

Andre derain



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Andre Derain, Mountains at Colioure, 1905-exemplifies so called mixed technique. Fauvism in which short strokes of pure color derived from the work of van Gogh and Seurat are combined with curvilinear planes of flat color inspired by Gauguin's paintings and are nouveau decorative arts. The assertive colors, which he likened to sticks of dynamite do not record what he actually saw in the landscape but rather generate their own purely artistic energy as they express the artist's intense feeling about what he saw. Henri Matisse, The woman with the hat, 1905-Like Derain Matisse was interested in deliberate disharmonies. The painting sparked controversy at the 1905 Salon d'Automne. Not because of subject matter depicted: with crude drawing, sketchy brushwork, and wildly arbitrary colors that create a harsh and dissonant effect. Henri Matisse, Le Bonheur de Vivre (The Joy of Life), 1905-depicts nudes in attitudes close to traditional studio poses, but the landscape is intensely bright. He defended his aims in 1908 pamphlet called Notes of a Painter: "What I am after, above all, is expression," he wrote. In the past, an artist might express feeling through the figures or expressions that the characters in the painting had. But now, he wrote, the whole arrangement of my picture is expressive. The place occupied by the figures or objects, the empty spaces around them, the proportions, everything plays a part. Ernst Ludwig Kirchner, Street, Berlin- Dominating the left half of the painting, two prostitutes, advertised by their large feathered hats and fur-trimmed coats, strut past well-dressed bourgeois men, their potential clients. The figures appear as artificial and dehumanized figures, with masklike faces and stiff gestures. Their bodies crowd together, but they are psychotically distant from one another, victims of modern urban alienation. The harsh colors, tilted perspective, and angular lines register Kirchner's expressionistic

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response to the subject. Kollwitz, *The outbreak-Expressionist** shows the peasants built up fury from years of mistreatment exploding against their oppressors, a lesson in the power of group action. Kollwitz said that she herself was the model for the leader of the revolt, black anna, who raises her hands to signal the attack. Her arms silhouetted against the sky, and the crowded mass of worker with their farm tools , form a jumbled and chaotic picture of a time of upheaval. Kandinsky, *Improvisation No 28-First abstract work**This work retains vestige of the landscape : Kandinsky found references to nature the hardest transcend. But the work taes us into a vortex of color, line and shape. If we recognize buildings or mountains or faces in the work, then perhaps we are seing in the old way, looking for corresponences between the painting and the world where none are intended. Rather the artist would have us look at the painting as if we were hearing a shmphony, respnding instictivley and spontaneously to this or that passage, and then to the total experience. Kandinsky, *The Blue Mountain, 1909-* shows two horsemen, rendered in the style of Russian folk art, before a looming peak in his favorite color. The flatness of the work and the carefully parallel brushstrokes show influence from Gaugin and Cezanne. Many of his works feature riders; Kandinsky had in mind the horsemen of the Apocalypse who usher in the end of the world before its final transformation at the end of time. Franz Marc, *The large blue horses-* The animals merge into a homogenous unit, the fluid contours of which reflect the harmony of their collective existence and echo the lines of the hills behind them, suggestion that they are also in harmony with their surroundings. The pure, strong colors reflect their uncomplicated yet intense experience of the world as March enviously imagined it. Paul Klee, *Hammamet with its mosque-The play*

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between geometric composition and irregular brush strokes is reminiscent of Cezannes work, which Klee has recently seen. The luminous colors and delicate washes or applications of dilute watercolor, result in a gently shimmering effect. The subtle modulations of red across the bottom, especially are positively melodic. Klee who played violin and belonged to a musical family, seems to have wanted to use color the way a musician would use sound, not to describe appearances but to evoke subtle nuances of feeling. Pablo Picasso, Self Portrait, 1901- reveals his unhappiness which reveals his familiarity with cold, hunger and disappointment. In search of a more vital art environment, Picasso moves to Paris where his circumstances improved. Picasso, Family of saltimbanques, 1905- In this mysterious composition, six figures inhabit a barren landscape tinted in warm tones of beige and rose sketchily brushed over a blue ground. Five of the figures cluster together in the left two thirds of the picture while the sixth a seather woman curiously detached, occupies her own space in the lower right. All of the saltimbanques seem psychologically withdrawn and uncommunicative as silent as the empty landscape they occupy. Picasso, Les Femmes d'Alger (O.J. version O), 1911- Iberian influences is seen in the faces of the three leftmost figures, with their simplified features and wise, almond shaped eyes. The faces of the two right handed, painted in a radically different style, were inspired by African art. Given the then condescending attitudes towards primitive cultures. Picassos wholesale adoption and adaptation of their styles for a large multifigured painting, as opposed to a still life or a small genre work. Georges Braque, Houses at L'Estaque- Reveals the emergence of early Cubism. Inspired by Cezannes example, Braque reduced nature's many colors to its essential browns and greens and eliminated detail to emphasize basic

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geometric forms. Arranging the buildings into an approximate pyramid, he pushed those in the distance closer to the foreground, so the viewer looks up the plane of the canvas more than into. Georges Braque, *Violin and Palette*, 1909-10-the gradual abstraction of deep space and recognizable subject matter is well under way. The still life items are not arranged in illusionistic depth but are pushed close to the picture plane in a shallow space. Braque knit the various elements together into a single shifting surface of forms and colors. In some areas of the paintings, these formal elements have lost not only their natural spatial relations but their identities as well. Picasso, *Glass and bottle of suze*, 1912 — Collage, a work composed of separate elements pasted together. At the center, newsprint and construction paper are assembled to suggest a tray or round table supporting a glass and a bottle of liquor with an actual label. Robert Deluanay, *Homage to Bleriot* 1914-pays tribute to the French pilot who in 1909 was the first to fly across the English channel. One of Bleriot's early airplane, in the upper right, and the Eiffel tower below it, symbolized technological and social progress, and the crossing of the channel expressed the hope of a new, unified world without national antagonisms. The brightly colored circular forms that fill the canvas suggest both the movement of the propeller on the left and blazing sun. Fernand Legere, *Three women*, 1921-Machine age version of the French odalique tradition that dates back to Ingres. The picture space is shallow and compressed by less radically shattered than analytic cubist works. The women arranged within a geometric grid stare out blankly at us, embodying a quality of classical calm. Legere's women have identical faces, and their bodies seem assembled from metal parts. Boccioni, *Unique forms of continuity in space*, 1913-an armless

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nude figure in full, powerful stride. The contours of the muscular body flutter and flow into the surround space, expressing the figures great velocity and vitality as it rushes forward, a stirring symbol of the brave new futurist world. Malevich, The supremist painting- consists simply of eight red rectangles arranged diagonally on a white painted ground. Malevich called this art suprematism, short for the supremacy of pure feeling in creative art. Motivated by a pure feeling for plastic values. Brancusi, The New born, 1915- the egg symbolizes the birth or the rebirth and the potential for growth and development. He says egg shapes as perfect, organic ovals that contain all possible life forms. Marcel Duchamp, Fountain, 1917- A porcelain urinal turned 90 degrees and signed it as mocking J. L. Mott Iron works. The manufacturer. Marcel Duchamp, L H O O Q, 1919- Marcel bought a postcard of the Mona Lisa and painted a mustache and a beard on the famous face, and signed it with his name. He called this piece not a readymade but an assisted readymade. John Sloan, Election Night, 1914- Embodies many of the groups concerns. The artist went out into street during a post-election victory celebration and made a sheaf of quick drawings that he turned into this painting. The work feels like a spontaneous sketch. Sloan was an avid socialist who made illustrations for several leftist magazines in those years. Dove, Nature Symbolized, no. 2- is a remarkable set of small works in which the artist made visual equivalents for natural phenomena such as rivers, trees and breezes. Dove rendered nature as from his experience of it. O'Keefe, City Night, 1926- dark tonalities, stark forms, and exaggerated perspective may produce a sense of menace or claustrophobia. The painting seems to reflect O'Keefe's own growing perception of the city as too confining. Frida Kahlo, The two Fridas, 1939- shows an image of Kahlo that

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expresses a split in her identity between Mexican and European. The European frida wear a Victorian dress while the Mexican wears peasant clothing. The blood vessel that flows through both fridas hints at the idea that the artist was injured as a teen and the painting shows her inner pain and struggle. Le Corbusier, Villa Savoye France, 1929-House outside of Paris is an icon of international style. It is the best expression of his domino construction system. Frank Lloyd Wright. Frederick C Robie house, Chicago 1906-Organized around a central chimney that marks the hearth as the physical and psychological center of the home. Frank e