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ANDRÉ DERAIN

1880 – 1954

FROM FAUVISM TO CLASSICISM

January 24 – February 21, 2020

WHEN THE FAUVES...
SOME MEMORIES BY ANDRÉ DRAIN



At the end of July 1895, carrying a drawing prize and the first prize for natural science, I left Chaptal College with no regrets, leaving behind the reputation of a bad student, lazy and disorderly. Having been a brilliant pupil of the Fathers of the Holy Cross, I had never got used to lay education. The teachers, the caretakers, the students all left me with memories which remained more bitter than the worst moments of my military service.

The son of Villiers de l'Isle-Adam was in my class. His mother, a very modest and retiring lady in black, waited for him at the end of the day. I had another friend in that sinister place, Linaret. We were the favourites of M. Milhaud, the drawing master, who considered each of us as good as the other. We used to mark our classmates's drawings and stayed behind a few minutes in the drawing class to put away the casts and the easels. This brought us together in a stronger friendship than students normally enjoy at that sort of school.

I left Chaptal and went into an establishment which, by hasty and rarely effective methods, prepared students for the great technical colleges. It was an odd class there, a lot of colonials and architects. I didn't work very hard and soon started to go my own way.

I played truant everyday. My days were spent in the Louvre and sometimes in the country, where, between cycling and rowing. I did a little landscape painting.

But my obsession was the Louvre. Hardly a day passed without my visiting the museum and I admired the early renaissance to distraction. That seemed to me then the true, pure, absolute painting. I thought of nothing else and went to see nothing else.

I was like that until 1899. But one day, entering the museum, I was amazed, a copyist working in the early renaissance gallery on a copy after Uccello. One could say that he transposed, that was it: the horses were pure Veronese green, the standards were black, the men were pure vermilion red, etc. etc. Grippled by curiosity, I went up to him. What a surprise, the copyist was none other than Linaret, my friend from Chaptal. We got to know one another again and exchanged our ideas on painting, ideas which had a lot in common. We met from time to time and around that time Matisse, whom I didn't know, was copying Philippe de Champaigne's "Christ". Not long after, I met him at the Academy Camillo, rue de Rennes. He had close ties with Linaret because they had both attended Gustave Moreau's studio. It was at that period that I made a copy after Ghirlandaio which caused trouble in the museum.

In fact some of the visitors wanted to have me forbidden to make caricatures of the pictures.

Most of them were very shocked, others came to see the progress of the copy, others were so interested that they came every afternoon to see how far I'd got.

But my hopes were dashed. The copy finished, I had to go to Commercy for three years and lead a hard life in the army. Linaret said to me 'You, you're lucky. I know it's not much fun, but me, I'm excused military service. I have a heart condition I'm not going to last long.'

I spent three years at Commercy, a quiet soldier but hardworking enough that they wrote on my discharge papers 'Strong and active, can go into battle' Thanks!

I returned to Paris which I had abandoned ..elas! And to the Louvre again where I met up with my friends and started back to work with a vengeance. One day I see a headline in a newspaper, 'Copyist dies in the Louvre at his easel' I read on. 'A copyist working from an early renaissance painting collapsed with a heart attack'. I ran to see Matisse because I knew instinctively that it was Linaret. It was him, dead in front of 'The Man with a Glass of Wine'. He used to say that he'd die with his paintbrush in his hand. Indeed that is just what happened. We went to the funeral service at Saint-Paul and to his burial in Montmartre cemetery. Now and again we talk about Linaret. The guides who were at the Louvre at the time knew him well. His paintings, which are still with his friends are difficult to see and to bring together. Linaret never exhibited and never sold. He had the deepest disdain for that sort of thing.

Fauvism was then at its high point. That was 1904. It had already been going for at least five years. It was in the air, in the way things were done. The Van Gogh exhibition had confirmed it. At the Louvre, with Linaret, there were some strange copyists who brought red and blue into all their paintings. A widowed lady copied the Corots making them shimmer with all the colours of the spectrum both in the shadows and in the light. We mixed with the tramps who, in the Salon Carré, where hunched up between 'The Marriage at Cana' and Raphael's Archangel, keeping warm, indifferent to the beauty of the paintings. Because in that high bourgeois era, the destitute could, nevertheless, keep warm for nothing in front of the masterpieces without it shocking anyone.

André Derain (Translated by Jane Lee)

Over the years I have often visited Stoppenbach & Delestre Gallery to see Derain paintings. I did so first as a student at the Central School of Art in London in the early 1980s. There, and in museums and galleries, mostly in Paris, I began to understand Derain's achievement. Which is to say I got some intimation of how resistant to full understanding it was. Whether in his early Fauve and Cubist canvases or in his later syntheses of Western painting styles, I sensed that even Derain himself didn't entirely understand what he was about. And that he valued that unknowing. He chose, it seemed, to stay with uncertainty, from the mysteries of simple illusionism – of picture making and depiction at its most fundamental – to the grandeur and pathos of the human aspiration toward Fine Art and high culture.

My appreciation of Derain has grown greater over time, and I've written on his work, but it never gets any easier to put a finger on its fascination. From his own time until today he has always had his devotees, mostly artists, who fall under the spell of his difficult eclecticism, his seemingly perverse mix of convention and invention, tradition and innovation, sophistication and instinct, classicism and experiment. Admiration for him among his younger contemporaries, including Giacometti and Balthus, is well known. So is Duchamp's shrewd respect for Derain (only surprising to those who don't know either artist well enough). In America a figure such as Marsden Hartley was clearly tuned in to him, as was John Graham. His influence shows up everywhere across Modernism, (in Modigliani, in Morandi...). There is a long standing cult of Derain, almost, and new initiates are always joining. And if he has been sometimes vilified, that only makes him more compelling. He touches nerves. He was at once uncompromising and capricious. He insisted on absolute artistic freedom, including the freedom to accept restrictions and recognise standards, if only to then bend the rules again, stretch and distort the paradigms.

That tension between convention and individuality exercises great appeal in Anglo Saxon cultures, and Derain has had aficionados among the so-called 'School of London'. In fact

his presence was felt pretty continuously in Britain through the twentieth century, going right back to the staggering 1905-6 Fauve paintings he made of the Thames. I remember in the mid 1980s Leland Bell, a great champion of Derain in America, was invited by Peter de Francia and John Golding to give a lecture at the Royal College here. Bell expounded upon why Derain's seemingly more traditional later painting was compatible not only with his revolutionary Fauve and Cubist periods, but with the work of other artists – such as Mondrian, or Léger (paragons for John and Peter) – whose paths were more 'progressive' in the received terms of standard art history.

Reassessments were under way of other figures, too, like Picabia and de Chirico, who had similarly complex relationships with tradition, not following a logical linear path typically towards abstraction. For '80s neo-expressionist and appropriationist painting, Derain's work was an occasional reference (e.g. in David Salle), and by the 1990s figurative, art-historically informed painting was returning in all sorts of forms and on many fronts. Not coincidentally, there began a series of Derain museum exhibitions (in the UK, France, Denmark, Italy, Spain) that has continued to today.

André Derain is clearly not going to go away. We've seen a catalogue raisonné appear, and a new biography recently, and public collections seem to keep their Derains more often on the walls these days, not so much in storage. I've recently been in Copenhagen, looking again at the great examples of his work there. The Two Sisters of 1914 struck me, as it always does, as one of the great works of 20th-century painting, for its amazing economy, its spare, unforced manner, its seriousness and tension and silent, enigmatic melancholy.

The present show is a very compact survey, but it has things from across all Derain's periods and across many of the genres and sub-genres that he never tired of exploring. Each work, small or large, is for him a fresh experiment in

the 'science' of painting, in the laboratory of the studio. And it's a life science, a biology. The material has to be vital and volatile; the paint is itself animated, as it describes an animate world. Everything is charged, energetic, and valent. Every painting is somehow provisional and unfinished. We see it in the act or process of becoming, of creating and self-creating. We experience the paint both as matter and as potential, as metaphor. We see the marks as they make the world visible.

One of the highlights here is the 1920s *Baigneuse Debout de Dos Dans un Paysage* (cat. 10). The complexity of what is going on in such seemingly simple nude 'studies' (of which the artist made numerous variations), is extraordinary. The dialogue between the rhythms of the body and those of the rock; the interlocking of the negative shapes around the body; the conjuring of the volumes with light and shadow; the contours, seemingly still subject to adjustment; the foreshortenings and ellipses of the pose; the felt compressions and extensions of the limbs; the shifts of balance; all this is somehow being hazarded and conjectured before us. The limits of credibility are constantly negotiated. Derain leaves the drapery falling from the woman's hand as a raw flurry of white paint, spelling out that we are dealing always with an exploration of painting itself. And look closely at the marks describing the face. Which way is the head really turning?

Entangled with all that is the evocation of a loaded, layered, evolved archetype, a symbol. The bather motif extends back through the centuries, through Courbet and Corot and Ingres to the Renaissance and to Antiquity. Derain's woman exists outside time, outside reality, in the realm of Art. Yet he does not passively and nostalgically reaffirm inherited norms and ideals. He worries at them, and wonders at them, and about their relationship to the real and the now (whatever and whenever the real and the now actually are).

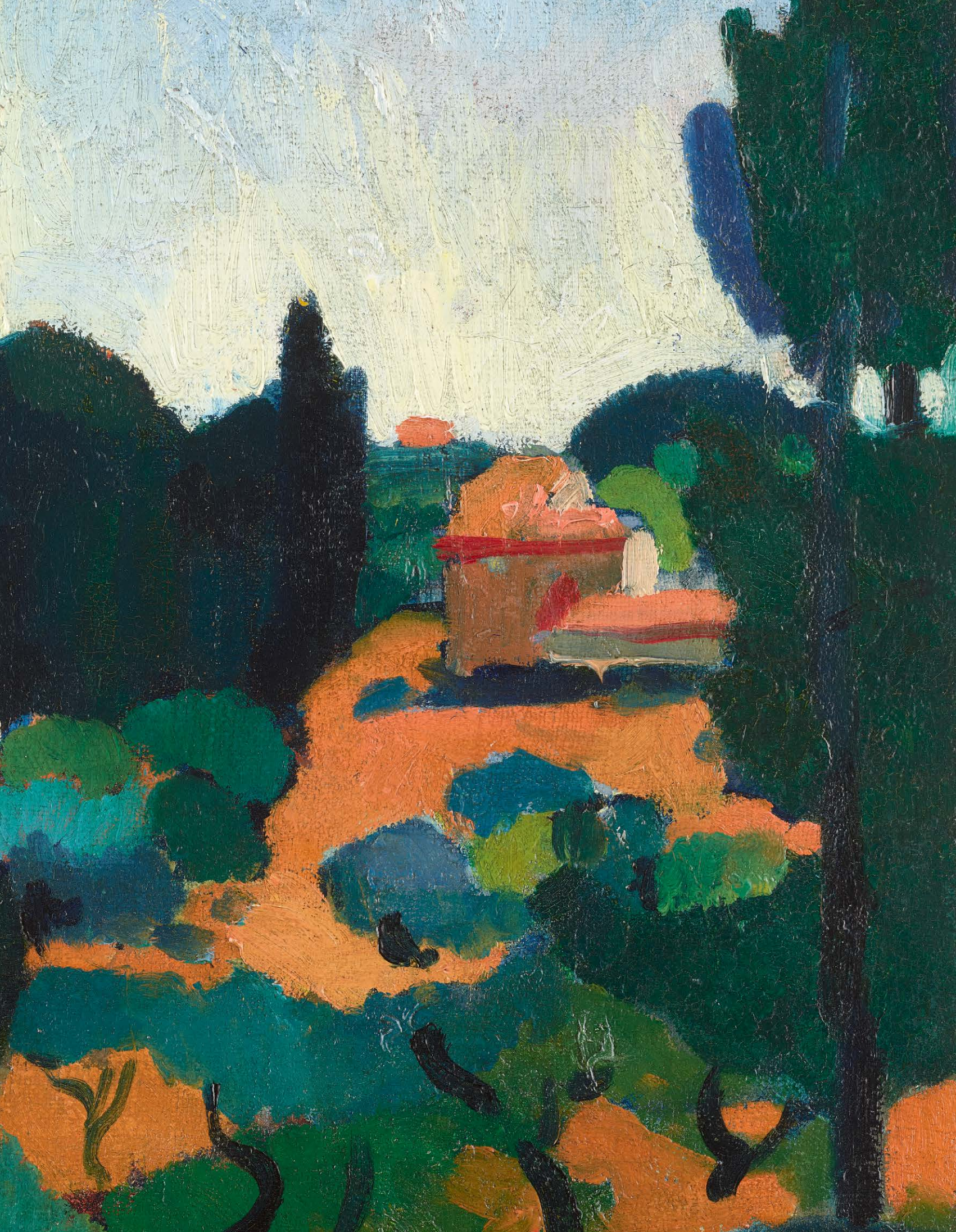
Each work in this show engages with these or relatedly subtle and slippery concerns. A dish of fruit becomes a

miniature landscape one can imagine disappearing into. A syncopation of direct, multi-directional brush marks conglomerates into a choreography of bacchic revellers, strangely inhuman, like beings from another planet. A bust of a woman turns from an apparent cliché of feminine charm into an unstable lexicon of representational tropes and devices. Look at the different ways Derain describes edges and planes, defines figure against a background sfumato, creates repoussé or recession, pushes symmetry out of true, scatters the flotilla of features across the face. He's playing with the equivalence of a cosmetically 'made up' ('painted') visage and its own recreation on canvas.

Pichet, Bols et Assiette (c. 1948-50) (cat. 21) by contrast is all about graphic delineation and tonal reversals – a dark ground, and white drawing on black; black drawing on white. Local colour seems freely improvised. Planes and forms are rendered 'cubistically' one might say. Derain had of course pioneered Cubism around 1907-10, but this is not a belated cubist exercise such as many French artists were still purveying at mid century. Rather, again, the diversions from naturalism signal that these objects exist in a realm of artifice. Maybe Derain is telling us that we only in fact see the world at all via structures we project upon it.

The danger of such a philosophy, for artists, is that it might sanction repetition and formula, facile stylisation. But Derain avoids that. Although – or because – he worked in series, each picture is a unique adventure in which he discovers something, whether a unique nuance of expression, a particular mood or set of associations, or a whole new iconographic departure. Indeed, Derain's unpredictability and restlessness, always brought back to bear on tradition, is partly what prevents him being a household name quite equal to his colleagues Picasso and Matisse. But it's that creative curiosity which, for a certain audience steeped in painting culture, continues to make Derain one of the most mesmerising artists of all.

Merlin James



PAINTINGS

LE PORT DE COLLIOURE

1905

Oil on canvas
33 x 40.6 cm
13 x 16 inches
Signed lower left *aderain*

This work has been authenticated by the Comité Derain.

PROVENANCE

Ambroise Vollard
Private collection
Helene Caze
Georges de Braux
Sherburn M.Becker
Thence by descent

EXHIBITIONS

Musée de l'Athénée Genève, *André Derain 1880 - 1954*, 16 July - 6 October 1959, cat no 5.

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Georges Hilaire, *Derain*, Pierre Cailler éditeur, Genève, 1959, no54, illustrated Gaston Diehl, *Derain*, Paris, Flammarion 1964, illustrated
Gaston Diehl, *Derain*, New-York, Crown, 1977, p.14, illustrated
N. Kalitina, A. Barskaïa, E. Gheorghievskaiïa, *André Derain, Le peintre à l'épreuve du feu*, Parkstone Aurora, 1995, p. 64 illustrated



It was in Collioure that Henri Matisse and André Derain worked together in the summer of 1905 and added a new chapter to the Fauvist movement. In a letter dated 25 June 1905, Matisse convinced Derain to meet him in the Catalan port, stating "I cannot persuade you enough that a trip there would be extremely useful for your work - you would be in the most advantageous conditions and benefit from your work done there. I am sure that if you listen to me you will like it, that is why I insist that you come."

Derain arrived in Collioure on the 4th of July and stayed at the Hôtel de la Gare. The two artists started working together in a house belonging to Paul Soulier in the Voramar district.

They worked intensely for two months, often comparing their points of view and sharing discoveries and reflections. The work of this artistic duo would become a crucial point in the Fauvist movement.

Throughout his time in Collioure, Derain painted many different perspectives of the same locations, including Paul Soulier's house, the beach at Voramar and the Avall port, ultimately revealing the multifaceted feeling of the place. Matisse and Derain often worked from the same location, but seldom from the same angle. They rarely painted together but often met up in the evening to share their research.

Le port de Collioure depicts the port from the beach at Voramar, his back to the church and the castle is in view. There is a vanguard simplicity to the work due to the lack of layering - exposed areas of raw canvas are uniquely combined with pure swathes of colour to emphasize the vibrancy and heat of the summer's day.

A painting of the port from a similar angle is currently held in the Centre Georges Pompidou collection, Paris (fig 1).

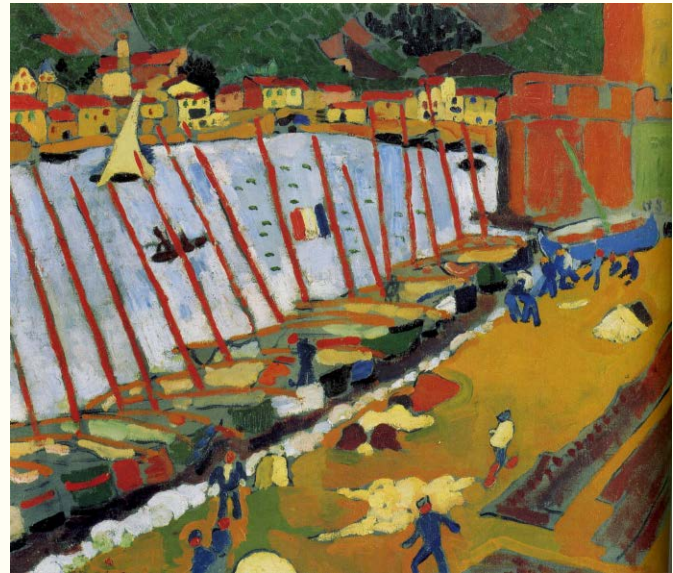


fig.1 *Le Faubourg de Collioure*, 1905, Centre Pompidou, Musée National d'Art moderne, Paris

In Collioure, the amplified planes of colour saturated in light where a key influence on Derain, leading him to experiment with the juxtaposition of pure colour. He sought to make shadows from colour, representing areas of bright sun with vibrant tones of pigment. The evolution of Fauvism during his time in Collioure is strikingly evident. *Le port de Collioure* (fig. 2) exemplifies his earlier works from this area.

During the summer, Derain worked more and more on the subject, often using a raw canvas.

On July 28th 1905 he wrote to Vlaminck: "Two important points that make my trip so rewarding:

1. A new conception of light which comprises: the negation of shadow. Here, lights are so strong and shadows so bright. The shadow is a world of brightness and luminosity which is opposed to the sunlight: that which we call reflection. We had the two of us, until now, overlooked that and, in the future, for composition, a fresh insight.
2. While working with Matisse, I learned how to eradicate all that the division of the tone was made of. He continues, but I have practically stopped and I hardly use it anymore [...]. I would also like to go back to my work "in oil" because every day's events are solidifying my first ideas [...]. Furthermore, very chic, the sea in front of the mountain. Behind, a colour which you will perhaps not like, but that which enhances the colour[...] I choose colour for the colour ..."

The summer of 1905 was a period of great productivity and determination for Derain, completing many large-scale paintings. By the end of July, he began to leave Pointillism behind, finding new forms of expression through the use of daring colour. The sky rarely interfered with his compositions and when it did, it was treated like the sea, as in this painting with the canvas left bare. Meanwhile, throughout the same period, Matisse moved back and forth between Pointillism and Fauvism.

Derain made around thirty paintings during his trip in Collioure, which were all purchased by Ambroise Vollard in the Autumn.

On discovering this series of paintings made in Collioure, Derain's work soon became highly revered amongst his artistic circle. In spite of severe criticisms at the Third Salon d'Automne, the painter's influence grew and gave birth to a new artistic movement in the autumn of 1905.

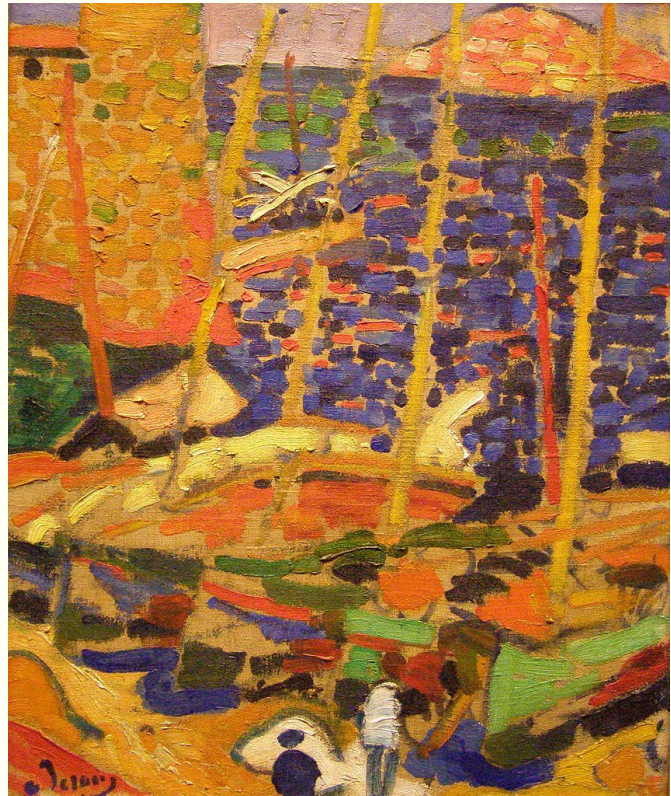


fig 2. *Le port de Collioure, 1905, Albertina Museum, Vienna*

BATEAUX AU PORT DE COLLIOURE

1905

Oil on canvas
46.3 x 38 cm
18 1/4 x 15 inches
Signed lower right Derain

PROVENANCE

Galerie Louis Manteau, Brussels
Georges Daelemans collection, Brussels, acquired before 1952
Private collection, Brussels
Christie's London, 4 February 2015, lot n° 3
Private collection, Brussels

EXHIBITIONS:

Paris, Musée national d'Art moderne, *L'École de Paris dans les collections belges*, July - October 1959, n° 38
Paris, Galerie Charpentier, *Les Fauves*, 1962, n° 33
Paris, Musée national d'Art moderne, *Le Fauvisme français et les débuts de l'Expressionisme allemand*, January - March 1966, n° 23, illustrated; this exhibition later travelled to Munich, Haus der Kunst, March-May 1966
Recklinghausen, Städtische Kunsthalle, *Zauber des Lichtes*, June - July 1967, n° 52
Edinburgh, Royal Scottish Academy, Derain, August - September 1967, n° 16, illustrated; this exhibition later travelled to London, Royal Academy, September - November 1967
Charleroi, Palais des Beaux-Arts, *La grande époque de Montparnasse*, January - February 1973, n° 18

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As soon as he arrived in Collioure in 1905, Matisse fell under the town's spell. He was amazed by the intensity of the luminous beauty radiating from the small fishing port; it was a view that would also enchant Derain, Braque, and Vlaminck. Henri Matisse wrote in 1905: « Il n'y a pas en France de ciel plus beau que celui de Collioure (...). Je n'ai qu'à ouvrir les volets de ma chambre et j'ai toutes les couleurs de la Méditerranée chez moi » ("Nowhere in France is there a sky more beautiful than that in Collioure (...) I only need to open my shutters, and I have all the colors of the Mediterranean in my room.") The town and the surrounding region became one of Fauvism's signature subjects.

« En effet, ce pays-ci [...] ce sont des bateaux, des voiles blanches, des barques multicolores. Mais, surtout, c'est la



Collioure harbor

lumière. Une lumière blonde, dorée qui supprime les ombres : [...] Tout ce que j'ai fait jusqu'ici me semble stupide. »

"Indeed, this country [...] it is boats, white sails, multicoloured boats. But, above all, it is the light. A blonde, golden light which erases shadows: [...] Everything I've done so far seems stupid to me."

André Derain, letter to Maurice de Vlaminck

In 1905, Derain's parents were pressuring him to give up painting, which threw him into a period of deep loneliness and discouragement. Matisse's invitation to join him in Collioure in July of that year offered him a valued escape. Together, they painted the landscapes around the town, inspired by the warm light that emphasized the vivid colors of the countryside of the south of France.

It was during this summer that they went on to fully abandon the traditional rules of coloration. *Bateaux au port de Collioure* is one of a series of foundational works that Derain did in Collioure in 1905. These works are composed principally in primary colors and executed with thick, determined brushstrokes.

These works are composed principally in primary colors and executed with thick, determined brushstrokes.

Bateaux au port de Collioure shows a view of the Collioure harbor, which Derain painted several times. The masts of the boats, arranged in long, vibrant orange lines, meld into the blue of the sea. The boats, with the sea reflected in their hulls, seem to be in motion. The vivid yellow hue of the seafront is suffused with the heat of the summer. Derain seems to have painted this work quickly with a vibrant and assured attention, applying the colors directly from the tube



André Derain, *Portrait d'Henri Matisse*, 1905
Philadelphia Museum of Art, Philadelphia

onto the canvas in impulsive strokes. The ochre of the canvas plays an integral role in the composition and emphasizes the bursts of colour.

Though Derain and Matisse were very close in 1905, they were not the only influences on each other's work at the time. Derain's work, in particular, was enriched by his friendship with the painter Maurice de Vlaminck ; their encounters proving mutually intellectually stimulating. Derain and Vlaminck had together visited the 1901 Van Gogh exhibition at Galerie Bernheim, which had a strong influence on the work of the Fauves. It was at that exhibition that Derain

introduced Vlaminck to Matisse, and thus the core trio of the Fauvists was concretized under the auspices of Van Gogh.

However, this initial connection didn't last very long—in 1901, Derain began his military service and Vlaminck, who stayed in the country in Chatou, fell out of touch with Matisse for a while. Derain, however, wrote frequently to Vlaminck about painting. In 1901, he wrote : « *Quant à la peinture, je suis conscient que la période réaliste a cessé.* » (“As for painting, clearly, the realist period is over”). It was Derain's way of expressing his conviction that a new era for painters had begun. When he finished his military service in 1904, he went to join Vlaminck in Chatou. That same year, Matisse was exhibiting his paintings with Ambroise Vollard, and he introduced his dealer to Derain. Vollard was deeply impressed by his work; he arranged a studio for Derain in 1905 and then commissioned him a series of paintings of London.

A new consciousness guided their experiments from that moment on; informed by an essential naivety, it was above all charged with psychological engagement, intentional un-learning, and a return to a certain candor that freed them from conventions, allowing them to approach painting with a new eye. They remained avidly interested in making new pictorial discoveries and in sharing them in new encounters. The communal consciousness and collaborative exchange between artists were determining elements in the development of Fauvism. They brought an innovative optimism to the mix, an optimism that, without breaking with tradition, liberated a deep, personal creativity.

In 1905, Derain stayed in Collioure from July 5 to August 28 and created a large and iconic body of Fauvist work, including some 30 paintings and 20 drawings.

LA JETÉE À L'ESTAQUE

c. 1906

Oil on canvas
33 x 55 cm
13 x 21 5/8 inches

This work has been authenticated by the Comité Derain.

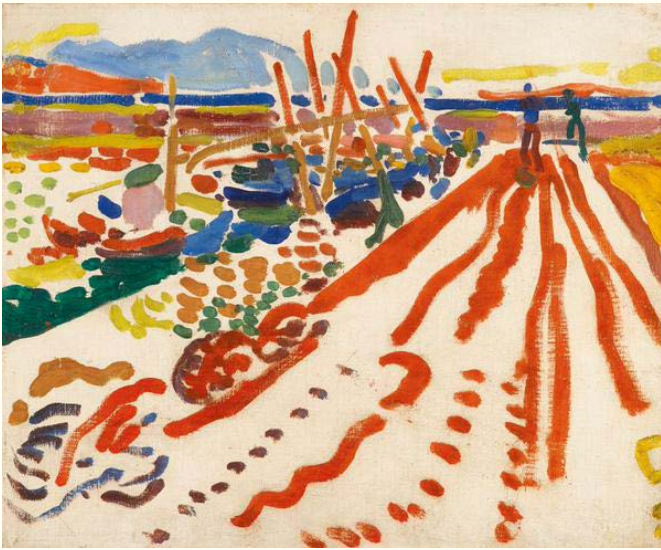
PROVENANCE

Rosenthal collection, Paris
Private collection, Monaco

EXHIBITIONS

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Madrid, Fundacion Mapfre, *Los Fauves*, October 20th 2016 - January 29th 2017.
Paris, Musée National d'Art Moderne, centre Georges Pompidou, *André Derain, 1904 - 1914, la décennie radicale*, October 4th 2017 - January 29th 2018, p. 107, reproduced. p. 112





La jetée à l'Estaque, Oil on canvas, 38 x 46 cm

La Jetée à l'Estaque is a version of *Jetée à l'Estaque* (1906), exhibited at the Salon des Indépendants in 1907, and bought by the famous art dealer Henry Kahnweiler (Michel

Kellermann, A. Derain, catalogue raisonné, Volume I, 1895-1914, Galerie Schmit, 1992, n° 115).

Jetée à l'Estaque had a very important historical value. Kahnweiler, who wished to emulate the renowned art dealers Durand-Ruel and Vollard, first discovered Derain's work through *Jetée à l'Estaque*. This eventually led to Kahnweiler buying the majority of Derain's works from this period, finally signing an exclusive contract with him.

The work was painted in 1906, in one of two visits to l'Estaque that year, either in August or November. Views of l'Estaque, a little port near Collioure, are rare in his oeuvre, having painted the location only around ten times.

After his experiences with Matisse in Collioure in 1905 and his two months in London in early 1906 Derain began to purify his view of nature - the chromatism is simplified and reduced to red, blue and yellow primary values. The space and the image are very clear, using minimal means.

August 2, 1906, Derain writes to Matisse: 'with more dedication towards matters more refined, less primitive than those of last year, but all that I do seems superficial. In as much as I seek to undertake stable, permanent and exact (...)'



La jetée à l'Estaque, 1900s

In 1906, he also confessed to Vlaminck 'I have the feeling that I am now orienting myself towards something better, where the picturesque mattered less than [it did] last year, [and I am looking] only at the question of painting[...] If we

are not looking for a decorative usage, we may just tend to purify, more and more, this transposition of nature' (Letters to Vlaminck, Summer 1906, pp.146.47)

This moment represents a pivotal change in Derain's career - hesitating between a more abstracted aesthetic, concentration on emotional values and more representational works, which he feared would appear predetermined.

This anxiety proved to be fruitful, producing a series of landscapes of extraordinary colour and structural harmony, where Derain revels in shape and colour, rendered with dazzling effect.

La Jetée à l'Estaque is structured by the converging lines of the pier, moving back towards the horizon line in dynamic vibrant red. To the left, dashes and loose arabesques of blue sea surround the masses of suggested boats, illustrating spontaneity and innovation in the animation of the surface.

The yellow curving lines combined with the raw section on the left, and punctuated with small light turquoise patches of colours, foster the intensity and the liberation of saturated colors.

PAYSAGE À CASSIS

1907

Oil on canvas
46 x 38.5 cm
18 1/8 x 15 1/8 inches
Signed lower right

PROVENANCE

Galerie Kahnweiler, Paris
Private Collection, Paris

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Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint*, Volume I, Galerie Schmit, Paris 1992, no.133 reproduced p.83



Painted in 1907, *Paysage à Cassis* is a rare bold landscape from the summer André Derain spent in Cassis. It perfectly exemplified his interest in synthesizing and simplifying his



Corner of André Derain's Studio circa 1912-1914, Archives Taillades.

compositions while embodying the energy and vigor of the Fauve movement.

In 1906, after returning from his stay in Estaque, where he continued his investigation into colour and form in painting, the artist began to move away from the radical character of Fauvism. Intending to explore new reflections on compositions, the artist writes to Vlaminck that 'he only sees a future in composition'. (1906)

On his return to Paris, Derain's work was displayed alongside works by Cezanne, who had just passed away, in the Salon d'Automne.

The company of new artists such as Pablo Picasso and the discovery of "Primitive" arts - which would eventually lead to the emergence of Cubism - left a profound impression on Derain, leading the artist to seek to control sensation within painting by connecting his emotion to the structure of his compositions.

During the summer of 1907, Derain set off alone for Cassis, a small Mediterranean town between Marseille and Bandol.

At first amazed by 'splendid landscapes, certainly more beautiful than those at Collioure' (1907) Derain was torn between the different reflections, and struggled to find a formula to organize and control his response to the majesty of the local scenery.

'I feel a very beautiful, very noble emotion looking at whatever landscape I have, but fundamentally I cannot grasp any relation between directly looking at that landscape, representing it and the emotion that I feel' he writes to Matisse. (1907)

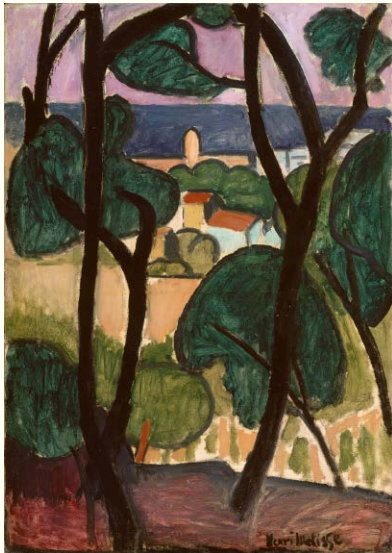
Paysage à Cassis represents a pivotal moment in Derain's practice and is a particularly interesting example of his continued experiments with form and colour.

Derain claimed to use 'colour as a means of expressing my emotion and not as a transcription of nature' (1905) however in this painting, the use of bold orange, reminiscent of the Fauve palette, is contrasted with the larger patches of greens and blues which retains the essential characteristics of Mediterranean atmosphere.

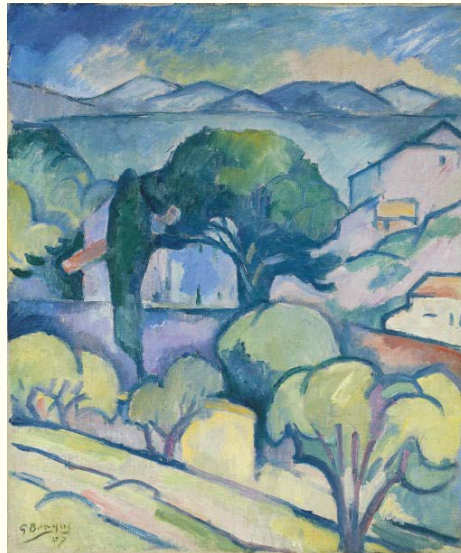
The verticality of the trees delineates the composition, offset by the horizontal planes of the landscapes, and further

demonstrating Derain's growing interest in the underpinning of a composition. The further use of undulating green to describe the surrounding foliage further adds to the volumetric perspective of the landscape.

Resonating with Picasso and Braque's Cubist explorations of new techniques of division, and referring to Cezanne's organization of space, this work resolutely illustrates Derain's versatile practice. It shows the artist's interest in volumes and shapes and his relentless interest in finding a harmony between forms and colours.



Henri Matisse, *View of Collioure*, 1907, Metropolitan Museum, NY



Georges Braque, *Paysage de Provence*, 1907



Pablo Picasso, *House in the Garden*, 1908

L'ÉGLISE DE CARRIÈRES-SUR-SEINE

1909

Oil on canvas
46 x 52 cm
18 1/8 x 21 1/4 inches
Signed lower left

PROVENANCE

Galerie Kahnweiler, Paris
Private collection, London

EXHIBITION

Lodève, Musée de Lodève, *Derain et Vlaminck 1900 - 1915*, 22 June – 28 October, 2001, no.39, reproduced p.142

BIBLIOGRAPHY

Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint*, Volume I, Galerie Schmit, Paris, 1992 no.174, reproduced p.107

One finds in this landscape the subject of buildings in back of a screen of vibrant trees creating a differed view – a presentation of the image of which Vlaminck was fond and which composition he painted also in 1909 with 'Les peupliers' or 'la Crue de la Seine'.

Here the church of Carrières-sur-Seine escapes the quaint and conventional appearances due to the rigour of the palette and the geometric rendering of the steeple and the surrounding houses as well as the slanting effects which forms the enclosure, the path and the lawn.

(Text by Jacqueline Munck)



VASE DE FLEURS

1910

Oil on canvas
55 x 46 cm
21 5/8 x 18 1/4 inches
Signed on the reverse

PROVENANCE

Galerie Kahnweiler, Paris

EXHIBITIONS

André Derain, Japan travelling exhibition 1995 - 1996, Osaka, Tokyo, Kyoto, no.8 reproduced page 31
Derain et Vlaminck 1900 - 1915, Musée de Lodève, 22 June - 28 October 2001, no.71 reproduced page 207

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume I, Galerie Schmit, 1992, no. 281, reproduced p.170

This still-life features the early reflection on transparency and space that the artist will carry from 1911 onwards.

André Derain, in 1909, seamlessly further his research on compositions. Taking root in the work of Cézanne, and his prioritization on depicting reality through the assembling of shapes, André Derain embarked, through his still-lives work and explores the notions of 'transparency' and 'perspective' (Isabelle Monod Fontaine)

The flowers and the vase, depicted in very soft tones and

pared-down, appear as timeless, ethereal apparitions, floating weightlessly.

The use of ochre, contrasted with the grey tone of the upper part, associated with the overall rubbed effect, convey a sense of spiritualism to the object.

Resonating with the later work of Giorgio Morandi, the flowers appear in their purest forms, beyond notions of perspective or space, they seem impalpable, removed from their context, acting as metaphysical forms.



LE VERRE DE VIN

1911

Oil on panel
 27 x 19 cm
 10 5/8 x 7 3/8 inches
 Signed on the reverse

PROVENANCE

Galerie Kahnweiler, Paris
 Private collection

EXHIBITIONS

Lodève, Musée de Lodève, *Derain et Vlaminck 1900- 1915*, 22 juin – 28 octobre, 2001, no.46 repr. p. 156.
 Valencia, Institut Valencia d'Art Modern, *André Derain*, 12 December 2002 – 9 June 2003, Lausanne, Fondation de l'Hermitage, 14 April – 9 June 2003, p. 90, repr.
 Aosta, Centre Saint-Bénin, *André Derain. La forma classica*, 20 December 2003 - 21 March 20104, no 4, repr. p. 56.
 Ferrara, Palazzo dei Diamanti, *André Derain*, 24 September 2006 – 7 January 2007, no 36, repr. p. 169.
 Copenhagen, Statens Museum for Kunst, *André Derain. An outsider in French Art*, 10 February - 13 May 2007, no 40, repr. p. 113.

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume I, Galerie Schmit, Paris, no. 289, reproduced p.174

Towards the end of his life, Derain liked to pass between different formats just as readily painting on large surfaces as concentrating expression a few square centimetres. Thus the series of still lifes done in 1911-12 includes a number of very small format: of which *Le Verre de Vin* is one of the best examples. Although occasionally accompanied by other objects (see the Still Life with Palette, cat.58), here the glass is depicted alone. The close-up perspective transforms the stemmed, faceted glass into the equivalent of a chalice by the majesty of its inscription in the rectangular panel on a background of white linen.

Derain's work from this period seeks to elevate the everyday object to the sacred, wresting it from the merely temporal. In this sense, this café wine glass, the same one that features in its context of bottles and packets of tobacco, in so many of Picasso's collages, here assumes the significance of a universal sign.

(Text by Isabelle Monod-Fontaine translated from French by Murray Pearson)



VUE DE LA MADRAGUE

1922

Oil on canvas
45.6 x 54.9 cm
18 x 21 5/8 inches
Signed lower right

PROVENANCE

Francis Carco, Paris

BIBLIOGRAPHY:

Elie Faure: *André Derain*, Les Editions G. Crès et Cie, 1923, no.17 (illustrated)

Michel Kellermann, *André Derain; Catalogue Raisonné de l'oeuvre peint*, Volume II, Galerie Schmit, Paris, 1996, no.502, reproduced p.23

In 1919, after serving in the First World War, Derain returned to civilian life and painting. His aesthetic ideas thoroughly changed by his time at war, Derain launched himself into painting with renewed passion and ideas.

Moving away from the bold colours and his interest in geometric shapes, the artist adopted softer tones and more fluid forms. The artist aimed to capture 'the substance' of the landscape with less 'intention' (letter to D-H Kahnweiler late September 1921), returning to his preoccupation with both

the Old Masters, such as Raphael and the French landscape works of Corot.

In the summer of 1921, the artist visited Italy and then later the South of France. This painting, executed in 1922, perfectly illustrates these changes. The vigorous rhythm of the trees are balanced with the warm ochre tones of the foreground, while the light blue of the windswept sky contributes to the overall softness of the painting, expressing the underlying presence of nature's elemental forms.



TÊTE DE JEUNE FEMME ROUSSE

c. 1930

Oil on canvas

34 x 32 cm

13 3/8 x 12 1/2 inches

Signed lower right 'A Derain'

PROVENANCE

Paul Guillaume, Paris

Michel Kellermann, Paris

EXHIBITIONS

Saint-Germain en Laye, Salons de L'Hotel de Ville, Chefs d'oeuvres de collections privées de Gauguin à Kupka, 14 February- 8 March 1967

Albi, Musée Toulouse-Lautrec, Derain connu et inconnu, June – September 1974, no.16 reproduced in the catalogue.

Paris, Exposition Derain, Galerie Schmit, 12 May – 20 June 1976, no.38 reproduced in the catalogue

Melun, Musée de la Ville, André Derain, 26 May – 13 July 1984

BIBLIOGRAPHY

Pierre Cabanne, *André Derain*, Editions Aimery Somogy, Paris, 1990 page 95 illustrated

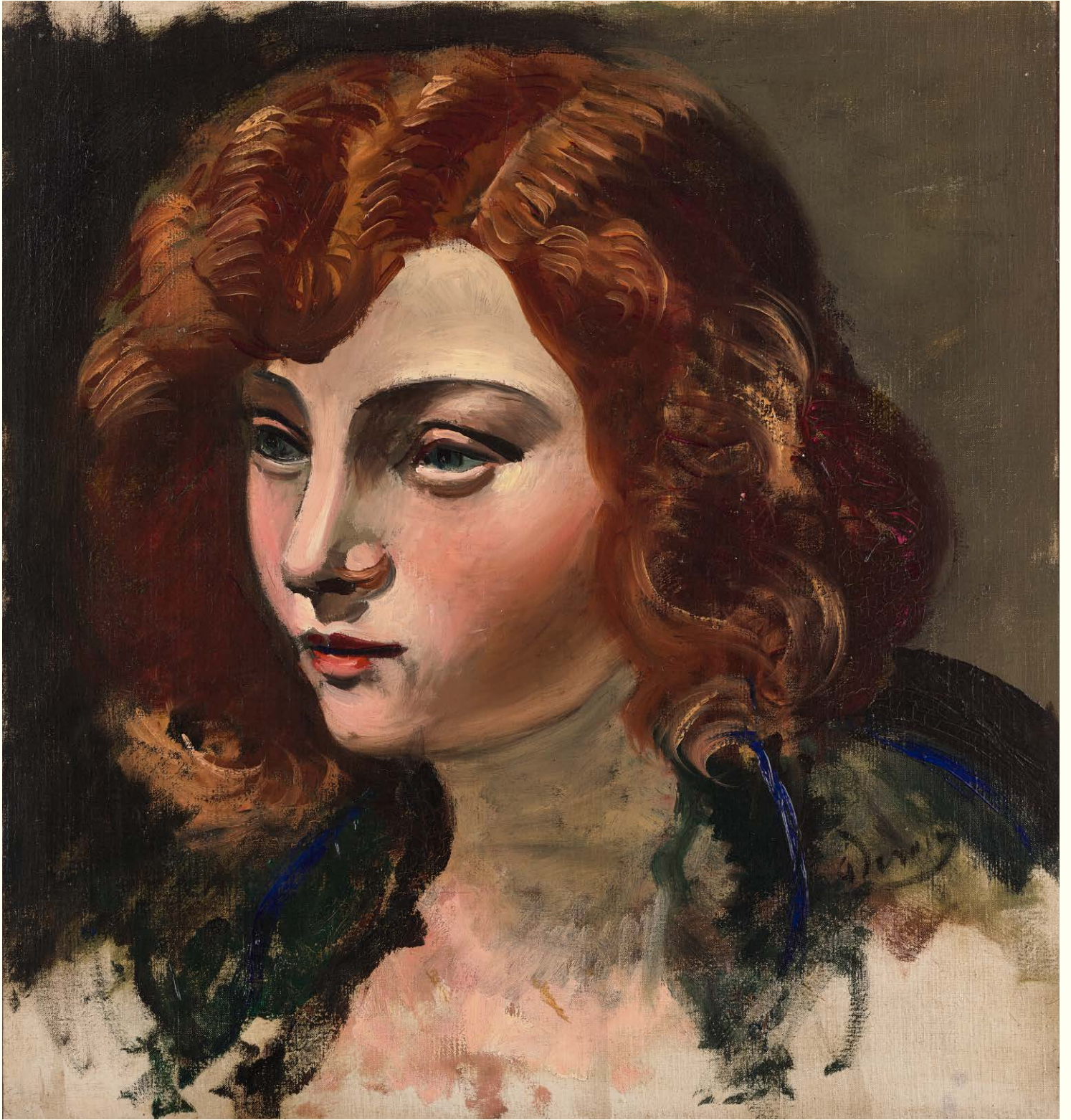
Michel Kellermann, *André Derain Catalogue Raisonné de l'œuvre peint* Volume II, Galerie Schmit, 1996 no.1205, reproduced page 231.

For Derain, while the 1920's was a decade marked by his greatest artistic recognition, it was also a time of great change within his oeuvre. *Tête de jeune femme rousse* was executed towards the end of Derain's period of notoriety. A remarkable example of portraiture by Derain, the work has been exhibited several times following the artist's death, having been in the collection of renowned art dealer, Paul Guillaume.

The portrait is of an unknown model representative of the times with modern features such as fine eyebrows and small deep-red lips. The painting is intimate in scale, and is notably highly descriptive around the head, disintegrating into looser marks and exposed canvas towards the edges.

The face carries a benevolent expression, although there is a certain severity in the chiaroscuro lighting of the features - the eyelids are hooded in a sharp black line, and deep shadow below the brow is offset by the rose pink blush suggesting the curves of the model's cheek.

The brushstrokes at the root of the hair take on a regimented pattern of dashes, which gradually lapse into looser, sweeping curls. The fiery russet and crimson colouring is strikingly offset by the blue of the underpainting at the ends, equally complimenting the earthy green background wash.



NU DANS UN PAYSAGE

1925

Oil on canvas
72.9 x 56.9 cm
31 7/8 x 23 5/8 inches
Signed lower right

PROVENANCE

Paul Guillaume, Paris
Emil J. Arnold (New York)
Vente Parke-Benet, New York 19th October 1973
Michel Kellermann, Paris
Mme Kotani, Osaka
Private collection, Japan

BIBLIOGRAPHY

André Salmon, *André Derain, 1929*, Paris, reproduced p.18
Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume II, Galerie Schmit, Paris, 1992, n.995 reproduced page 172

During the 1920s, André Derain was considered to be one of the prime examples of contemporary French painting.

Nu dans un paysage is a masterful combination of landscape, nude and still-life in the Neoclassical style. Ambitious in scale and subject-matter, here Derain skilfully reflects disparate elements to create a harmonious pastoral image.

The centre of the painting is commanded by the buxom, healthy figure of a woman, turned away from the viewer with light falling across her back. In the decade following the war, Derain was interested in Renoir's work, who favoured fuller figure, 'peasant' girl models.

The contours of the figure are echoed throughout the surrounding landscape. In the foreground by each side of the figure, Derain details the tumbling relief of a rock formation,

the protruding edges of the stones outlined in dark umber, echoing the rounded contours of the figure. Luminous warm ochre and deep umber describe the contrasting values of light and shadow, accented with dusty green outcrops of plant life. The figure grasps a cascading, loosely-articulated white cloth, mirroring the direction of the rock formation behind it, while a cloth to the left of the figure nests a selection of deep purple fruits.

The verticality of the foreground is belied by the horizon line of the distant background. Culminating in a vague peak towards the top left of the picture, reflecting the contours of the rock formation of the right in the foreground, eventually dissipating into an expansive, calm blue sky. The subtle acts of reflection throughout the picture create a humble sense of symmetry in the face of the grandeur of nature.



PORTRAIT DE JEUNE FEMME

c. 1932 - 1935

Oil on canvas
60.3 x 45.7 cm
23 3/4 x 18 inches
Signed lower right

This work has been authenticated by the Comité Derain.

PROVENANCE

Private collection, Brussels

Throughout his career, portrait painting remained a crucial facet of Derain's work.

The sitters included his wife Alice and his niece Geneviève.

This portrait relates to a series he painted in the late 1920s of Rita Van Leer, wife of the art dealer Leonard Van Leer who was a friend of the Derain's family.

There is a deceptive simplicity that gives this work an unusual char, the chiaroscuro effect of the dark background setting off luminous skin tone of the face and neck while the highlights in the hair compliment the white folds of the shawl covering the green dress. The head is tilted towards the viewer and her glance is tender.



PAYSAGE DE PROVENCE

c. 1930

Oil on canvas
60 x 73 cm
23 5/8 x 28 3/4 inches
Signed lower right

PROVENANCE

Paul Guillaume, Paris
Private Collection, USA

EXHIBITIONS

André Derain Paysages du Midi, L'Annonciade, Musée de Saint-Tropez, 15 June - 6 October 2003, no.28
reproduced p.61

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'œuvre peint Volume II*, Galerie Schmit 1996 no.1205
reproduced p.231.

In 1930, André Derain produced a series of landscapes while in the Var in the south of France. Many of these landscapes depict a village perched on the top of a hill, viewed from various vantage points. This particular canvas however, is more serene than previous landscapes by the artist.

For Derain, the predominant interest here is how the various planes of different coloured surfaces come together to form a whole, reminiscent of his deep interest in the work of Corot.

In *Paysage de Provence*, the village is the pivotal motif. Centred in the composition, but viewed from afar - the glaring white facades of the distant buildings meld into one another as if viewed through a heat haze. The ochre and green tones of the

foreground describe the verdant countryside surrounding the village, lending a sense of warmth and serenity to the image.

The slender white trunks of the trees on the left erupt into a deep green vertiginous foliage - complementing the edge of a green and russet coloured bush to the right, framing the village. The undulation of the landscape is emphasised by the low walls, and clumps of foliage running towards the village through the picture plane.

The calm, rich blue of the sky dominates the top half of the picture, a calm benign body with wisps of white running through, highlighting the heat and stillness of the day.



CHEVET DE LA BASILIQUE DE SAINT-MAXIMIN

1930

Oil on canvas
 33 x 41.6 cm
 13 x 16 3/8 inches
 Signed lower right

PROVENANCE

Paul Guillaume, Paris
 A.Tooth & Sons, London
 Mrs Neame, London
 Mr G. Talbot Rice, London
 Stoppenbach & Delestre, London

EXHIBITIONS

Venise Biennale, 1932
 New York, *André Derain*, Durand-Ruel, Galleries, 15 February – 10 March 1933, no.23
 London, Arthur Tooth & Sons, *Recent paintings by André Derain*, 8 November – 2 December, 1933 no.25.
 London Wildenstein Gallery, *André Derain*, April - May 1957 no.58
 André Derain, Japan travelling exhibition, Osaka, Tokyo, Kyoto Japan, 1995-1996 no. 34 reproduced p.54
 L'Annonciade, Musée de Saint-Tropez '*André Derain, Paysages du midi*' 15th June – 6th October 2003, no. 33, reproduced p 56 and 89

BIBLIOGRAPHY

Adolf Basler, *Collection les artistes nouveaux*, Editions Crès & Cie, Paris, 1931, reproduced page.31
 Gaston Diehl, *Derain* Flammarion, Paris, 1991, reproduced page.75
 Michel Kellermann. *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume II, Galerie Schmit, 1996 no.612, reproduced p.54

In 1905, André Derain spent the summer painting with Henri Matisse in the small fishing town of Collioure. The combination of the rich Mediterranean light and vibrancy of colour left a lasting impression on the young artist, who would return to the South almost every following year to comprehensively explore and paint the region.

Chevet de la basilique de Saint-Maximin, executed during the 30s, reveals a deep veneration of Corot. Having long-since rejected the frenetic brushstrokes and vivid hues of Fauvism, this work is an excellent example of Derain embracing Neoclassical painterly tradition.

Here, the small-scale work depicts an encounter between two dog-like figures within the Eastern grounds of The Saint-Maximin Basilica, the largest Gothic edifice in Provence. The left half of the

picture is dominated by the verticality of a tree, it's luminous russet foliage casting a long, clement shadow across the grounds of the Basilica. The heavy bulk of a cart rests by the trunk, juxtaposed with the fervid movement of the loosely-rendered dogs.

The scene is suffused with the rich, reddened light characteristic of the South of France. In comparison to Derain's earlier Fauve landscapes, the colour is more subdued, even melancholic; composed of modest, naturalistic tones of ochre, gold and umber. Softly punctuated by clumps of green foliage and gestural lines implying stone work, the walls of the basilica frame the composition, receding into the centre background of the painting to draw the eye to a dark archway, anchoring the painting. This compositional technique was frequently used in high Renaissance painting, revered by Derain.



PAYSAGE DE SAINT-MAXIMIN

1930

Oil on canvas
32.5 x 40 cm
12 13/16 x 15 3/4 inches
Signed lower right

PROVENANCE

Paul Guillaume, Paris
Fernand Javal, Paris

EXHIBITIONS

André Derain, Japan travelling exhibition, Osaka, Tokyo, Kyoto Japan, 1995-1996 n.33 reproduced p.53
L'Annonciade, Musée de Saint-Tropez *André Derain, paysages du midi* 15 juin – 6 octobre 2003, no.34,
reproduced p. 54 et 89

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Galerie Schmit, Paris, 1996, Volume II,
n.614 reproduced p.57



MELON, FLACON, COUTEAU ET PAIN SUR UNE NAPPE

c.1931

Oil on canvas

68 x 75 cm

26 3/4 x 29 1/2 inches

Signed lower right 'A Derain'

PROVENANCE

Paul Guillaume, Paris

Private collection, Lyon

EXHIBITIONS

New York, Galerie Durand-Ruel, Derain, 1933, no.2

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume II, Galerie Schmit, Paris, 1992, no. 790 reproduced p.113.

The composition and subject matter of *Melon, flacon, couteau et pain sur une nappe* recall Édouard Manet's *Still life with Melons and Peaches* (1866). Although the melon is typically associated with the heat of the Mediterranean summer, Derain has depicted the fruit within the context of darker, more earthy colours in comparison to *Melon and Fruits* (1927). Here is an excellent example of Derain's experimentation with different manners in rendering form.

The contrasting methods of representation between the melon and the cloth, and the bread and bottle are characteristic of Derain's experiments with form and colour throughout the 1920s and 30s. While the melon is sharply delineated with dark green lines curving through the rounded composition, the bread and the bottle are not outlined, but rather the edges are suggested with darker areas of colour.

The use of points of white small, concise reflective areas of light on the bottle, revealing - the strong light and dark values relating to *chiaroscuro* are derived from Derain's interest in Flemish Renaissance still-life that, according to Derain, gives objects life, is remarkable in its subtlety.

Muted background tones of deep greens and browns are complemented by the warm ochre of the bread and luminous white cloth. The top of the bottle is stuffed with a loosely painted white cloth, echoing the cloth of the foreground. Derain's skillful brushwork is particularly evident here in the cloth, balancing the melancholic colour palette with a lively intensity of movement.



Edouard Manet, Still life with Melon and Peaches, 1866, National Gallery of Art, Washington



BUSTE DE FEMME

c. 1934-39

Oil on canvas
55 x 46 cm
21 5/8 x 18 1/8 inches
Signed lower right 'a derain'

PROVENANCE

Madame Soder, Paris
Michel Kellermann, Paris
Private collection, London

EXHIBITIONS

Albi, Musée Toulouse-Lautrec, *Derain connu et inconnu*, June-September 1974, n.13
Melun, Musée de la ville *André Derain*, 26 May - 13 July, 1984, n.19

BIBLIOGRAPHY

Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint*, Volume III, Galerie Schmit, 1999, no. 1719, reproduced p. 96

At the beginning of the 1930s, André Derain's practice evolved into a new direction.

Gradually, having distanced himself from the Parisian scene, the death of his dealer Paul Guillaume in 1934 further affected him. His acquaintanceship with Alberto Giacometti and Balthus, with whom he shared a deep reverence for the Old Masters, influenced his practice leading to a more lucid, serene form of painting.

Reflecting on the symbolic character of light, Derain favoured simplified compositions, in both portrait and still life format.

Femme au Châle depicts the bust of an unknown model with masterful subtlety. The woman looks away from the viewer, her discreet glance conveyed by a tilt of the head, conveying a sense of both simplicity and mystery.

Wearing a white shawl held delicately by the left hand, the pose of the figure references Renaissance portraiture. The delicate gestural brushwork around the shoulders, accented with white gives a sense of intimacy. The soft, dark colouring of the hair and the use of bold red for the lips gives the painting an illuminated, symbolic quality.



VASE DE FLEURS

c. 1944-48

Oil on canvas
54.8 x 46.1 cm
21 9/16 x 18 1/8 inches
Signed lower right

PROVENANCE

Galerie Motte 1950s
Private Collection, Switzerland

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume III, Galerie Schmit, Paris, 1999, no.1596, reproduced p.68

From 1925 onwards Derain produced many still life works, the progression of which perfectly capture the artist's evolving work, addressing his interest in capturing the essential characteristics of an object. Often executed on dark, neutral backgrounds, Derain's works from this period often appear suspended in time, depicting ghostly and mysterious subjects.

The chiaroscuro composition of *Vase de fleurs* simultaneously recalls both the Flemish Old Masters and the work of Édouard

Manet - the rounded form of the vase set against a dark background gives an ethereal appearance.

Concentrated areas of bright colours describe the flowers, surrounded by smaller leaves traced freely and lightly, emphasizing their texture while magnifying their presence.

Appearing as though from a different age, *Vase de fleurs* is executed in the delicate, loose brushwork characteristic of Derain's late still lifes - harmoniously grasping the essence of the object while unfolding a mysterious nostalgia.



CAVALIERS

c. 1946-1950

Oil on canvas
16.8 x 32.5 cm
6 5/8 x 12 3/4 inches
Signed lower left

PROVENANCE

Michel Kellermann, Paris
Private Collection, London

BIBLIOGRAPHY

Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint*, Volume III, Galerie Schmit, 1999, n.2181, reproduced p.198



19

ASSIETTE DE PÊCHES

c. 1938

Oil on canvas

20 x 39.8 cm

7 1/8 x 15 5/8 inches

Stamped with the signature lower right

This work has been authenticated by the Comité Derain.

PROVENANCE

Private collection, Paris



20

NATURE MORTE AU PICHET ET VERRE DE VIN

c. 1948

Oil on canvas
43.5 x 55 cm
17 1/8 x 21 5/8 inches
Signed lower right

PROVENANCE

Private Collection, London

This work has been authenticated by the Comité Derain.



PICHET, BOLS ET ASSIETTE

c. 1948-50

Oil on canvas

20.7 x 24.8 cm

8 1/8 x 9 7/8 inches

Stamped with the signature lower left

PROVENANCE

Private Collection, London

BIBLIOGRAPHY

Michel Kellermann, *André Derain Catalogue Raisonné de l'oeuvre peint*, Volume III, Galerie Schmit, Paris, no. 1658, reproduced in color p.80

Pichet, bols et assiette is notably different in tone to much of Derain's post-war oeuvre, retrospectively pointing to Derain's gothic period while also revealing a deep admiration for the work of El Greco. Painted towards the end of his life, Derain had long since been distancing himself from the art world.

Here Derain depicts a still life, which remained an important genre to the artist until the end of his life. The ability to personally manipulate elements of the composition afforded Derain a sense of freedom to develop his ideas.

The painting is strongly delineated into three horizontal planes, which intersect each other at opposing angles.

The background, framing the composition, is rendered in a lustrous black, cut at regular intervals with ghostly streaks of white. The angular, solid plane of a red table contains a crimped white cloth bearing various vessels and fruits.

Concentrated areas of ochre and green describe the various fruits, which are enveloped in thick black contours, delineating the small round shapes. The vessels and bowls are rendered in deep mauves, crimson and black. The Flemish Renaissance technique of depicting highlight with a white dash is here exaggerated and abstracted into a line, accentuating the edges of the objects.



QUATRE BAIGNEUSES DANS UN PAYSAGE

c. 1950-52

Oil on canvas

24.5 x 36.8 cm

10 x 14 1/2 inches

Stamped with the signature lower right

PROVENANCE

Private Collection, London

EXHIBITIONS

Tokyo, Yoshii Gallery, *Derain*, 20 February – 20 March, 1967

New York, Theo Waddington, *André Derain, painting & drawings*, 30 October – 28 November, 1981

Canada, Norman Mackenzie Art Gallery, University of Regina, *André Derain in North American Collections*, 29 October – 5 December 1982

Berkeley, University of California Berkeley, *André Derain in North American Collections*, 12 January – 13 March 1983.

BIBLIOGRAPHY

Georges Hilaire, *Derain*, Pierre Caillet Editeurs, 1959, Plate 2005

Michel Kellermann, *André Derain Catalogue Raisonné de l'Oeuvre peint*, Volume III, Galerie Schmit, 1999, n.2208, reproduced p.204

Derain achieves a harmony of colour in certain late works that evoke a distinctive sense of reality - of which, *Quatre baigneuses dans un paysage*, originally intended as a study for a fresco, is a characteristic example. Rendered in angular strokes of luminous buff and ochre, the four nudes oppose the density of the surrounding green and blue landscape.

The composition effortlessly shifts from the weight of the blue sky to the downward strokes of the grey cloth. Here Derain intimates a palpable gravity to the composition - the pitch of each colour as it shifts from plane to plane offering a unique sense of rhythm - summoning an atmosphere of air and distance.





DRAWINGS & WATERCOLOURS

1

LA ROUTE

c. 1900

Pen and black ink on paper
32 x 50.2 cm
12 5/8 x 19 3/4 inches

PROVENANCE

Ambroise Vollard, Paris

EXHIBITIONS

London, Stoppenbach & Delestre, André Derain, *Drawings and Watercolours, 1900 - 1906*, 19 June- 20 July, 1991, n.3 reproduced



NATURE MORTE

c. 1904

Pen and black ink on paper

38 x 32.1 cm

15 x 12 5/8 inches

Stamped lower right *a.derain*

PROVENANCE

Ambroise Vollard, Paris

BIBLIOGRAPHY

Gaston Diehl, *Derain*, Flammarion, 1991, illustrated p. 9

Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint*, Vol. I, 1895 - 1914 Editions Galerie Schmit, 1992, illustrated p. 157

EXHIBITIONS

London, Stoppenbach & Delestre, *André Derain, Drawings and Watercolours, 1900-1906*, 19 June - 20 July, 1991, n.11 reproduced

Paris, Centre Pompidou, Galerie 2, *Andre Derain 1904 - 1914 La décennie radicale*, 4 October - 29 January 2018
Catalogue reproduced. p 25



LES TROIS GRÂCES

c. 1906

Watercolour on paper

47.7 x 60.5 cm

18 13/16 x 23 13/16 inches

Signed lower right *a.derain* Watermark Bristol lower left

This work has been authenticated by the Comité Derain.

PROVENANCE

Collection André Fize, Paris

Private collection, France



In 1906, the avant-garde was at a crossroads; the Fauve's concerns shifted from colour to form and from painting to drawing – instigating a period of thorough and profound questioning of aesthetics.

Through his exploration of both “primitive” art, and the work of Old Masters such as El Greco and Diego Velasquez; Derain began to intensively question the role of colour in painting and it's relationship to subject matter.

In April 1906, in a correspondence with Henri Matisse, Derain wrote *“Nous sommes peut- être une génération heureuse en ce sens qu'elle est peut-être la seule qui soit aperçue que la pierre, la couleur... n'importe quelle matière en laquelle se complait l'esprit humain avait une vie propre, indépendante de ce qu'on la faisait représenter »* (*We might be a happy generation, in the sense, that this generation might be the only one that realized that stone, colour, etc... any substance in which the human mind revels in, might have another purpose independent from the one we want to assign them*).

That same year, Derain worked on a series of paintings and watercolours on the motif of the bather. Two of the most famous paintings are *L'Age d'Or* (1903-1905) held in the Modern Art Museum in Teheran and *La Danse* (1906),



André Derain, *The Danse* 1906, Fondation Friedart

in private collection. He also completed the painting *Trois nu dans un paysage* circa 1904 that was more directly associated with the theme of the Three Graces. These particular works demonstrate the difference of expression

in Fauvist drawings when compared with painting of the same period highlighting the importance of form and outline alongside the Fauve's predominant interest in colour.

Here, Derain expresses then the necessity of a divorce between line and colour. His works from this period explore a many forms of disparate mark making, such as a continuous and multiplied line, dashes, point, arabesques, stains and rubbings. These varied and extensive experiments eventually led to larger scale watercolours, demonstrating a perfect synthesis of drawing and colour.

In 'Les trois Grâces' the central position of the titular three women alludes to Raphael's *The Three Graces* (1505), a popular mythological reference during the Renaissance. *The Three Graces* in mythology are an allegory for Beauty, Youth and Elegance, demonstrating Derain's preoccupation with classical themes.

Derain's masterful use of watercolour conveys the emotive power of the landscape through simple touch - both delicate and intimate - the innovative use of the dashed line perfectly relaying a sense of movement in the surrounding vista.



Raphael, *Three Graces*, 1500-1505, Musée Condé, Chantilly

PAYSAGE PRÈS DE MARTIGUES

c. 1908

Pen and black ink on paper

27 x 32.7 cm

10 5/8 x 12 7/8 inches

Stamped lower right (*Lugt 668a*)

PROVENANCE

Estate of the artist,
Private collection, London

EXHIBITIONS

L'Annonciade, Musée de Saint-Tropez, *André Derain, paysages du Midi*, 15 June - 6 October 2003, n.42 reproduced p.40



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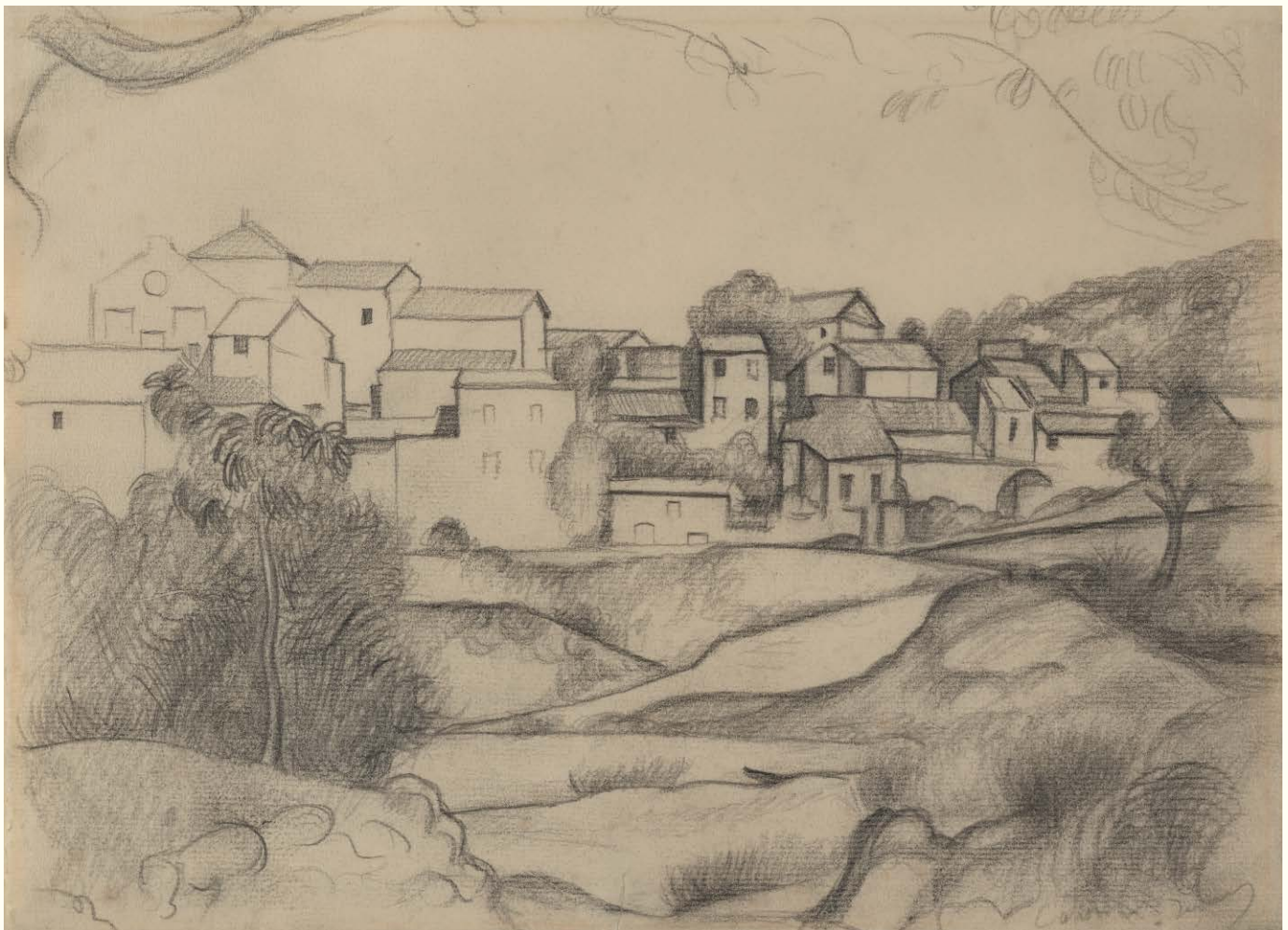
LE VILLAGE

c. 1920

Pencil on paper
22 x 30.2 cm
8 5/8 x 11 7/8 inches
Signed lower right

PROVENANCE

Private collection, London



PAYSAGE AU BORD DE LA MÉDITERRANÉE

c. 1930

Watercolour on paper

34.6 x 50.5 cm

13 5/8 x 19 7/8 inches

Signed lower right

PROVENANCE

Marie Harriman Gallery, New York

W.A. Harriman

EXHIBITIONS

L'Annonciade, Musée de Saint-Tropez, *André Derain, paysages du Midi*, 15 June 6 October 2003, n.45
reproduced p.69



PAYSAGE DE PROVENCE

c.1930

Pen and ink on paper

26 x 32.1 cm

10 1/4 x 12 5/8 inches

Stamped lower right (*Lugt 668a*)

PROVENANCE

Estate of the Artist

EXHIBITIONS

André Derain, paysages du Midi, L'Annonciade, Musée de Saint-Tropez, 15 June 6 October 2003, n.45
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BIBLIOGRAPHY

Michel Kellermann, *André Derain, Catalogue Raisonné de l'oeuvre peint, Volume II, Paris, Galerie Schmit,*
reproduced p.3



TETE DE FEMME

c.1935

Sanguine on paper



30.8 x 23.3 cm
12 1/8 x 9 1/8
inches
Stamped lower
right (*Lugt 668a*)

PROVENANCE

Estate of the
Artist
Private Collection,
London

NU DEBOUT

c.1935

Sanguine on paper



40.8 x 30.2 cm
16 1/16 x 11 7/8 inches
Stamped lower right
(Lugt 668a)

PROVENANCE

Estate of the Artist

NATURE MORTE

c. 1945

Watercolour on paper
31.7 x 25.8 cm
12 1/12 x 10 1/8 inches
Signed lower right

PROVENANCE

Private collection, Paris



GENTILHOMME

c. 1945



Watercolour on paper
23.7 x 15.2 cm
9 1/2 x 6 inches
Stamped lower right
(Lugt 668a)

PROVENANCE

Estate of the Artist,
Galerie Paul Vallotton,
Lausanne

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