

Post-Impressionist and Futurist Exhibition

With an Introduction by—

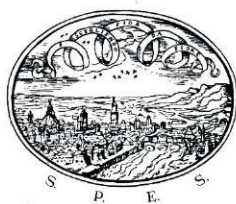
FRANK RUTTER, B.A.

(Curator of the Leeds City Art Gallery.)

THE DORÉ GALLERIES

35, NEW BOND STREET, LONDON, W.





FOREWORD.

THIS Exhibition is an attempt to set forth in a coherent and so far as possible in a chronological order examples of various schools of painting which have made some noise in the world during the last quarter of a century. The loose way in which the term "post-impressionist" has been used to cover a number of varying, and in some respects contradictory movements, has naturally confused a public seldom inclined to push very far its analysis of modern painting.

Now the French Impressionist movement of 1870 was based on two great principals :—

1. The instantaneous vision of a whole scene as opposed to the consecutive vision that sees nature piece by piece ;
2. The substitution of a natural chiaroscuro of *colour* based on the solar spectrum for a conventional chiaroscuro of *tone* based on black and white.

The first was not a new discovery, it was a principle more or less recognised by most of the old masters, a principle which urged Titian, Rembrandt and others to give more breadth and less detail in their painting as they grew older, a principle which has intuitively prompted art lovers all the whole world over frequently to prefer a sketch to a "finished picture."

The second was essentially a new discovery, though earlier painters, and especially Delacroix, had been moving in that direction. The change, amounting to a revolution, brought about by the adoption of this principle showed itself markedly in the painting of shadows. Whereas formerly painters were apt to ask of a gray whether it was merely light or dark, these impressionist painters went further and asked if it was a purplish gray, a blue gray, a greenish gray, and so on. This research into the colour of light and especially into the colour of shadows, begun by Claude Monet, Camille Pissarro and Sisley, was further developed by Seurat and Paul Signac, the leaders of the neo-impressionist movement. The school which sought to give the brilliance of light by the juxtaposition of touches of pure, undegraded pigment, had offspring in the groups known as the "Divisionists," "Pointillists," and "Intimists." The two former were dogmatic in their methods, the last adopted the divisionist principles only so far as these suited their subjects and their own temperaments. But all these schools aimed at truth

to nature, and many of the leading members have painted the colour of light and shadow with a truth and brilliance never before attained in the history of art.

Camille Pissarro has been appropriately chosen as the starting point for this exhibition. Both in his landscapes and in his figure subjects the two great principles of French Impressionism came to their full fruition. While as the master of Gauguin and Van Gogh he unconsciously brought into being the painters who, with Cézanne, were to be the parents of most that is known as "post impressionism."

The "Divisionists" are represented in this exhibition by Signac, Cros, and the Belgian artist M. Theo van Rysselberg. It is interesting to note that the last, in his recent work has abandoned his former dogmatic pointillism touch.

MM. Bonnard and Vuillard are accepted masters of "Intimist" painting in France, but in England another turn has been given to this movement. M. Lucien Pissarro, eldest son of Camille Pissarro, brought to England the principles of French Impressionism. Mr. Walter Sickert, once a pupil of Whistler, had already acquainted himself in Paris with the art of the earlier impressionists, and these two quietly working in London and attracting to themselves congenial spirits, have produced the highly promising group of painters associated with the name of Camden Town. Allowing for individual and racial temperamental differences, Messrs. Spencer Gore, Gilman, Ginner and others of this group, might with least confusion be regarded as the "intimists" of England.

It must always be remembered that classification at best is but a clumsy and inexact contrivance, and art is so much the affair of the individual that any attempt to classify artists is courting disaster. Nevertheless there are closer affinities between some artists than others, though strict classification is impossible when we are dealing with all the ramifications of modern painting. Mention must now be made of three artists exceedingly hard to classify.

Paul Cézanne (1839-1906) was numbered in his lifetime among the Impressionists, with whom he exhibited; but to-day he is commonly regarded as the Father of Post-Impressionism. The unique position he holds between the older and younger schools is best explained by his own words:—"I wish to make of impressionism something solid and durable like the art of the old

masters." Whereas most of his comrades were pre-occupied with the rendering of transitory, fugitive effects of light, Cézanne seemed concerned with expressing in terms of colour the eternal verities of things themselves. His art was more simple, less complex than that of Monet and Pissarro; his analysis of colour was more summary, his expression more vigorous and forcible. Cézanne has had and still has an immense influence on modern painting. Weaker disciples are apt to imitate his superficial mannerisms and his defects rather than his qualities, but others have learnt from him to have the courage of their own vision and give that "plain, forcible statement of things seen" which distinguishes much of the best contemporary French work, including notably the paintings of Albert Marquet. Attention may here be called to the remarkable group of young aquarellists who have been influenced by Cézanne as well as by Pissarro. Hitherto, France has had individual artists in water colours of great distinction, like Jacquemart, but never a great water colour school. The growth of this school in the present century is foreshadowed by the brilliant drawings of MM. Asselin, Ludovic Rodo, Doucet, Picart Le Doux, Paul Emile Pissarro, and other young artists represented in this exhibition.

Vincent Van Gogh (1853-90), in turn a shop-assistant, a school-master and a missionary, only began painting in 1885, and was at first influenced by Pissarro and Seurat whom he met in Paris soon after he left Holland in 1886. His comparatively early river scene (No. 15) in this exhibition is a typical neo-impressionist painting. He rapidly developed a very distinctive style of his own, remarkable for its vehemence of attack, fierce strokes of paint being rained almost like blows on the canvas. He was the most passionate of painters, and the extraordinary intensity of his vivid impressions has been likened by a sympathetic connoisseur to our impression of "things seen momentarily in the duration of a lightning flash." His work has had an influence on modern art hardly inferior to that of Cézanne. His colour is of a high order and pitch, showing a fine sensibility for the splendour of pigment.

Paul Gauguin (1848-1903) learnt painting from Camille Pissarro, whose style he emulated closely in his earlier works. His mother was a Creole, and he was born with a passion for the tropics, and in 1891 he sailed for Tahiti where he sought to paint primitive

folk in a primitive style. Gauguin was not a realist, but an idealist and he found his ideal among the unspoiled barbarians of the Pacific. When a literary friend quarrelled with his ideal, Gauguin replied, "Your civilization is your disease, my barbarism is my restoration to health." This sentence gives us the clue to the movement known as "Fauvism," which to a great extent was influenced by the example of Gauguin.

Philosophers can easily make out a case for regarding the whole of modern European civilization as a disease. "If our life is diseased," said some young painters of Paris, "our art must be diseased also, and we can only restore art to health by starting it afresh like children or savages." The old masters were swept aside by these young revolutionaries who sought inspiration from the rudimentary art of savage and barbaric nations. Forcible, child-like scrawls began to appear in the Paris exhibitions, and these earned for their authors the nickname of *fauves* (wild beasts), a term which was accepted by the painters as fitly embodying their hatred of the tame and conventional. M. Henri Matisse has good claims to be regarded the leader of this *fauviste* movement, which has a salient merit in so far as it aims at simplicity and at securing a maximum of expression with the most rigid economy of means.

The weakness of the *fauvist* group is that too many of its members have derived their impetus from art rather than from nature. The figures of Cézanne and Gauguin are the parents of many fauvist pictures, and apart from M. Matisse, the most original of all, the *fauves* may be sub-divided according to the masters by whom they have most been influenced. Serusier is perhaps the most gifted of those influenced by Gauguin; Doucet and Friesz of those influenced by Cézanne.

Loosely attached to this group are English and American artists like J. D. Fergusson and Miss Rice who have been encouraged by the freedom of the *fauves* to follow their own instinctive love for bright colour and pattern. Generally the *fauviste* movement may be regarded as an extreme emotional reaction against the too coldly intellectual tendencies of other painters. Art is always swinging between emotion and intellectuality, and painters who keep the balance between the two are rare.

How cubism grew out of fauvism may be studied by the curious in three photographs of works by M. Pablo Picasso. This young

Spanish artist accomplished in early youth a series of masterly drawings and etchings in orthodox styles. Later he developed the angular style seen in his "Lady with a Fan." The transition from this to "Head of a Lady with a Mantilla," (No. 74) is easy to follow, and here we have the beginning of cubism. But after this comes the "Portrait of M. Kahnweiler," (No. 73). Although the father of cubism M. Picasso disclaims being a cubist himself, he calls himself a realist. According to the artist, his latest works show "things as they are and not as they appear"; that is to say they do not show *one* aspect of objects but a number of sectional aspects seen from different standpoints and arbitrarily grouped together in one composition. Of many artists whom Picasso has influenced Herbin is undoubtedly one of the most gifted and original, his work having a charm of bright colour which the almost monotone paintings of M. Picasso do not possess.

This idea of the sectional statement of divers aspects of different things has been developed, with an accent on the expression of movement, by the group of Italian painters known as the "Futurists," and though there is strong evidence that Signor Severini developed his own style independently of Picasso—as Segantini did of Monet—the majority of the futurists have been more or less influenced by Picasso. A similar development in Paris has been given the name of "*Orfisme*," and of this movement M. Delaunay is the protagonist. That "cubism" and "futurism" have already stirred English artists is shown by the contributions of Mr. Wyndham Lewis, Mr. Wadsworth, Mr. Nevinson and others,

This foreword has seemed necessary to emphasise, even at the risk of boredom, the fact that all "post-impressionism" is not a development of "impressionism." Much is a reaction against the stern intellectual discipline which true impressionism necessitates. Movements so contrary and so numerous cannot be swallowed whole however they are labelled, and the work of each individual artist must be studied and analysed if justice is to be done to the various groups and fusions of groups concealed under the general term of "Post-Impressionism."

FRANK RUTTER.

CATALOGUE.

*Most of Exhibits are for sale.
For Prices apply to the attendants in the Galleries.*

NO.	ARTIST.	TITLE.
1.	CAMILLE PISSARRO	Country Folk in the Fields
2.	" "	Autumn Morning, Eragny
3.	" "	Pilot Harbour, Havre : Grey Morning
4.	" "	The Ham Shop
5.	" "	The Little Maid
6.	" "	Quay Pothuis, Pontoise
7.	" "	Boulevard des Italiens : Night
8.	PAUL CÉZANNE	The Lake
9.	PAUL GAUGUIN (<i>lithograph</i>)	Lent by Prof. M. E. Sadler, C.B.
10.	PAUL CÉZANNE "	Boys Bathing
11.	PAUL GAUGUIN	Portrait of the Artist Lent by Prof. M. E. Sadler, C.B.
12.	" " (<i>lithograph</i>)	"Mahue no Varn ino" Lent by Prof. M. E. Sadler, C.B.
13.	VINCENT VAN GOGH	Interior of a Café Restaurant Lent by Alfred Sutro, Esq.
14.	" "	Still Life, Lent by T. Fisher Unwin, Esq.
15.	" "	Boats at Anchor
16.	THEO VAN RYSSELBERGHE	Marigolds
17.	SERUSIER	Boys Bathing
18.	PIERRE BONNARD	Lady with Aigrette

NO.	ARTIST.	TITLE.
19.	EDOUARD VUILLARD	Child and Grandmother
20.	HENRI EDMOND CROSS	Shadow on the Mountains, Provence
21.	THEO VAN RYSSELBERGHE	Reposing
22.	PAUL SIGNAC	The Canal at Overschie, Holland
23.	LUCIEN PISSARRO	The Meadow of Bazincourt, April
24.	" "	Tomatoes
25.	" "	Winchelsea from Cadboro Hill
26.	" "	Jeanne
27.	" "	Rye from Leasem Hill
28.	L. RODO	Thatched Cottages at Kermain, Brittany
29.	HENRI MATISSE	Place des Lices at St. Tropey
30.	R. DELAUNAY	The Cardiff Football Team
31.	HENRI MATISSE	Joaquina
32.	ALBERT MARQUET	St. Adresse, Nr. Havre
33.	OTHON FRIESZ	Garden at Coimbra
34.	CHARLES CAMOIN	Square at Collioure
35.	" "	Collioure
36.	RENÉE FINCH	Colette
37.	" "	Signe
38.	HAROLD SUND	On the South Coast of Norway
39.	S. DE KARLOWSKA	Baryll
40.	P. CONWAY	Riverside, Thames
41.	P. CONWAY	August Morning, Rye
42.	H. GENSEL	Entrance to Draveil
43.	M. C. DRUMMOND	Painting

NO.	ARTIST.	TITLE.
44.	J. B. MANSON	Still Life
45.	" "	Landscape, Rye
46.	SPENCER F. GORE	Landscape
47.	" "	The Thames from Richmond Hill
48.	CHARLES GINNER	Still Life
49.	" "	The Sunlit Square
50.	HAROLD GILMAN	The Verandah, Sweden
51.	" "	Portrait
52.	" "	A Bridge in Norway
53.	R. P. BEVAN	The Yard Gate
54.	" "	A Devon Farm
55.	W. RATCLIFFE	Snow, Sweden
56.	DIANA WHITE	Still Life
57.	" "	Still Life
58.	GINO SEVERINI	Polka
59.	" "	Valse
60.	J. D. FERGUSON	Eve
61.	ANNE ESTELLE RICE	Rose Reflections
62.	BERTHA CASE	An Arab Cafe
63.	J. D. FERGUSON	Still Life : Blue and Gold
64.	C. R. W. NEVINSON	"Waiting for Robert E. Lee"
65.	AUGUSTE HERBIN	Painting, Lent by T. Fisher Unwin, Esq
66.	E. A. WADSWORTH	"l'Omnibus"
67.	C. R. W. NEVINSON	The Departure of the Train de Luxe
68.	C. F. HAMILTON	Portrait

NO.	ARTIST.	TITLE.
69.	E. A. WADSWORTH	Fortifications
70.	" " (water colour)	The River
71.	" " "	
72.	WALTER SICKERT	The painter's home in New Orleans
73.	PABLO PICASSO	Portrait of M. Kahnweiler (<i>photograph</i>)
74.	" "	Lady in Mantilla "
75.	WALTER SICKERT	Sunday morning
76.	PABLO PICASSO	Lady with a Fan "
77.	PICART LE DOUX (<i>water colour</i>)	Nude
78.	WALTER SICKERT	The bully
79.	PIERRE BONNARD PRICE (<i>lithograph</i>)	Figure Study
80.	WALTER SICKERT	First Officer
81.	" "	Black and White
82.	FREDERICK ETCHELL	Study of Nude (<i>unfinished</i>)
83.	J. D. FERGUSSON	"Rhythm"
84.	WYNDHAM LEWIS	"Kermesse"
85.	OTHON FRIESZ	Women at the Fountain
86.	DUNOYER DE SEGONZAC	The Boxers
87.	VINCENT VAN GOGH	French Peasant (<i>Colortype</i>)
88.	" "	Sower "
89.	" "	Portrait of the Artist
90.	" "	The Orchard
91.	" "	Way to the Churchyard "
92.	" "	Portrait of Father Tranquit
93.	" "	Chestnut Tree
94.	" "	Pot of Flowers

NO.	ARTIST.	TITLE.
95.	VINCENT VAN GOGH	Young Girl
96.	R. DELAUNAY	The Dirigeable and the Tower (1909)
97.	WYNDHAM LEWIS	Design
98.	" "	Group
99.		
100.		
101.	PABLO PICASSO	Composition of a Death's Head
102.	AUGUSTE CHABAUD	Still Life
103.	JEAN HIPPOLYTE MARCHAND	"
104.	DERIN	The Port of Havre
105.	ANDRE L'HOTE	Landscape
106.	AUGUSTE HERBIN	Farmhouse and rocks at Céret
107.	"	The Viaduct
108.	"	Still Life.
109.	HORACE BRODZKY	Frascati
110.	FREDERICK ETCHELL	Head (in tempera)
111.	C. F. HAMILTON (<i>water colour</i>)	Head
112.	HORACE BRODZKY	Still Life
113.	FREDERICK ETCHELL	Sketch of a Woman (in tempera)
114.	C. F. HAMILTON	Two Figures
115.	A. WOLMARK	Still Life
116.	FREDERICK ETCHELL	Head of a Man
117.	J. D. FERGUSON	Red Sail
118.	A. WOLMARK	Decorative Panel
119.	" "	" "

NO.	ARTIST.	TITLE.
120.	HENRI DOUCET (<i>water colour</i>)	Naples
121.	" " "	Near Ferte Milon
122.	" " "	The Fountain of the Luxemburg
123.	" " "	Naples
124.	HENRI DOUCET (<i>water colour</i>)	Landscape at Chauvigny
125.	MAURICE ASSELIN	Church of St. Euverte at Orleans
126.	PABLO PICCASSO	Etching
127.	" "	"
128.	RENOIR	Lithograph
129.	MAURICE ASSELIN "	Cleaning His Barque
130.	" " "	Cargo Boat, Quay of the Louvre
131.	" " "	Barque aground
132.	MARCEL FOURNIER "	Marseilles
133.	" " "	The River of Belon
134.	MAURICE ASSELIN "	Chantilly
135.	HENRI GENSEL	View of Juvisy
136.	HENRI DOUCET	The St. Martin Canal, Paris
137.	MARCEL FOURNIER "	Marseilles
138.	HENRI GENSEL "	The Church of Draveil
139.	" " "	Street in Draveil
140.	" "	Road at St. Cyr-sur-Morin
141.	MARCEL FOURNIER	Marseilles
142.	LUDOVIC RODO	The Church at Draveil
143.	JEROME BLUM	The Gate
144.	" "	Harbour at Ajaccio

NO.	ARTIST.	TITLE.
145.	JEROME BLUM	Ships
146.	FREDERICK ETCELL	Drawing of a Head
147.	" "	" "
148.	PAUL CÉZANNE	Lithograph
149.	C. R. W. NEVINSON	The Circular Railway
150.	" "	The Iron Bridge
151.	" "	Portrait of the Artist

Lent by PROF. M. E. SADLER, C.B.

152.	E. BERNARD (<i>lithograph</i>)	The Reapers
153.	PECHSTEIN (<i>water colour</i>)	The Bathers
154.	F. MARC	Two Female Figures
155.	"	Horses
156.	PECHSTEIN (<i>drawing</i>)	A Village
157.	" (<i>etching</i>)	Portrait of Man in spectacles
158.	G. MUNTER (<i>drawing</i>)	Woman
159.	PECHSTEIN (<i>drawing</i>)	Woman bathing
160.	W. HELBIG (<i>woodcut</i>)	Adam and Eve
161.	E. NOLDE (<i>etching</i>)	Freihafen, Hamburgh
162.	BÖTTICHER (<i>sepia drawing</i>)	Harvest Field
163.	PECHSTEIN	Horses
164.	BÖTTICHER (<i>crayon drawing</i>)	Mineral Railway
165.	HENRI DOUCET (<i>drawing</i>)	Nude Study
<hr/>		
166.	PICART LE DOUX	Montmartre
167.	" "	Horse
168.	" "	Old Woman

NO.	ARTIST.	TITLE.
169.	PICART LE DOUX	Landscape
170.	PAUL EMILE PISSARRO	The Quays of Paris
171.	" "	View of the Seine at Paris
172.	" "	The Pont Neuf
173.	" "	Notre Dame, Paris
174.	LUDOVIC RODO (<i>water colour</i>)	Farm at Poulfane
175.	" "	The River Belon
176.	" "	The River Guilly
177.	" "	The Winnowers
178.	PAUL EMILE PISSARRO	Market at Pontoise
179.	" " "	Market at Gisors
180.	" "	Market at Mans
181.	" "	Market at Pontoise
182.	HENRI MATISSE (<i>lithograph</i>)	
183.	" " "	
184.	" " "	
185.	" " "	
186.	" " "	
187.	WYNDHAM LEWIS	Creation
188.	" "	Two Workmen
189.	" "	Nostalgia
190.	" "	Portrait
191.	ETHEL WRIGHT	Tulips
192.	HENRI DOUCET	The Grape Harvest
193.	BERTHA CASE	Le Ksam, Tunis
194.	HENRI DOUCET	The Woodcutter

NO.	ARTIST.	TITLE.
195.	HENRI DOUCET	La Cueillette
196.	E. A. WADSWORTH	Adam and Eve
197.	S. F. GORE	Brighton Pier
198.	E. A. WADSWORTH (<i>water colour</i>)	
199.	ANNE ESTELLE RICE	An Old Woman
200.	BERTHA CASE	Side Boa Said, Tunis
201.	R. W. NEVINSON	Issy-les-Moulineaux
202.	MANZANA PISSARRO (<i>Monotype</i>)	Cock and Hen
203.	„ „	White chickens on yellow background
204.	„ „ (<i>Monotype</i>)	Horses
205.	„ „	Cock and Hen
206.	„ „	The Fowls
207.	„ „ (<i>gouache & gold</i>)	Cocks

SCULPTURE.

1. GROUP OF BIRDS, BY JACOB EPSTEIN
2. SCULPTURE EN PIERRE, BY CONSTANTINE BRANCUSI
3. HEAD OF A BOY, BY JOE ZADKIN
4. HEAD OF CHILD „ „
5. HEAD OF GIRL „ „
6. BABY'S HEAD (1907) BY JACOB EPSTEIN



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