The Nabis

- Les Nabis, catalogue of the exhibition at the Galeries Nationales du Grand Palais, BN, 1985
- Claire Fréhaut and Antoinette Terrasse, Les Nabis, Flammarion, 1986
- Guy Cogeval, Fauvisme, post-impressionnisme, gd_théâtre, Gallimard, 1995
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Neu-impressionnisme

- François Chausin, Scénario, le rêve de l'art-sciences, Gallimard, “Découvertes”, IM, 1990
- Scénario, catalogue of the exhibition at the Galeries Nationales du Grand Palais, BN, 1991
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- Paul Signac, L’Espace déchiré et la peinture impressionniste, n, Hermann, 1991
- Félix Fénéon, Le rêve de l’art-sciences, Hermann, 1986
- Paul Signac, L’Espace déchiré et la peinture impressionniste, Hermann “Savoir”, 1987
- Marc-Camille Charron, La haute note jaune. La Chambre à Arles (1889), Museum of Modern Art, 1956
- Jean-Claude Poujol, Seurat, le rêve de l'art-sciences, Albin Michel, 1986
- Henri Matisse, Jean-Charles Moretti, Patrimoine et Science (BN 10 0056), CD-ROM, RMN / Gallimard jeunesse / France Télécom, Mac/PC version, 1996
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- Antoinette Terrasse, Puget-Avon, École bivouacique, Gallimard “Découvertes”, VHS, 26 minutes, Montparnasse éditions
- Frédéric Sorbier, At the Avon, catalogue with Seurat, CD-ROM, RMN / Gallimard jeunesse / France Télécom, Mac/PC version, 1996
- Paul Gauguin, Puget-Avon School, Puget-Avon School, École bivouacique, Gallimard “Découvertes”, VHS, 26 minutes, Montparnasse éditions
- Frédéric Sorbier, At the Avon, catalogue with Seurat, CD-ROM, RMN / Gallimard jeunesse / France Télécom, Mac/PC version, 1996
- Patrice Bachelard, Duran, un faux pas ordinaire, Gallimard “Découvertes”, IM, 1984

Presentation

- Taking its name from the essay Louis Leroy’s derogative term about Claude Monet’s painting Impression, Sunrise. The group was formed during the first exhibition of the group in 1874, the “impression” term was used to hostile, sometimes aggressive criticism. With time the public became familiar with this new vision and the “painters of light” became known by the word of their advocates. Merchants started to develop an interest in them and to increase collectors of their work. Some impressionist painters still preferred trying their luck at the official salon, with variable success. In 1886, during the eighth and last exhibition of the group, Claude Monet and Auguste Renoir no longer exhibited their works with Edgar Degas, Mary Cassatt, Berthe Morisot, Camille Pissarro... Paul Gauguin presented pieces for the fourth time and new names made their appearance, in particular Georges Seurat and Paul Signac.

The young painters of the 1880’s, confronted with an artistic scene profoundly marked by impressionism, reacted in different ways. Some followed in their elders’ footsteps, others moved away. Until the end of the century, diverging innovating tendencies occurred: neo-impressionism, synthetism, nabis, impressionists, whereas artists like Cézanne, van Gogh or Toulouse-Lautrec worked on their own autonomous directions. Yet these innovators had one thing in common: all refused naturalism, which had become the official style of the end of the century.

Neo-impressionnisme

The group constituted around Seurat and Signac formed part of the heritage of impressionism and the name “neo-impressionnisme” bestowed upon them by the critic Félix Fénéon. Their concern was to put scientific theories to the service of art. They shared an interest in the works of Charles Blanc’s L’art des couleurs, a text in which Claude Monet’s advice: “How do you see these trees? Put in vermilion. Gogh’s advice: “How do you see these red leaves? Put in vermilion”. This influence indicated above, chronologically covers the end of the 19th century and the beginning of the 20th century and the work of several artists, Paul Cézanne, Paul Signac and Vincent van Gogh...

The “nabis”

Paul Signac, a member of the group, published the Définition du neo-traditionisme (Definition of Neo-Traditionism) in 1888...
Preparation and follow-up to the visit

Primary schools

For younger children, it may be more useful to give a few chronological landmarks rather than evoking the issues relating to art history and artistic movements. The artworks shown along this circuit have no thematic unity, and it is neither on pictorial aspects that the preparation will focus.

- study of colours
  - indicate the three primary colours: blue, yellow and red. Have them mixed two by two to obtain the secondary colours: orange, green and violet.
  - introduce the notion of complementary colours through simple exercises: have the pupils fix a well-lit bright yellow sheet of paper, and then ask them to look at a white wall or to close their eyes, and let them notice the appearance of a violet tint.
  - show that one’s perception of a colour varies according to the colour that is juxtaposed to it: have the pupils paint the same red square on four sheets. Leave one at A and around the three others paint respectively a green, an orange and a violet fume. The children will notice that in each case the red looks different.
  - evoke, in a simple manner, the difference between the physical blend of colours and their optical blend: have them paint three objects with the so-called secondary colours, resulting from the blending of primary colours two by two, and then ask the pupils to paint the same objects using, without blending them, the primary colours disposed in small, juxtaposed strokes.

- perception of space
  - to the front/on/at the back: with younger pupils, study the notions of near and far away. With the help of images, photographs or pictures of paintings, identify the foreground, the background and middle distances.
  - under/under: have the pupils look at the same scene seen from below, from the front or from a high angle and notice the different perceptions. Again use pictures of artworks to try and find out the supposed place occupied by the painter or photographer. Introduce, if necessary, the terms of high angle, frontal and low angle shot.
  - observe the relationship between the directions of the lines and the expressions obtained: have the pupils draw the outline of a face. Introduce in succession the drawing of the eyes, nose and mouth horizontal lines (impression of value), upward lines (impression of mirth) and downward lines (impression of sadness).

Junior and senior high schools

- based on the presentation above, present the characteristic elements of the main pictorial movements evoked during the visit. This introduction may also be made through brief oral presentations by the pupils.
- screen and discuss one or more films of the “Paléos” series listed below in the bibliography.
- with older pupils, study the connections between painting and the other arts of the time and investigate a selection of themes.

- study of colours
  - briefly remind the pupils of the basic principles described in the above “primary schools” section.
    - have the pupils make a thematic circle. Trace a circle inside which is inscribed an equilateral triangle. The three primary colours are disposed at the three summits of the triangle. Secondary colours are diametrically opposed to them. Create between them the intermediary colours by graduating the blends.
    - show that two complementary colours exalt each other when juxtaposed: trace a disk in a primary colour, blue for instance. Draw an orange circle around it and examine the phenomenon. Repeat the exercise leaving a white space between the disk and the circle, and notice the phenomenon of mutual exaltation diminishes. Replace the white space by a wide circle in a dark taint (as in stained glass work), the phenomenon disappears.
    - introduce the notion of lines in rupture: blend a primary colour with a growing proportion of its complementary. Notice the progressive loss of intensity.
    - same thing for toned down or degraded tints: the more black is added to a colour, the more it is said to be “drowned down”. Conversely, the more white is added, the more “degraded” it is said to be.
  - remind pupils of the meaning of the term “value”: to speak of the value of a colour is to precise the degree of light or shadow. Have them observe, using pictures of artworks, colours of bright, average or dark values. To achieve this, half-shut the eyes. The tints are no longer perceptible but the different zones are still distinguishable through their degree of value.

- perception of space
  - remind the pupils that the introduction of an impression of depth in an artwork may be achieved either by a two-dimensional surface consist for the artist in finding ways to “deceive” the eye.
    - have pupils observe pictures of artworks in which the artists use different means to suggest the third dimension. A distinction may then be made between the so-called linear perspective implying the use of the vanishing point (the point in the horizon in which all the lines converge) and the progressive shrinking of the elements on the horizon to which all the lines converge) and implying the use of the vanishing point (the point in the horizon).

List of artworks

(This list is for information only, it allows for an overview of the collections of the Musée d’Orsay on the chosen themes. When a guide is conducting the visit, (s)he remains free to decide which artworks to present.)

Post-impressionism

- Vincent Van Gogh (1855-1903): L’Église d’Avranches (1888), Vue du champ (The Church at Auvers-sur-Oise, View of the Countryside), June 1889
- La Chambre à l’Arlequin (The Bedroom in Arles), 1889
- Portrait of the Artist (Portrait of the Actor), 1889
- Paul Cézanne (1839-1906)
  - La Femme à la Coupe (The Woman With A Coffee Pot), circa 1880
  - Pommes et oranges (Apples and Oranges), circa 1885-1890
  - Les Joueurs de cartes (The Card Players), circa 1890-1895
  - Henri de Toulouse-Lautrec (1864-1901): Une Avril danseuse (Jane Avril Dancing), 1911
  - La Toilette (Woman Washing), 1890
  - Panneau pour la baraque de la Goulue à la Foire du Trône à Paris (Panel for the Booth of La Goulue at the Foire du Trône in Paris), 1895

Neo-impressionism

- Georges Seurat (1859-1891): Cirque (Circus), 1889
- L’Année (The Year), 1887
- Portrait de Monsieur Ceccaldi (Portrait of Monsieur Ceccaldi), 1884
- Paul Signac (1863-1935): Femmes au puits (Women at the Well), 1891
- Les Bouches rouges, Saint-Tropez (The Red Signal, Saint-Tropez), 1895
- Maximilien Luce (1850-1911): Les Barbares (The Barbarians), 1892-1905
- Henri Matisse (1868-1954): Luxe, calme et volupté (Luxury, Calm and Delight), 1904

Claironisme and synthetism

- Paul Gauguin (1848-1903): Autoportrait au Christ Jesus (Self Portrait with the Yellow Christ), 1889-91
- La Belle Angèle (The Beautiful Angèle), 1889
- Femmes de Tahiti ou Sur la plage (Women from Tahiti or On the Beach), 1891
- Maxime Lalanne (1860-1941): Madlene au Bons d’Amour (Madlene at the Bons d’Amour), 1889
- Mousson au bord de la mer (Harvest by the Seashore), 1891

The Nahis

- Pierre Bonnard (1867-1947): Le Coureur à courroies (The Checked Blouse), 1892
- Maurice Denis (1870-1943): Les Muses (The Muses), 1885
- Félix Vallotton (1865-1925): La Balloon (The Ball), 1889
- Le Désir, effet de tapis (The Donor, by Lampitagn) 1889

Fauvism

- André Derain (1880-1954): Toit de Chartres Cross (Chartres Bridge), 1906
- Maurice de Vlaminck (1876-1958): Restauration de la Machine à Bougival (Restauration de la Machine à Bougival), circa 1905

• study of colours
  - observe the relationship between the directions of the lines and the expressions obtained: have the pupils draw the outline of a face. Introduce in succession the drawing of the eyes, nose and mouth horizontal lines (impression of value), upward lines (impression of mirth) and downward lines (impression of sadness).
Preparation and follow-up to the visit

Primary schools

For younger children, it may be more useful to give a few chronological landmarks rather than evoke the issues relating to art history and artistic movements. The artworks shown along this circuit have no thematic unity, and it is not on pictorial aspects that the preparation will focus.

- study of colours
  - indicate the three primary colours: blue, yellow and red. Have them mix two by two to obtain the secondary colours: orange, green and violet.
  - introduce the notion of complementary colours through simple exercises: have the pupils fill a well-lit white sheet of paper, and then ask them to look at a white wall or to close their eyes, and let them notice the appearance of a violet tint.
  - show that one’s perception of a colour varies according to the colour that is juxtaposed to it: have the pupils paint the same red square on four sheets. Leave one as it is and around the three others paint respectively a green, an orange and a violet frame. The children will notice that in each case the red looks different.
  - evoke, in a simple manner, the difference between the physical blend of colours and their optical blend: have them paint three objects with the so-called secondary colours, resulting from the blending of primary colours two by two, and then ask the pupils to paint the same objects using, without blending them, the primary colours disposed in small, juxtaposed strokes.
  - perception of space
    - to the front! at the back: with younger pupils, study the notions of near and far away. With the help of images, photographs or pictures of paintings, identify the foreground, the background and middle distances.
    - on/under: have the pupils look at the same scene seen from below, from the front or from a high angle and notice the different perceptions. Again use pictures of artworks to try and find out the supposed place occupied by the painter or photographer. Introduce, if necessary, the terms of high angle, frontal and low angle shot.
  - observe the relationship between the directions of the lines and the expressions obtained: have the pupils draw the outline of a face. Introduce in succession the drawing of the eyes, nose and mouth horizontal lines (impression of calm), upward lines (impression of mirth) and downward lines (impression of sadness).

Junior and senior high schools

- based on the presentation above, present the characteristic elements of the main pictorial movements evoked during the visit. This introduction may also be made through brief oral presentations by the pupils.
- screen and discuss one or more films of the "Palettes" series listed below in the bibliography.
- with older pupils, study the connections between painting and the other arts of the time and investigate a selection of themes.
- study of colours
  - briefly remind the pupils of the basic principles described in the above "primary schools" section.
  - have the pupils make a thematic circle. Trace a circle inside which is inscribed an equilateral triangle. The three primary colours are disposed at the three summits of the triangle. Secondary colours are diametrically opposed to them. Create between them the intermediary colours by graduating the blends.
  - show that two complementary colours exalt each other when juxtaposed. Trace a disk in a primary colour, blue for instance. Draw an orange circle around it and examine the phenomenon. Repeat the exercise leaving a white space between the disk and the circle, and notice the phenomenon of mutual exaltation diminishes. Replace the white space by a wide circle in a dark taint (as in stained glass work), the phenomenon disappears.
  - introduce the notion of lines in rupture: blend a primary colour with a growing proportion of its complementary. Notice the progressive loss of intensity.
  - same thing for tinted or degraded tints: the more black is added to a colour, the more it is said to be "tinted down". Conversely, the more white is added, the more "degraded" it is said to be.
- remind pupils of the meaning of the term "value": in speak of the value of a colour is to precise the degree of light or obscurity. Have them observe, using pictures of artworks, colours of bright, average or dark values. To achieve this, half-shut the eyes. The tints are no longer perceptible, but the different areas are still distinguishable through their degree of value.

- perception of space
  - remind the pupils that the introduction of an impression of depth in an artwork may be a two-dimensional surface consist for the artist in finding ways to "deceive" the eye.
  - have pupils observe pictures of artworks in which the artists use different means to suggest the third dimension. A distinction may then be made between the so-called linear perspective implying the use of the vanishing point (the point in the horizon to which all the lines converge) and the progressive shrinking of the elements on the painting as they are supposed to be further away from the foreground, and the so-called atmospheric perspective that suggests depth through the play on contrasts in values diminishing according to distance (e.g. the further away the elements are supposed to be, the lighter the values are and the more the white takes a tonality verging on blue).
  - the artworks selected for the circuit were made by artists that deliberately questioned this concern with the restitution of a third dimension. Those of them who adopted multiple viewpoints opened the path cubist painters were to follow. Show the pupils a few pictures of paintings by Picasso (Portrait of Dora Maar or Man with High Doll, for instance), in which the artist assembles elements seen from different angles.

- the expressive value of lines
  - pursue the observations suggested above (for primary schools) with other fields than that of the human face.

List of artworks

(This list is for information only, it allows for an overview of the collections of the Musée d’Orsay on the chosen themes. When a guide is conducting the visit, (she) remains free to decide which artworks to present.)

Post-impressionism

- Vincent Van Gogh (1855-1903):
  - Le Garçon à la pipe (The Potato Eaters), 1885
  - La Chambre à Arles (The Bedroom in Arles), 1889
  - Portrait of the Artist (Portrait of the Artist), 1889
  - Paul Cézanne (1839-1906):
    - La Femme à la capeline (The Woman With A Coffee Pot), circa 1886
    - Pommes et oranges (Apples and Oranges), circa 1867-1890
    - Les Journaux de cartes (The Card Players), circa 1890-1895
    - Henri de Toulouse-Lautrec (1864-1901):
      - Jane Avril danseuse (Jane Avril Dancing), 1891
      - La Toilette (Woman Washing), 1896
      - Poseuse de face (Jane Avril Dancing), circa 1895-1897

Neo-impressionism

- Georges Seurat (1859-1891):
  - Circus (Cirque), 1889
  - Pose de femme (Model, Front View), 1887
  - Portrait de la malade (Port-en-Bessin, High Tide), 1888
- Paul Signac (1863-1935):
  - Femmes au puits (Women at the Well), 1885
  - La Bouée rouge, Saint Tropez (The Red Signal, Saint-Tropez), 1887
- Maxime Lalanne (1850-1911):
  - Les Bains-douches (The Bathhouse), 1882-1895
  - Henri Matisse (1868-1954):
    - Luxe, calme et volupté (Luxury, Calm and Delight), 1904

Cf. ma composition and synthetism

- Paul Gauguin (1848-1905):
  - Autoportrait au Christ jaune (Self Portrait with the Yellow Christ), 1889-91
  - La Belle Angèle (The Beautiful Angele), 1889
  - Femmes de Tahiti ou Sur la plage (Women from Tahiti or On the Beach), 1889
  - Madeline au Bois d’Amour (Madeline at the Bois d’Amour), 1891
  - Moisson au bord de la mer (Harvest by the Seaside), 1891
- Paul Serusier (1864-1927):
  - La Tairez, Étoile au Bois d’Amour (The Tairez, The Night-Star by the Bois d’Amour), 1888
  - L’Averse (The Shower), 1895

The Nahis

- Pierre Bonnard (1867-1947):
  - Le Courage à sourire (The Cheeked Blouser), 1892
  - Moissons au bord de la mer (Harvest by the Seaside), 1891
- Maurice Denis (1870-1943):
  - Les Muses (The Muses), 1895
- Félix Vallotton (1865-1925):
  - Le Balcon (The Balcony), 1895
  - Le Dîner, effet de lampes (The Dinner, by Lamplight), 1895
- André Derain (1880-1954):
  - Portrait de Chauring Cross (Charing Cross Bridge), 1906
- Maurice de Vlaminck (1876-1958):
  - Restaurant de la Machine à Bougival (Restaurant de la Machine à Bougival), circa 1905
- Émile Bernard (1868-1941):
  - Tahiti or On the Beach (Femmes de Tahiti ou Sur la plage), 1888
  - The Woman With A Coffee Pot (La Belle Angèle), 1889
  - La Belle Angèle, 1889
  - La Belle Angèle (Jane Avril Dancing), circa 1895-1897
  - The Red Signal, Saint Tropez (La Bouée rouge, Saint Tropez), 1891
  - Roseau rouge, Saint Tropez (The Red Signal, Saint-Tropez), 1895
  - Poseuse de face (Jane Avril Dancing), circa 1895-1897
  - Madeleine at the Bois (Madeleine au Bois d’Amour), 1888
  - Moisson au bord de la mer (Harvest by the Sea), 1891
  - The Shower (L’Averse), 1895

Fauvism
After Impressionism
From Van Gogh to Matisse (1886-1906)

• Presentation
• Preparation and follow-up to the visit
• List of artworks
• Bibliography

Presentation

Taking its name from the essay Louis Leroy’s derogative comment about Claude Monet’s painting Impression, Sunrise, exhibited for the first time at the Paris Salon of 1874, the term “Impressionism” was coined during the first exhibition of the group in 1874, the term was invented as a term of ridicule and hostile, sometimes aggressive criticism. With time the public became familiar with this new vision and the “painters of light”1 became the circle of their advocates. Merchants started to develop an interest in them and to encourage collectors of their work. Some impressionist painters still preferred trying their luck at the official Salon, with variable success. In 1886, during the eight and last exhibition of the group, Claude Monet and Auguste Renoir no longer exhibited their works with Edgar Degas, Mary Cassatt, Berthe Morisot, Camille Pissarro… Paul Gauguin presented pieces for the fourth and new names made their appearance, in particular Georges Seurat and Paul Signac.

The young painters of the 1880’s, confronted with an artistic scene profoundly marked by impressionism, reacted in different ways. Some followed the example of the “impressionists” who moved away. Until the end of the century, diverging innovating tendencies succeeded: neo-impressionism, synthetism, nabis, whereas artists like Cézanne, van Gogh or Toulouse-Lautrec worked in their own autonomous directions. Yet these innovators had one thing in common: all refused naturalism, which had become the official style of the end of the century.

Neo-impressionism

The group constituted around Seurat and Signac, formed part of the heritage of impressionism and the term “neo-impressionism” launched upon them by the critic Félix Fénéon. Their concept was to put scientific theories to the service of art. They shared an interest in the works of Charles Chevreul, from his book entitled La loi du contraste simultané of (1839) (or Law of Simultaneous Contrast) and in proportion he marked by wide patches of flat tints in vivid colours and simplified motifs, the outlines of which he marked by wide lines to underline them. Schematisation of the surface covered by colours assembled in a certain order, in particular Georges Seurat and Paul Signac.

In 1888 to his friend Schuffenecker. His style was founded on. He explains the theories of colour the movement discovered it through the intermediary, among others, of the gallery owner Siegfried (known as) Ziegler, specialist in Van East arts and editor, from 1888 to 1891, of a review entitled Le Jardin japonais (Japanese garden). This influence was particularly evident in the founding and the questioning of the traditional perspective. Maurice Denis, a member of the group, published the Définition du néo-traditionisme (Definition of Neo-Tradition) in 1890. “A painting, before being a battle horse, a nude woman or any anecdote, is essentially a plane covered by colours assembled in a certain order.”

This visit, an occasion to study artists that did not belong to a particular movement, such as Vincent van Gogh, Paul Cézanne and Henri de Toulouse-Lautrec, and representatives of the trends that developed from impressionism, covered the end of the period corresponding to the Musée d’Orsay’s collections, and more generally, the 19th century. The modernity of 20th-century painting is evoked by the presence of Paul Signac and Paul Cézanne. The visitor is also offered the opportunity to discover the works of foreign artists and several French artists. They shared a common willingness to abolish the hierarchy of major and minor arts, and their pictorial innovations were accompanied by a spiritual quest that connected them to symbolism.

The “nabis”

Paul Sérusier showed a group of young painters attending the Julian Academy, a workshop where teaching was better than that of the École nationale supérieure des Beaux-Arts (National High School of Fine Arts), a small painting he had made in Pont-Aven during the summer of 1886 following Gauguin’s advice: “How do you see these trees? They are yellow. So, put in yellow; this shadow, rather blue, paint it with pure ultramarine; these red leaves? Put in vermillion.” This Path with d’Inceaux (Landscape in d’Inceaux), with its shapes simplified to the verge of abstraction, puts the decorative aspect prevailing and the narratives that were to gather under the appellation of “nabis.”
some thirty paintings, many of which views of the Derain sojourned in London, and he brought back of the vividly-coloured paintings, commented: “But Louis Vauxcelles, seeing a sculpture in the middle Vlaminck, van Dongen… The critic of Luxe, calme et volupté. During the same year, at was barely a year since the latter had painted 10. André Derain (1880-1954): Le Corsage à carreaux areas corresponding to the road, the sidewalks, and the background: after staying in the south of Paris gardens, interpreted freely, without aiming the characters are often cut by the frame and in which the symmetry familiar in Western art was ignored. He chose unusual angles the table is seen from a high angle, and, tipped over, it is in the same plane as the character, who is seen from a low angle. This multiplication of viewpoints reminds one of Cézanne’s dislocations and anticipates those of Picasso and Braque. The painting has at first sight a decorative aspect because of the cloth’s motif, but Bonnard counterbalanced this effect with the groundwork that is difficult to decipher. 11. Paul Cézanne (1839-1906): Pot seen from a high angle, and, tipped over, it is in the same plane as the character, who is seen from a low angle. This multiplication of viewpoints reminds one of Cézanne’s dislocations and anticipates those of Picasso and Braque. The painting has at first sight a decorative aspect because of the cloth’s motif, but Bonnard counterbalanced this effect with the groundwork that is difficult to decipher.

12. Édouard Vuillard (1868-1940): Jardins publics (Public Gardens), 1884 areas corresponding to the road, the sidewalks, and the background: after staying in the south of Paris gardens, interpreted freely, without aiming the characters are often cut by the frame and in which the symmetry familiar in Western art was ignored. He chose unusual angles the table is seen from a high angle, and, tipped over, it is in the same plane as the character, who is seen from a low angle. This multiplication of viewpoints reminds one of Cézanne’s dislocations and anticipates those of Picasso and Braque. The painting has at first sight a decorative aspect because of the cloth’s motif, but Bonnard counterbalanced this effect with the groundwork that is difficult to decipher.

Observation: The subject matter: it is the portrait of an unfinished work, woman seated in a chair, seen from the side, the background: a large crucifix housed in the Trémalo chapel, in the canvas, the irregular network of lines of the cupboard panels behind the woman and by the flowered wallpaper. The Woman with a Coffeepot is not a doubt one of the paintings that best illustrate Cézanne’s determination to “create nature via the cylinder, sphere and cone.” 19. Paul Gauguin (1848-1903): datportreptur Portret Christ (jeune) (Self Portrait with the Yellow Christ), 1889-91

location: upper level, gallery 12.
when he sojourned in Pont-Aven with his mother and sister, together with Gauguin. This was a period forming with friendship and emulation in which the themes of cloisonnism and synthetism were elaborated. A rivalry was soon to emerge as each painter was to claim the paternity for these theories.

• the subject matter: Madeleine Bernard (1871-1885), Emile’s sister, was then 17 years old. Artists, in particular Paul Gauguin, used her as a model on several occasions. The latter painted her bust into an interior portrait, as well as Emile Bernard painted her lying, in a landscape. In both cases it is a symbolic representation, as did not say at first moments: “Ye [Gauguin] made the portrait of my sister, while I painted her in the Idea of Woman in the attitude of a revolutionary statue. Of course neither Gauguin nor I painted anything else of my sister than a caricature, considering non ideas of the time concerning character [...].” This transposition found no doubt inspiration in Paris de Chavannes and his Die Seecher und Das Vaterland, exhibited at the 1884 Salon. Which the large format, seldom used in Pont-Aven productions. The flat, dull colours, the shapes reduced to the essential, the emphatic contours, the outline of the elements are characteristic of cloisonnism and synthetism. Bounded within their emphatic outlines, the flatness are not properly speaking treated in pure colours, but figures are few and the touch barely visible. The line of contour is bare and there is no vanishing point to evoke depth.

This rendered through the superposition of the drawings for the paintings, the strip of the landscape separated by the river.

5. Georges Seurat (1859-1881):


L’assise, vue et voulue (Luxury, Calm and Delight), 1890.

location: upper level, gallery 48

• location: upper level, gallery 47

• the subject matter: after Seurat’s death in 1891, Signac pursued his work both as a painter and as the theoretician of the neo-impressionist group. In 1892, he decided to locate Paris for Saint-Tropez, where he was to spend six months a year until 1901.

• the subject matter: after making several small-format paintings of the harbour in Saint-Tropez during the summer 1892, Signac set about a large composition the following year. This was to become Le Temps d’Harmonie, an allegory of the ideal society and an illustration of happy life, in 1894. In one of his first sketches for this painting, one can see two women busy drawing water from a well. Signac decided to isolate these figures and characters and to devote a painting to them. All the elements of the landscape in which he set the scene really exist in Saint-Tropez: the hill with the cirque at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, but the painter synthesized them at his will, creating a new landscape on the canvas after several drawings and preparatory studies. The painting was exhibited at the 1895 Salon des Indépendants, with the title Dames Promenantes au port (dévocation d’un patronage dans une peinture de genre), and was purchased for the Musée des Beaux-Arts de Besançon (devotion for a panel in the shade).

The subject chosen by Signac seems the ambition of the critic Felix Fénéon who detected in the art of Signac an art with a great decorative development, that sacrifices anecdote to arabesque, inventory to synthesis.

1. Madeleine Bernard: Oil on canvas, 1888

2. Paul Signac: Femmes au port (Women at the Hill), 1895

3. Seurat: Circus, 1888

4. Emile Bernard: Cercle (Circle), 1891

5. Georges Seurat (1859-1881): Cirque (Circus), 1888


7. Henri Matisse (1868-1954): L’assise, vue et voulue (Luxury, Calm and Delight), 1890

8. Henri de Toulouse-Lautrec (1864-1904): Jane Avril dansant (Jane Avril Dancing), 1891


when he sojourned in Pont-Aven with his mother and sister, together with Gauguin. This was a period forming with friendship and emulation in which the themes of cloisonnism and synthetism were elaborated. A rivalry was soon to emerge as each painter was to claim the paternity for these theories.

• the subject matter: Madeleine Bernard (1871-1885), Emile’s sister, was then 17 years old. Artists, in particular Paul Gauguin, used her as a model on several occasions. The latter painted her bust into an interior portrait, as well as Emile Bernard painted her lying, in a landscape. In both cases it is a symbolic representation, as did not say at first moments: “Ye [Gauguin] made the portrait of my sister, while I painted her in the Idea of Woman in the attitude of a revolutionary statue. Of course neither Gauguin nor I painted anything else of my sister than a caricature, considering non ideas of the time concerning character [...].” This transposition found no doubt inspiration in Paris de Chavannes and his Die Seecher und Das Vaterland, exhibited at the 1884 Salon. Which the large format, seldom used in Pont-Aven productions. The flat, dull colours, the shapes reduced to the essential, the emphatic contours, the outline of the elements are characteristic of cloisonnism and synthetism. Bounded within their emphatic outlines, the flatness are not properly speaking treated in pure colours, but figures are few and the touch barely visible. The line of contour is bare and there is no vanishing point to evoke depth.

This rendered through the superposition of the drawings for the paintings, the strip of the landscape separated by the river.

5. Georges Seurat (1859-1881):


L’assise, vue et voulue (Luxury, Calm and Delight), 1890.

location: upper level, gallery 48

• the background: after Seurat’s death in 1891, Signac pursued his work both as a painter and as the theoretician of the neo-impressionist group. In 1892, he decided to locate Paris for Saint-Tropez, where he was to spend six months a year until 1901.

• the subject matter: after making several small-format paintings of the harbour in Saint-Tropez during the summer 1892, Signac set about a large composition the following year. This was to become Le Temps d’Harmonie, an allegory of the ideal society and an illustration of happy life, in 1894. In one of his first sketches for this painting, one can see two women busy drawing water from a well. Signac decided to isolate these figures and characters and to devote a painting to them. All the elements of the landscape in which he set the scene really exist in Saint-Tropez: the hill with the cirque at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, but the painter synthesized them at his will, creating a new landscape on the canvas after several drawings and preparatory studies. The painting was exhibited at the 1895 Salon des Indépendants, with the title Dames Promenantes au port (dévocation d’un patronage dans une peinture de genre), and was purchased for the Musée des Beaux-Arts de Besançon (devotion for a panel in the shade).

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when he暑假到了Pent-Aven with his mother and sister, and together, with Gauguin. This was a period forming with friendship and emulation in which the basis of chichismoise and synthétism were elaborated. A rivalry was soon to emerge as each painter was to claim the paternity for these theories.

- the subject-matter: Madeleine Fernand (1871–1895), Émile's sister, was then 17 years old. Artists, in particular Paul Gauguin, used her as a model on several occasions. The latter painted her bath portrait in an interior scene, whereas Émile Fernand painted her lying, in a landscape. In both cases it is a symbolic representation, that did not aim at resemblance: ‘Ye (Gauqin) made the portrait of my sister, while I painted her in the bain d'honneur in the attitude of a recumbent statue. Of course neither Gauguin or I painted anything else of my sister than a caricature, considering not ideas of the time concerning character...’ [This transposition find no doubt inspired in Paris de Chavannes and his book sacré cœur aux Arts et aux Muses (Sacred Wood Elbow to Arts and Muse), exhibited at the 1894 Salon.]

- the large format, seldom used in Pent-Aven productions. The flat, dull colours, the shapes reduced to the essential, the emphatic outlines are characteristic of chichismoise and synthétism. Rendered within their emphatic outlines, the flat facts are not properly speaking treated in pure colours, but blacks are few and the touch hardly visible. The line of horizon is absent and there is no vanishing point to evoke depth.

This is rendered through the superposition of the landscape set by the river. There are certainly two models for the painting: the spectator to see all the members of the scene from the front and with the same aspect, whatever their positions on the different levels of the tavern. The painter used upwards lines from left to right, giving a sensation of joy, movement and dynamism: the curve of the ring, the angle formed by the horse back and the rider... Séurat isolated his painting by painting a dark border directly on the canvas and a frame treated in the same blue.


- location: upper level, gallery 48
- the background: after Seurat's death in 1891, Signac pursued his work both as a painter and as the theoretician of the neo-impressionist group. In 1892, he decided to leave Paris for Saint-Tropez where he was to spend six months a year until 1917.

- the subject-matter: after making several small-format paintings of the harbour in Saint-Tropez during the summer 1892, Signac saw about a large composition the following year. This was to become Le Temps d'Harmonie, an allusion of the ideal society and an illustration of happy life, in 1894. In one of his first sketches for this painting, one can see two women busy drawing water from a well. Signac decided to isolate these two characters and to devote a painting to them. All the elements of the landscape in which he set the scene really exist in Saint-Tropez: the hill with the citadel at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, the citadel at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, but the painter synthesised them in his work, creating a new landscape on the canvas after several drawings and preparatory studies. The painting was exhibited at the 1895 Salon des Indépendants, with the title Danse Prés du puits (pains (d'rez de Transmission dans la pêche à l'apport). The painting is quickly sketched, the cardboard being turned into a painting? According to me, they look totally different, even absolutely contradictory. One, the drawing, depends on linear plastic or synthetism; the other, painting, depends on coloured plastic art. The result: the painting, mostly divided, destroys the drawing that paints all its eloquence from the outside.

- the subject-matter: the background is the opening of the critic Félix Fuentes who detected in the art with a great decorative development, that saturates anecdotical to anecdote, inventory to synthesis.

- the subject-matter: it is possible to see in this composition an homage to Seurat's Courir. There are certainly similarities between the organisation of the pictorial space (for instance the simmous oblique line of the hill and the diagonal formed by the horse and its rider, the line followed by the path evokes that corresponding to the wheel of a carriage, deppe penning by the carriages, deppe penning by the carriages, deppe penning by the carriages...). The paintings were made with primary colours (blue, yellow and red), but Signac added the complementary colours (orange, green and violet), and he aimed at giving the impressionism is generated by the painting itself, through the use of vivid, sometimes acrid tones.

7. Henri Matisse (1868–1954): Luxe, calme et volupté (Luxury, Calm and Delights), 1898

- location: upper level, gallery 49

- the background: in this particular painting the brooke body and the stripe of the landscape separated by the river. A rivalry was soon to emerge as each painter was to claim the paternity for these theories. The clothes and attitudes of the spectators are chosen by Signac seconds the opinion of the critic... Signac decided to isolate these two characters and to devote a painting to them. All the elements of the landscape in which he set the scene really exist in Saint-Tropez: the hill with the citadel at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, but the painter synthesised them in his work, creating a new landscape on the canvas after several drawings and preparatory studies. The painting was exhibited at the 1895 Salon des Indépendants, with the title Danse Prés du puits (pains (d'rez de Transmission dans la pêche à l'apport). The painting is quickly sketched, the cardboard being turned into a painting? According to me, they look totally different, even absolutely contradictory. One, the drawing, depends on linear plastic or synthetism; the other, painting, depends on coloured plastic art. The result: the painting, mostly divided, destroys the drawing that paints all its eloquence from the outside.

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8. Paul Signac : Femmes au puits, 1903

- location: upper level, gallery 48

- the background: after Seurat's death in 1891, Signac pursued his work both as a painter and as the theoretician of the neo-impressionist group. In 1892, he decided to leave Paris for Saint-Tropez where he was to spend six months a year until 1917.

- the subject-matter: after making several small-format paintings of the harbour in Saint-Tropez during the summer 1892, Signac saw about a large composition the following year. This was to become Le Temps d'Harmonie, an allusion of the ideal society and an illustration of happy life, in 1894. In one of his first sketches for this painting, one can see two women busy drawing water from a well. Signac decided to isolate these two characters and to devote a painting to them. All the elements of the landscape in which he set the scene really exist in Saint-Tropez: the hill with the citadel at the top, the sea and the jetty of the harbour, the Maures hill and the Estérel foothills, but the painter synthesised them in his work, creating a new landscape on the canvas after several drawings and preparatory studies. The painting was exhibited at the 1895 Salon des Indépendants, with the title Danse Prés du puits (pains (d'rez de Transmission dans la pêche à l'apport). The painting is quickly sketched, the cardboard being turned into a painting? According to me, they look totally different, even absolutely contradictory. One, the drawing, depends on linear plastic or synthetism; the other, painting, depends on coloured plastic art. The result: the painting, mostly divided, destroys the drawing that paints all its eloquence from the outside.

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some thirty paintings, many of which views of the Derain sojourned in London, and he brought back giving fauvism its name. Louis Vauxcelles, seeing a sculpture in the middle Grand-Palais showed artworks by Matisse, Derain, the Salon d'Automne in Paris, a gallery at the was barely a year since the latter had painted marked by his neo-impressionist experiment. It

• location: gallery


