

ANDRÉ DERRAIN

France, 1880–1954

The Enchanted Forest, ca. 1904–1905

Watercolor over graphite on paper

Gift of John Gregg Allerton, 1984 (18,983)

In 1905, André Derain, Henri Matisse, and Raoul Dufy were among several artists criticized for their use of strong color and exaggerated technique in work exhibited in Paris. In fact, one review likened them to *fauves* (wild beasts), and the term stuck. "Fauvism" refers to a short-lived, but influential movement that sprang from their work. Derain and his colleagues rejected objective representation and naturalism, using nature instead as a vehicle for expressing emotion and imagination. Here, the clashing colors are arbitrary and unnatural; the watercolor pigments appear in a frenzy of bold, flat, broken strokes against areas of untouched paper, thus establishing a mosaic-like pattern that enhances a sense of otherworldly delight.

RAOUL DUFY

France, 1877–1953

Orchard in Morocco, ca. 1920s

Watercolor over graphite on paper

Purchase, 1964 (15,089)

Born in Le Havre, Dufy's move to Paris in 1900 to study at the École Nationale Supérieure des Beaux-Arts provided him with many opportunities to view and study paintings at the Louvre. He was also greatly influenced by the fauves' bold brushstrokes and vibrant use of color and the works of Paul Cézanne. During the 1920s, Dufy traveled extensively in France, Morocco, Italy, and England, a period during which his art reached maturity. In an art that celebrated life and leisure, Dufy was both a colorist and a draftsman; he created on canvas and paper vibrantly colorful views of city, country, and seashore. His depictions of the fashionable resorts along the Normandy coast and Parisian street scenes are especially well known, as are his scenes inspired by travel. This sheet depicts a verdant Moroccan orchard backed by purple mountains and a fresh blue sky dotted with clouds.

PAUL SIGNAC

France, 1863–1935

***Lézardrieux*, 1925**

Watercolor over conté crayon on paper

Gift of Mrs. Philip E. Spalding, 1949
(12,541)

Largely self-taught, Paul Signac first adapted the technique of the impressionists in his paintings. After seeing paintings by George Seurat, Signac changed the direction of his work to a more scientifically based method known as neoimpressionism. Signac became the leader of the neoimpressionist group after Seurat's death in 1891. Later in his career, Signac departed from the precise application of dots of paint and moved toward a freer, more spontaneous application of color. His hues became increasingly brilliant and luminous. In 1892 he left Paris to settle on the Mediterranean coast at Saint-Tropez, where he produced what some consider his best work. The vibrant colors favored by Signac inspired a number of artists, including Vincent van Gogh when they worked together at Asnières and the fauve painter Henri Matisse.

RAOUL DUFY

France, 1877–1953

Horses and Jockeys, 1920s

Gouache, pen and ink over graphite
on paper

Gift of John Gregg Allerton, 1975 (16,590)

HENRI MATISSE

France, 1869–1954

***Annelies, White Tulips, and
Anemones***, 1944

Oil on canvas

Gift of the Friends of the Academy, 1946
(376.1)