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The turn of the 20th century, towards an autonomous painting

1. Henri Matisse, (1869-1954), *Intérieur à Ciboure*, juin 1940, Oil on canvas
2. Othon Friesz, (1879-1949), *Un dimanche à Honfleur*, 1907, Oil on canvas
3. Maurice De Vlaminck, (1876-1958), *La Campagne près de Nesles-la-Vallée*, Oil on canvas

In 1905, Henri Matisse (1869-1954), André Derain (1880-1954) and Albert Marquet (1875-1947) caused an emotional outcry at the Salon d'Automne as a result of their strident colours and contrasts. The term, "fauve" (wild animal), coined by the art critic Louis Vauxcelles referred to works that took pure colour to an extreme. Drawing was simplified in favour of pure colour, covered large areas, and was deployed as a primary means of expression.

In 1940, **Henri Matisse** (1869-1954) painted *Intérieur à Ciboure*, which he himself referred to as "the painting of the Albi Museum." He agreed to sell it to the State at a special price, and it was transferred to the Albi Museum. In June, during the French exodus of 1940, he stayed in Ciboure before continuing to Saint-Gaudens and on to Nice. He painted the bedroom in his makeshift lodgings, imparting two fundamental elements to the canvas: line and colour. In depicting the window opening onto the landscape and a bouquet of red flowers standing on the mantelpiece, Matisse rejects any effect of perspective, so bringing together two worlds in one solitary sensation.

Early in 1907, **Othon Friesz** (1879-1949) completed a series of landscapes of Honfleur, begun in autumn the previous year. With its gaudy view of the Sunday market, *Un dimanche à Honfleur* comes close to the Fauvist vision. However, Friesz slips away from it by using drawing to structure the painting and modulating finely glazed colours through which the white of the canvas is apparent. From 1910, the Fauvist influence began to wane. Drawing and colour developed in favour of a milder evocation of reality, withdrawing from modernity towards a degree of classicism. *Le large*, a seascape in contrasting tones with a strongly structured layout, and *Les remparts de Saint Malo* (1935) can both be compared to the Ecole de Paris of the inter-war years.

Maurice de Vlaminck (1876-1958), emerged between 1904 and 1907 as one of the most vehement of the Fauvist painters, using pure colour straight from the tube, and applying it in differentiated brushstrokes. Coming under the influence of contemporary aesthetic trends, Vlaminck then went on to transpose them into a style of his own, producing such paintings as *La campagne près de Nesle-la-Vallée*, more closely constructed and subdued in colour.

In 1905, the sight of *Luxe, Calme et Volupté* by Matisse led **Raoul Dufy** (1877-1953) towards Fauvism. Though he did not really belong to any school, Dufy never lost sight of his what he had learned in terms of simplicity, purity of subject, nor the taste for dazzling colours. The series of small panels painted on wood, dating from between 1933 and 1952, illustrates his approach. In *Paysage et Nu dans l'atelier et toile vierge*, Dufy transcribed the motif with great economy of means, liberal colours and light. In *Nu au vase rouge*, he plays with space, intermingling the elements of a garden and a field of wheat. Taking the sea as his subject in *Tête de femme et Amphitrite*, he opposes the two motifs through his choice of scale and tone, so expressing a vision of life that is light, lofty and full of movement.