



# Fauvism

**1904-1907**

*“Colours became charges of dynamite. They were supposed to discharge light. Everything could be raised about the real.”*

**Andre Derain**

Fauvism

# Key Players

## FAUVES

- Henri Matisse
- André Derain
- Maurice Vlaminck
- Alexei von Jawlensky

## 'FAUVETTES'

- Albert Marquet
- Charles Camoin
- Henri-Charles Manguin
- Othon Friesz
- Jean Puy
- Louis Valat
- George Rouault
- Raoul Dufy
- George Braque

# The following artists studied under Gustave Moreau (Symbolist):



[Gustave Moreau, The Apparition \(1874-6\)](#)

- Matisse
- Rouault
- Camoin
- Marquet
- Manguin

# Connections

- At the Académie Carrière, informal art school in the Rue de Renne, Matisse met Jean Puy and André Derain.
- Through Derain, Matisse met Maurice Vlaminck at a Van Gogh memorial exhibition.

# Albert Marquet

## 'Matisse Painting in Manguin's Studio', 1905



- “A pot of colours flung in the face of the public.” – Camille Mauclair (critic)

**In ‘Notes of a Painter’, published in La Grande Revue, 1908, Matisse clarified his conception of the role of art:**

“What I am after, above all, is expression.... I am unable to distinguish between the feeling I have for life and my way of expressing it.... The chief aim of colour should be to serve expression as well as possible.... What I dream of is an art of balance, of purity and serenity devoid of troubling or depressing subject matter, an art which might be for every mental worker, be he businessman or writer, like an appeasing influence, like a mental smoother, something like a good armchair in which to rest from physical fatigue.”



# Salons...



# Claude Monet

‘Rue Montorgueil  
Decked with Flags’, 1878



# Vincent van Gogh

‘The Fourteenth of  
July’, 1887





# Albert Marquet

## 'The Fourteenth of July', 1906



# Raoul Dufy

## 'The Fourteenth of July', 1906



# The Pointillist Phase

# Henri Matisse

‘Luxe, Calme et Volupté’, 1904





# Raoul Dufy on converting to Fauvism:



“In front of this picture I understood all the new principles; Impressionism lost its charm for me as I contemplated this miracle of imagination produced by drawing and colour.”

# Henri Matisse

‘View of St. Tropez’, 1904





# Henri Edmond Cross

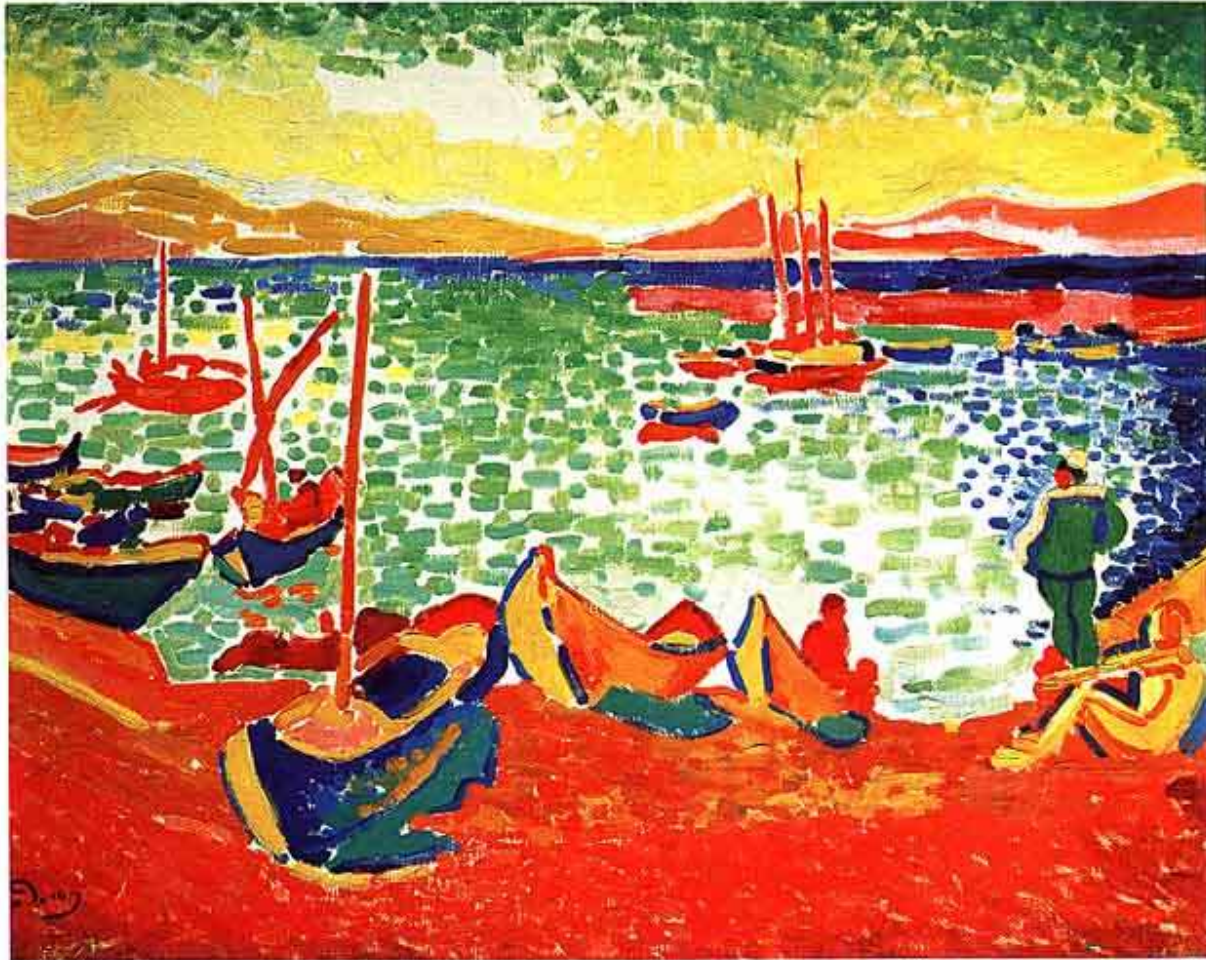
'Cape Layet, Provence', 1904





# André Derain

## 'Boats', 1905



# André Derain

'Reflections on the Water', 1905-6





# Maurice Vlaminck

'Houses at Chatou', 1904



# Maurice de Vlaminck

## 'Bougival', c. 1905





# Maurice de Vlaminck

## 'The Circus', 1905



## André Derain

'Portrait of Vlaminck',  
1905



## Maurice Vlaminck

'Portrait of Derain',  
1905



Collioure



# Henri Matisse

'Interior at Collioure', 1905





# Henri Matisse

'Open Window, Collioure' (1905)



# Henri Matisse

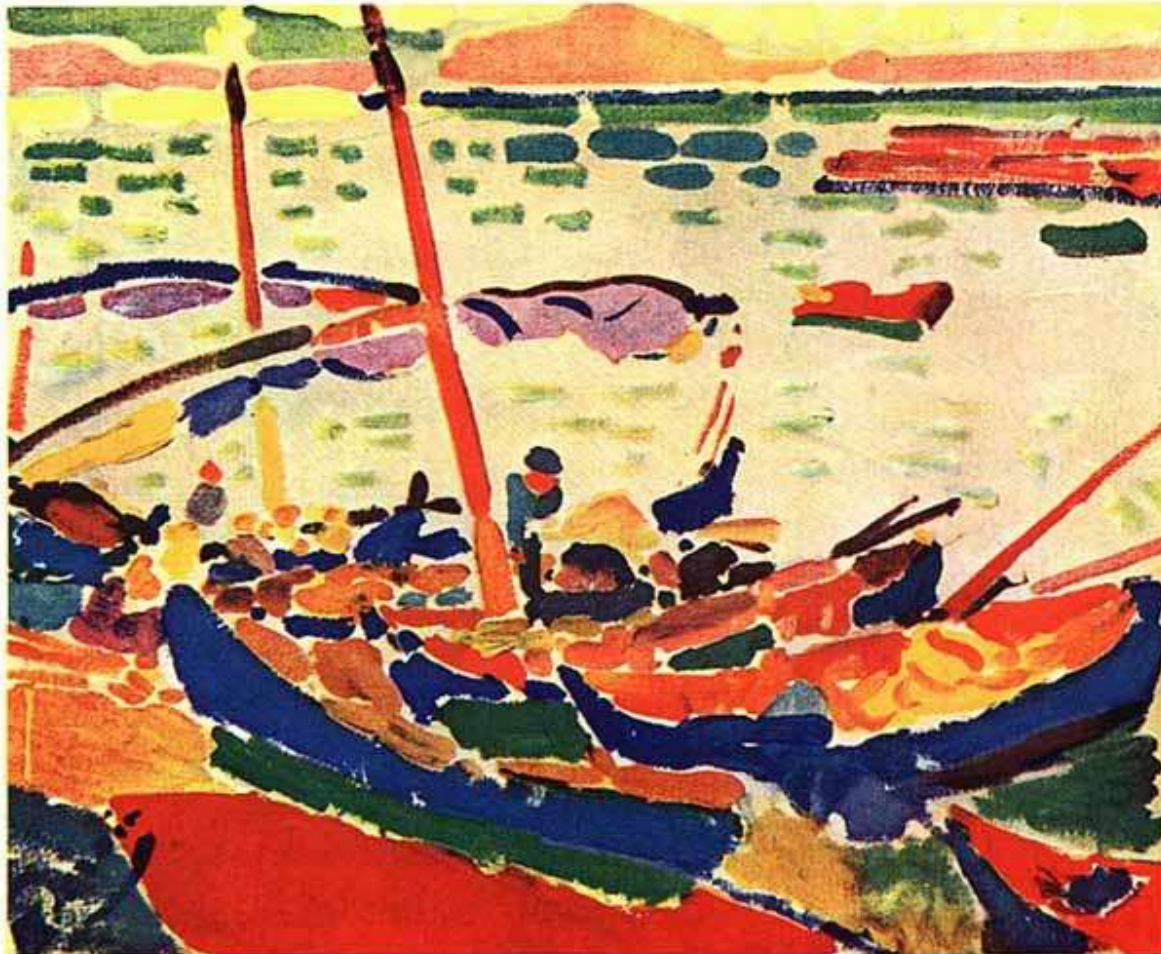
## 'Joy of Life' 1905-6





# André Derain

'Fishermen at Collioure', 1905



# André Derain

'The Mountains, Collioure', 1905





# André Derain

'Portrait of Matisse', 1906



# Henri Matisse

## 'Portrait of Derain', 1905



# Henri Matisse

'Woman with a Hat', 1905





# Henri Matisse

'Madame Matisse', 1905





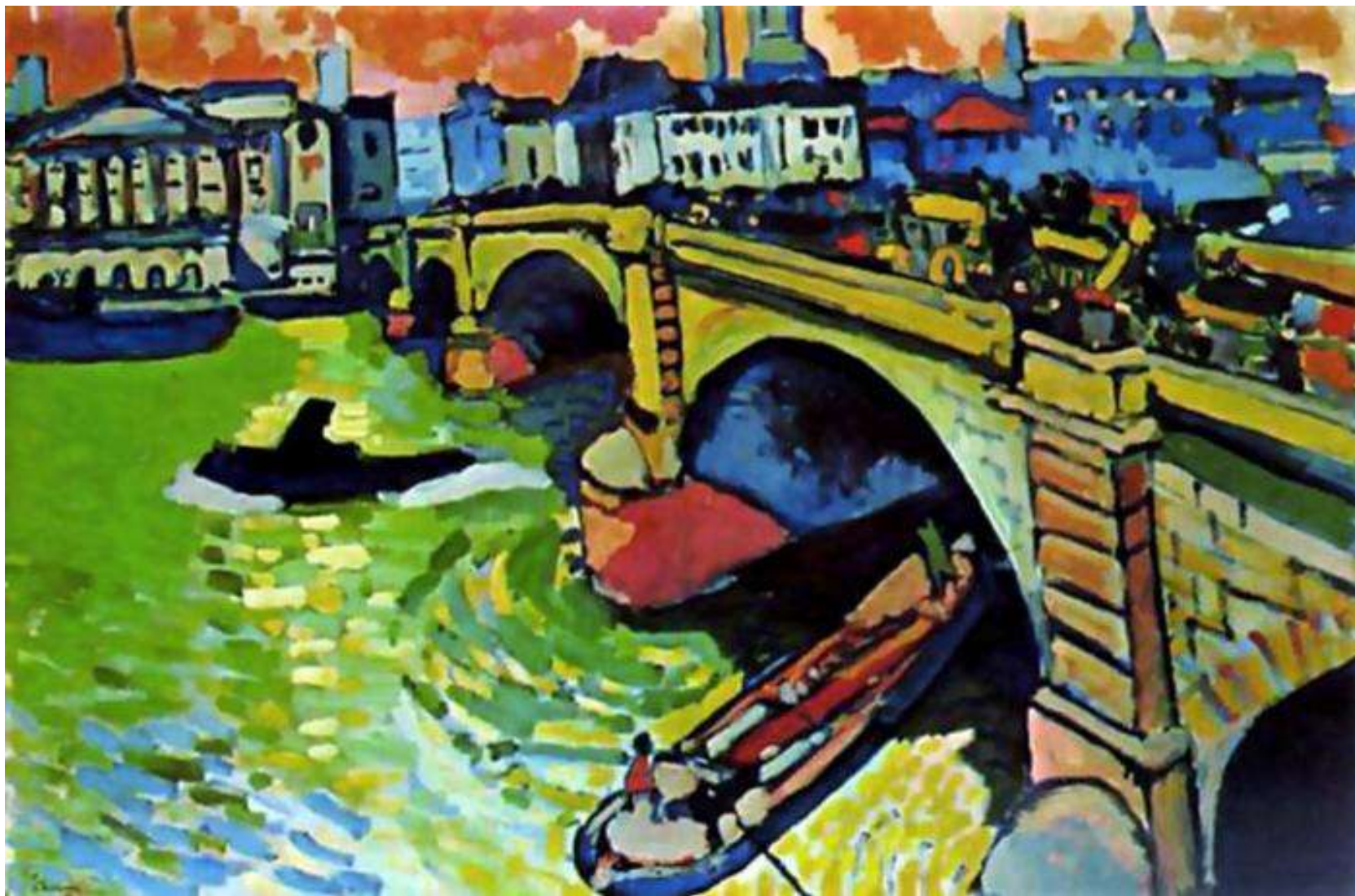
# Henri Matisse

## 'Self-Portrait', 1906



# André Derain

## 'London Bridge', 1906





# André Derain

## 'Pool of London' 1906





# André Derain

## 'Big Ben', 1906









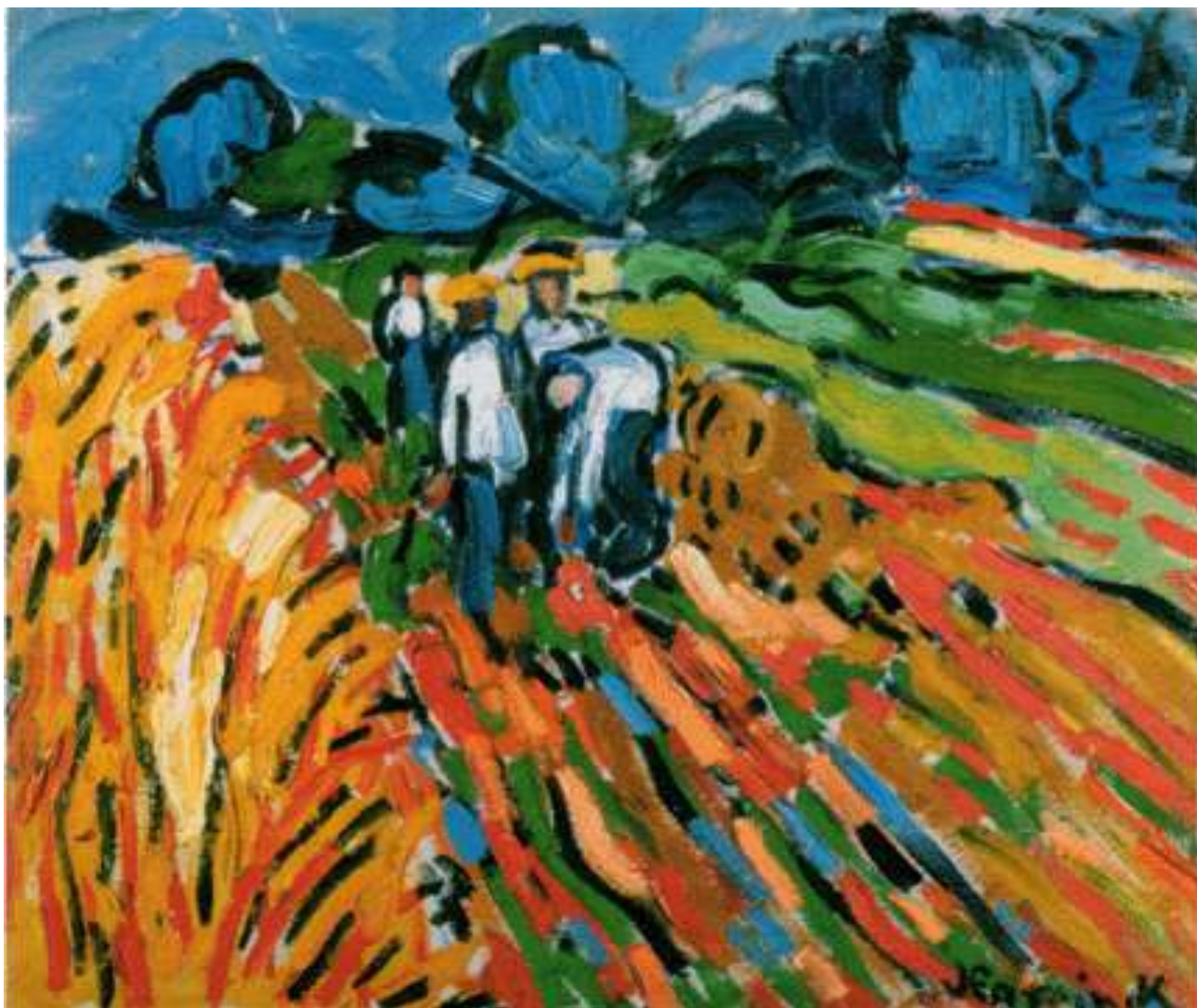
# André Derain

## 'Seine Barges' 1906



# Maurice de Vlaminck

## 'Potato Pickers', 1905-7





# André Derain

'The Bend in the Road, L'Estaque',  
1906





# Maurice de Vlaminck

'Landscape with Red Trees', 1906-07



# Maurice de Vlaminck

## 'The Blue House', 1906





# Henri Matisse

'Still Life with Oriental Rugs', 1906



# Emile-Othon Friesz

‘Bec de l'Aigle, La Ciotat’, 1906-7





# Henri Matisse

## 'Three Bathers', 1907



# Henri Matisse

'Mme Matisse: Madras Rouge'

1907





# Henri Matisse

## 'Blue Nude', 1907



- The full impact of the French movement on the aesthetic autonomy of colour does not come until 1907-8
- But it is 1910-11 that it finds a completely mature and confident mastery over colour – in Matisse's 'The Red Studio' (1911), all thoughts of Gauguin and van Gogh vanish.



# Henri Matisse

## 'Harmonie en Rouge (Harmony in Red)', 1908



# George Braque

'The Little Bay at La Ciotat', 1907





# Georges Braque

## 'Houses at L'Estaque', 1906



# Georges Braque

‘Landscape at La Ciotat [ Paysage à La Ciotat]’, Summer 1907





# Essay Title..

- Identify the principal stylistic characteristics of Fauvist painting with references to the work of TWO artists.
- In for the 7<sup>th</sup> November

# Connections with Expressionism



Musee Gustav Moureau in Paris is as he left it in 1898. He was a teacher and taught Matisse (who is the main figure of [Fauvism](#) ). Some of his work looks like the paint was squeezed directly from the tube , i.e. he was an experimental artist. Thought of himself as a conventional artist and member of the Academy. He suggested his students go to the Louvre and copy old masters.

Slide 3 Matisse Andre Derain 1905. Salon de Refuse , Salon de Independents , Salon d'Automne. 1903 by Matisse and his friends. A gesture of succession Vaucelles - Donnatello chez les fauves does it mean 'among' or 'at home ' .

By 1903 [Manet](#) was fairly well accepted by the mainstream. Also in 1901 a major van Gogh exhibition took place. Monet set up Salon des Independents in 1874 but by the end of the century he had become accepted. Compare slide 6 and 5. Matisse , Darain and Vlaminck are the three main Fauvist artists being discussed. Bright colours unmixed. Possible to think of Seurat as a symbolist artist. Caricature of dancers. Pointillism theory called Divisionism - primary colours that mix on the retina. Neo-Impressionist

Also Cezanne is seen as a precursor to the Fauvists , leaves canvases showing through. Died 1906 , major retrospective in 1907. [Fauvism](#) 1904-1907 Caused a stir , seemed very radical. Braque was involved with [fauvism](#). Slide 9 was big star of 1905 Salon des Independents. The drawing in the painting caused a stir. Matisse was 17 years older than Darain. Madame Matisse is in painting. It was done on holiday in San Tropez. Title is a poem by Baudelaire - he can be positioned adjacent to Symbolism. Van Gogh colour symbolism - yellow is symbol of friendship , blue infinity. But there is no coherent symbolic meaning in [Fauvism](#). It is more to do with playing with colour. Slide 12. Both go to van Gogh 's exhibition in 1901 - Derain introduces Vlaminck to Matisse. Carriere. Matisse notices Derain and Vlaminck are working in the same way he is. It is about painting itself rather than the subject. You often see the paint and the subject at the same time, e.g. the trousers in slide 10. Slides 13 and 14 should be compared. Signac is also a pointillist. Had a house in San Tropez. Signac bought Slide 9 from Matisse. Letting canvas show through in Matisse opens the painting and the canvas carries the meaning of light.

Autumn 1905 show their work at the salons d' Automne. Vlaminck and Derain were close and wanted to distance themselves from Matisse. They were very anti - academy and anti - tradition and wanted to develop a new fiery style. The area in which he painted was a working class area near Paris and he contributed to Anarchist journals. Note Courbet 's depiction of working class people was seen as a political statement. Fauvists only presented themselves twice in 1905 and 1906. Matisse was taken up by the Stein family and Derain and Vlaminck by the dealer that also represented Picasso. See slides 16 and 17 Century haring Cross bridge. Derain was encouraged by his dealer to go to London to paint a version of Charing Cross bridge that Monet had painted earlier. Monet is trying to create a particular impression but Derain is fiery and wild but both images are realistic. All pioneering artists have the the problem of preserving continuity but making a radical break.

Dance Matisse 1909.

Derain and Vlaminck become more conservative almost as if they have no more use for the style. But Matisse maintains the style all his life. Utopian arcadian landscape characterises the work of Matisse. Ingres and [Delacroix](#) paint [classical](#) images. There is an attempt to went create a link from classicism through to Impressionism. Classicism involves harmony and balance, a realistic interpretation of human form, also rationalism , humanism.

The outsiders - [Manet](#) , Monet , Matisse are assimilated into the mainstream. Ingres The Golden Age 1862.

Matisse slide 21 are harmonious I want my paintings to be like a comfortable armchair. This view of Matisse was opposed to the aims of Derain.

Vaucelles statement could be interpreted to mean the Fauvists were outside the [classical](#) tradition or inside. His other writings were quite supportive of [Fauvism](#). See Poussin and Corot (seen as an old master working in the [classical](#) tradition ). Braque 's early work is in the Fauvist style but for him it was an experiment that he moved on from. The Dance by Derain 1906 is a traditional theme. Gauguin type setting. Rawness and immediacy of the application of paint but the brushstroke gestures have gone and he is using much more carefully applied paint and flat colour. Much has been written about this painting.

They all discovered oriental pictures at the same time. They exaggerate certain aspects, e.g. the head. Tribal artefacts drew artists in - Vlaminck saw himself as a modern primitive - notorious liar - says he invented [Fauvism](#) and discovered Tribal art. Derain Bathers is experimental - three attempts to show the human form. One of the few paintings from this year of 1907 that he didn 't burn. See Montrose self - portrait. Same go to a geometric style - see Braque House at L' Estaque - others went in the direction of expressionism Meidner - covered in more detail next week.