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4. Albert Marquet (1875-1947), *Vue de la Seine à la Frette en Automne*, 1938-1939, Oil on canvas

5. Georges Rouault, (1871-1958), *Le clown Patrice*, Oil on canvas

6. Jean Fautrier, (1898-1964), *La tarnaise*, Oil on canvas

While **Albert Marquet** painted colourful landscapes in pure tones from 1900, and was active in the Fauvist movement from 1905 to 1907, it was through his more muted harmonies of greys and greens, the rhythmic lines of his landscapes, that his painting reached fruition. In a series of paintings of Rouen's urban landscapes (*Le port de Rouen*) and La Frette (*Vue de la Seine à la Frette en automne*), water played a large role, enabling him to observe variations of light according to the season, the time of day or the weather. Drawn to travel and flamboyant landscapes, he went to Algeria in 1920. In 1929, he set out on an expedition in the Sahara, where he painted *La mosquée de Laghouat*. In this scene of the mosque's interior, he captures the intense light, conveying it in a profusion of uninterrupted, luminous blue.

In Germany, Expressionism began to emerge at the same time as Fauvism in France. But while the expression of Fauvism is positive and full of vitality, Expressionism is characterised by a tormented atmosphere, aggressive colours and sharp lines.

**Georges Rouault** (1871-1958), a contemporary of the Fauvists and a friend of Matisse, chose to reject both the strident palette and the lightness of their subjects. He set out to sketch human types rather than physiognomy. *Le clown Patrice* expresses the fragility and tragedy that lies behind the clown's costume.

**Kees van Dongen** (1877-1968) moved to Paris in 1899 and became friends with Picasso, Derain and Vlaminck. He became a chronicler of the bohemian set, treading in the steps of Toulouse-Lautrec and Steinlert and portraying the former stars of Parisian nightlife, among them, *La Goulue*. From his 1897 portrait, *Femme assise*, with its conventional and rather stiff brushwork and bright red lipstick, he went on to develop a freer and more spontaneous manner. In *La Mère dit Les deux femmes*, he takes a scene from everyday life to depict a toiling society, while in *Les vieux et la mort*,

he deals with the human condition. The female is a recurrent theme throughout van Dongen's work. As in *La foule ou Un scandale*, she was ever present, as a nude or in a portrait in the painting. From 1905, he opted for a Fauvism with Expressionist overtones. The freedom of brushwork and harsh colours he acquired during this period would stay with him. From 1920-1925, **Jean Fautrier** (1898-1964) painted close portraits of men and women that were characterised by incisive drawing and a sombre palette of colours. *La Tarnaise* depicts a housemaid employed by Jeanne Castel at the time when Marcel Castel, Fautrier's first patron, was lodging the artist at the garage he ran. Faithfulness to reality is secondary to a powerful image in which restrained colours work forcefully to achieve expressiveness.

The works of Fauvism opened the doors to more and more marked abstraction of image. Many artists went on to openly explore the subject of colour. Rayonnism, a movement founded around 1910, is one of the multiple aspects of the emerging "abstract" painting, revolving around combinations of colours, their intensity, the relationship between masses of colour, depth and brushwork. It was a fleeting movement, since its two proponents, Mikhaïl Larionov and **Natalia Gontcharova** (*Espagnole à l'éventail*) returned to figurative art from 1915 to 1921 before devoting themselves to theatre set design. After a short Fauvist period, **André Lhote** (1885-1962) turned to the work of Braque and Picasso but, unlike them, he continued to paint figurative forms that were legible to the viewer, and used a wide range of colours. In *Sous-bois au cabanon*, he vacillated between heritage and dynamism, both in subject and treatment of colour.