

Deborah Tomkies
Student number: 508112

History of Western Art
Part Five – Modernism to Post-Modernism

Assignment Five – Exercise 2

Annotation of two paintings – Painting two

Portrait of Henri Matisse
Andre Derain
1905
Oil on canvas
460mm x 349mm
Tate Britain, UK

Sources

Tate Modern. 2017. *Andre Derain*. [ONLINE] Available at: <http://www.tate.org.uk/art/artworks/derain-henri-matisse-t00165>. [Accessed 22 August 2017].

Courtauld Gallery. 2017. *Andre Derain*. [ONLINE] Available at: <http://courtauld.ac.uk/gallery/what-on/exhibitions-displays/archive/andre-derain-the-london-paintings>. [Accessed 22 August 2017].

The Art Story. 2017. *Andre Derain*. [ONLINE] Available at: <http://www.theartstory.org/artist-derain-andre.htm>. [Accessed 22 August 2017].

Visual arts Cork. 2017. *Andre Derain*. [ONLINE] Available at: <http://www.visual-arts-cork.com/famous-artists/andre-derain.htm>. [Accessed 22 August 2017].

Bold use of blocks of strong, vibrant, saturated colour

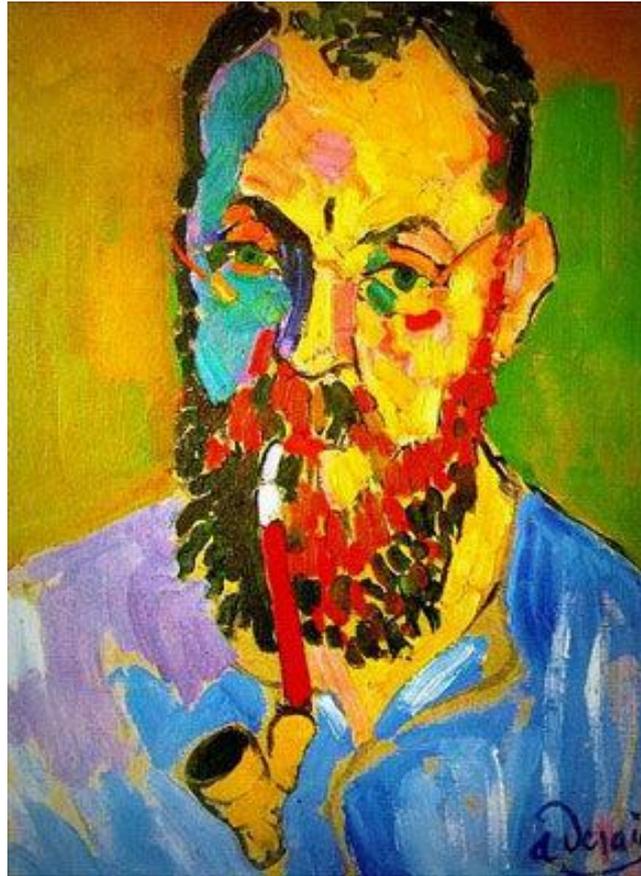
Style is planar, flat with no use of perspective

Expressive, brushstrokes give impression of painting quickly to capture essence of subject. No fine detail, beard is quite crudely depicted as are features, image has liveliness

Colour luminous but not true to life

Chiaroscuro created with use of orange and its complementary colour blue; not characteristic 'real' flesh tones and dark grey/black shadows

Painting is small so viewer would need to be close to appreciate fully but viewed from a distance, brushstrokes would merge, softening distinctions in colour blocks



Composition of figure is very central, subject's gaze is slightly down and to right. He is not looking at us, the viewer or the artist, but has the appearance of being lost in reverie. Expression difficult to determine, neutral bordering on wistful

Image boldly lit from right, flecks of white creating highlights on shirt.

Background boldly coloured, devoid of objects, makes us focus on subject. Contrasting green/gold/reds with lilac/blues.

Comparison of images

Half the size of Ma Jolie, viewer would need to view from closer to appreciate the work.

Both works are portraits but our only means of identification in Picasso's work is the stencilled 'Ma Jolie' and the treble clef alluding to the musical background of the piece. Derain, on the other hand, paints Matisse in a way that lacks colour realism but the subject is clearly identifiable.

The use of colour in Derain is punchy, vibrant, creates a positive, cheerful feeling. Picasso, however, by using semi-monochromatic palette creates an image that is flat and unemotional.

Light and shade in Derain is from one source. Representation of light is in lurid, unreal colours but creates a sense of an illuminated subject. Picasso has many, fragmented light sources, a product of the 'exploded', fragmented nature of the image construction.

About the work

One of founders of Fauvism. Some believed work derivative. (Art Story)

Inspired by African tribal art, in particular masks (as were artists such as Picasso)

Fauvism integral to development of Cubism

Held in esteem in his lifetime

Experimented with various styles causing some to doubt his credentials as founder of Fauvism

"It is absolutely essential for us to break off the circle the Realists have locked us into. I've been rather moved by my visits around London and to the National Museum (National Gallery), as well as to the Negro Museum (the anthropological collection of the British Museum.) It's amazing, disquieting in expression. But there is a double reason behind this surfeit of expression: the forms issue from full outdoor light and are meant to be seen in full light... It is thus understood that the relations between volumes can express light or the coincidence of light with this or that form."

contemporary critic John Golding's confirmation that "what gives Derain a place as a true forerunner of Cubism is that he was the first painter to combine in a single work the influence of Cezanne and Negro Art." (Art Story)

Used colour as means of evoking emotion, no rules on subject/form

Radical use of colour led critics (in particular Lauxcelle, Camille Mauclair) to coin term Fauves (literally wild beasts) (Tate)

Sketchbooks indicate that he spent time at British Museum viewing ethnographic collections as well as extensively sketching London and Thames (Courtauld Gallery)

Use of intense colour inspired by Moureau (Visual Arts)