



A Free Course on the History of Western Art

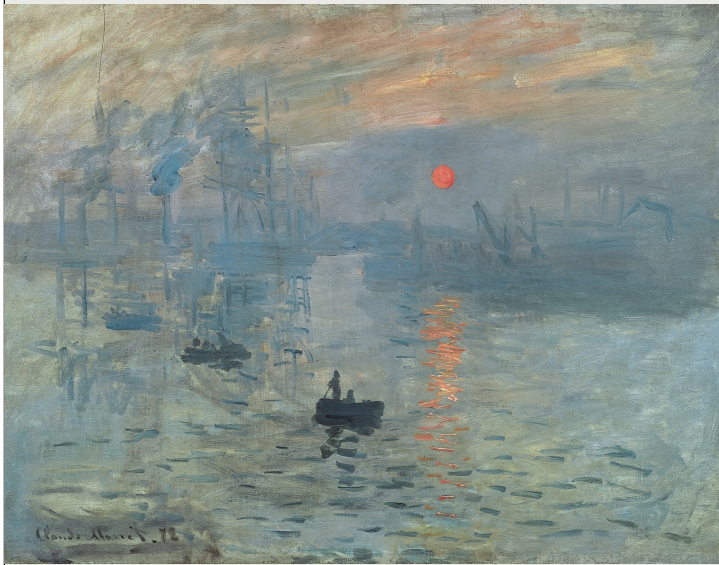
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Claude Monet (1840–1926)
Impression, Sunrise. 1872
Musée Marmottan Monet, Paris

27-10 IMPRESSIONISM POST-IMPRESSIONISM AND FAUVISM

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This talk traces the seismic shifts in European painting from the mid-nineteenth century through to the early twentieth. We begin with the British innovators — Constable and Turner — whose experiments in colour and light crossed the Channel and unsettled French academic convention. From Delacroix through the Impressionists, Post-Impressionists, and Fauves, we follow how each generation pushed further, until Cézanne, Matisse, and Picasso had fundamentally remade what painting could do.



John Constable (1776-1837)
The Hay Wain
1821
National Gallery, London

John Constable (1776-1837), *The Hay Wain*, 1821, National Gallery, London

Picking up from that thematic overview, we begin the chronological story with the British painters who first unsettled the foundations of academic tradition. **John Constable** and **J. M. W. Turner** developed radically new ways of seeing the natural world, and their innovations fed directly into French art. Constable's **The Hay Wain**, painted in 1821, is a case in point. Its bright colours and thick impasto provoked English critics, who dismissed those flecks of white paint as snow or distemper. French audiences responded differently: at the **Paris Salon of 1824**, the painting was awarded a gold medal. **Théodore Géricault**, who had seen the work in London three years earlier, helped arrange its Paris showing. **Eugène Delacroix** was so struck by Constable's handling of paint that he reworked passages of landscape in his own Salon entry that same year, *The Massacre at Chios*. There is an irony worth noting. *The Hay Wain* presents a vision of rural England — farm labourers cutting corn by hand — at precisely the moment when agricultural mechanisation had already made such scenes obsolete.

Constable knew this. The painting is innovative in technique yet conservative in sentiment, and that tension runs through British art's relationship with modernism long before **Roger Fry's** transformative 1910 exhibition brought the full force of French innovation to London.

Notes

This talk goes back to the beginning of modernism and starts with John Constable and J. M. W. Turner. These British artists developed new ways of seeing the world that influenced French art. This was followed in Britain by the Pre-Raphaelites who broke with tradition and sought inspiration from the way that early artists looked at the world without the encumbrance of a tradition of 'Old Masters'. The most radical developments, however, took place in France, starting with the Impressionists and then the multitude of approaches we group under the heading of Post-Impressionism. Key figures were Paul Cézanne (1839–1906), Vincent van Gogh (1853–1890) and Henri Matisse (1869-1954). These three and many others were introduced to the London art scene in 1910 by Roger Fry and his exhibition *Manet and the Post-Impressionists*. Virginia Woolf wrote, "'On or about December 1910, human character changed.'" She wasn't referring to the general election, or the Suffragette movement, but to the impact of Fry's exhibition on British culture. The painting by John Constable (1776-1837) is Romantic and picturesque and was very innovative from the point of view of the techniques used but conservative in terms of the way it presents 'Merry England' (a term that had just been popularized by William Hazlitt in 1819) at a time of social unrest on the farms of England.

Constable's technique was increasingly criticized by English critics during the 1820s but *The Hay Wain* was awarded the gold medal when it was shown in Paris in 1824. English critics complained about the bright colours which were not used by the Old Masters and the flecks of white paint that were described as distemper or snow. In terms of its subject matter we see farm labourers in the far distance manually cutting and lifting the corn. Farms were increasingly being automated and manual labour like this was 20 years out of date as Constable would have been well aware.

The French artist Théodore Géricault (1791-1824) had been very impressed by Constable's painting in London when he saw it in 1821 and he was partly responsible for it being shown in Paris in 1824. Other French artists, when they saw Constable's work, were influenced by his natural colours, thick

impasto and integrated technique.

In 1824, at the Paris Salon, Eugène Delacroix (1798-1863) exhibited this painting, *The Massacre at Chios*. Delacroix was impressed by Constable's use of thick impasto and bright colours and it is believed that he reworked some of the landscape background. The French critics had mixed views about Constable's paintings and Constable was critical of French artists as he believed they imitated earlier artists and the objects looked as if they had been pasted onto the picture rather than being integrated.

Constable, therefore, had some influence on the future direction of art in France although it may have been overstated by some art historians.

Notes

Delacroix's painting shows the savage Turkish repression of the Greeks on Chios ('He-os') in April 1822. Delacroix depicted a landscape racked with fire, stretching desolately behind a group of prisoners awaiting execution. *The Massacre* is all but a manifesto in its liberated expression of light and atmosphere through colour; after it, 19th century painting could never be the same again.

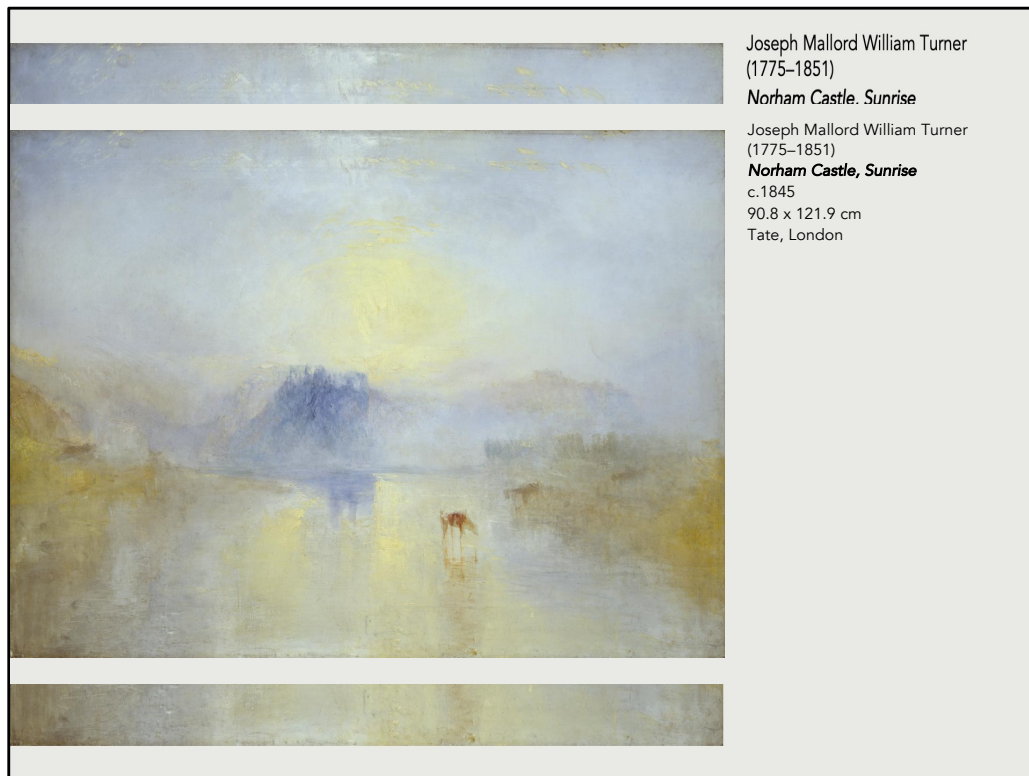
The Hay Wain was originally called *Landscape: Noon*.

The Hay Wain was exhibited at the Royal Academy in 1821, the year it was painted, but failed to find a buyer. It was seen in London by the French artist Théodore Géricault who arranged for it and two other works by Constables to be shown at the Paris Salon in 1824 where it caused a sensation and was awarded a gold medal by Charles X. It was bought in Paris by the dealer John Arrowsmith, brought back to the UK, sold to another dealer who sold it to Mr. Young. On his death it was bought by Henry Vaughan and later presented to the National Gallery. Vaughan bequeathed the full-size oil sketch to the South Kensington Museum (now the Victoria and Albert Museum).

After seeing *The Hay Wain* Delacroix wrote, "What he says here about the green of his meadows can be applied to every tone."

References

<http://www.nationalgallery.org.uk/paintings/john-constable-the-hay-wain>



Joseph Mallord William Turner (1775–1851), *Norham Castle, Sunrise*, c.1845, 90.8 x 121.9 cm, Tate, London

Norham Castle sits on the south bank of the River Tweed, directly on the England-Scotland border, and **Turner** first travelled there in **1797** at the furthest reach of a northern tour. The castle itself dates from **1121**, built to defend Northumberland against Scottish incursion, and its long history of capture and recapture gave it precisely the kind of charged, layered significance Turner sought out repeatedly across his career. He returned in **1801** and again in **1831**, producing watercolours and further views each time. This late oil belongs to a series reworking his **Liber Studiorum** prints — those monochrome landscape studies — into something radically different: pure primary colour rather than tonal contrast, solid forms dissolving into blazing, atmospheric light. The historic ruin and the surrounding landscape merge into one another until neither fully dominates. Turner never exhibited the painting, and it remained unfinished at his death. Whether it was a working sketch or a canvas he intended to complete on **varnishing day** — the **Royal Academy's** pre-opening ritual when artists routinely made final

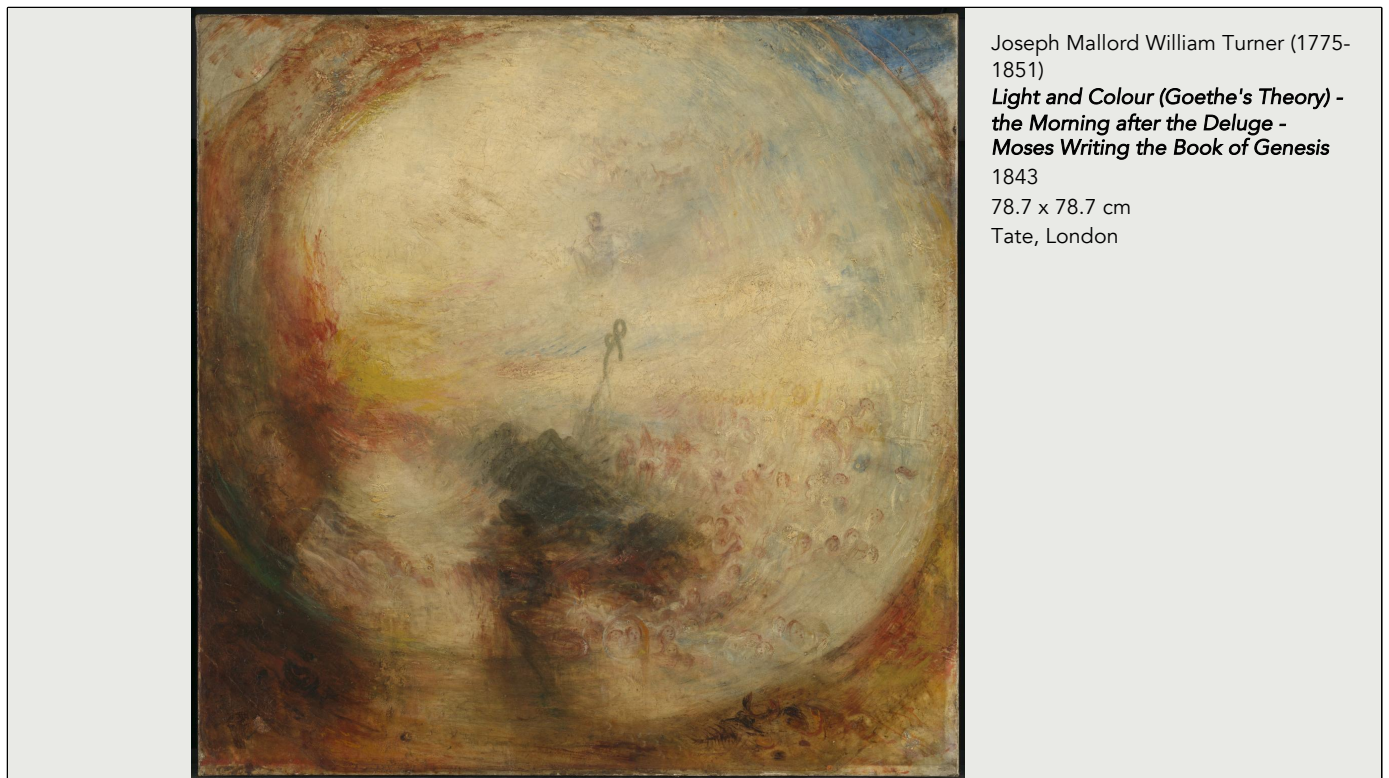
adjustments in the galleries — is impossible to say. What is clear is that by this point Turner was less interested in depicting Norham than in using it to push paint and light to their absolute limits.

Notes

“Turner first saw Norham, bordering Scotland on the river Tweed in Northumberland, in 1797. He was at the limits of his trip to northern England, when he also visited Buttermere, seen in the painting of nearly fifty years earlier shown nearby. After that first visit he made watercolours showing the ruin at sunrise, and visits in 1801 and 1831 resulted in further views. Here, finally, is one of a series of unfinished, unexhibited paintings reworking his monochrome *Liber Studiorum* landscape prints. Pure colours rather than contrasting tones express the blazing light as the historic building and landscape merge.” (Tate)

Norham Castle is right on the border between England and Scotland on the south bank of the River Tweed. It was built in 1121 to protect Northumberland from the Scots but over the years it was captured by the Scots and then re-captured many times.

The painting is filled with light and atmosphere and solid forms become transparent areas of primary colour that merge into on another. This, however, is an unfinished work that was not exhibited in his lifetime. It might have been a sketch or if he intended to exhibit it he might have finished it on varnishing day, just a few days before the opening of the Royal Academy exhibition.



Joseph Mallord William Turner (1775-1851), *Light and Colour (Goethe's Theory) - the Morning after the Deluge - Moses Writing the Book of Genesis*, 1843, 78.7 x 78.7 cm, Tate, London

Turner's engagement with colour theory was not decorative whim but intellectual commitment. He owned a copy of **Goethe's** 'Zur Farbenlehre', published in 1810, which divided the colour circle into what Goethe called "plus" colours — reds, yellows, and greens, associated with warmth and gaiety — and "minus" colours — blues and purples, evoking anxiety and unrest. Turner painted two companion works in 1843 directly structured around this opposition: 'Light and Colour' and 'Shade and Darkness', both exhibited at the **Royal Academy**. Meanwhile in France, **Michel Eugène Chevreul**, working at the **Gobelin** tapestry works, developed his own theory after receiving complaints that black yarns appeared different when placed beside blue ones. He demonstrated that a colour's perceived hue is altered by neighbouring colours, a phenomenon he named **simultaneous contrast**. His findings, published in 1839 as 'De la loi du contraste simultané des couleurs' and translated into English in 1854,

directly shaped **Impressionism**, **Neo-Impressionism**, and **Orphism**. Scholar **R. D. Gray** reads Turner's pairing as a critique of Goethe, while **John Gage** interprets it as a restoration of light and dark as equal forces — a distinction that shapes how we read the pessimism embedded in both canvases.

Notes

This was a finished painting and it is interesting as it shows a knowledge of colour theory. A scientific approach to colour was also taken by artists in France.

There were a number of colour theories developed in the eighteenth and nineteenth centuries that expanded on Newton's seventeenth century work. One of the main works was Goethe's Theory of Colours (*Zur Farbenlehre*) which influenced a number of artists, including J. M. W. Turner and the Pre-Raphaelites although it was rejected by physicists.

In France Michel Eugène Chevreul (1786–1889) developed a colour theory while working at the Gobelin tapestry works. In 1839, he published the results of his research under the title *De la loi du contraste simultané des couleurs*; It was translated into English and published in 1854 under the title *The Principles of Harmony and Contrast of Colours*.) When Chevreul worked at Gobelin he received complaints that 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.

Chevreul's work assisted artist aiming to reproduce nature as closely as possible. His colour principle influenced art in Europe, particularly Impressionism, Neo-Impressionism and Orphism.

The critics were universal in their condemnation of these pictures, the *Spectator* for 13 May 1843 found them intelligible as illustrations 'of Goethe's Theory of Light and Colour ... but further we cannot follow the painter. There may be some sublime meaning in all this ... but ... we see in these two octagon-shaped daubs only two brilliant problems— chromatic harmonies of cool and warm colours.'

The *Athenaeum* for 17 June as usual regretted 'Mr. Turner's flagrant abuse of his genius' but admitted that 'there is a poetical idea dimly described through the prismatic chaos, which arrests the attention and excites the fancy.'

For the *Morning Chronicle*, 9 May, they 'are perfectly indescribable, and

seem to consist of atoms casually together hurl'd'.

The Times for 11 May called *Shade and Darkness* a 'ridiculous daub' and its companion 'A wretched mixture of trumpery conceits, involving an anachronism that the meanest scholar at a parish school could rectify.'

Blackwood's Edinburgh Magazine for August, spurred by the recent appearance of the first volume of Ruskin's *Modern Painters*, was even more scathing. From *Shade and Darkness*, wrote the critic, 'we learn ... that, on the eve of the mighty Deluge, a Newfoundland dog was chained to a post, lest he should swim to the ark; that a pig had been drinking a bottle of wine ... that men, women, and children (such we suppose they are meant to be) slept a purple sleep, with most gigantic arms round little bodies ...' and so on.

Notes

Turner owned a copy of Goethe's colour theory (*Zur Farbenlehre*) which proposes a colour-circle divided into 'plus' and 'minus' colours: the former, reds, yellows and greens, were associated by Goethe with gaiety, warmth and happiness, while the latter, blues, blue-greens and purples, were seen as productive of 'restless, susceptible, anxious impressions'. R.D. Gray has suggested that Turner's opposition between 'Light and Colour' on the one hand and 'Shade and Darkness' on the other was also a criticism of Goethe's theory that colour was the product equally of Light and Dark: Turner's 'Dark' picture he sees as the negation of colour. Gage, however, sees Turner's intention as the restoration of the equality of Light and Dark as values in art and nature. To the sublimity of darkness he added a sublimity of light. But the verses given to Light and Colour, which demonstrates the 'plus' colours, make it as pessimistic as *Shade and Darkness*. Turner transformed the rainbow of the Covenant into scientifically-induced prismatic bubbles, each one an ephemeral harbinger of hope, born to die. In addition the Biblical concordance between Noah's Covenant and that of Moses writing the Book of Genesis apparently on the Tables of the Law, with the Brazen Serpent foreshadowing the Crucifixion before him, must be seen in the light of Turner's constant use of the serpent as a symbol of evil.

References

<http://www.tate.org.uk/art/artworks/turner-light-and-colour-goethes-theory-the-morning-after-the-deluge-moses-writing-the-book-n00532/text->

catalogue-entry



Eugène Delacroix (1798–1863), *July 28: Liberty Leading the People*, 1830, 260 x 325 cm, Louvre Museum

Crossing the Channel to France, **Eugène Delacroix** stands as the towering figure of Romantic history painting, whose influence on later artists outstrips any other nineteenth-century painter. His bold colour, expressive brushwork, and dramatic composition fed directly into the work of **Van Gogh**, **Gauguin**, the Impressionists, and eventually **Matisse** and **Kandinsky**. He was the last major painter of the Grand Style and equally one of the first genuinely modern masters. ***Liberty Leading the People***, completed between October and December 1830 and exhibited at the **Salon of 1831**, commemorates the **Trois Glorieuses** — the three days of street fighting in July 1830 that overthrew **Charles X** and brought **Louis-Philippe** to power. Delacroix witnessed the uprising himself, and his pyramidal composition drives the eye upward from a foreground strewn with corpses toward the allegorical figure of Liberty, tricolour aloft. Notice the figure in the top hat and bourgeois suit: unlike the largely working-class protesters of Britain's Swing Riots or the Chartist demonstrations, the French revolutionaries included

significant numbers of middle-class liberals and intellectuals, a social reality Delacroix embeds directly into the painted crowd.

Notes

Romantic history painting. Commemorates the French Revolution of 1830 (July Revolution) on 28 July 1830.

Switching to France, Eugène Delacroix had a greater influence on later artists than any other nineteenth century artist. From the bold colours and abstract shapes of Matisse and Kandinsky, to the expressiveness of Van Gogh and Gauguin, to the vibrant complementary colours of the Impressionists. All can be traced back to Eugène Delacroix – the last painter of the Grand Style but equally one of the first modern masters.

He was born in 1798 and made his debut at the Salon of 1821. Pierre-Auguste Renoir (1841-1919), Paul Cezanne, Vincent Van Gogh, Paul Gauguin, Odilon Redon (1840-1916), Henri Matisse (1869-1954), Wassily Kandinsky (1866-1944) were all influenced by Delacroix.

Note that the person wearing the top hat and suit indicates that that many revolutionaries in France were members of the middle-class or intellectuals. In Britain the protesters during the Swing Riots (1830), Bristol Riots (1831) and Chartist demonstration (1848) were mostly working class. In Britain the middle-class and the intellectuals believed in compromise and gradual change not in absolutism. Absolutism in Britain was associated with Roman Catholicism, foreigners and tyranny.

Notes

July 28: Liberty Leading the People

The Paris uprising of July 27, 28, and 29, 1830, known as the Trois Glorieuses ("Three Glorious Days"), was initiated by the liberal republicans for violation of the Constitution by the Second Restoration government. Charles X, the last Bourbon king of France, was overthrown and replaced by Louis Philippe, Duke of Orléans. Delacroix, who witnessed the uprising, perceived it as a modern subject for a painting; the resulting work reflects the same romantic fervour he had applied to Massacre at Chios, a painting inspired by the Greek war of independence.

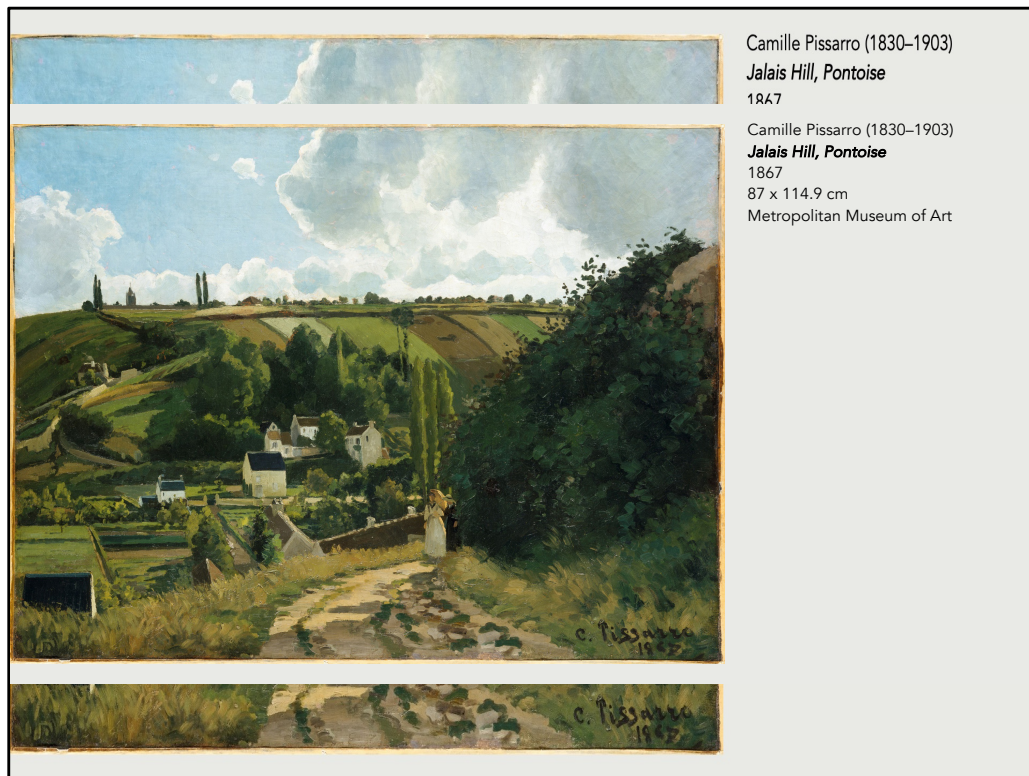
Delacroix began his allegorical interpretation of the Parisian epic in September 1830. His painting was completed between October and

December, and exhibited at the Salon in May 1831.

The peak of fervour occasioned by victory is represented in a pyramidal composition; the base, strewn with corpses, resembles a pedestal supporting the image of the victors.

References

<http://www.louvre.fr/en/oeuvre-notices/july-28-liberty-leading-people>



Camille Pissarro (1830–1903), *Jalais Hill, Pontoise*, 1867, 87 x 114.9 cm, Metropolitan Museum of Art

That brings us to the Impressionists and the figure often called their founding father. **Camille Pissarro**, born on the island of St Thomas in 1830, occupies a unique position in nineteenth-century art as the only painter to exhibit in all eight Impressionist exhibitions. Shaped early by **Gustave Courbet** and **Jean-Baptiste-Camille Corot**, he later collaborated with **Georges Seurat** and **Paul Signac**, adopting Neo-Impressionism at the age of fifty-four — a creative restlessness that defined his entire career. What made Impressionism revolutionary was not any single innovation but the combination of techniques deployed together. Painters worked **en plein air**, rendering shadows in reflected sky-blue rather than muddy brown. They placed colours side by side with minimal mixing, exploiting **simultaneous contrast** to intensify visual impact. Greys emerged from complementary colour combinations, and black was largely abandoned. Wet paint was worked into wet paint, softening edges and fusing tones organically. Crucially, the movement embraced modernity: **pre-mixed tube paint**, synthetic pigments such

as cobalt blue and cadmium yellow, Japanese **ukiyo-e** compositional logic, and subjects drawn from contemporary urban life. Rather than rival photography, the Impressionists prioritised perception over documentation — a shift that permanently redirected Western painting.

Notes

That brings us to the Impressionists and the 'Father of Impressionism'.

Camille Pissarro (10 July 1830 – 13 November 1903) was a Danish-French Impressionist and Neo-Impressionist painter born on the island of St Thomas (now in the US Virgin Islands, but then in the Danish West Indies). His importance resides in his contributions to both Impressionism and Post-Impressionism. Pissarro studied from great forerunners, including Gustave Courbet and Jean-Baptiste-Camille Corot. He later studied and worked alongside Georges Seurat and Paul Signac when he took on the Neo-Impressionist style at the age of 54.

The Impressionists used a number of techniques that individually had been used previously but taken together defined their style. They include:

Painting en plein air (outdoors), shadows are boldly painted with the blue of the sky as it is reflected onto surfaces, giving a sense of freshness previously not represented in painting.

The play of natural light is emphasized. Close attention is paid to the reflection of colours from object to object. Painters often worked in the evening to produce *effets de soir*—the shadowy effects of evening or twilight. Rather than compete with photography the Impressionists sought to express their perceptions of nature, rather than create exact representations.

Another major influence was Japanese *ukiyo-e* art prints (*Japonisme*). The art of these prints contributed significantly to the 'snapshot' angles and unconventional compositions and poses that became characteristic of Impressionism.

They painted modern life subjects, such as train stations, for the first time.

They used the latest technology, such as pre-mixed paint in metal tubes (invented in 1841 by John Rand) and boldly used the latest synthetic pigments such as cobalt blue, viridian, cadmium yellow, and ultramarine blue.

Short, thick strokes of paint are used to quickly capture the essence of the subject, rather than its details. The paint is often applied *impasto* (thickly).

Colours are applied side-by-side with as little mixing as possible, a technique that exploits the principle of simultaneous contrast to make the colour appear more vivid to the viewer.

Greys and dark tones are produced by mixing complementary colours. Pure impressionism avoids the use of black paint.

Wet paint is placed into wet paint without waiting for successive applications to dry, producing softer edges and intermingling of colour.

Impressionist paintings do not exploit the transparency of thin paint films (glazes), which earlier artists manipulated carefully to produce effects. The impressionist painting surface is typically opaque.

The paint is applied to a white or light-coloured ground. Previously, painters often used dark grey or strongly coloured grounds.

References

https://en.wikipedia.org/wiki/Camille_Pissarro



Édouard Manet (1832-1883)
Le Déjeuner sur l'herbe (Luncheon on the Grass)
 1862-63
 208 x 265.5 cm
 Musée d'Orsay, Paris

Édouard Manet (1832-1883), *Le Déjeuner sur l'herbe* (Luncheon on the Grass), 1862-63, 208 x 265.5 cm, Musée d'Orsay, Paris

Édouard Manet painted *Le Déjeuner sur l'Herbe* between 1862 and 1863, submitting it to the Salon jury who promptly rejected it. Manet responded by showing the work at the **1863 Salon des Refusés**, where it provoked immediate public outcry. A naked woman lunches calmly with two fully dressed men, meeting the viewer's gaze without apology. The background figure is painted too large for the spatial logic of the scene, and the broad, shadowless light confirms what the roughly sketched foliage already suggests: this is a studio construction, not a pastoral idyll. **Émile Zola** defended Manet directly, arguing that audiences reacted to the subject rather than reading the painting as an exercise in pure pictorial analysis. The composition draws on **Raimondi's engraving** of Raphael's *Judgement of Paris* and on **Giorgione's Pastoral Concert**. The nude is **Victorine Meurent**, Manet's most frequent model; the men are drawn from his brothers Eugène and Gustave, and his brother-in-law **Ferdinand Leenhoff**. Though Manet socialised closely with the Impressionists and influenced them

profoundly, he never exhibited at any of their eight group exhibitions. The painting now hangs in the **Musée d'Orsay**.

Notes

Manet was born in 1832 to a wealthy Parisian family. His father was a judge and expected him to go into law but with his uncle's encouragement he studied art. His first success was to have two paintings accepted by the Salon in 1861 and his work was noted for its 'slapdash' style which intrigued many new artists.

Manet is regarded as the leader of the Impressionists but this is misleading as he never exhibited at any of the eight Impressionist exhibitions. He was a thoughtful painter who mixed with the Impressionists and his revolutionary work encouraged critics to see him as part of the avant garde that included the Impressionists.

This painting was created in 1862 and 1863 and was rejected by the Salon jury of 1863 so Manet seized the opportunity to exhibit this and two other paintings in the 1863 Salon des Refusés where the painting sparked public notoriety and controversy. The piece is now in the Musée d'Orsay in Paris and a smaller, earlier version can be seen at the Courtauld Gallery, London.

A brightly lit naked woman is having lunch with two dressed men. In the background a lightly clad woman bathes in a stream. Too large in comparison with the figures in the foreground, she seems to float above them. The roughly painted background lacks depth – giving the viewer the impression that the scene is not taking place outdoors, but in a studio. This impression is reinforced by the use of broad "photographic" light, which casts almost no shadows. The man on the right wears a flat hat with a tassel, of a kind normally worn indoors.

A nude woman casually lunching with fully dressed men was an affront to audiences' sense of propriety, though Émile Zola, a contemporary of Manet's, argued that this was not uncommon in paintings found in the Louvre; he also felt that such a reaction came from viewing art differently than "analytic" painters like Manet, who use a painting's subject as a pretext to paint. Two directly relevant Old Masters are an engraving of Raphael's Judgement of Paris (c. 1515) by Raimondi and The Pastoral Concert (c. 1510), by Giorgione or Titian.

The female nude is clearly thought to be Victorine Meurent, the woman who became his favourite and frequently portrayed model, that later was the subject of Olympia. The male figure on the right was based on a combination of his two brothers, Eugène and Gustave Manet. The other man is based on his brother-in-law and Dutch sculptor named Ferdinand Leenhoff.

Notes

Manet's wife was Suzanne Leenhoff who was hired as Manet's piano teacher. They had a secret affair and a child, Leon Leenhoff, out of wedlock. It has been speculated that the boy may have been the son of either Édouard or his father Augustus. They married in 1863, a year after Augustus had died when Leon was 11 years old.

Manet met Edgar Degas in 1862 and they developed a lifelong friendship although a portrait of Manet and his wife that Degas painted in 1868 was slashed through the likeness of Suzanne from top to bottom. Degas took back the painting but never repainted it.



Édouard Manet
(1832-1883)
Olympia
1863-65
130.5 x 190 cm
Musée d'Orsay,
Paris

Édouard Manet (1832-1883), *Olympia*, 1863-65, 130.5 x 190 cm, Musée d'Orsay, Paris

Manet's *Olympia*, first shown at the **1865 Paris Salon**, scandalised its audience not through nudity alone but through its refusal to disguise what it depicted. Every detail — the orchid in her hair, the black cat, the discarded slipper, the gift of flowers, the dishevelled bed, and the very name *Olympia*, common among Parisian prostitutes — announced her profession without apology. The model was **Victorine Meurent**, a painter and performer in her own right who exhibited at the Salon six times from 1875. Manet's handling reinforces the confrontation: harsh lighting eliminates mid-tones, flattening the figure into stark reality rather than classical idealisation. The painting speaks directly to **Titian's *Venus of Urbino* of around 1538**, but overturns its terms. Where Titian's *Venus* invites, *Olympia*'s left hand blocks — a gesture art historians read as asserting her control over access to her own body. The faithful dog of the Titian becomes a cat, long associated with prostitution in French visual culture. **Claude Monet** organised the public subscription that secured the work for the French

state in **1890**. For scholars including **T.J. Clark**, *Olympia* marks the moment modern painting forced social reality onto the picture surface.

Notes

Olympia is a painting by Édouard Manet, first exhibited at the 1865 Paris Salon, which shows a nude woman ('Olympia') lying on a bed being brought flowers by a black servant. Olympia was modelled by Victorine Meurent. Olympia's confrontational gaze caused shock and astonishment when the painting was first exhibited because a number of details in the picture identified her as a prostitute. The French government acquired the painting in 1890 after a public subscription organized by Claude Monet.

The whole of modern art is sometimes traced back to this painting (or *Le Déjeuner sur l'herbe*) because of the way it which it confronts the viewer with the reality of prostitution. Other paintings of the nude could be presented as academic studies or classical goddesses but every aspect of this painting screams prostitution. The orchid in her hair, the black cat, the cast off slipper, the black servant, the gift of flowers, the confrontational gaze, her thin, girlish body, the dishevelled bed and even her name 'Olympia' was one used by prostitutes. It is painted quickly, the lighting is harsh, mid-tones are eliminated emphasizing her as a real woman.

It references many Old Masters but the most obvious reference is to Titian's *Venus of Urbino* (c. 1538). One difference that historians have commented on is that the hand of Venus is enticing but Olympia's left hand appears to block, which has been interpreted as symbolic of her sexual independence from men and her role as a prostitute, granting or restricting access to her body in return for payment. Manet has replaced the dog symbolising fidelity with a cat that was often used to symbolize prostitution. The *Venus of Urbino* was commissioned by Guidobaldo II della Rovere, the Duke of Urbino, possibly to celebrate his 1534 marriage.

Notes

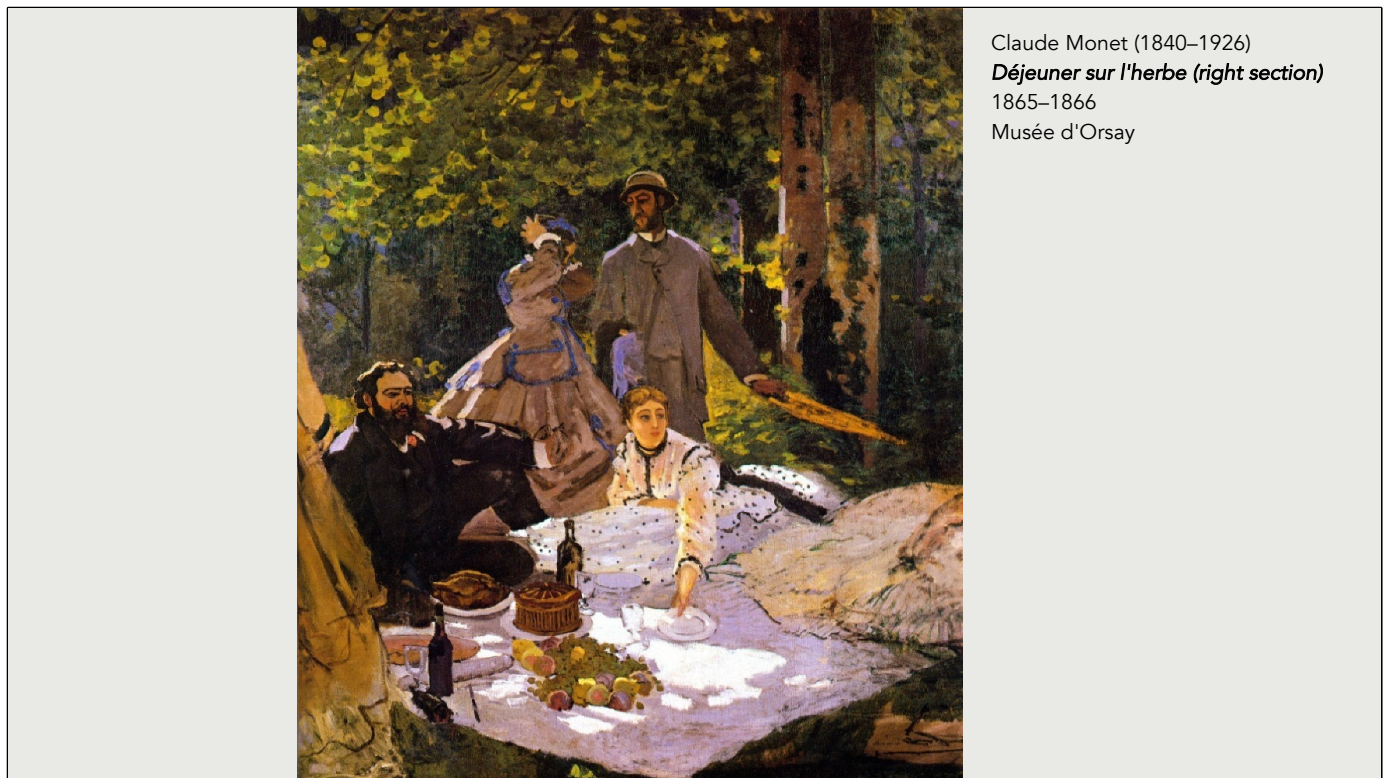
Victorine Meurent (1844-1927) was a French painter and model who exhibited in the Salon six times from 1875. She had red hair and was short earning her the nickname *La Crevette* ('The Shrimp'). She played the guitar and violin and sang in café-concerts. She inspired two historical novels (by George Moore and Debra Fineman) and appears as a character in other novels and films.

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[https://en.wikipedia.org/wiki/Olympia_\(Manet\)](https://en.wikipedia.org/wiki/Olympia_(Manet))

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Claude Monet (1840–1926)
Déjeuner sur l'herbe (right section)
 1865–1866
 Musée d'Orsay

Claude Monet (1840–1926), *Déjeuner sur l'herbe* (right section), 1865–1866, Musée d'Orsay

In the early 1860s, four students at the École des Beaux-Arts found common ground in painting landscapes and contemporary life directly from observation. **Claude Monet**, **Pierre-Auguste Renoir**, **Alfred Sisley**, and **Frédéric Bazille** broke with the dominant studio practice by producing finished works entirely outdoors — a commitment that fundamentally shaped what their paintings looked like. Painting under direct sunlight, and exploiting the vivid synthetic pigments newly available in the 1860s, they developed a lighter, brighter palette than anything the **Barbizon School** had achieved. The Salon de Paris, which functioned as the official gatekeeper of artistic reputation in French society, rejected their work consistently. Rather than submit indefinitely to that judgement, Monet organised an independent exhibition with Renoir, Sisley, and **Camille Pissarro**, opening on **15 April 1874** at 35 boulevard des Capucines in Paris. The show ran for a month and introduced a collective approach to colour, light, and modern subject matter that defined what we now call **Impressionism**. Bazille never saw

it — he died in combat in 1870 during the Franco-Prussian War — but his early collaboration with Monet and Renoir was integral to forming the movement's shared ambitions.

Notes

"In the early 1860s, four young painters met in art school and discovered that they shared an interest in painting landscapes and contemporary life. They often ventured into the countryside together to paint in the open air, but not for the purpose of making sketches to be developed into carefully finished works in the studio, as was customary at the time. They painted finished works on location. These young rebels became legends: Claude Monet (1840-1926), Pierre-Auguste Renoir (1841-1919), Alfred Sisley (1839-1899), and Frédéric Bazille (1841-1870) discovered that by painting in sunlight, directly from nature, and making bold use of the vivid synthetic pigments that had recently been invented, they could develop a lighter and brighter style of painting than the Barbizon painters.

At that time in Paris, an artist was not accepted into society or considered important unless his work was juried into an annual show of artworks called the Salon de Paris. Yet these young painters and their radical approaches were rejected by the Salon, so on April 15, at 35 boulevard des Capucines in Paris, Monet and friends Renoir, Camille Pissarro, and Sisley organized a month-long show of their paintings.

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<http://paintoutside.com/wp/the-history-of-plein-air-painting/>



Claude Monet (1840–1926)
Impression, Sunrise
1872
48 × 63 cm
Musée Marmottan Monet, Paris

Claude Monet (1840–1926), *Impression, Sunrise*, 1872, 48 × 63 cm,
Musée Marmottan Monet, Paris

The first exhibition held by **The Anonymous Society of Painters, Sculptors, Engravers** opened in **Paris in 1874**, showing 135 works by 30 artists to roughly four thousand visitors. The name Impressionism came later, coined as an insult by the critic **Louis LeRoy** in the satirical magazine 'Le Charivari', mocking **Claude Monet's** 'Impression, Sunrise'. By the **Third Exhibition of 1877**, the artists had reclaimed the term proudly as their own. The movement's defining qualities are direct and specific: subjects drawn from modern urban life, accurate rendering of natural light using colour in the shadows rather than black, and loose **en plein air** brushwork that prioritised the fleeting quality of a moment over polished finish. Three women were central to the movement's story. **Berthe Morisot**, who married Édouard Manet's brother Eugène, exhibited widely. **Mary Cassatt** brought an American perspective to Parisian circles. **Eva Gonzalès** was the only formal pupil Manet ever accepted. The Impressionists mounted eight exhibitions between **1874 and 1886**, after which dealers organised individual shows and

each artist pursued an independent path. Their innovations fed directly into the next generation: **Paul Cézanne**, **Georges Seurat**, Paul Gauguin, and Vincent van Gogh each pushed the ideas further into what we now call **Post-Impressionism**.

Notes

The first Impressionist exhibition was held in Paris in 1874. The term Impressionist was not actually used until the Third Impressionist Exhibition in 1877. It was originally a disparaging term used by the critic (painter and playwright) Louis LeRoy (1812-1885) in the satirical magazine *Le Charivari*. He was describing the painting *Impression, Sunrise* by Claude Monet. The exhibition was held by The Anonymous Society of Painters, Sculptors, Engravers, etc. there were 135 works by 30 artists and about 4,000 people attended.

That began successful careers for the Impressionist artists. Monet remained poor until the 1890s when he started to become wealthy from his painting and later built a home in Giverny, France, where he planted his now-famous gardens and the water lilies that became the subject of many of his paintings.

It was rare for women to become artists at this time but there were some trailblazers, including American Mary Cassatt (1844-1926), Berthe Morisot (1841-1895, who married Manet's brother Eugène) and Eva Gonzalès (1849-1883) — who was the only pupil Manet ever took.

Attributes of Impressionism

Modern life subjects including railway stations and contemporary fashions.

Accurate depiction of light and the colours of nature, no black, with colours in the shadows.

Painting en plein air using small strokes and dabs of bright colour to capture the transitoriness of nature.

Loose, 'painterly' style, like a sketch, placing pure colours directly on the canvas. The paintings lacked 'finish'.

A small group of artists broke away from the stranglehold of the annual Salon, an official exhibition sponsored by the French government through its Académie des Beaux-Arts. The Impressionists mounted eight shows from 1874 to 1886, although very few of the core artists exhibited in every show and Manet exhibited at none of them. After 1886, the dealers organized solo exhibition or small group shows, and each artist concentrated on his or her

own career. They remained good friends (except for Degas who stopped talking to Pissarro) and Monet survived the longest and died in 1926.

Younger artists started to take their art in different directions and they became known as the Post-Impressionists who include Paul Cézanne, Paul Gauguin, Georges Seurat and Vincent van Gogh.

Notes

The leading Impressionists (in alphabetical order) were:

Frédéric Bazille (who only posthumously participated in the Impressionist exhibitions) (1841–1870)

Gustave Caillebotte (who, younger than the others, joined forces with them in the mid-1870s) (1848–1894)

Mary Cassatt (American-born, she lived in Paris and participated in four Impressionist exhibitions) (1844–1926)

Paul Cézanne (although he later broke away from the Impressionists) (1839–1906)

Edgar Degas (who despised the term Impressionist) (1834–1917)

Armand Guillaumin (1841–1927)

Édouard Manet (the second oldest, he did not participate in any of the Impressionist exhibitions) (1832–1883)

Claude Monet (the most prolific of the Impressionists and the one who embodies their aesthetic most obviously) (1840–1926)

Berthe Morisot (1841–1895)

Camille Pissarro (the oldest, the 'father of Impressionism' although this title is sometimes given to Manet) (1830–1903)

Pierre-Auguste Renoir (1841–1919)

Alfred Sisley (1839–1899)

1874, The First Impressionist Exhibition was named retrospectively as the term 'impressionism' was used as an insult by the critic (painter and playwright) Louis LeRoy (1812-1885). It was held by The Anonymous Society of Painters, Sculptors, Engravers, etc. at 35 Boulevard des Capucines, Paris, France. There were 135 works and about 4,000 visitors. The 30 artists who exhibited were Zacharie Astruc, Antoine-Ferdinand Attendu, Édouard Béliard,

Eugène Boudin, Félix Braquemond, Édouard Brandon, Pierre-Isidore Bureau, Adolphe-Félix Cals, Paul Cézanne, Gustave Colin, Louis Debras, Edgar Degas, Jean-Baptiste Armand Guillaumin, Louis LaTouche, Ludovic-Napoléon Lepic, Stanislas Lepine, Jean-Baptiste-Léopold Levert, Alfred Meyer, Auguste De Molins, Claude Monet, Mademoiselle Berthe Morisot, Mulot-Durivage, Joseph DeNittis, Auguste-Louis-Marie Ottin, Léon-Auguste Ottin, Camille Pissarro, Pierre-Auguste Renoir, Stanislas-Henri Rouart, Léopold Robert, Alfred Sisley.

1876, the Second Impressionist Exhibition showed 252 works by only 19 artists who were Édouard Béliard, Pierre-Isidore Bureau, Gustave Caillebotte, Félix-Adolphe Cals, Edgar Degas, Marcellin Desboutsin, Jacques François (an anonymous woman), Alphonse Legros, Jean-Baptiste-Léopold Levert, Ludovic-Napoléon Lepic, Jean-Baptiste Millet (Jean-François Millet's brother), Claude Monet, Berthe Morisot, Léon-Auguste Ottin fils, Camille Pissarro, Pierre-Auguste Renoir, Stanislas-Henri Rouart, Alfred Sisley, Charles Tillot.

1877 the term Impressionist was used in the title of the exhibition for the first time so this could be called the first Impressionist exhibition so named. There were 241 works and 18 artists who were Gustave Caillebotte, Adolphe-Félix Cals, Paul Cézanne, Frédéric Cordet, Edgar Degas, Jean-Baptiste Armand Guillaumin, Jacques-François (an anonymous woman), Franc Lamy, Jean-Baptiste-Léopold Levert, Alphonse Maureau, Claude Monet, Berthe Morisot, Ludovic Piette, Camille Pissarro, Pierre-Auguste Renoir, Henri Rouart, Alfred Sisley, Charles Tillot.

1879, Fourth Impressionist Exhibition had 15,400 visitors and was the first that was financially successful even though Cézanne, Renoir, Morisot, Guillaumin and Sisley were missing. There were 246 works by 16 artists who were Félix Braquemond, Marie Braquemond, Gustave Caillebotte, Adolphe-Félix Cals, Mary Cassatt, Edgar Degas, Louis Forain, Paul Gauguin (not in the brochure), Albert Lebourg, Claude Monet, Ludovic Piette (not in the brochure), Camille Pissarro, Henri Rouart, Henri Somm, Charles Tillot, Federico Zandomeneghi.

1880 Fifth Impressionist Exhibition.

1881 Sixth Impressionist Exhibition.

1882 Seventh Impressionist Exhibition.

1886 Eighth Impressionist Exhibition. The artists were Marie Braquemond, Mary Cassatt, Edgar Degas, Jean-Louis Forain, Paul Gauguin, Armand Guillaumin, Mme. Berthe Morisot, Camille Pissarro, Lucien Pissarro, Odilon

Redon, Henri Rouart, Émile Schuffenecker, Georges Seurat, Paul Signac, Charles Tillot, Paul-Victor Vignon, Federico Zandomenoghi.

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<http://paintoutside.com/wp/the-history-of-plein-air-painting/>



Paul Cézanne (1839–1906)
Mont Sainte-Victoire
c. 1887
67 × 92 cm
Courtauld Institute of Art

Paul Cézanne (1839–1906), *Mont Sainte-Victoire*, c. 1887, 67 × 92 cm, Courtauld Institute of Art

Building on the story of Impressionism, we now turn to the artists who pushed beyond it — and none more consequentially than **Paul Cézanne**. Born in **Aix-en-Provence** in 1839 to a wealthy banker, Cézanne enjoyed a financial independence that allowed him to work without compromising his vision. His father wanted him to study law, but Cézanne left for **Paris** with encouragement from his childhood friend **Émile Zola**. There he encountered **Camille Pissarro**, whose Impressionist practice shaped his early development. He exhibited at several of the Impressionist exhibitions, yet his ambitions diverged sharply from his contemporaries. Where the Impressionists chased fleeting light, Cézanne sought structure. He described his goal as making of Impressionism something solid and lasting, like the art in the museums, and spoke of recreating **Poussin** after nature — fusing direct observation with the permanence of classical composition. He pursued this by reducing what he saw to geometric forms and interlocking **colour planes**. When Roger Fry exhibited him in London in **1910** under

the label **Post-Impressionism**, Cézanne's reputation was already transforming European art. His insistence on painting's material and almost sculptural origins opened the door directly to Fauvism, Cubism, and abstraction.

Notes

The last Impressionist exhibition was the eighth held in 1886. By this date there were a number of artists working in different styles. When they were exhibited in London in 1910 they were collectively called the Post-Impressionists as a collective term for a wide range of styles and approaches. One of the Post-Impressionist artists was Paul Cézanne (1839–1906) although he had been painting at the same time as the Impressionists and exhibited at a number of the Impressionist exhibitions. His approach which emphasizes the underlying geometric forms of nature was different from the other Impressionist artists and Cézanne was very influential on the future directions of art.

Paul Cézanne was born in Aix-en-Provence in the south of France to a wealthy banker. The family fortune meant that he could work independently without the need for commissions or compromise. He attended drawing school but he also attended law school to please his father. Later, with the encouragement of his friend Emile Zola, and against his father's wishes he left Aix to work in Paris. He later reconciled with his father and was left 400,000 francs when his father died which rid him of all financial worries.

In Paris he met and was influenced by the Impressionist Camille Pissarro. His aim in life was to find a way to represent accurately in paint what he saw in front of him. To achieve this he reduced what he saw to simple forms and colour planes.

He described his aim as follows, 'I want to make of impressionism something solid and lasting like the art in the museums'. He also described this process as recreating Poussin 'after nature' by combining his observation of nature with the permanence of classical composition.

Cézanne became the most influential artist of the Post-Impressionist era, widely appreciated toward the end of his life for insisting that painting stay in touch with its material and almost sculptural origins. He was known as the 'Master of Aix' and paved the way for twentieth-century modernism. In retrospect, his work is the most important link between the transitory elements of Impressionism and the more materialist art movements, such

as Fauvism, Cubism, Expressionism, and even abstraction.



Paul Cézanne (1839–1906)
Bathers (Les Grandes Baigneuses)
1898–1905
127.2 x 196.1 cm
National Gallery, London

Paul Cézanne (1839–1906), Bathers (Les Grandes Baigneuses), 1898–1905, 127.2 x 196.1 cm, National Gallery, London

Cézanne's large-scale bathers pictures mark the culmination of a thirty-year engagement with the subject, and this canvas — the only one of the three final versions held in England — occupied him for seven years and remained unfinished at his death in **1906**. Where **Titian** and **Poussin** anchored female nudes in landscape through mythological narrative, Cézanne stripped that framework away entirely. His figures are not goddesses or allegories; they are forms treated with the same structural logic as the trees and sky surrounding them. Shape, colour, and composition bind bodies to landscape so completely that the two become inseparable. The solidity is architectural — grounded, deliberate, resolved. When the painting was exhibited in **1907**, it changed what younger artists thought possible. Both **Picasso** and **Matisse** studied it closely, and its influence runs directly into the foundations of **Cubism**. Cézanne himself sought that kind of independence fiercely. He worked in isolation near **Aix-en-Provence**, resistant to influence and indifferent to critical opinion. His final weeks

embodied that commitment entirely: at sixty-seven he collapsed after painting for two hours in a rainstorm, and died of pneumonia shortly afterwards — still searching for new ways to represent reality.

Notes

Cézanne painted many bathers from the 1870s onwards and towards the end of his life he painted three large-scale pictures of groups of female bathers. This is the only one in England. He worked on the painting for seven years and it was unfinished at the time of his death. Each version of the bathers gradually moved away from traditional representations to give a timeless quality to his work.

Many old masters including Titian and Poussin produced pictures of groups of female nudes in the landscape, often with a mythological narrative.

Cézanne took a different approach and he dealt with the nudes as forms integrated into the landscape in terms of their size, composition, shape and colour. The forms are architectural in their solidity and their grounded structure.

When exhibited in 1907, this painting became an inspiration for the emerging Cubist movement; both Picasso and Matisse took a strong interest in it.

It is claimed that Cézanne said, "I am a shy man, a bohemian ... people mock me. I don't have the power to fight back. People think I am crazy because I am isolated. At least that way no one can get their hooks into me." Cézanne did not want to be influenced by other artists and worked in isolation discovering new ways to represent reality.

Cézanne continued painting until the end of his life. At the age of 67 he was caught in a storm while painting in a field. He continued working for two hours in the rain before returning home. He collapsed on the way home and although he regained consciousness he died a few days later of pneumonia.

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Georges Seurat (1859–1891)
Une baignade à Asnières
(Bathers in Asnières)
 1884, retouched 1887
 201 × 300 cm
 National Gallery

Georges Seurat (1859–1891), *Une baignade à Asnières* (Bathers in Asnières), 1884, retouched 1887, 201 × 300 cm, National Gallery

From the industrial suburbs of north-west Paris, **Georges Seurat** painted 'Bathers at Asnières' in 1883 to 1884, his first large-scale work, and the contrast with Impressionist spontaneity could not be sharper. Where Monet and Renoir idealised the riverside, Seurat included factories and smoking chimneys across the Seine, and replaced freshness with monumental stillness. The figures are working-class men and boys — not the middle-class family outing — frozen in poses that carry an almost classical gravity. Seurat had trained at the **École des Beaux-Arts**, studied the colour contrasts of **Eugène Delacroix**, and built his method on the optical theory of **Michel Eugène Chevreul**, who demonstrated that a colour reads differently depending on its neighbours. Rather than mixing pigments, Seurat applied cross-hatched strokes over a tinted ground, letting muted, chalky hues interact across the surface. The water's tone is lightened or darkened deliberately to enforce the outline of each figure, compressing depth and fusing foreground with background. The **Paris Salon** rejected the

painting in 1884. Seurat showed it instead with the newly formed **Société des Artistes Indépendants**, where **Paul Signac** and others recognised the rigour of his approach — an approach that would define **Pointillism**.

Notes

Another group of bathers organised in a very different way. It is a large painting for which he produced drawings and colour sketches.

It shows a popular bathing spot on the left-bank of the Seine above the two bridges at Asnières and Clichy. Asnières was a suburb in north-east Paris which Seurat could access by railway. The figures on the bank are looking across to La Grande Jatte, the subject of Seurat's next large-scale painting. Unlike Monet and Renoir, the view is not idealised and we can see factories and smoking chimneys in the background. Monet's freshness is replaced by a monumental, static stillness. The figures are ordinary, working-class people out for a day's enjoyment by the river but they have been frozen in time and so acquire an almost classical timelessness.

With the exception of the woman on the ferry, the painting contains only men and boys. The middle-class Sunday day out with the family was not taken up by working class men who preferred a day off with their friends. Seurat worked on the spot drawing with Conté crayon and painting oil sketches on small wooden panels.

The foreground and background are fused together as distance is compressed. The colours are muted and chalky. Seurat applied a cross-hatch of colours on a undertint in the appropriate colour. The surface of the water is made lighter or darker to emphasize the outline of the figures. He avoids strong colours and colour clashes and he uses earth colours often avoided by the Impressionists.

The 'sketchiness' of Impressionism has been replaced by a feeling of order, calm and an overall harmony of forms and colours.

It was rejected by the Salon jury of 1884 and even the Society of Independent Artists placed it in the canteen but fellow artists noticed it and were influenced by Seurat's new approach.

Georges Seurat was born in Paris and his father became wealthy through property speculation. He studied sculpture and drawing and then became a student at the prestigious École des Beaux-Arts where he followed a

conventional course copying the old masters. He developed a theory of contrasts which he applied to his later work. He also studied Eugene Delacroix carefully and made detailed notes. Following one year of military service he continued refining his technique in Paris in a studio he shared with a friend. His first exhibited work was shown at the Salon of 1883.

He spent 1883 working on this painting, his first major work. He departed from the Impressionist approach by making many detailed drawing and sketches to plan the work. *Bathers at Asnières* was rejected by the Paris Salon, and instead he showed it at the Groupe des Artistes Indépendants in May 1884. Seurat, with other artists, including Paul Signac, set up a Society of Independent Artists and Seurat's ideas on pointillism influenced the group.

In the summer of the following year, 1884, Seurat began work on *A Sunday Afternoon on the Island of La Grande Jatte*, which took him two years to complete. The painting shows members of each of the social classes participating in various park activities. The tiny juxtaposed dots of multi-coloured paint allow the viewer's eye to blend colours optically, rather than having the colours physically blended on the canvas. It took Seurat two years to complete this three metre wide painting, much of which he spent in the park sketching in preparation for the work (there are about 60 studies). It is now in the permanent collection of the Art Institute of Chicago.

His colour theory was based on that of Michel Eugène Chevreul who recognised that the colour of a section of tapestry depended on the surrounding colours. He found that two colours placed close together looked like a third colour at a distance and this formed the basis of the pointillist technique. Ogden Rood pointed out that this colour would be more intense and more pleasing to the eye than if the pigments had been mixed beforehand.

He kept his relationship with his model (Madeleine Knobloch, 1868–1903) secret from his family and they had a son in 1890. In 1891, aged 31, he died at his family home of unknown causes. His son died two weeks later of the same disease which could have been diphtheria or meningitis or pneumonia.

Vincent van Gogh (1853–1890)
Wheat Field with Crows
1890
Van Gogh Museum, Amsterdam



Vincent van Gogh (1853–1890), *Wheat Field with Crows*, 1890, Van Gogh Museum, Amsterdam

Wheat Field with Crows, painted at Auvers in 1890, belongs to a group of three large wheat-field canvases **van Gogh** described in a letter that summer. It is one of his last works, though not confirmed as the final one. Van Gogh's biography and his painting are inseparable. Born in **1853** into a comfortable Dutch family, he worked first as an art dealer before depression drove him toward religious missionary work in the Belgian coalfields. He took up painting only in **1881**, producing over 860 oil paintings in roughly a decade. His early work renders labourers in dark, earthy tones; vivid colour arrived when he moved south. Two years in **Paris** absorbed the lessons of **Post-Impressionism**, and at **Arles** he and **Paul Gauguin** forged a shared approach in which colour carried emotional rather than descriptive weight. After a violent breakdown severed that collaboration, van Gogh entered a mental asylum, then moved to Auvers under the care of **Dr Paul Gachet**. When his brother Theo signalled he could no longer offer financial support, van Gogh shot himself in a wheat field and died two days later. **German**

Expressionism and the **Fauves** both acknowledged his direct influence, establishing the reputation that has only grown since.

Notes

In 1890 Vincent van Gogh wrote he had made three paintings in Auvers of large fields of wheat under troubled skies and *Wheat Field with Crows*, an oil on canvas, may have been one. It is generally described as his last painting but we do not know if this is the case. It is certainly one of his last paintings.

Vincent Willem van Gogh (1853-1890) was a Dutch Post-Impressionist who had a profound influence on twentieth-century art. He died when he was 37 and in just over a decade produced 2,100 artworks including 860 oil paintings, most of them in the last two years of his life. He sold only one painting in his lifetime and committed suicide after years of poverty and mental illness supported only by his brother, a Parisian art dealer.

Van Gogh came from a well-off family and started work as an art dealer. He was transferred to London but became depressed and turned to religion. He spent time as a missionary in the coal towns of southern Belgium and, after moving back to his parents home, took up painting in 1881. His early work depicts labourers in earthy tones and it was not until he went south that he painted landscapes in vivid colours. He worked in Paris for two years 1886-88 before moving south to Arles where he lived in the 'Yellow House' for a short period with Paul Gauguin. They developed a way of using colour to represent their inner emotions and feelings. He suffered from violent episodes and delusions and there was a violent encounter that led to a break up of his relationship with Gauguin. He committed himself to a mental hospital where his condition stabilised and he had a productive period painting. He moved under the care of a homeopathic doctor, Paul Gachet, and while there his brother, Theo, wrote to him to say he could no longer support him. A few weeks later van Gogh walked into a wheat field and shot himself in the chest and died two days later. Originally viewed as a madman his reputation improved as his work was seen to influence the German Expressionists and the Fauves. His life story has been repeatedly retold as it illustrates the tragic life of the romantic ideal of the tortured artistic genius. He is now generally regarded as exceptionally talented, original and very influential but his mental instability, rather than empowering his art is seen as inhibiting and frustrating it.

Paul Gauguin (1848–1903)

Where Do We Come From? What Are We? Where Are We Going?

1897

139 × 375 cm

Boston Museum of Fine Arts, Boston



Paul Gauguin (1848–1903), *Where Do We Come From? What Are We? Where Are We Going?*, 1897, 139 × 375 cm, Boston Museum of Fine Arts, Boston

Having just considered Gauguin's departure from European convention, we turn now to the work he himself called the summation of everything he had made. **Paul Gauguin** completed "**Where Do We Come From? What Are We? Where Are We Going?**" in **1897**, six years after leaving France for **Tahiti**, where he forged a visual language rooted in personal mythology and an engagement with non-Western artistic traditions. His letters instruct us to read this large, fresco-like canvas from right to left, beginning with a sleeping child and moving toward the old woman at the far left, who faces death with resignation. Between these two poles, the **blue idol** presides over the composition as a figure of "the Beyond," anchoring the painting's central philosophical weight. Gauguin was posing the questions of human existence not as abstract philosophy but as lived, embodied experience rendered in flattened form and saturated colour. The painting's dialogue with so-called primitive art — a dialogue Gauguin

actively constructed rather than stumbled upon — runs directly into the twentieth century. **Picasso** absorbed this engagement with non-Western visual systems when developing "**Les Demoiselles d'Avignon**" in **1907**, making Gauguin's Tahitian work a critical hinge between nineteenth-century Post-Impressionism and the emergence of **Cubism**.

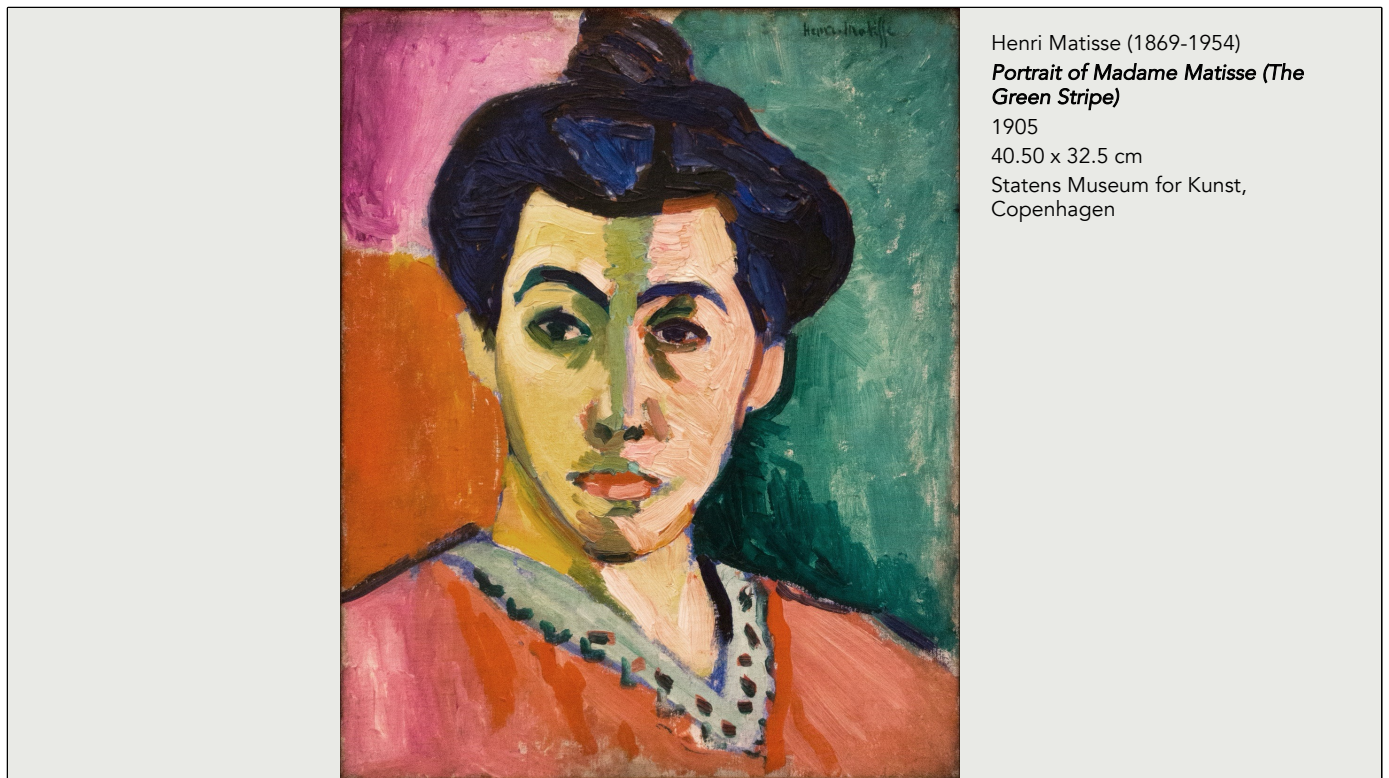
Notes

Gauguin considered this work, created in 1897, to be his masterpiece and the summation of all his ideas. He had left France for Tahiti six years previously and he created a style that reflected his personal mythology. His letters suggest that this fresco-like painting should be read from right to left starting with the sleeping child. The various figures represent the deepest questions of human existence, for example, the blue idol represents 'the Beyond'. The old woman on the far left is close to death and accepts her fate with resignation.

Primitive art, the Other, to be found again in Picasso, *Demoiselles d'Avignon*

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<http://www.mfa.org/collections/object/where-do-we-come-from-what-are-we-where-are-we-going-32558>



Henri Matisse (1869-1954)
Portrait of Madame Matisse (The Green Stripe)
1905
40.50 x 32.5 cm
Statens Museum for Kunst,
Copenhagen

Henri Matisse (1869-1954), Portrait of Madame Matisse (The Green Stripe), 1905, 40.50 x 32.5 cm, Statens Museum for Kunst, Copenhagen

This portrait of **Amélie Matisse**, known as 'The Green Line', emerges directly from one of the most charged moments in modern art. Matisse had just returned from **Collioure**, the southern French fishing village where he and **André Derain** pushed colour further from description and closer to raw expressive force. Light and shadow are no longer rendered in tone but translated into bold, flat planes of colour — the face split by a stripe of green that functions not as shadow but as pure pictorial energy. That radicalism had a lineage. **Gustave Moreau** had been the group's inspirational teacher, and **Gauguin** had anticipated the principle as early as 1888, instructing painters to set down yellow, ultramarine, and vermilion as they felt them, not as they saw them. **Maurice de Vlaminck** took that further still, squeezing paint directly from the tube. When Matisse, Derain, Vlaminck, and others exhibited at the **Salon d'Automne of 1905**, the critic **Louis Vauxcelles** dismissed them as wild beasts — 'les fauves' — and the name stuck. **Fauvism** as

an organised movement lasted only from 1904 to 1908, but its insistence that colour could act as an independent force reshaped everything that followed.

Notes

This is a portrait of Matisse's wife Amélie and it is one of his most famous works. Light and shade have been translated into planes of colour. Matisse had just returned to Paris from the fishing village of Collioure ('coll-e-your'). Here, he and André Derain engaged in ever-wilder painterly experiments intended to release colour from its descriptive function, allowing it to act as a force in its own right.

Fauvism is the style of les Fauves (French for "the wild beasts"), a loose group of early twentieth-century Modern artists whose works emphasized painterly qualities and strong colour over the representational or realistic values retained by Impressionism. While 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 Henri Matisse and André Derain.

In 1888 Gauguin had said,

"How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermilion."

Fauvism can be seen as a type of Expressionism as it uses colour to express the artists personal feelings.

Gustave Moreau was the movement's inspirational teacher until Matisse was recognised as the leader in 1904.

In 1896 Matisse visited John Peter Russell and saw his first Impressionist painting. He was so shocked he had to leave. He returned a year later and started to paint in the Impressionist style influenced by van Gogh, a close friend of Russell.

In 1901, Maurice de Vlaminck saw van Gogh's work in an exhibition for the first time and began to squeeze paint directly from the tube onto his canvases.

In 1905, Henri Matisse, André Derain, Maurice de Vlaminck and others

exhibited at the Salon d'Automne of 1905, the critic Louis Vauxcelles disparaged the painters with the phrase "Donatello chez les fauves" ("Donatello among the wild beasts"), contrasting their "orgy of tones" with a Renaissance-style sculpture that shared the room with them. Henri Rousseau was not a Fauve, but his large jungle scene *The Hungry Lion Throws Itself on the Antelope* was exhibited near Matisse's work and may have had an influence on the wording, Vauxcelles' comment was printed on 17 October 1905 in *Gil Blas*, a daily newspaper, and passed into popular usage.

Gil Blas was the hero of an early eighteenth-century French novel set in Spain about an ordinary youth's adventures. It influenced Henry Fielding's *Tom Jones* and Charles Dickens's *Nicholas Nickleby*.

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Henri Matisse (1869-1954)
Luxe, Calme et Volupté
1904

Henri Matisse (1869-1954)
Luxe, Calme et Volupté
1904
98 x 118.5 cm
Musée d'Orsay, Paris

Henri Matisse (1869-1954), *Luxe, Calme et Volupté*, 1904, 98 x 118.5 cm, Musée d'Orsay, Paris

Luxe, Calme et Volupté, painted by **Henri Matisse** in the summer of **1904** during a stay in **Saint-Tropez** alongside **Paul Signac** and Henri-Edmond Cross, marks the point at which Fauve principles first cohered into a single unified composition. Matisse built the picture from discrete, jabbing strokes of pure colour — blues, greens, yellows, and oranges — a technique drawn directly from Divisionist practice, yet pushed toward a heightened, non-naturalistic intensity. The figures are outlined in blue, pulling them free from any illusion of depth and insisting on the painted surface as the subject. The title comes from a line by the nineteenth-century poet **Charles Baudelaire**, and the painting shares that poem's vision of escape to an imagined, tranquil refuge. Matisse himself stated, "What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter." That commitment was not incidental. The work was exhibited at the **Salon des Indépendants** in **1905**, and the pursuit of balance and serenity it announces would remain the organising principle of

Matisse's practice across the following five decades.

Notes

Many of the Fauve characteristics first cohered in Matisse's painting, *Luxe, Calme et Volupté* ("Luxury, Calm and Pleasure"), which he painted in the summer of 1904, whilst in Saint-Tropez with Paul Signac and Henri-Edmond Cross. The painting was first shown at the Salon des Indépendants in the spring of 1905 and then at the Salon d'Automne that autumn.

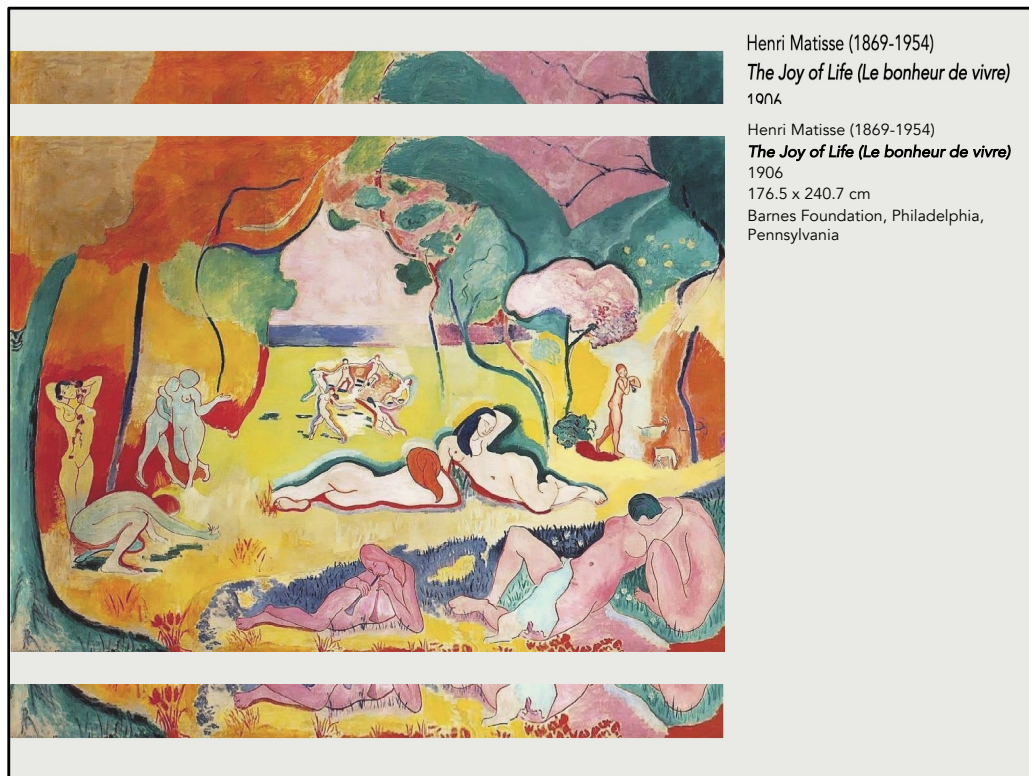
MoMA website,

"Matisse made this painting in the south of France, in the town of Saint-Tropez, while vacationing with family and friends. The forms in the painting—the figures, tree, bush, sea and sky—are created from spots of colour, jabs of the brush that build up the picture. Matisse favoured discrete strokes of colour that emphasized the painted surface rather than a realistic scene. He also used a palette of pure, high-pitched primary colours (blue, green, yellow, and orange) to render the landscape, and then outlined the figures in blue. The painting takes its title, which means 'Luxury, calm, and pleasure,' from a line by the 19th-century poet Charles Baudelaire, and it shares the poem's subject: escape to an imaginary, tranquil refuge.

Matisse said, 'What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter.' Matisse wasn't interested in conflict or politics. This is an early painting by Matisse, and yet the idea of balance and serenity found here would remain a consistent theme in his work throughout the next 50 years."

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Henri Matisse (1869-1954), *The Joy of Life (Le bonheur de vivre)*, 1906, 176.5 x 240.7 cm, Barnes Foundation, Philadelphia, Pennsylvania

Henri Matisse completed *The Joy of Life* in 1906, exhibiting it at the **Salon des Indépendants**, where its cadmium reds, sinuous outlines, and spatial distortions provoked public outrage. The large canvas, now at the **Barnes Foundation** in Philadelphia, stands alongside Picasso's *Demoiselles d'Avignon* as one of the founding statements of early modernism, and ranks as Matisse's most ambitious **Fauvist** work. Its imagery of nude figures in an Arcadian landscape draws on a tradition stretching back through the Venetian pastoral. The Flemish painter **Pauwels Franck**, active in Venice from the 1560s, developed precisely this formula — classical figures dissolved into soft, dreamlike landscape — and an engraving by **Agostino Carracci** circulated the theme still more widely. Matisse fused these precedents with raw, non-naturalistic colour. **Gertrude Stein** and her brother **Leo Stein** bought the painting shortly after its completion and hung it in their dining room at 27 Rue de Fleurus in Paris, the weekly gathering point for Matisse, Apollinaire, and a then-obscure Picasso. Seeing it there, Picasso resolved to

respond — and produced the *Demoiselles d'Avignon* in **1907**.

Notes

Henri Matisse (1869-1954), *The Joy of Life (Le bonheur de vivre)*, 1906, 176.5 x 240.7 cm, Barnes Foundation, Philadelphia, Pennsylvania

Pauwels Franck (c. 1540-1596), *Allegories of Love*, c. 1585, Kunsthistorisches Museum, Vienna

An engraving by Agostino Carracci (1557–1602) is in the Ashmolean Museum

Along with Picasso's *The Young Ladies of Avignon* (*Les Demoiselles d'Avignon*) this painting is regarded as one of the pillars of early modernism. The monumental canvas was first exhibited at the Salon des Indépendants of 1906, where its cadmium reds and spatial distortions caused public protests and outrage. It is often considered his greatest Fauvre painting.

Kahn Academy,

"The painting was purchased by a wealthy expatriate American writer-poet named Gertrude Stein and her brother, Leo Stein, who shared a home filled with modern art at 27 Rue de Fleurus, in Paris. This was also the location for Gertrude Stein's weekly salon. Here, Matisse, Apollinaire, the young and largely unknown Picasso and other members of the avant-garde came together to exchange ideas. Stein was able to attract such a crowd not only because of her literary skills but because she often provided financial support to these nearly destitute artists. In fact, the Steins bought Matisse's *Bonheur de Vivre* soon after its completion and hung it in their dining room for all to see. One person who saw it there was Picasso. By all accounts the painting's fame was too much for the terribly competitive young Spaniard. He determined to out do Matisse, and he did with his 1907 canvas, *Demoiselles d'Avignon* (MoMA)."

Notes

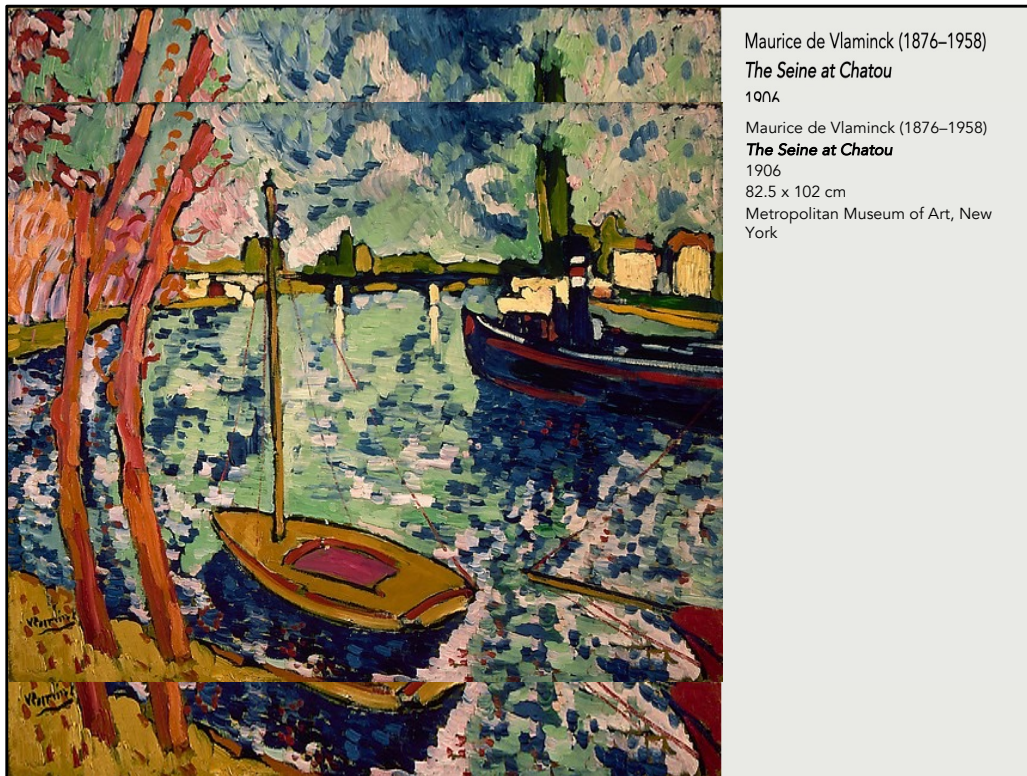
Pauwels Franck, known in Italy as Paolo Fiammingo and Paolo dei Franceschi (c. 1540 - 1596), was a Flemish painter, mainly of landscapes with mythological and religious scenes, who was active in Venice for most of his life. He started in Italy as an assistant in Tintoretto's workshop, where he specialized in landscape backgrounds. Although he painted many religious

pictures, his reputation was based on a particular type of mythological fantasy derived from the example of Giorgione. He gave a Venetian softness and grace to the theme of Classical demigods in a landscape, and his dreamlike landscapes anticipate the Italianate Flemish school.

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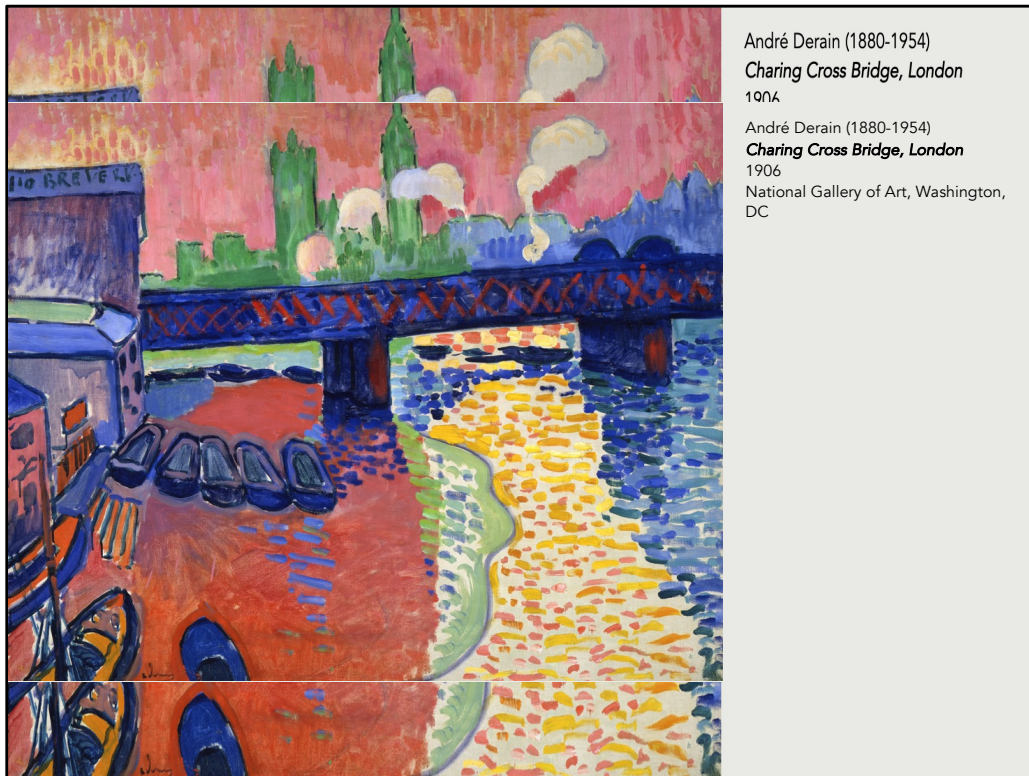


Maurice de Vlaminck (1876–1958), *The Seine at Chatou*, 1906, 82.5 x 102 cm, Metropolitan Museum of Art, New York

Maurice de Vlaminck painted '*The Seine at Chatou*' in **1906**, at the precise moment Fauvism blazed at its most uncompromising. Vlaminck was largely self-taught, and that deliberate distance from academic training fed directly into the painting's raw energy. Working along the stretch of river near Chatou, northwest of Paris — a site the Impressionists had already made famous — he rejected their optical subtlety entirely. Where Monet dissolved light into shimmer, Vlaminck drove **cadmium red**, electric blue, and acid yellow straight from the tube, building a riverbank that vibrates rather than reflects. **André Derain**, his close friend and neighbour in Chatou, was working in the same idiom that year, and their mutual push toward chromatic extremity shaped what critics would later call the **Fauvist** moment. But Vlaminck's version is notably more aggressive; he credited **van Gogh** as his single decisive influence, telling contemporaries he would have burned down the École des Beaux-Arts in van Gogh's honour. That provocateur's energy is structural here: the slashing brushwork, the

acid contrasts, the sky pressing down like solid pigment. At **82.5 by 102 centimetres**, it is large enough to feel confrontational rather than scenic.

Notes



André Derain (1880-1954), *Charing Cross Bridge, London*, 1906, National Gallery of Art, Washington, DC

This slide moves us from the broader Fauvist context into the artist at its centre alongside **Henri Matisse**. **André Derain** grew up just outside Paris, began painting independently at fifteen, and studied engineering before persuading his parents to let him abandon it entirely for art. At twenty he shared a studio with **Maurice de Vlaminck**, and later attended the **Académie Julian**. The decisive moment came in the summer of **1905**, when he worked with Matisse in the Mediterranean village of **Collioure**. That autumn, their work appeared at the **Salon d'Automne**, and the critic **Louis Vauxcelles** dismissed it as the work of 'les Fauves', the wild beasts, inadvertently naming the movement. In **1906**, dealer **Ambroise Vollard** sent Derain to London, where he produced thirty paintings of the Thames and Tower Bridge in bold, unnatural colour. Art critic T.G. Rosenthal wrote that not since Monet had anyone made London seem so fresh and yet remain quintessentially English. Several Thames views deploy a **Divisionist** technique, separating colour into enlarged marks that convey the

fragmentation of light on moving water with particular force. The following year, dealer Daniel-Henry Kahnweiler purchased Derain's entire studio, securing his financial independence and cementing his reputation.

Notes

André Derain was a French artist, painter, sculptor and co-founder of Fauvism with Henri Matisse.

Derain was born just outside Paris and when he was 15 he began to study painting on his own. He studied to become an engineer but also attended painting classes where he met Matisse. In 1900, aged 20, he shared a studio with Maurice de Vlaminck. His painting was interrupted by three years of military service and on his return he convinced his parents he should give up engineering and devote himself to painting full-time. He attended the prestigious Académie Julian.

During the summer of 1905 he worked with Matisse in the Mediterranean village of Collioure and later that year displayed their work at the Salon d'Automne. The vivid, unnatural colours led the critic Louis Vauxcelles to jokingly dismiss their work as that of les Fauves, or 'the wild beasts', marking the start of the Fauvist movement.

In March 1906, the well-known art dealer Ambroise Vollard sent Derain to London to produce a series of paintings with the city as subject. In 30 paintings 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.

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.'

In 1907 art dealer Daniel-Henry Kahnweiler purchased Derain's entire studio, granting Derain financial stability. He moved to Montmartre to be near his friend Pablo Picasso and other noted artists.

Fernande Olivier, Picasso's mistress at the time, described Derain as:

'Slim, elegant, with a lively colour and enamelled black hair. With an English chic, somewhat striking. Fancy waistcoats, ties in crude colours, red and green. Always a pipe in his mouth, phlegmatic, mocking, cold, an arguer.'

Pablo Picasso (1881-1973)
Les Femmes d'Alger (O. J.)
1907
244 x 234 cm
Museum of Modern Art, New York



Pablo Picasso (1881-1973), *Les Femmes d'Alger (O. J.)*, 1907, 244 x 234 cm, Museum of Modern Art, New York

Les Femmes d'Alger (O. J.), completed by Pablo Picasso in 1907, marks a radical break from traditional composition and perspective in Western painting. Five naked women are rendered in flat, splintered planes, their forms pressing forward in jagged, compressed space. A fiercely pointed slice of melon at the bottom teeters on an impossibly upturned table, destabilising any conventional sense of depth. These strategies proved foundational to **Cubism**. The painting remained largely unseen for years. Its first reproduction appeared in the American **Architectural Record** in **May 1910**, labelled merely a study. France had to wait until **1925**, when **La Révolution surréaliste** finally published it. The faces have long prompted debate. Picasso insisted the work drew on **Iberian sculpture** rather than African art, famously denying any knowledge of African masks altogether. The two right-hand figures, however, bear the strongest visual argument against that claim, and most art historians today treat his denial with scepticism. In his preparatory studies, the leftmost figure was male; Picasso removed

this detail before completion, sharpening the confrontational, unmediated gaze the painting directs at its viewer. By 2007, Newsweek called it the most influential work of the previous hundred years.

Notes

Pablo Picasso completed *Les Femmes d'Alger (O.J.)* in 1907. *Les Femmes d'Alger (O.J.)* appeared in the May 1910 edition of the *Architectural Record*, a US publication. Although it was labelled a "study", numerous sources confirm that the painting itself was reproduced therein. It wasn't published in France until 1925, when it appeared in *La Révolution surréaliste*. In July 2007, Newsweek published a two-page article about *Les Femmes d'Alger (O.J.)* describing it as the "most influential work of art of the last 100 years"

MoMA website,

"*Les Femmes d'Alger (O.J.)* marks a radical break from traditional composition and perspective in painting. It depicts five naked women with figures composed of flat, splintered planes and faces inspired by Iberian sculpture and African masks. The compressed space the figures inhabit appears to project forward in jagged shards; a fiercely pointed slice of melon in the still life of fruit at the bottom of the composition teeters on an impossibly upturned table top. These strategies would be significant in Picasso's subsequent development of Cubism, charted in this gallery with a selection of the increasingly fragmented compositions he created in this period. Picasso unveiled the monumental painting in his Paris studio after months of revision. The *Alger* of the work's title is a reference to a street in Barcelona famed for its brothel. In Picasso's preparatory studies for the work, the figure at the left was a man, but the artist eliminated this anecdotal detail in the final painting."

The two figures on the right, seem influenced by African masks. Picasso emphatically denied the influence of African masks on the painting: "African art? Never heard of it!" (*L'art nègre? Connais pas!*), asserting instead that the primitivism in his work during, before and after the painting of *Les Femmes d'Alger (O.J.)*, from spring 1906 through the spring of 1907 was primarily influenced by Iberian sculpture.

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Henri Matisse (1869-1954)
La fille aux yeux verts (The Girl with Green Eyes)
1908
66 x 50.5 cm
Museum of Modern Art, San Francisco

Henri Matisse (1869-1954), *La fille aux yeux verts (The Girl with Green Eyes)*, 1908, 66 x 50.5 cm, Museum of Modern Art, San Francisco

This exhibition sits at the heart of modern Britain's encounter with avant-garde painting. In November 1910, **Roger Fry** organised 'Manet and the Post-Impressionists' at the **Grafton Galleries**, London — coining the very term Post-Impressionism in the process. The groundwork had been laid by French dealer **Paul Durand-Ruel**, who had fled Paris during the Franco-Prussian War, settled briefly in London, and in December 1870 launched the first of ten annual exhibitions of French art at his New Bond Street gallery. His 1905 Impressionist show at the Grafton passed largely unnoticed. It was Fry who changed everything. The 1910 exhibition introduced British audiences to **Gauguin**, **Matisse**, and **Van Gogh** at scale, and consolidated **Cézanne** and Picasso as the defining figures of Modernism. Virginia Woolf declared that on or about December 1910 human character changed — her way of registering the exhibition's cultural shock. Kenneth Clark later judged Fry incomparably the greatest influence on taste since Ruskin. Fry built on the moment with

the Second Post-Impressionist Exhibition in **1912**, cementing a transformation in how British audiences understood the purpose and possibilities of painting.

Notes

Manet and Post-Impressionism, 1910

One of the four most significant exhibitions of the century.

Manet and Post-Impressionism, 1910

International Surrealist Exhibition, 1936 at which Salvador Dalí attempted to deliver a lecture whilst wearing a deep-sea diver's suit and holding two hounds on a leash, but he had to be rescued after nearly suffocating.

This is Tomorrow, 1956

Sensation, Saatchi Collection, Royal Academy, 1997

Britain was made aware of Impressionism by the Durand-Ruel Gallery but their work was not widely known until the exhibitions by Roger Fry (1866-1934). Paul Durand-Ruel (1831-1922) was a French art dealer who supported and championed the Impressionists. During the Franco-Prussian War, of 1870–71, Durand-Ruel left Paris and escaped to London, where he met up with a number of French artists including Charles-François Daubigny, Claude Monet and Camille Pissarro. In December 1870 he opened the first of ten Annual Exhibitions of the Society of French Artists at his new London gallery at 168 New Bond Street. Durand-Ruel organised an exhibition of Impressionist painters at the Grafton Gallery in 1905 but it also featured Old Masters and caused little controversy.

Before 1910, the British response to the Impressionists was limited. The commercial success of the Impressionists was brought about by America. Durand-Ruel once said, "The American public does not laugh. It buys!" "Without America," he said, "I would have been lost, ruined, after having bought so many Monets and Renoirs. The two exhibitions there in 1886 saved me. The American public bought moderately . . . but thanks to that public, Monet and Renoir were enabled to live and after that the French public followed suit."

In November 1910, Fry organised the exhibition Manet and the Post-Impressionists (a term which he coined) at the Grafton Galleries, London. This exhibition was the first to prominently feature Gauguin, Manet, Matisse, and Van Gogh in England and brought their art to the public. Virginia Woolf later said, "On or about December 1910 human character changed," referring to

the effect this exhibit had on the world. Fry followed it up with the Second Post-Impressionist Exhibition in 1912.

The exhibition established Cézanne, Gauguin, Van Gogh, Matisse, Picasso and to some extent Seurat as the pre-eminent figures of Modernism. Manet was already an established figure which is why his name was included in the title of the exhibition. There were nine works by Edouard Manet, 21 by Paul Cézanne, 42 by Paul Gauguin, 25 by Vincent van Gogh, 11 by Pablo Picasso (including seven drawings), 14 drawings, eight sculptures and six paintings by Henri Matisse, two by Georges Seurat, three by Paul Signac and a number of other artists.

Key Works Exhibited

Henri Matisse, *La fille aux yeux verts* (The Girl with Green Eyes), 1908, 66 x 50.5 cm, Museum of Modern Art, San Francisco

Pablo Picasso, *Portrait of Clovis Sagot*, 1909, 82 x 66 cm, Kusthalle, Hamburg

Vincent van Gogh, *The Road Menders*, 1889, 73.5 x 92.5 cm, The Phillips Collection, Washington

Paul Gauguin, *Parau na te Varua ino* (Words of the Devil), 1892, 91.7 x 68.5 cm, National Gallery, Washington

Paul Cezanne, *Old Woman with Rosary*, 1895-96, 80.6 x 65.5, National Gallery, London

Edouard Manet, *At the Café*, 1878, 77 x 83 cm, Museum Oskar Reinhart, Winterthur

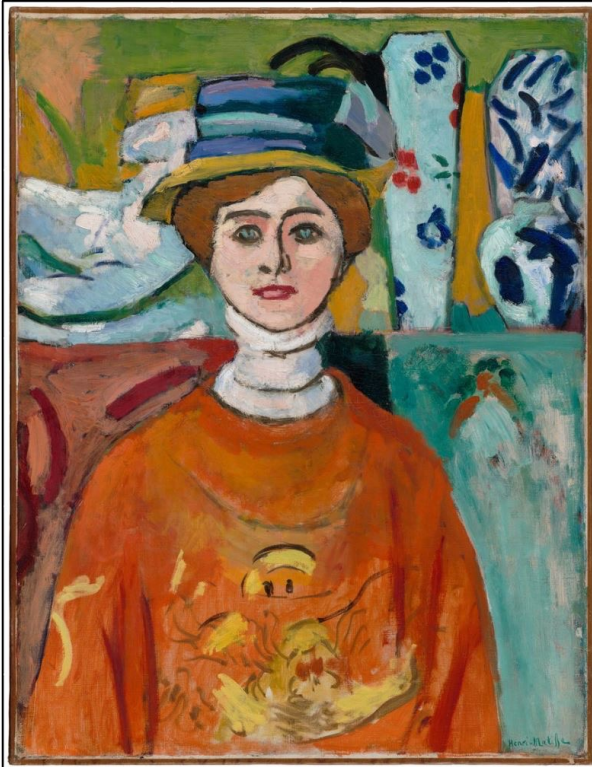
Notes

Roger Fry was an English painter and critic, and a member of the Bloomsbury Group. Establishing his reputation as a scholar of the Old Masters, he became an advocate of more recent developments in French painting, to which he gave the name Post-Impressionism. He was the first figure to raise public awareness of modern art in Britain, and emphasised the formal properties of paintings over the "associated ideas" conjured in the viewer by their representational content.

He was described by the art historian Kenneth Clark as "incomparably the greatest influence on taste since Ruskin ... In so far as taste can be changed by one man, it was changed by Roger Fry".

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27-10 IMPRESSIONISM POST-IMPRESSIONISM AND FAUVISM

DR. LAURENCE SHAFE

WWW.SHAFE.UK



Henri Matisse
(1869-1954)
**The Girl with
Green Eyes**
1908

From British Romantics unsettling academic tradition to the wild chromatic force of Fauvism, this talk has traced the revolutionary arc of Western painting across roughly a century. Constable and Turner fed into Impressionism; Cézanne, Seurat, van Gogh, and Gauguin pushed beyond it; Matisse, Derain, and Vlaminck exploded colour into pure expression; and Picasso shattered form entirely. Roger Fry's 1910 London exhibition then brought these transformations to British audiences, confirming that painting had permanently changed course.



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