

**Avant-garde** - French for vanguard (The foremost or leading position in an army or in a trend or movement.).

Artworks and artists which stand in the forefront of a movement or of new ideas, often in opposition to established ideas and traditions; art that's ahead of its time, innovative, experimental.

# Matisse and Fauvism

**The leader of the Fauves was Henri Matisse (1869-1954) French painter, sculptor, and graphic artist. His varied subjects comprised landscape, still life, portraiture, domestic and studio interiors, and particularly focused on the female figure.**



Henri Matisse. Self-Portrait in a Striped T-Shirt. 1906.

**Fauvism: c. 1905 – 1908**

**Fauvism:** Movement in French painting characterized by the use of intensely vivid colors, often applied unmixed from commercially produced tubes of paint in broad flat areas, by a spontaneity and even roughness of execution.

Some works drew from the art of Africa, Pre-Columbian America and Oceania.



Matisse, *Woman with the Hat*, 1905. SF MOMA



The Fauves found their name when a critic pointed to a renaissance-like sculpture in the middle of the same gallery as their exhibition and exclaimed 'Donatello au milieu des fauves!' ('Donatello among the wild beasts!').



**Henri Matisse, *The Joy of Life (Le Joie de vivre)*, 1905-06, oil on canvas**



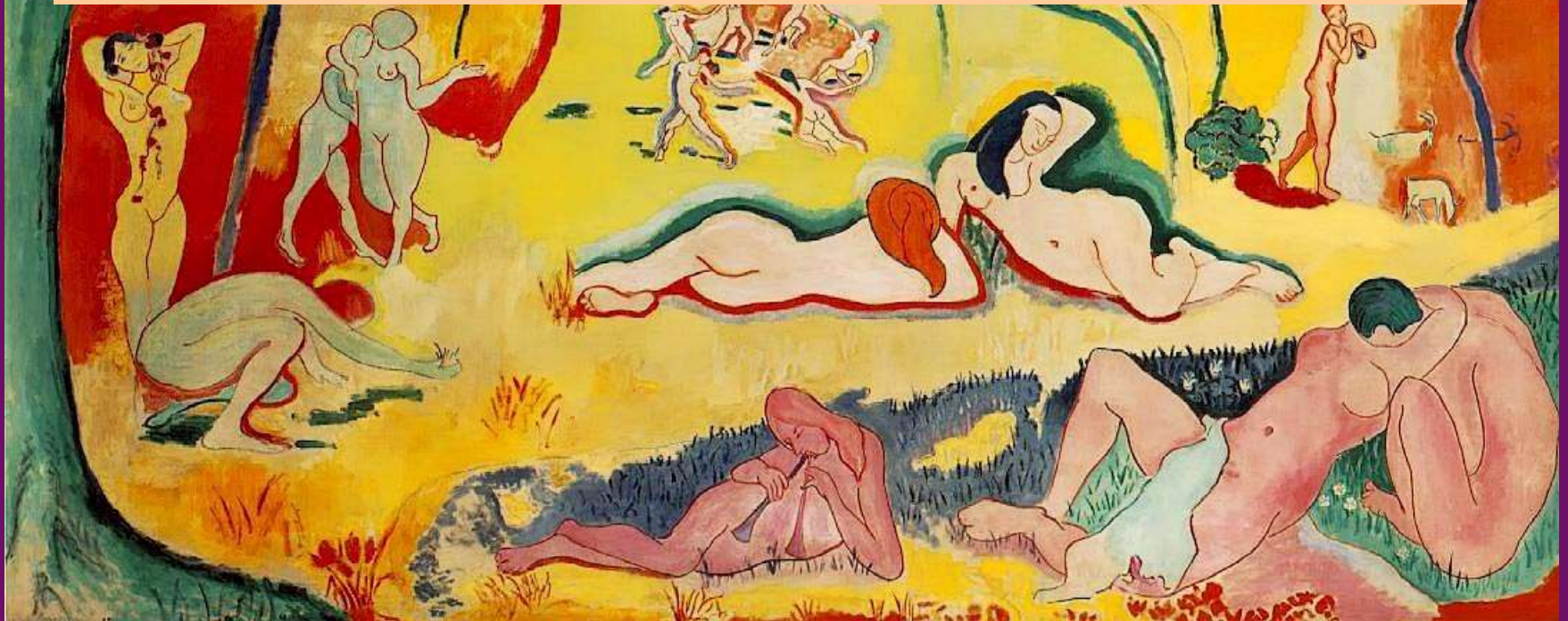
**Donatello, *David*, 1430, bronze**



**Andre Derain, *The Dance* 1906. Oil on canvas, 6' 7/8" x 6' 10 1/4".**

“What I dream of is an art of balance, of purity- and serenity, devoid of troubling or depressing subject- matter, an art which could be for every mental worker..... a soothing, calming influence on the mind, something like a good armchair...”

--From "Notes of a Painter" by Matisse



**Henri Matisse, *The Joy of Life (Le Joie de vivre)*, 1905-06, oil on canvas**



**Renaissance - Giovanni Bellini,**  
*The Feast of The Gods*, 1514



**Cezanne, *Large Bathers*** (unfinished),  
1899-1906

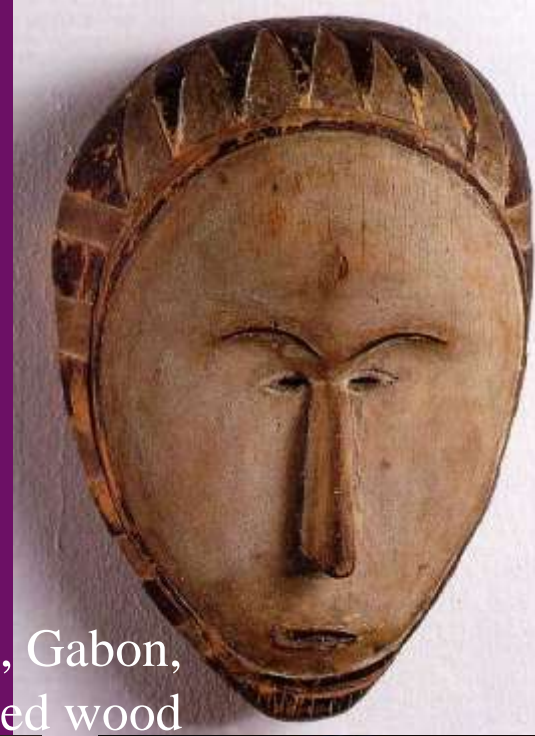


**Henri Matisse,**  
*The Joy of Life*,  
1905-06



## Influences of African Art:

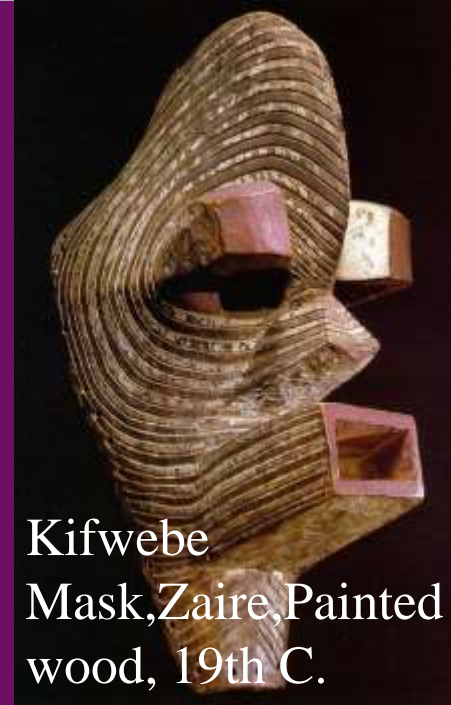
- In 1906 Matisse Derain and Vlaminck began to collect art objects from Africa which they had first seen in ethnographic museums and to adapt their forms into their art.
- Those objects were considered exotic, or “primitive”
- Once African art reached Europe it was stripped of its original context and function.



Mask, Gabon,  
Painted wood



Reliquary guardian  
figure, Gabon, 19th c.  
Wood, copper, iron, and  
brass, 1' 9 1/16" high.



Kifwebe  
Mask, Zaire, Painted  
wood, 19th C.

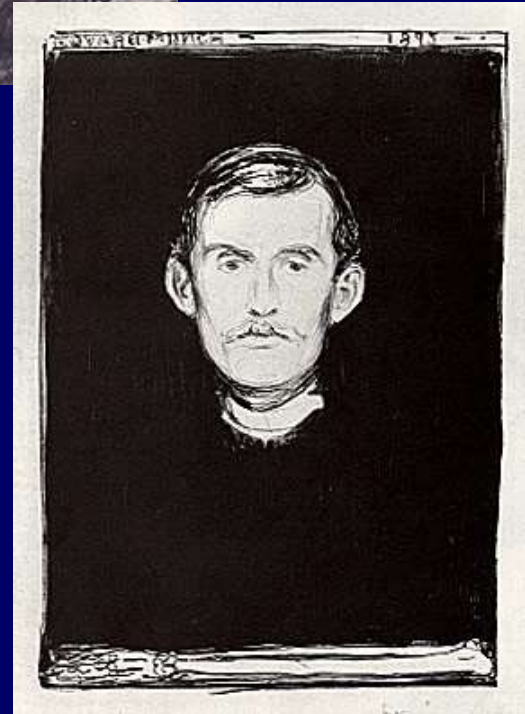
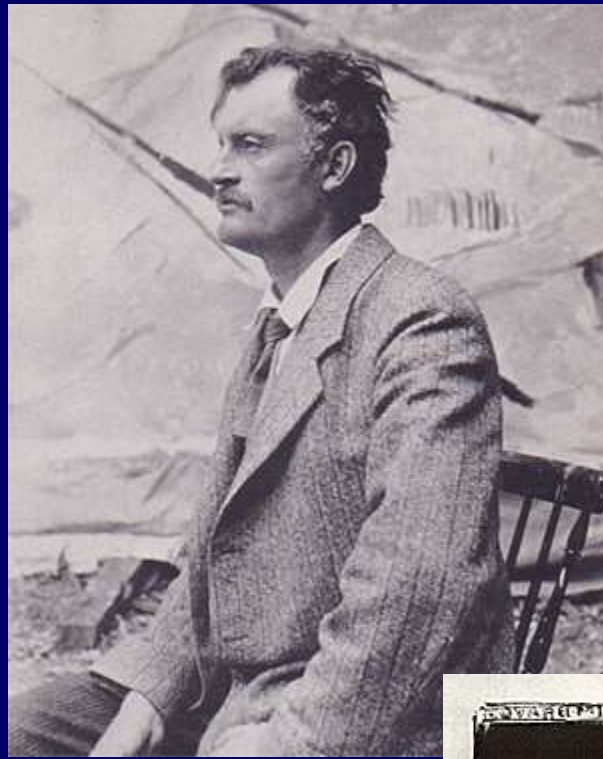


**ANDRÉ DERRAIN**, *The Dance* 1906. Oil on canvas, 6' 7/8" x 6' 10 1/4".

# Toward Expressionism: Edvard Munch and James Ensor



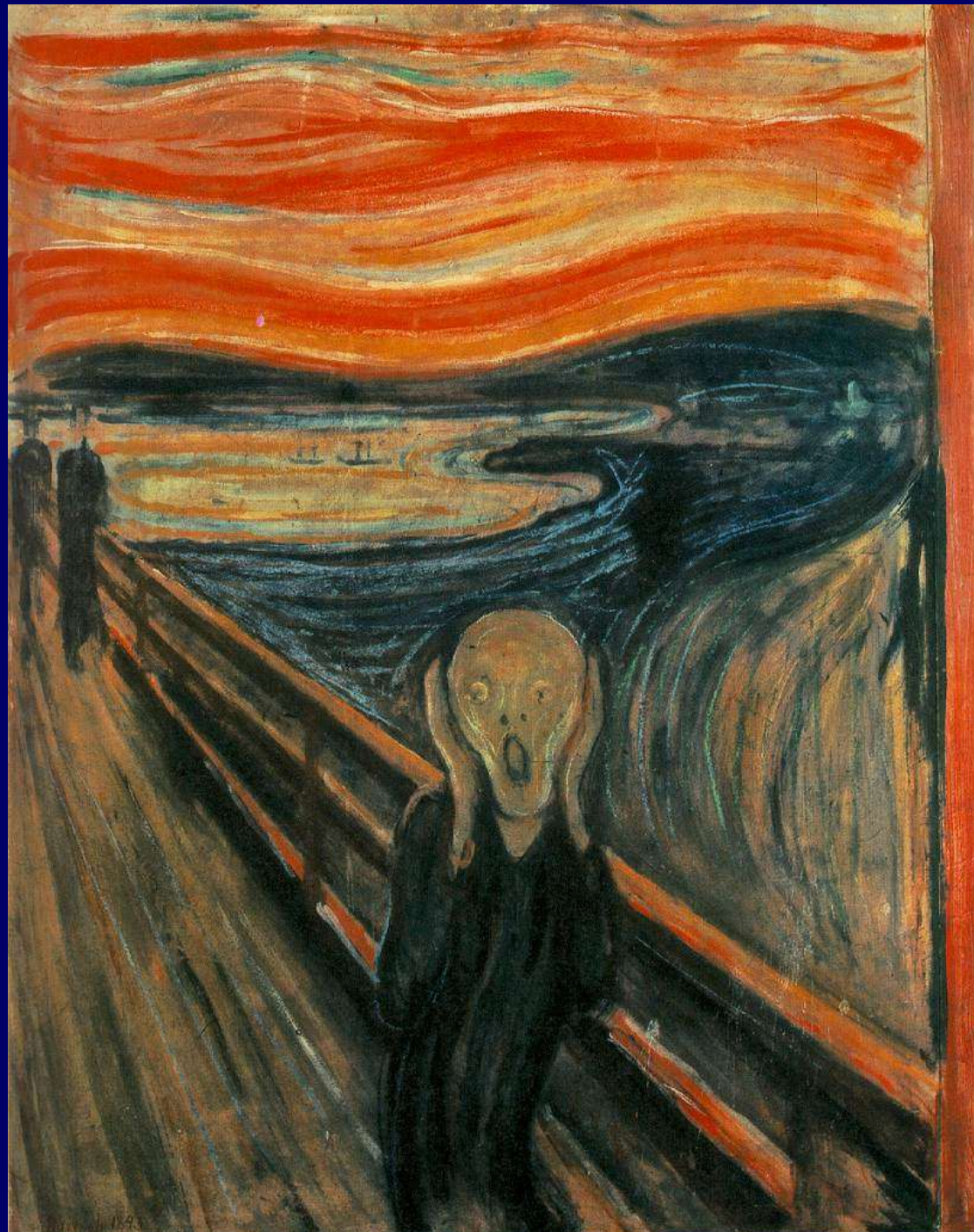
**Edvard Munch**, (1863-1944), Norwegian painter, printmaker and draughtsman. Especially concerned with the expressive representation of emotions and personal relationships, he was associated with the international development of Symbolism during the 1890s and recognized as a precursor of Expressionism



*Self Portrait with Skeleton Arm, 1895*

*I was walking along a path with  
two friends—the sun was  
setting—suddenly the sky turned  
blood red—I paused, feeling  
exhausted, and leaned on the  
fence—there was blood and  
tongues of fire above the blue-  
black fjord and the city—my  
friends walked on, and I stood  
there trembling with anxiety—  
and I sensed an infinite scream  
passing through nature.*  
—Edvard Munch

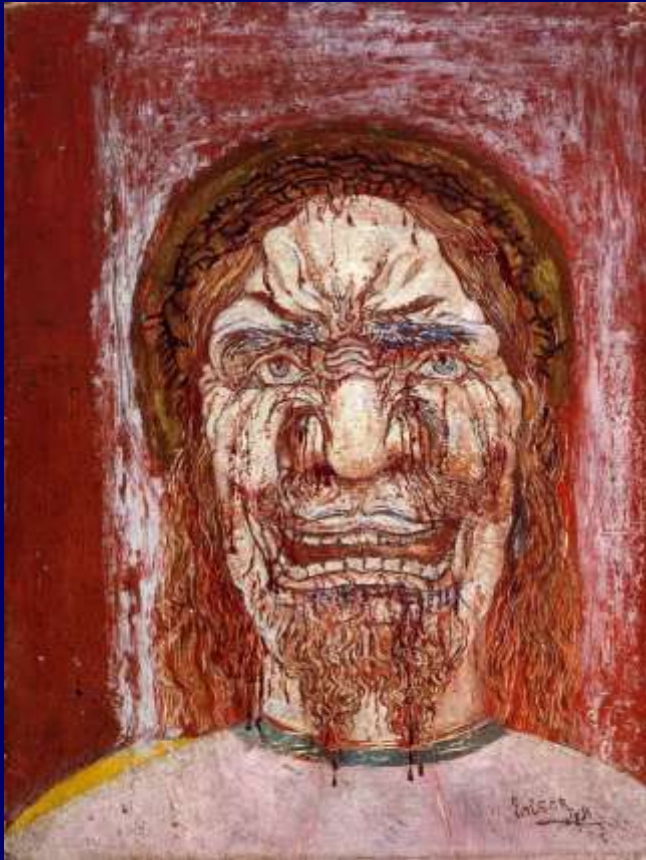
**Edvard Munch, *The Scream***  
1893. Tempera and casein on  
board, 36" x 29".  
Munch-Museet.  
Nasjonalgalleriet, Oslo,  
Norway.



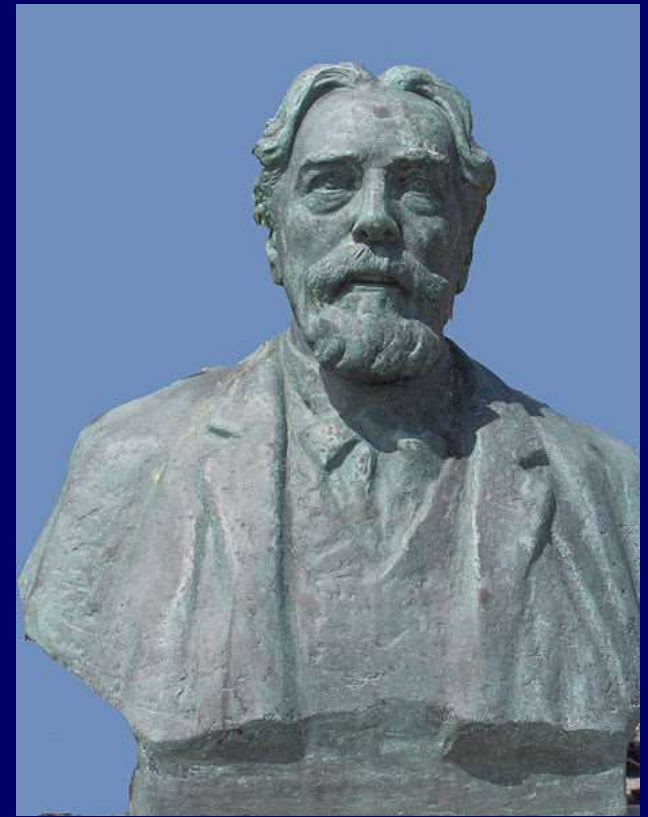


## James Ensor, (1860 - 1949)

A Belgian painter and printmaker, an important precursor to Expressionism and Surrealism. He was associated with the Belgian avant-garde group Les XX. He lived in Ostend for almost his entire life.



Death mask of Ensor



Bust of James Ensor  
by Valériola,

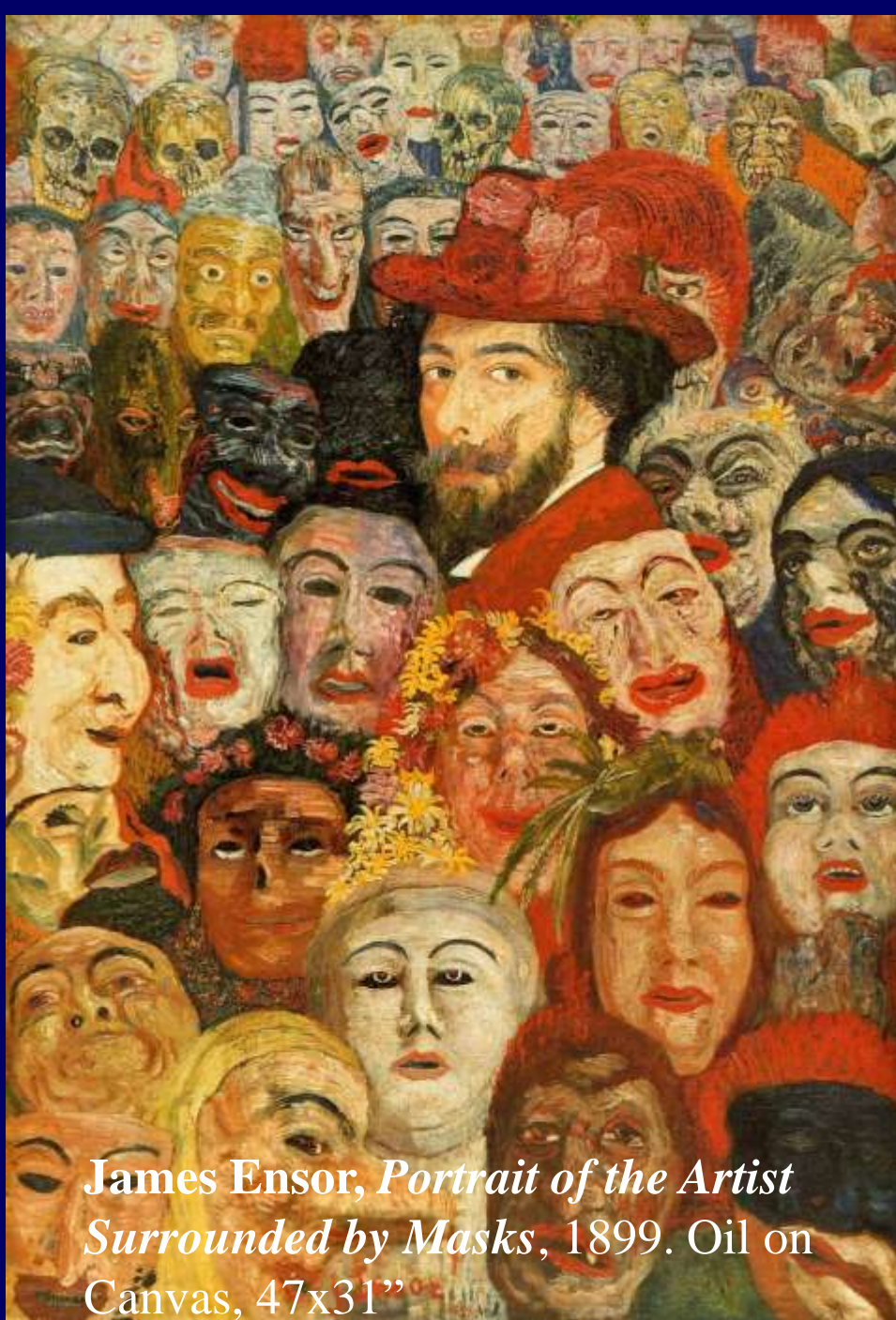
James Ensor. *The Man of Sorrows*. 1891 (self portrait as Christ?)





**James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31”**



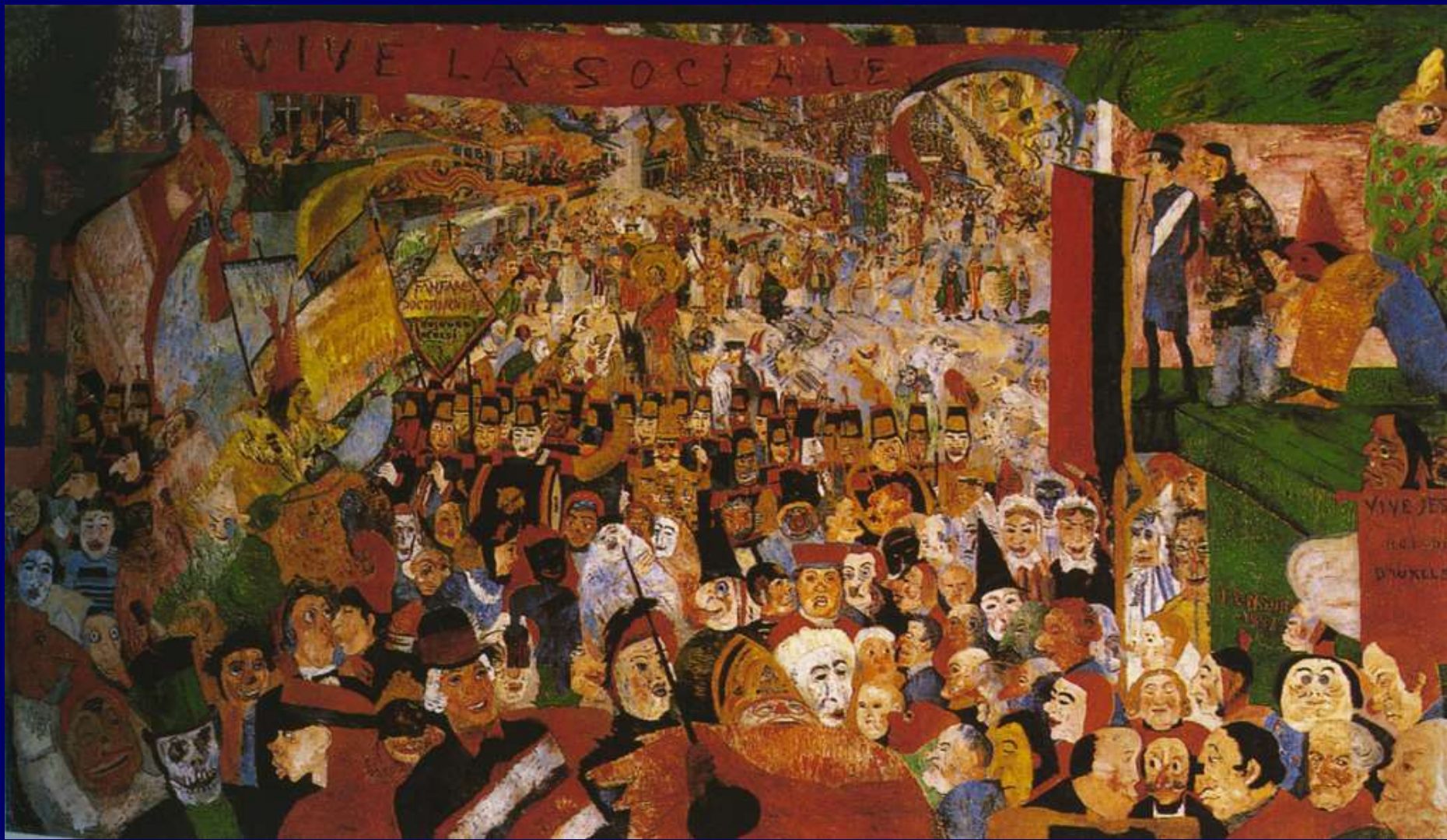


James Ensor, *Portrait of the Artist Surrounded by Masks*, 1899. Oil on Canvas, 47x31"



Peter Paul Rubens (Flemish Baroque painter) *Self Portrait*, 1623





**James Ensor, *Entry of Christ into Brussels in 1889***

1888-9, Oil on canvas . More than 8 feet high and 14 feet wide. (It was listed at the 1889 catalog for Les XX exhibition, but was not shown. In fact, it was not shown publically until 1929.)



Ensor's Christ functioned as a political spokesman for the poor and oppressed-- a humble leader of the true religion, in opposition to the atheist social reformer Emile Littré, shown in bishop's garb holding a drum major's baton leading on the eager, mindless crowd.



**James Ensor, *Entry of Christ into Brussels 1898*. Detail**

1888-9, Oil on canvas 99 1/2 x 169 1/2 in.





**James Ensor, *Entry of Christ into Brussels 1898*. Detail**

1888-9, Oil on canvas 99 1/2 x 169 1/2 in.



# The Carnival in the Belgian city of Binche.

James Ensor, *Entry of Christ into Brussels 1898*. Detail



# Expressionism in Germany



**Expressionism:** artistic style in which the artist depicts not objective reality but the subjective emotions that objects or events arouse.

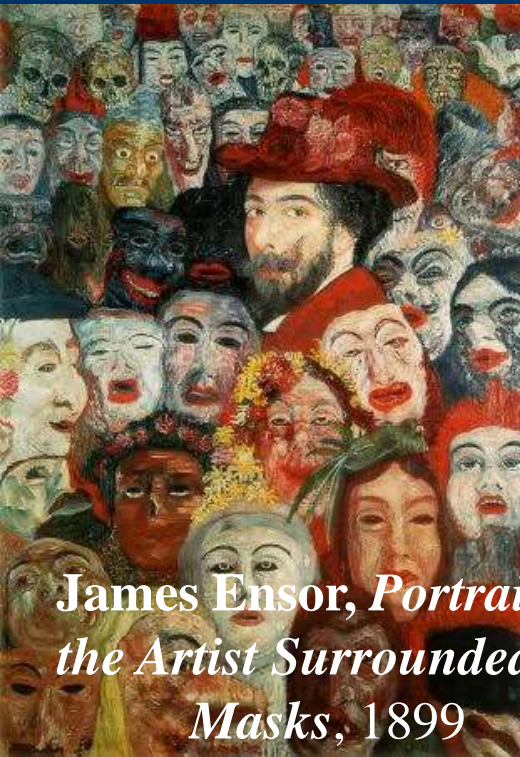
This aim is accomplished through the distortion and exaggeration of shape and the vivid or violent application of color.



Andre Derain, *The Dance* 1906

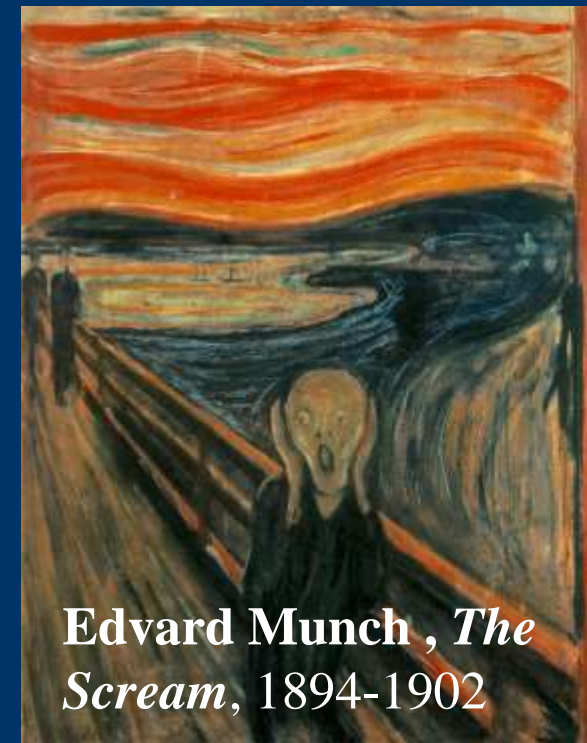


VAN GOGH, *Starry Night*, 1889



James Ensor, *Portrait of the Artist Surrounded by Masks*, 1889

Expressionism roots are found in the works of Vincent van Gogh, Edvard Munch, James Ensor and the Fauves.



Edvard Munch, *The Scream*, 1894-1902

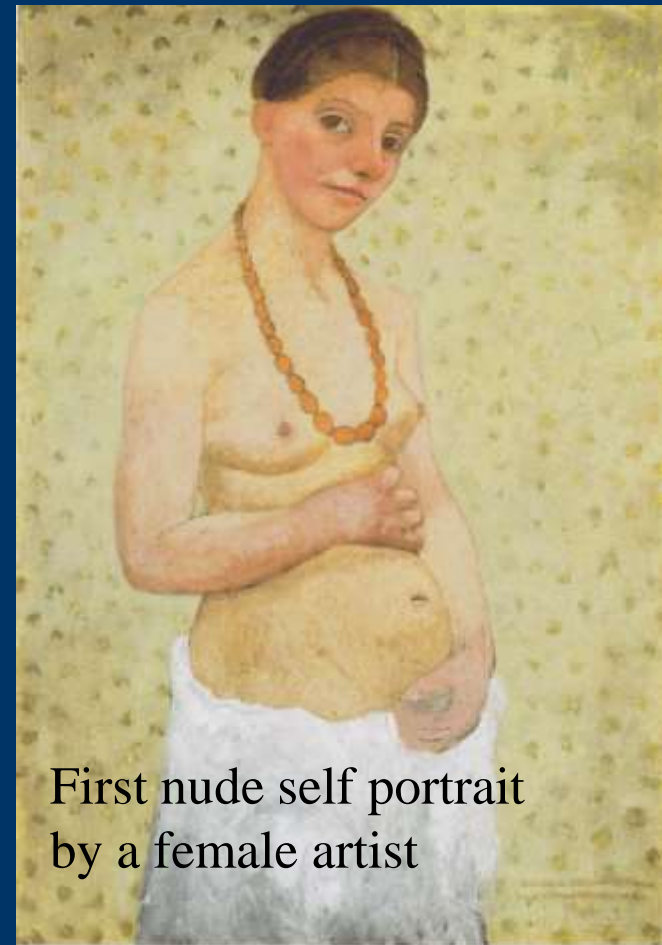


**Paula Modersohn-Becker** (1876-1907),  
Early Expressionist German painter.

- Studied art in London and Paris, and introduced French Post-Impressionism into German art.
- Paula Modersohn-Becker gave birth to her daughter Matilde on November 2, 1907. Eighteen days later, the artist died of an embolism. She had just turned 31 years old.

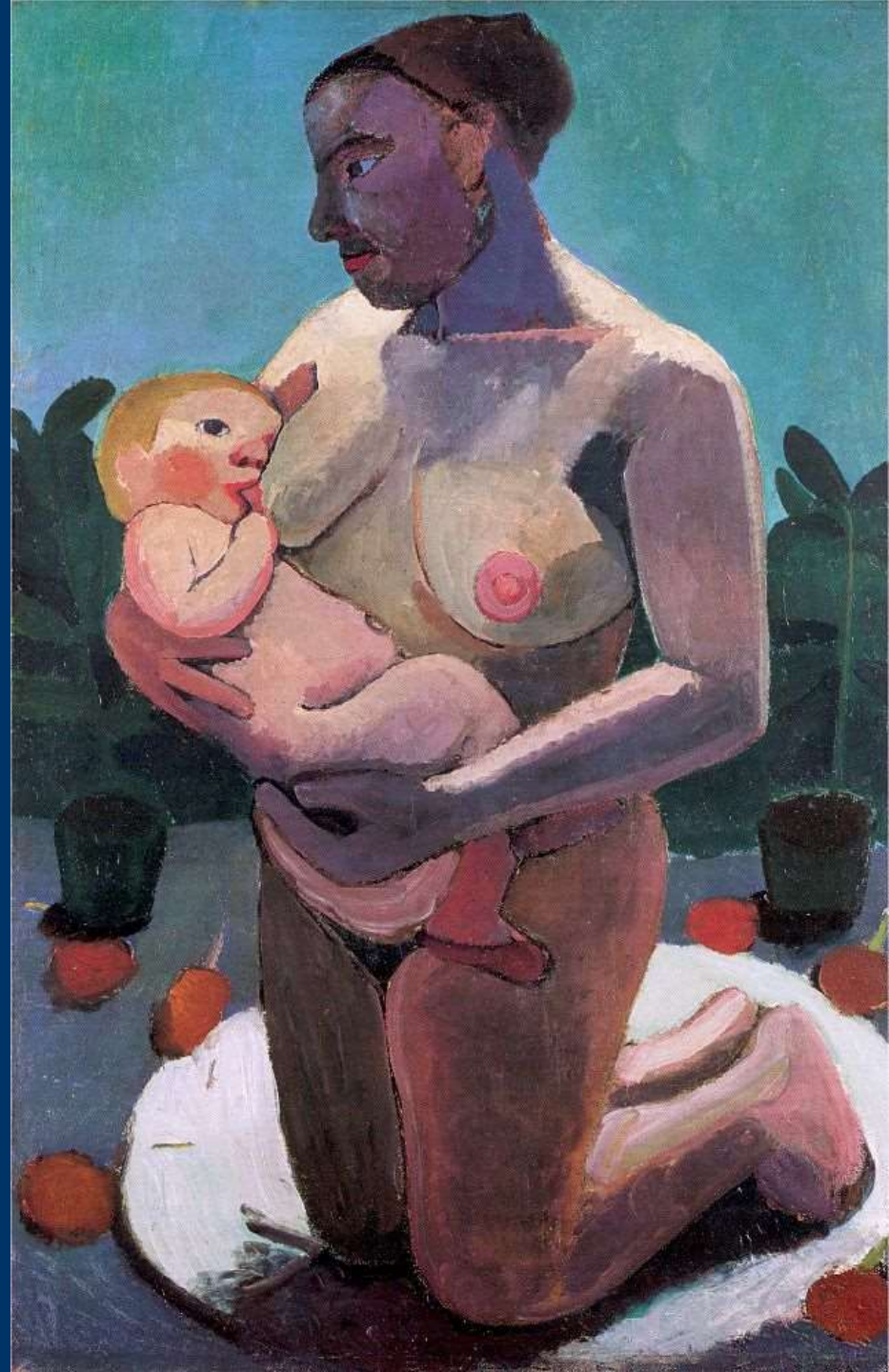


**Paula Modersohn-Becker**  
*Self-Portrait on Her Sixth  
Wedding Anniversary*  
1906. Oil on cardboard  
101.8 x 70.2 cm

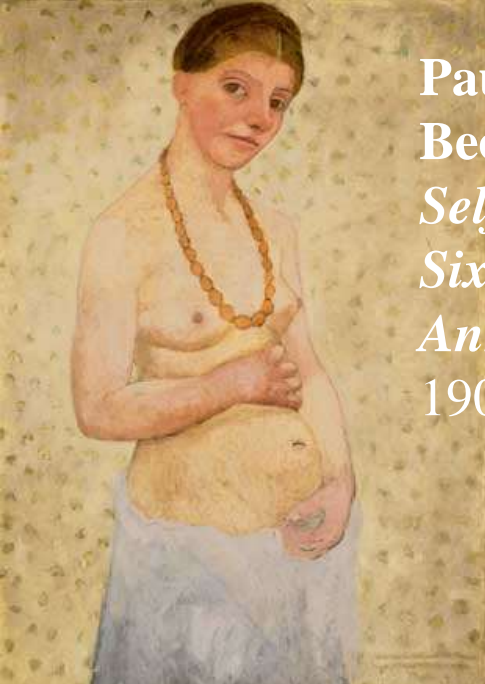


First nude self portrait  
by a female artist

**Paula Modersohn-Becker,**  
***Kneeling Mother and Child,***  
1907. Oil on canvas, 113 × 74 cm.  
Staatliche Museen Preussischer.  
Kulturbesitz, Nationalgalerie, Berlin







**Paula Modersohn-Becker**  
*Self-Portrait on Her Sixth Wedding Anniversary*  
1906



**Titian, *Venus of Urbino*, 1540s**



**Paula Modersohn-Becker,**  
*Kneeling Mother and Child*,  
1907



**Ingres, *La Grand Odalisque*, 1814**

## **German Expressionism, 1905-1925:**

Two German movements, Die Brücke and Der Blaue Reiter, both of which utilized heightened, non-naturalistic color and striking forms to key up the emotional content of their work.



## *Die Brücke*, (The Bridge)

German expressionist art movement that was founded in 1905 by four architectural students at the Dresden Technical School: Fritz Bleyl, Ernst Kirchner, Erich Heckel, and Karl Schmidt-Rottluff; other members included Emil Nolde and Kies van Dongen.

- The group disbanded in 1913.

“What is great in man is that he is a  
bridge and not a goal.”

Friedrich Nietzsche

*Thus Spoke Zarathustra*, 1891

The name “The Bridge” reflects the artists’ hope that  
their work would be a bridge to the art of the future.



## Manifesto:

A public declaration of intentions.

In art, a public declaration of the theories and directions of a movement.

The manifestos issued by various individual artists or groups of artists, in the first half of the twentieth century served to reveal their motivations and stimulated support for or reactions against them.

*Die Brücke* Published their group manifesto in 1906:

‘With faith in progress and in a new generation of creators and spectators we call together all youth. As youth, we carry the future, and want to create for ourselves freedom of life and of movement against the long-established older forces. We claim as our own everyone who reproduces that which drives him to creation with directness and authenticity.’



*Die Brücke's* manifesto, which Kirchner carved into wood.



MIT DEM GLEUBEN  
AN ENTWICKLUNG  
AN EINER NEUER  
GENERATION DER SCHAFFEN

*Die Brücke's*  
manifesto, which  
Kirchner carved  
into wood.





## **Ernst Ludwig Kirchner** (1880 – 1938)

A German expressionist painter and printmaker and one of the founders of the artists group Die Brücke or "The Bridge".

He volunteered for army service in the First World War, but soon suffered a nervous breakdown and was discharged.

In 1933, his work was branded as "degenerate" by the Nazis and in 1937 over 600 of his works were sold or destroyed. In 1938 he committed suicide.





# Ernst Ludwig Kirchner

## *Nude Walking into the Sea*, 1912



Ernst Ludwig Kirchner,  
Bed for Erna Kirchner



Ernst Ludwig Kirchner and Erna  
Schling in his Berlin studio



*Kirchner's Berlin Studio* (1915). One of his students and Erna Schling, Kirchner's life-partner, are seated on the bed in the background. An unknown woman in white and the Expressionist dancer Hugo Biallowons, who is naked, occupy the foreground.  
Photograph by Kirchner

# World War I

A war fought from 1914 to 1918, in which Great Britain, France, Russia, Belgium, Italy, Japan, the United States (the Allies), defeated Germany, Austria-Hungary, Turkey, and Bulgaria (The Central Powers).

The total number of casualties in World War I, both military and civilian, were about 37 million: 16 million deaths and 21 million wounded.



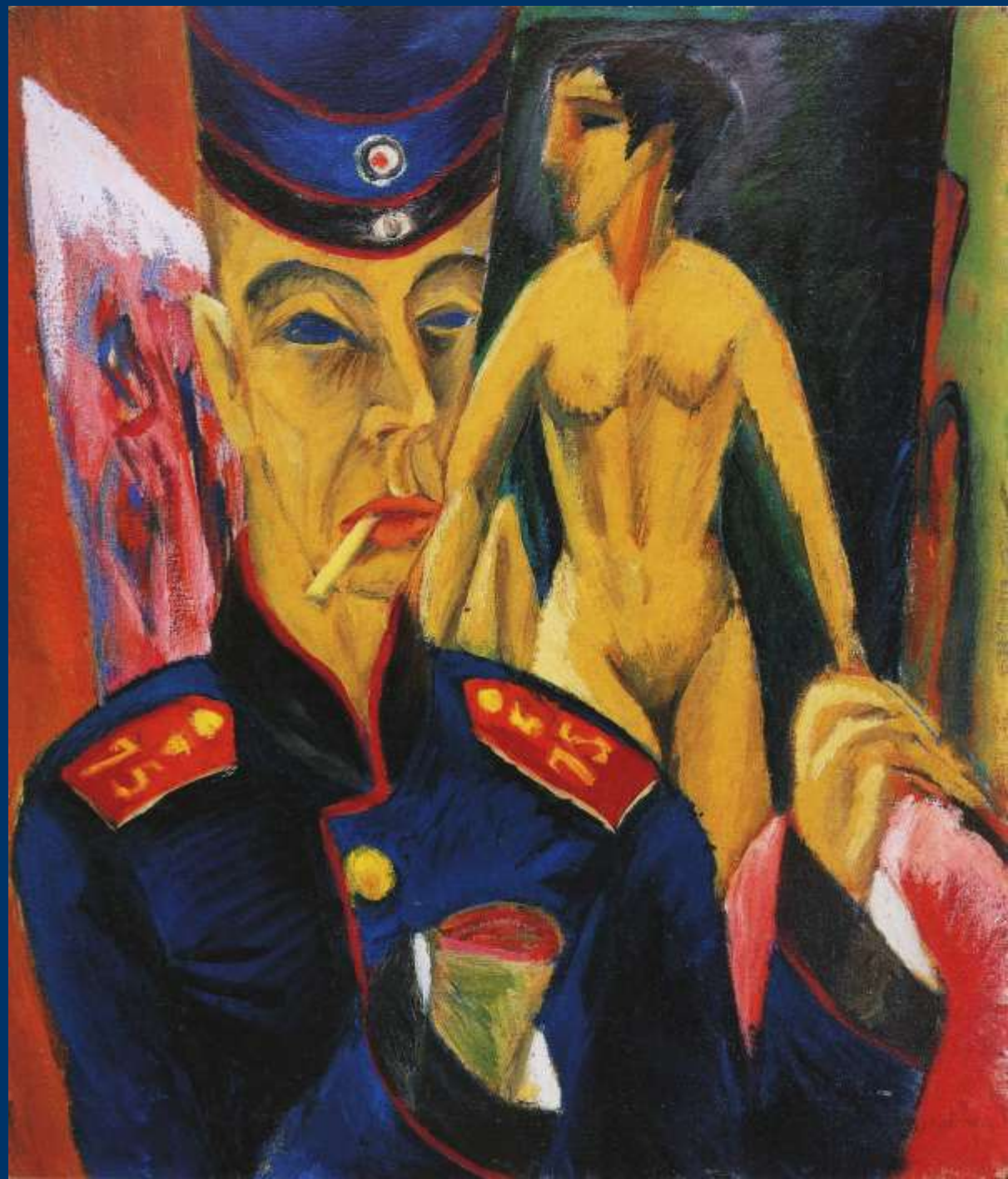
There were many causes of World War One. Among them:

- Militarism
- Alliances
- Imperialism
- Nationalism

British and German wounded,  
Bernafay Wood, 19 July 1916



**Ernst Ludwig Kirchner,**  
*Self-Portrait as a Soldier*  
(1915)





**Ernst Ludwig Kirchner.**  
*Potsdamer Plaza*, 1914-15.  
Oil on canvas,  
78 3/4" x 59 1/4".  
Staatliche Museum. Berlin





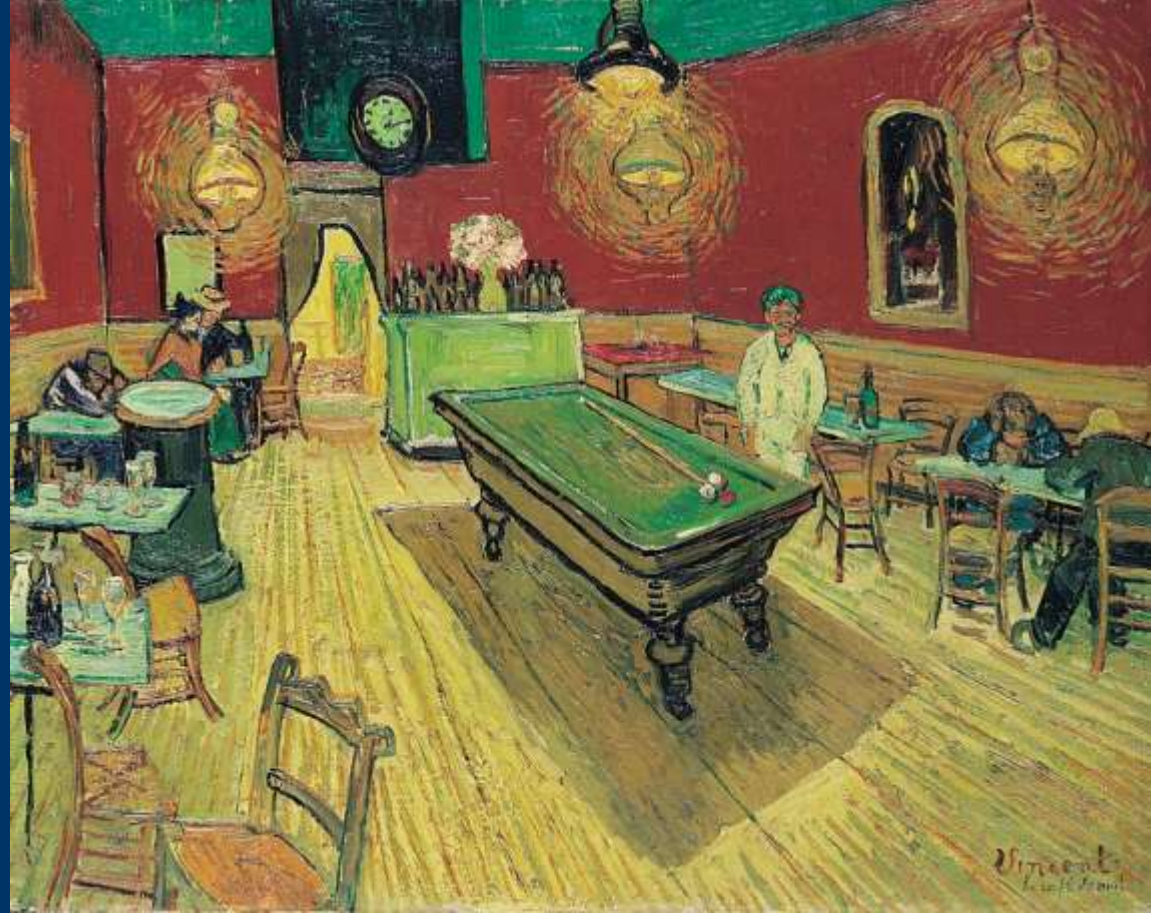
*Potsdamer Platz  
around 1900*







*Potsdamer Plaza*, 1914-15.  
Oil on canvas,  
78 3/4" x 59 1/4".  
Staatliche Museum. Berlin



**VAN GOGH**, *The Night Café*  
1888. Oil on canvas, approx. 2' 4 1/2" x 3'. Yale  
University Art Gallery, New Haven

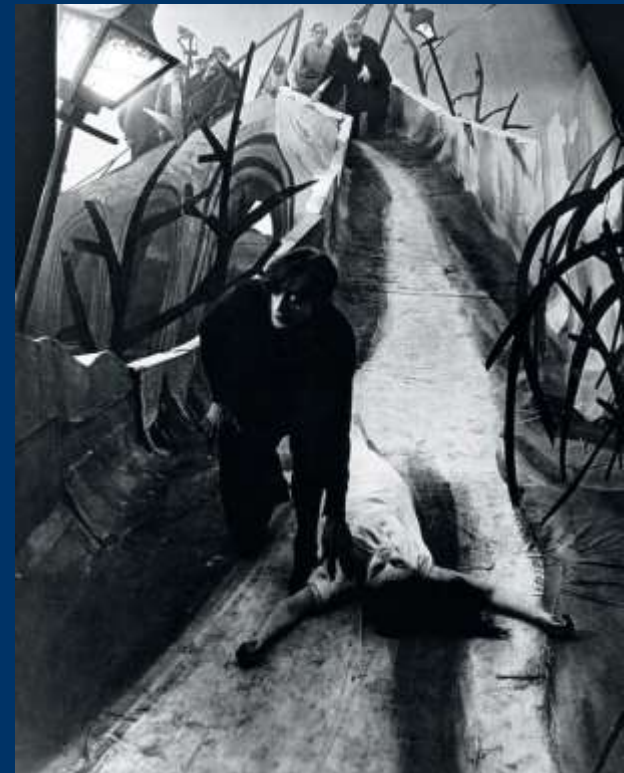




*Avenue de l'Opéra*, 1914-15.

Scenes from the German Expressionist film *The Cabinet of Dr. Caligari*.

Director Robert Wiene hired Expressionist painters Walter Reimann and Hermann Warm to create the sets.





**Degenerate Art** is a term adopted by the Nazi regime in Germany to describe virtually all modern art. Such art was banned on the grounds that it was un-German or Jewish Bolshevist in nature, and those identified as degenerate artists were subjected to sanctions.

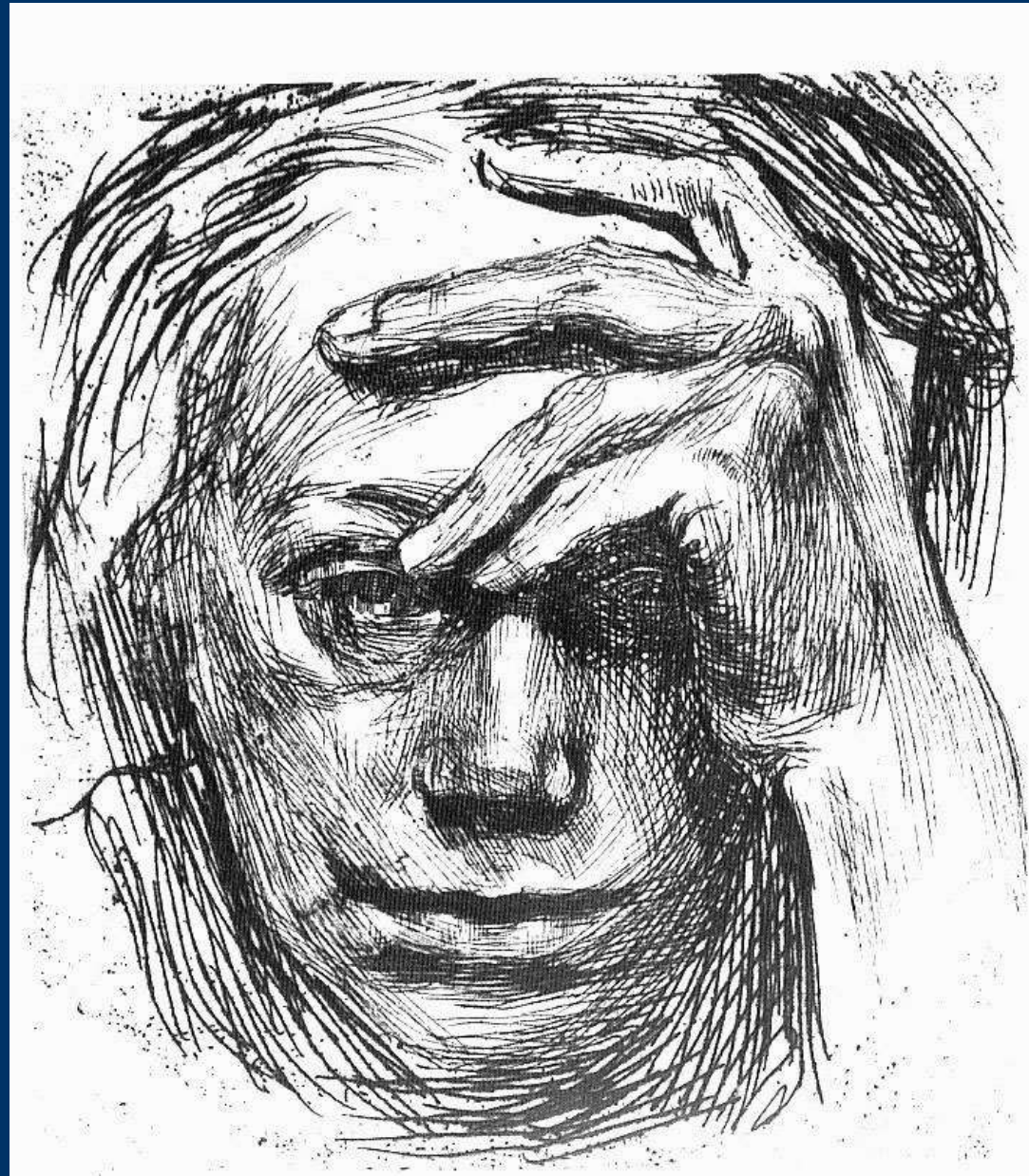
**Degenerate Art** was also the title of an exhibition, mounted by the Nazis in Munich in 1937, consisting of modernist artworks chaotically hung and accompanied by text labels deriding the art.

<http://youtu.be/1QE4Ld1mkoM> (Intro and 37:50)



**Kathe Kollwitz** (1867-1945), German graphic artist and sculptor.

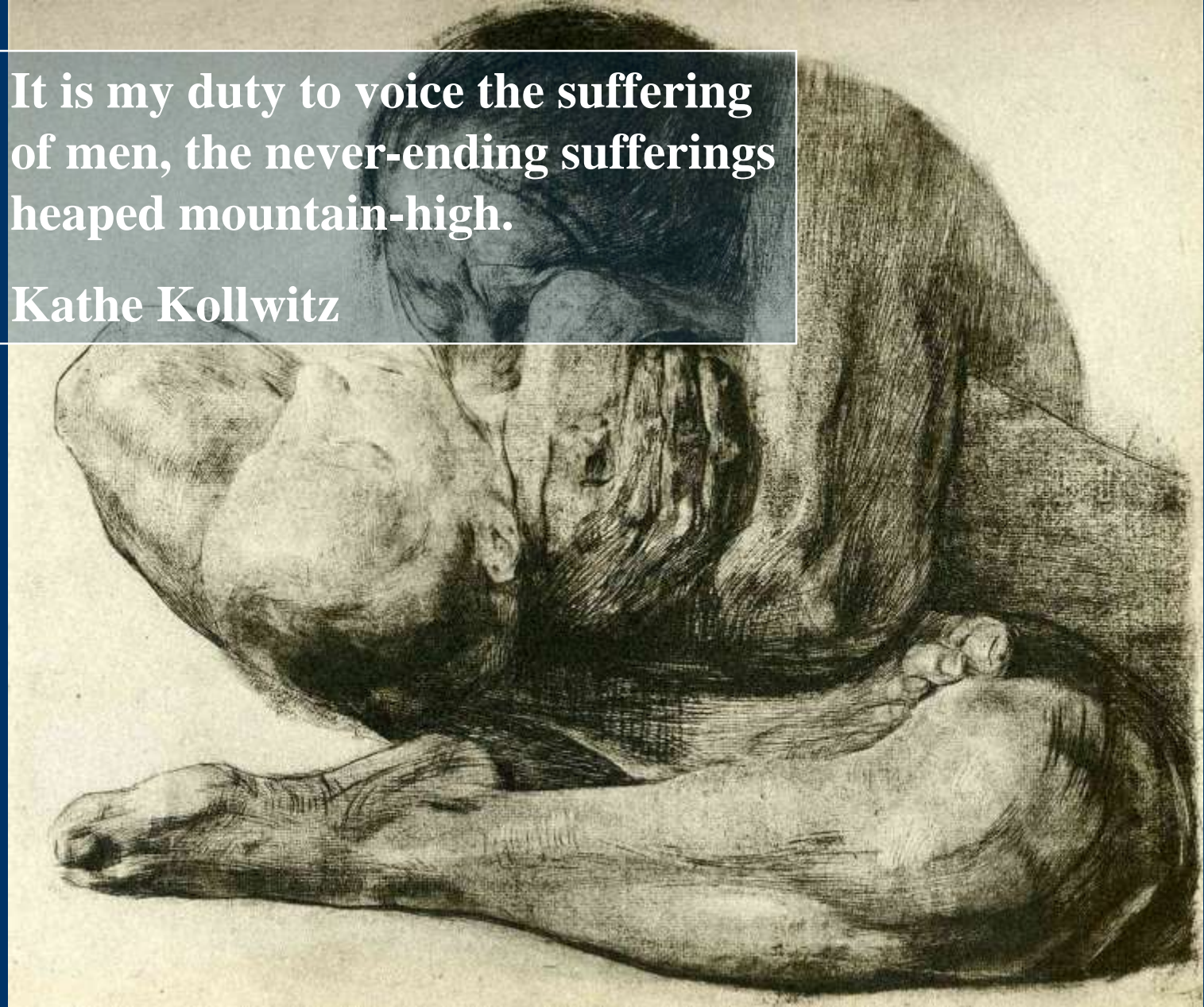
**Käthe Kollwitz**  
*Self Portrait with Hand on Her Forehead.* 1910.  
Etching, 6x5”





It is my duty to voice the suffering  
of men, the never-ending sufferings  
heaped mountain-high.

Kathe Kollwitz



**Kathe Kollwitz. *Woman with Dead Child*, 1903, etching**

<http://youtu.be/Ou08HU3LM60> 8:57



Rogier van der Weyden. *Pieta*. 1450, Oil on panel.

Michelangelo, *Pieta*, c. 1500. marble, H 5' 8 1/2" St. Peter's, Vatican, Rome.



Kathe Kollwitz. *Woman with Dead Child*, 1903, etching



*Virgin with the Dead Christ* from the Rhineland, Germany, ca. 1300–1325. Painted wood, 2' 10 1/2" high.





## **Der Blaue Reiter** (The Blue Rider): **1911-14**

German expressionist art movement, formed in Munich. This second wave of expressionism was led by Kandinsky, Marc, Klee, and Macke.

Their works ranged from pure abstraction to romantic imagery, attempting to express spiritual truths.

The group disintegrated at the outbreak of World War I. Marc and Macke were killed in battle.

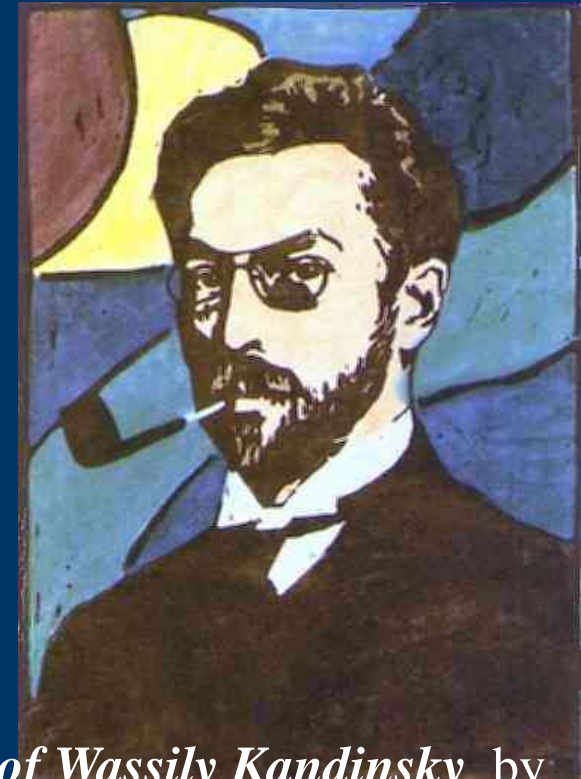
**Vasily Kandinsky (1866-1944),**

Russian painter who spent his career in Russia (1914-21), Germany (1922-33) and France.

A pioneer of pure abstraction (non-representational art) in modern painting.

He was 30 when he rejected a law professorship in Estonia and went to study art in Munich.

In 1901 he formed a new artists' association and opened his own school of art.



*Portrait of Wassily Kandinsky* by Gabriele Münter 1906. Color woodcut



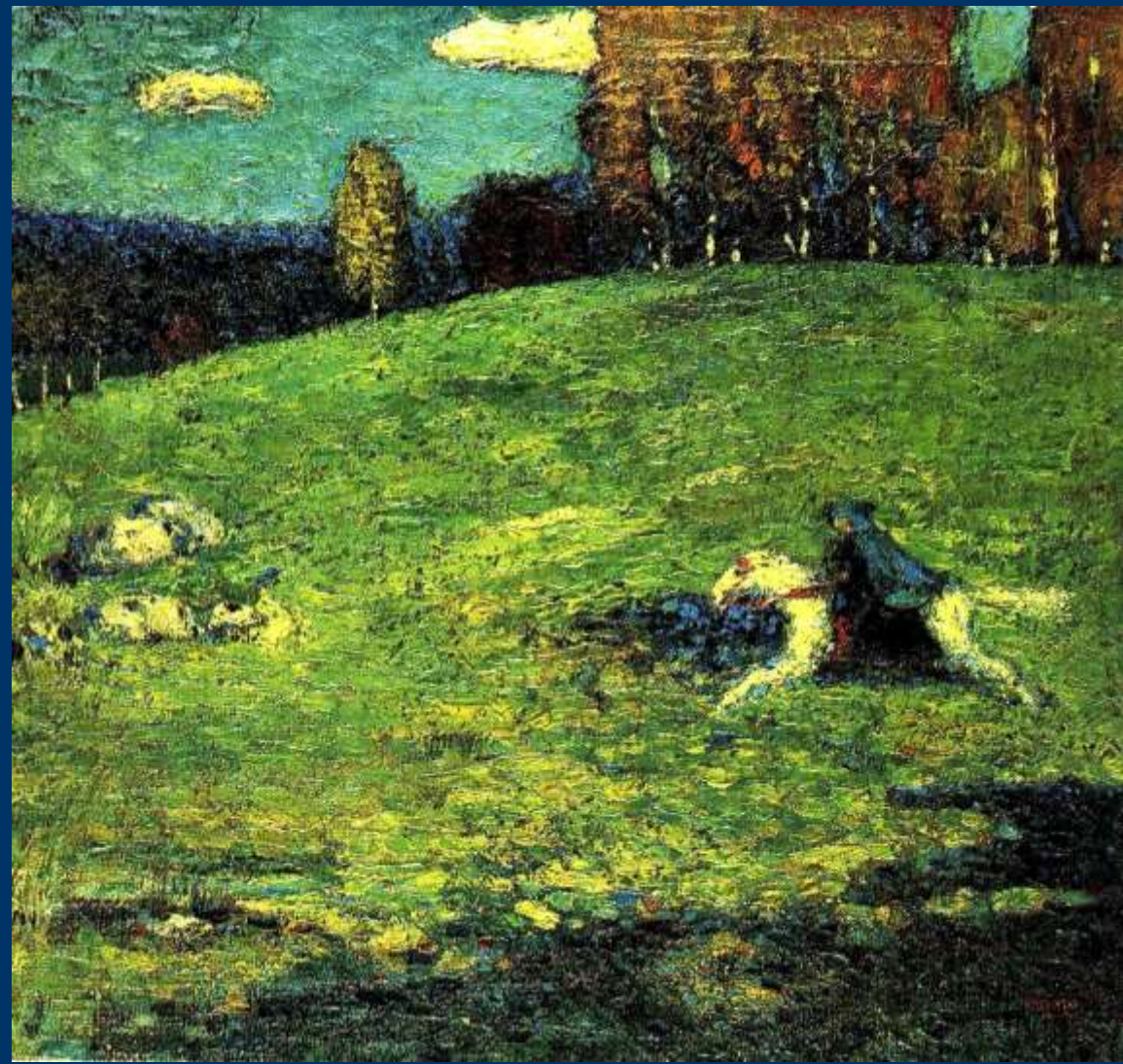
**Wassily  
Kandinsky,  
*Portrait of  
Gabriele  
Munter*  
1905**



**Gabriele Munter, *Boating*, 1910. Oil on  
canvas, Milwaukee Art Museum, WI.**



The name "Blue Rider", was taken from a book published by Kandinsky and Marc, which had taken its name from a painting by Vassily Kandinsky.



"We both loved blue,"  
Kandinsky recalled.  
"Marc loved horses, I  
loved riders. So the name  
came naturally."

Vassily Kandinsky. *The Blue Rider*.  
1903. Oil on canvas



**Nonrepresentational Art (Nonobjective.  
Sometimes called “Abstract”):** contains no  
reference to the natural world as we see it.

**Kandinsky, *Untitled*  
(*'first abstract  
watercolor'*), 1910**



**Vasily Kandinsky. *Black Lines No. 189*. 1913. Oil on Canvas, 51X51". Guggenheim Mus. NY**

**“Generally speaking, color influences the soul. Color is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibration in the soul.”**

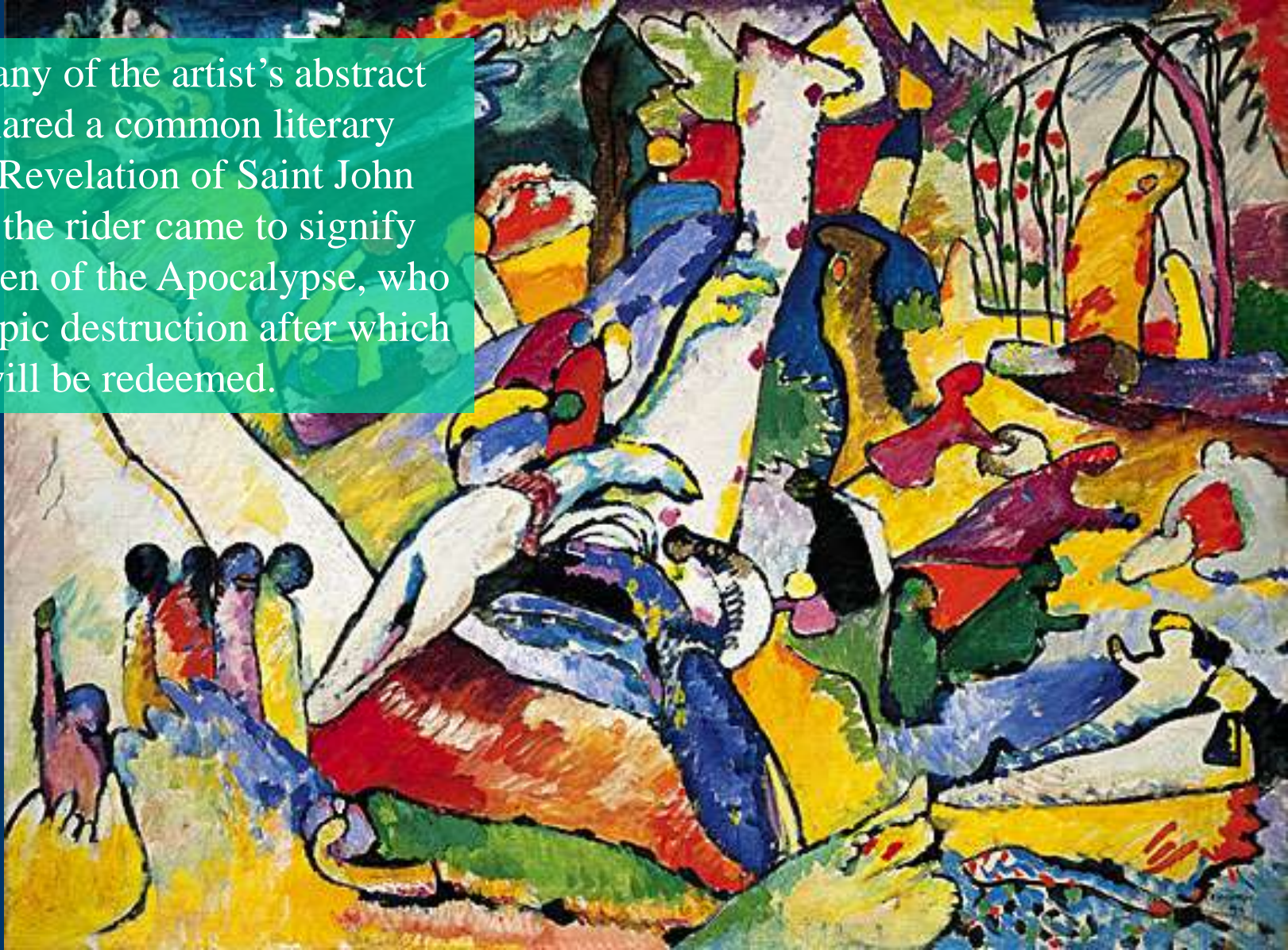
**Vasily Kandinsky**



**In 1912, Kandinsky published a book entitled *Concerning the Spiritual in Art*, most of which centered on the role of music in painting, comparing the expressiveness of forms and colour to qualities in music.**



By 1910 many of the artist's abstract canvases shared a common literary source, the Revelation of Saint John the Divine; the rider came to signify the Horsemen of the Apocalypse, who will bring epic destruction after which the world will be redeemed.



**Vassily Kandinsky.** *Sketch for Composition II*, 1909-1910. Oil on canvas, 38 3/8 x 51 5/8 inches. Solomon R. Guggenheim Museum

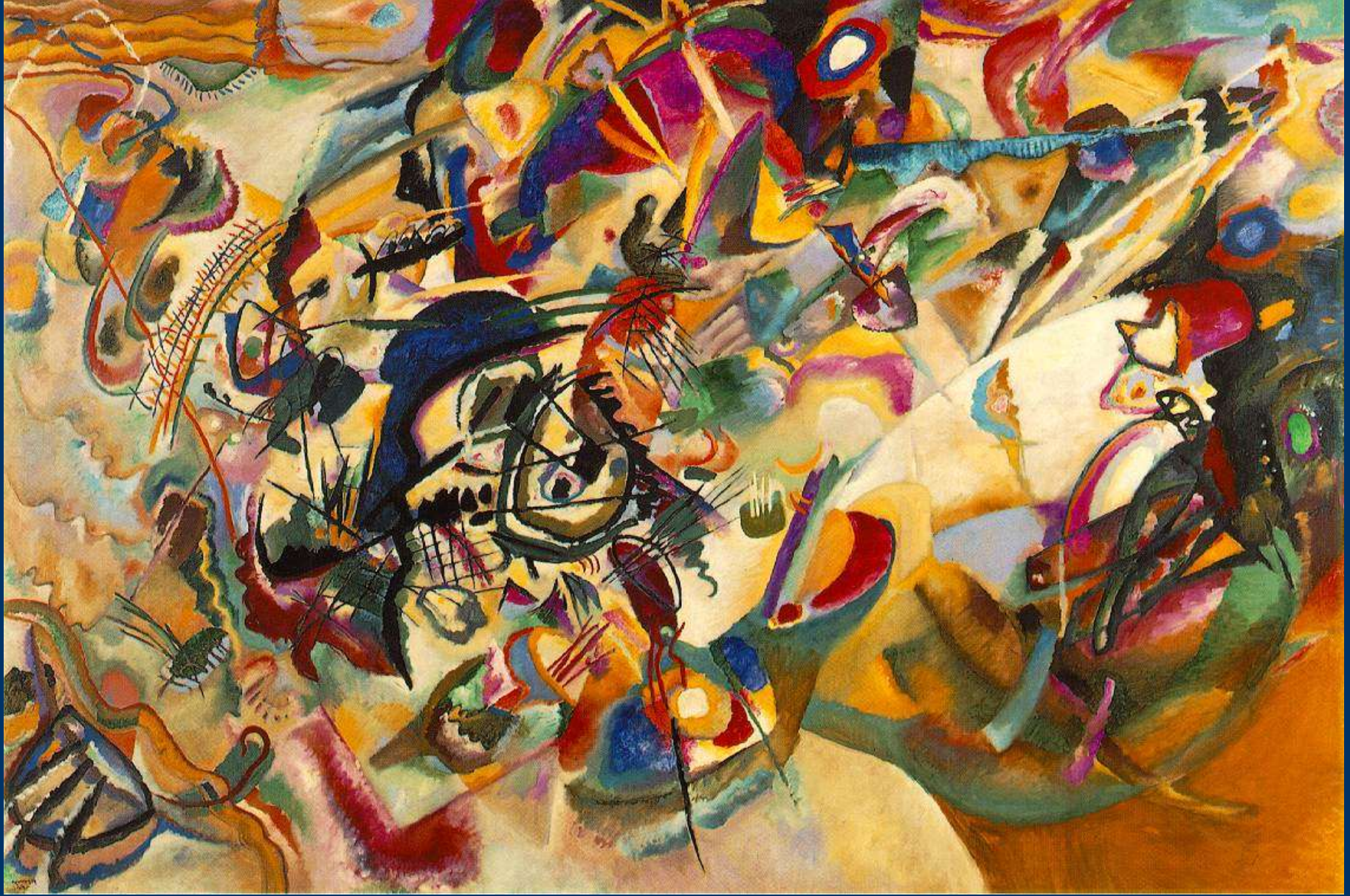




A Nazi raid on the Bauhaus in the 1930s resulted in the confiscation of Kandinsky's first three Compositions. They were displayed in the State-sponsored exhibit "Degenerate Art", and then destroyed..

**Vassily Kandinsky.** *Sketch for Composition II*, 1909-1910. Oil on canvas, 38 3/8 x 51 5/8 inches. Solomon R. Guggenheim Museum





**Vasily Kandinsky, *Composition VII*, 1913, oil on canvas. 79 × 119 in  
200.7 × 302.3 cm**



## Scientific discoveries of the early 20<sup>th</sup> century

In 1908, Rutherford was awarded the Nobel Prize for Chemistry for "his investigations into the disintegration of the elements, and the chemistry of radioactive substances."

In his Theory of Relativity, Einstein suggested that space and time are not absolute and separate, independent entities but rather are relative to the observer and linked in a four-dimensional continuum called space-time. He also concluded that matter, rather than a solid, tangible reality, was actually another form of energy.

These theories had called into question the "reality" of tangible object, strengthening Kandinsky's conviction that art should be concerned with the spiritual rather than the material world; and with abstraction instead of mimetic representations of the world.

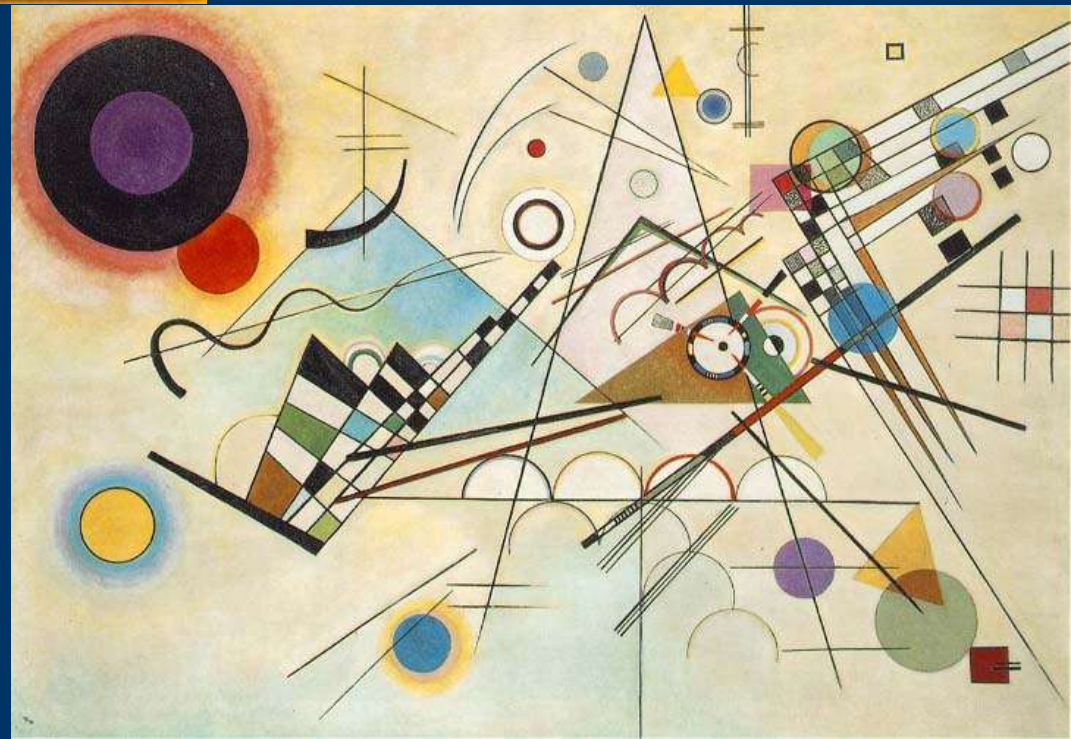




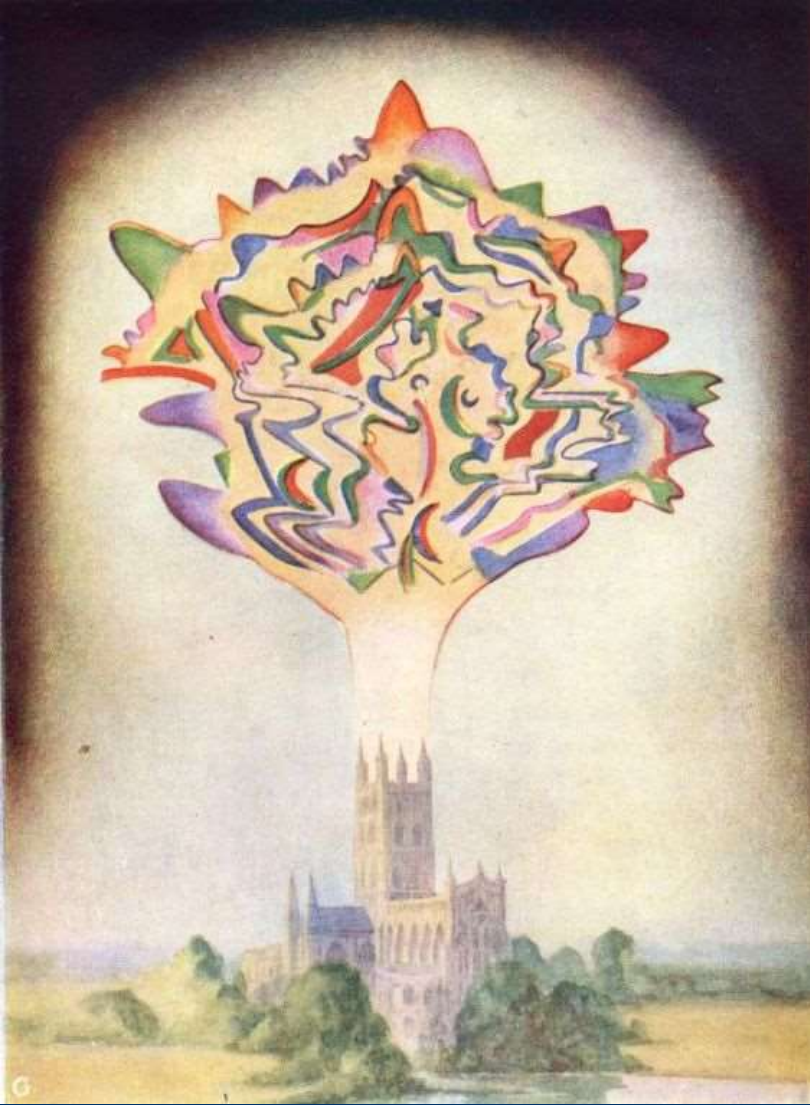
Vasily Kandinsky, *Composition VII*, 1913, oil on canvas

In 1913, Kandinsky wrote that "the disintegration of the atom was to me like the disintegration of the whole world."

Vasily Kandinsky, *Composition VIII*, 1923, oil on canvas







**Vasily Kandinsky, *Composition VII*, 1913, oil on canvas**



*Music of Gounod.* from the book  
**THOUGHT-FORMS**  
By the Theosophical writers ANNIE  
BESANT AND C.W.  
LEADBEATER



**Franz Marc, *Blue Horse I*, 1911, Oil on canvas**



**Franz Marc** (1880-1916),  
German painter.

In 1911 he co-founded the Blaue Reiter group.

He believed that spiritual essence is best revealed through abstraction and was passionately interested in the art of "primitive" peoples, children, and the mentally ill.





**Franz Marc, *The Large Blue Horses*, 1911, oil on canvas**

Marc associated blue with masculinity, and red and yellow with femininity since they are more earthy colors, but he also associated yellow with joy and happiness.





**Franz Marc, *The Large Blue Horses*,  
1911, oil on canvas**

**Matisse, *Woman with the  
Hat*, 1905. SF MOMA**







**Franz Marc. *The Fate of the Animals.***

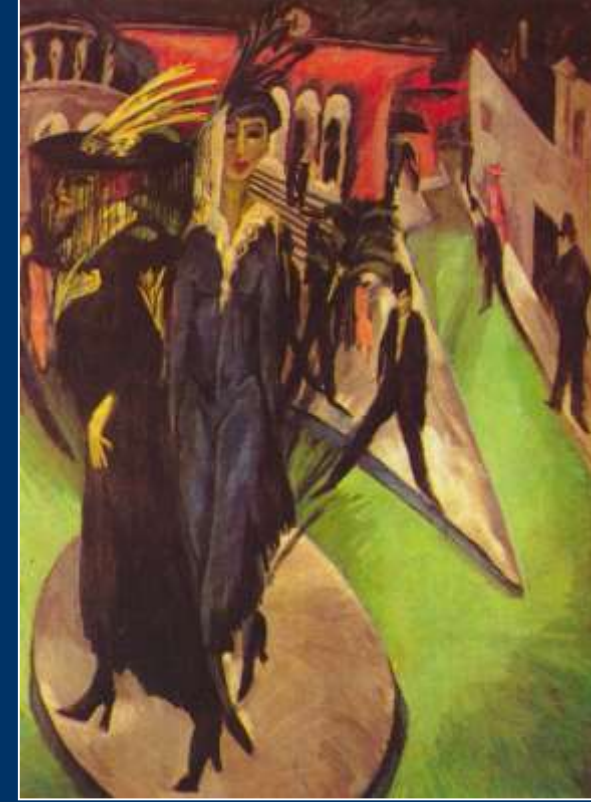
1913. oil on canvas. 77 x 105 inches (195 x 266 cm). Kunstmuseum, Basel





Vasily Kandinsky,  
*Composition VII*, 1913,

Ernst Ludwig  
Kirchner.  
*Potsdamer  
Plaza*, 1914-15.  
Oil on canvas,  
78 3/4" x 59  
1/4".



Compare and contrast the Fauves and the German Expressionists.  
Cite specific examples in your answer.

Henri Matisse, *The Joy of Life (Le Joie de vivre)*, 1905-06, oil on canvas



ANDRÉ  
DERAIN, *The  
Dance* 1906. Oil  
on canvas, 6' 7/8"  
x 6' 10 1/4".

