Student name: Group:

Art Movement.....Fauvism, s. XX
Time Frame.....1904 - 1908
Topic Focus.....Colour as an independent expressive element

Material docente: The instructor will provide video materials for educational purposes. ~15'

Debate of ideas: What kind of techniques can be detected in the works? What is inherited from other movements? (10') We will create a list and review it at the end of the session (5').

Background: This lesson focuses on works of art related to the use of abstract colour in form. In the 20th century, the rupture between the avant-garde artist and the conventional art public was total.

The artists were labelled "wild beasts" (fauves) for their intense and pure use of colour and their untamed sinuous line. They took the controlled expressionism of Art Nouveau and the passion of van Gogh and combined the powers of colour and line with the colour science of Seurat and the visionary symbolism of Gauguin. From Impressionism, the Fauve artists borrowed the negation of shadows by substituting intense color for darkness. The resulting luminous shadows, that were non-shadows, eliminated the academic division of tones. The artists believed that art would speak for itself in its own language and that this visual and poetic language could invoke a response from the viewer. In subject matter and content, however, they were very conservative and favoured suburban and bucolic landscapes. Subject matter played a secondary role to the formal elements: line, colour and form. The content was reduced to familiar landscapes and the classical nude, stripped of any association with prostitution. The supposedly wild colours of the "wild beasts", artists whose later careers were very conventional, aroused the passions of the public.

Main activity: Analyse how Fauvism manages to communicate expressiveness. What characterises Fauvism is that it rejects imitative colours and achieves stronger reactions with pure colours. Local colour was rejected in favour of arbitrary colour. The Fauves introduced a new kind of "free" purity, a reduction of painting to its most basic and most powerful elements, drawing and colour. And it achieves this with these effect:

- extremely bright colours, sometimes taken directly from the tube onto the palette without mixing or moderating.
- deliberate use of non-naturalistic colours: green for the sea, blue for the grass, red for the shade, etc.
- very broad brushstrokes of colour, taking the impressionistic use of strokes and touches to the extreme, with large, often isolated strokes of paint.

Fauvist art is designed to draw the viewer's attention to the fact that a painting is the display of paint on a two-dimensional surface. The Fauves freed art from its obligation to paint "pictures", they freed art to become a free play of colours, patterns, shapes and designs.

Relevant texts: Roger Marx, art critic, described such paintings as "laboratory experiments" and one can understand why; one can feel Matisse, Derain and Vlaminck - in particular - trying things out, suddenly freed to use any colour in the creation of a portrait, setting in motion a wild profusion of experiments and tests. He published these reflections in the preface to the catalogue of the Matisse exhibition at the Vollard gallery in 1904.

1. Notes on the FAUVIST artistic movement.

3. Key words on the subject. Artists and Works.

2. Notes on the subject of Color and Technique.

4. Summary of the topic. General conclusions.