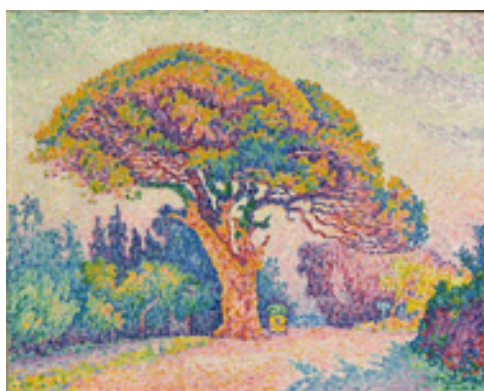
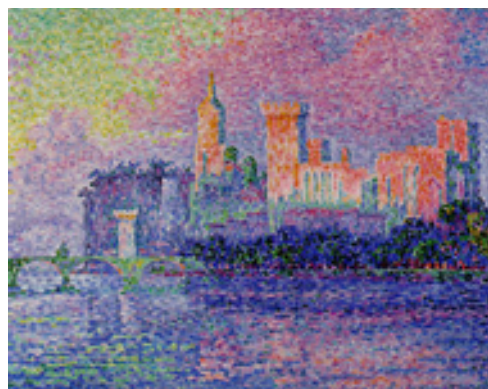


One of Puvis' most famous idylls *The Sacred Wood* influenced many artists of a younger generation.

Puvis De Chavannes, *The Sacred Wood Cherished by the Arts and the Muses* 1884

In this colourful view of the The Papal Palace at Avignon from the sea Signac anticipates the unmodulated colours of Fauvism.

Signac, *The Papal Palace, Avignon* 1900



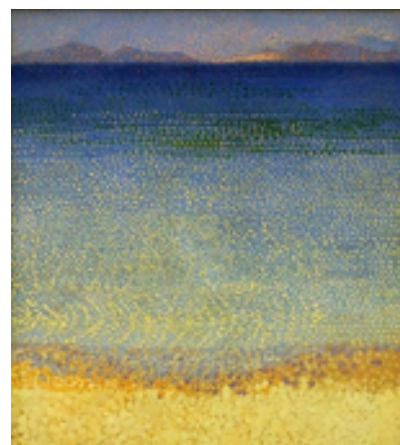
As also in this painting of trees, where the trunk in sunlight is painted in orange and the branches in shadow are represented by an opposing green.

Signac, *The Pine Tree at Saint Tropez* 1909

Henri-Edmond Cross (1856 – 1910) was a French painter and printmaker. He is most acclaimed as a master of Neo-Impressionism and he played an important role in shaping the second phase of that movement. He was a significant influence on Henri Matisse and many other artists. His work was instrumental in the development of Fauvism.

In this near abstract work a rich pattern of dots evokes the deep Mediterranean colours of sea, sand and sky.

Cross, *The Iles d'Or* c1891-2





Cross, *The Evening Air* 1893

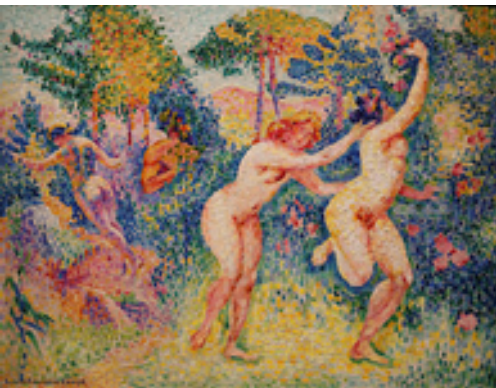


**Puvis de Chavannes,
The Wine Press 1865**

In Cross's version of an Arcadian idyll, against a background of verticals and horizontals, a network of looping lines hold the details: figures, foliage and sails in place.

Belgian Symbolist poet Emile Verhaeren, an avid supporter of Neo-Impressionism wrote: "These landscapes ... are not merely pages of sheer beauty, but motifs embodying a lyrical sense of emotion. Their rich harmonies are satisfying to the painter's eye, and their sumptuous, luxuriant vision is a poet's delight. Yet this abundance never tips into excess. Everything is light and charming ..."

Cross's women at leisure, in long 'Greek' style dresses and bare arms, evoke the classicising figures of Puvis.



In the early 1880s Cross began to experience trouble with his eyes, which grew more severe in the 1900s. He also increasingly suffered from arthritis. At least in part due to these health issues that plagued him for years, Cross's body of work is relatively small. However, in his last years he was productive and very creative, and his work was featured in significant solo exhibitions; he received great acclaim from critics and enjoyed commercial success.

Cross, *La fuite des nymphes* 1906