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FROM IMPRESSIONISM TILL TODAY

UNITED NATIONS EDUCATIONAL,
SCIENTIFIC AND CULTURAL ORGANIZATION
19 Avenue Kléber Paris-16^e

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Government Departments, educational and cultural institutions desiring duplicate sets of the prints contained in this exhibition may obtain them at special rates through Unesco.

Correspondence should be addressed to the Director-General, Unesco, 19 Avenue Kléber, Paris (16), marked, attention: Department of Cultural Activities, Print Exhibitions.

The attention of educators, students and members of the general public is also drawn to the Unesco catalogue of colour reproductions, the first volume of which is to be published before the end of 1949. This catalogue is designed to make high quality prints more easily available, and to this end, lists publishers and prices, in addition to other information.

FOREWORD

This exhibition of colour reproductions is the first of its type to be prepared by Unesco. Confined to artists who have made significant contributions to world art since 1860, it attempts to illustrate important trends in painting from Impressionism till the present day. In any exhibition restricted by necessity to a maximum of 50 paintings, the works of some important artists will inevitably be lacking. This is even more the case in an exhibition of reproductions, as there are numerous great artists who have been reproduced inadequately or not at all.

However, in spite of these limitations, it is believed that this exhibition will be of great assistance to students, educators and the general public in their study of the development of painting over the greater part of the last century—of assistance particularly in countries where museums and cultural institutions lack comprehensive collections of original works of this period.

It is realized that reproductions, however technically good, cannot be equal to originals, but for many millions of people living far from the world's art centres they are essential to a greater understanding and appreciation of the world's art heritage.

In presenting the exhibition, Unesco expresses no preference for any particular artist, school or trend, but merely aims at making more widely-known the work of artists who have established their permanent place in the history of art.

The reproductions included form the first selection to be made from the Unesco Archive, which is now being created to include all available high quality colour reproductions of important periods and phases of painting. This archive is being built up with the active co-operation of members of the International Council of Museums, and Unesco wishes to thank in particular M. René Huyghe, Conservateur en Chef du département des Peintures et des Dessins au Musée du Louvre, both for the introduction to this catalogue and for his assistance in assembling the exhibition itself.

It is intended that this exhibition will be followed by others devoted to other important periods of art.

ARW

Western art seems from the very start to have appointed itself one essential task, that of reflecting nature in all its aspects. At the very most, it may have allowed itself, during the classical periods, to improve on nature, and make it conform to an intellectual ideal. Throughout the centuries, however, the conquest of reality remained its prime goal. In this, Western art is faithful to the spirit of Western civilization, urging us as it does, in the phrase of Descartes, "to become the masters and possessors of Nature".

After the troubled years of the early Middle Ages, when the barbarian invasion changed the course of its history, the Western world returned rapidly to this tradition inherited from antiquity, and ever since, from the early Primitive school at the dawn of the Renaissance, European painting has aimed above all at being the true or the flattering mirror of living creatures and inanimate objects. The primitive artist applied himself resolutely to the task; the classic liked to be master of his subject, adapting it to his own standards, those of beauty, and choosing it according to the laws of good taste, but he never set aside reality. The eighteenth and nineteenth centuries paid increasing attention to technique, beginning indeed to accord it an independent value, and hinting at the possibility of pictorial interpretation. But though a certain audacity, certain sharp differences of opinion and even heresies crept in, the cult of reality was never really abandoned, nor was the principle of its observance.

This century-old tradition was scarcely shaken by the nineteenth century, but the twentieth century put an end to it in a few years. It is because of this daring and astonishing revolution that modern art sometimes surprises and shocks those who come in contact with it.

Modern art is more easily understood when followed through its various stages. The Romantics, led by Delacroix, had already sought to make use of nature merely to express and give emphasis to their own feelings and personal genius. This shocked the middle-class public, educated as it was in the principles of realism. The extreme tension thus created between artists and the public reached its peak with Impressionism, introduced by Manet. Manet himself, however, neither was, nor desired to be, anything but a realist in his art: he followed on from Courbet, that other great realist reviled by the public. What was either of them doing, after all, but reviving the tradition of the powerful Naturalists of the past, the Italian disciples of Caravaggio and the seventeenth-century Spanish school? But so many conventions had been accepted and accumulated that the public no longer recognized the simple truth. The recent invention of photography had strengthened its taste for

a cramped and meticulous, purely enumerative style, in which the mass of details was of more account than the exactitude of the optical image. Manet was regarded as a revolutionary by this perverted public, as was Courbet, because he attempted to revive the "pictorial" truth of the old masters. The Impressionists, who adopted him as their leader, were much bolder than he, but they none the less remained faithful to realism. The new school went even further, proposing as it did to penetrate the secrets of vision, light and appearances. It tried to attack these problems from a point of view more rigorously scientific, taking into account the latest discoveries in optics, but the very rigour of this attitude was soon seen to be so uncompromising, the results so unexpected and so different from all the conventions to which the public was accustomed, that people were taken aback by such unorthodox representations of nature and cried aloud in horror. This art, which actually considered itself supremely realistic, and in which a picture was but a window opening on to a landscape, the public mistakenly believed to be divorcing painting from reality, because it no longer recognized that reality. By denouncing this divorce which had not actually taken place, the public of the day made it conceivable, helped artists to imagine it, indeed provoked it.

In the very bosom of Impressionism itself something seemed to be stirring, new trends were beginning. Degas, it is true, regarded painting as an art of observation, seeking eagerly to perpetuate scenes of contemporary life in their most unexpected and sometimes crudest moments. Monet, Pissarro, Sisley turned for preference to open-air scenes bathed in light, only in order to give a new extension to this art of observation. But to this intent and dazzled way their fellow artists had of looking at things, attempting only to set down what they perceived so acutely, certain painters added research along new lines, and their individual obsessions. They argued that in the composition of a picture, nature, which provides the artist's subject and pretext, is not the only factor: there is also the artist himself, who attempts through his work to communicate to others what he feels and what he is, the very essence of his life. There is the *picture* too, that is to say the flat white surface on which the artist's lines and colours are arranged. Thus, side by side with realism, and discrediting it by their composition, Expressionism, with all its vehemence, and Plasticism with its structural preoccupations, were to open up to art new and very different possibilities.

Cézanne, whilst respecting the exactitude of visual images, sought to reconstitute—to "think", beneath the apparent disorder—the elementary forms which are their structure and spirit. He gave colour the task of rendering, by transposition, both intensity of light and solidity of masses. Seurat, who was younger, founded Neo-Impressionism, which his friend Signac was to develop further. He carried to its extreme the principle of divisionism, as a means of rendering optical impressions, but in his arrangement of lines, colours, their relationships and contrasts, he sought harmony. Thus began the plastic "constructivist" trend, which was to become, in its extreme forms, Cubism and abstract art.

Renoir, meanwhile, forcefully and joyously lyrical, was seeking to express with luminous human forms, bright flowers, and full and generous contours, his own *joie de vivre*. Van Gogh was much more violent in his torturing of appearances, tossing them like a tempest to express the stormy drama of his own life. But for the one as for the other, light was their means of rendering the degree of their intensity, and both painted the ardour of their own hearts rather than objects which were but the pretext of their inspiration. This was the beginning of the Expressionist movement, which was later to produce Fauvism.

Gauguin, for his part, with increasing boldness and complete disdain for the limits imposed by reality, lavished on his canvases the suggestive power and the harmonious composition of his lines and colours. He went further:

from his works emanated, like music, all the poetry of the inexpressible, which was that of his unconscious mind. At the same time, Odilon Redon was getting away from the normal appearance and the logic of objects to plunge into the unknown and the secret mysteries of the human heart. Following in their footsteps, Surrealism was already on the horizon.

Their works became the starting-point of the great experiments of modern art. Between them and modern art, however, room must be made for Toulouse-Lautrec, in whom is perpetuated Degas' pungent genius of observation, oriented towards contemporary life, but who also, with his boldly stylized arabesques, and the force of character which in his work deforms both human figures and inanimate objects, is the forerunner of trends to come.

The Impressionists and their contemporaries, therefore, contrary to their own doctrines, led the way for the offensive which modern art was to launch against realism.

The first generation of their descendants is that of the "Nabis". This was the oriental name (meaning "prophets") which at the end of the century a group of young painters, influenced mainly by Gauguin, gave themselves. They were at once traditionalists, in their love of quiet subjects and of poetry emanating from nature, and innovators, in the simplification of their arabesques and splashes of colour. Some, like Maurice Denis and K. X. Roussel, found their inspiration in religious or classical themes; others, like Bonnard and Vuillard, the former with a radiant and lyric vigour, the latter more gently and timidly, portrayed scenes of family life. All began to interpret Nature and to solicit it to manifest the free interplay of line and colour "assembled in a certain order", as Maurice Denis describe it in a phrase that is now historic. The greatest of this group is certainly Bonnard, in whom can be recognized the creative vitality and generosity of the great masters.

From the beginning of the twentieth century, Fauvism goes further. It does violence to nature by bringing in something of the instincts which impel the artist, which make up his "temperament" and sensibility: some, like Marquet, Dufy or Matisse, still celebrate the delights of the eye and the joy of living; but others, like Rouault and Vlaminck, are the victims of a tragic genius which deforms reality in the fury of their own psychological storms.

Marquet remains closest to Impressionism. He retains its predilection for light analysis, but, abandoning the divisionist technique, works with large expanses of straight colour. Dufy, more capricious and Parisian, but daringly succinct, transforms reality into an almost stenographic sparkle of colour-spots and highlights. Matisse goes further in the depth of his conceptions and the total, lucid consciousness he has of the problem of modern art. Faithful to the striking optimism of his predecessors, he resolutely aims at a bold synthesis of the means of expression, thereby becoming, with Picasso, the dominating figure of the whole contemporary school. On the other hand, Rouault and Vlaminck bring forward the preoccupations of a different world of mental torment. Rouault, particularly, stirred by a religious genius which casts a spiritual and almost mystic splendour on his most pessimistic moments of violence, opens up to painting the realm of tragedy.

Younger than Rouault, the Italian Modigliani was to introduce a more delicate and nostalgic form of despair, celebrating the female form in a refinement of curves.

Meanwhile, following the same path as Friesz, Derain, a former exponent of Fauvism, who started his career with Vlaminck at Chatou and took part in his most original experiments, was working on a serious attempt to re-integrate these new acquisitions into a rejuvenated classical tradition. But

in reconstructing form, he seeks a closer approach to nature and its image. Cubism, which constitutes the corresponding reaction against Fauvism shortly before the 1914 war, believes that it can further plastic research only by severing the last links binding painting to visible reality. It starts by analysing masses, on the authority of Cézanne. It gives the artist the right to appropriate in what he sees merely such elements as will further the harmony he seeks in his picture. It authorizes him also to give up traditional perspective once and for all, and to envisage simultaneously aspects which in reality the eye could only discover by moving round the object which serves as inspiration. Nature, dissected, analysed, taken to pieces—presents henceforth the mere debris of its appearance to the co-ordinating mind of the artist, who reassembles it according to his own laws. He acts as freely as the musician combining his sounds solely with a view to harmonies of which he is the exclusive inventor. In the work of the Spanish Cubists, Picasso and Juan Gris, this music of line and colour is intense, violent, dramatic sometimes to the point of paroxysm. The French—Braque, La Fresnaye, Léger—experience it as something saner and fuller, laden still with emotional experience.

Nothing is more revealing than the contrast between Picasso and Braque. Picasso, the "Proteus" of modern art, is forever in search of novelty, incarnating successively or simultaneously the most discordant temptations of his age, and putting at their disposal his brilliant talent, never failing in inventiveness or originality. But this frantic pursuit of novelty itself reflects the secret anguish, which, after periods of harmony, drives him to dislocate nature to the very limit of the strain it can endure. Braque, on the contrary, uses the same means to create a world of coloured forms diffusing an ethereal peacefulness, which has suggested a comparison between this Cubist, apparently disdainful of reality, and the great realist master Chardin. He does in fact give expression in the face of nature to the same kind of sensitive poetry, so characteristically French.

French art shows, therefore, some unwillingness to separate the abstract completely from the support which it finds in reality. But other countries, less careful of moderation, more extreme in theory, have carried Cubism as far as pure abstraction, where the elements of the picture are arranged without any relation to nature. The modern Italian school was already introducing, with Futurism, the idea of time, with its dynamic effect, but it was in Germany that abstract art was carried to its logical conclusion, particularly in the work of Kandinsky, who was later to settle in France. He had belonged formerly, in 1911, to the "Blaue Reiter" group, in which Franz Marc and Macke, influenced by the Cubists and both killed during the 1914-1918 war, made their name, as well as the Swiss, Paul Klee, who was one of the most inspired inventors of abstract images in colour that our age has known.

Cubism was weighed down by the chains of excessive intellectualism: instinctively it was counteracted by the vogue enjoyed by the charming and frivolous painting of Marie Laurencin, so much admired by Apollinaire, the poet, high priest of the Cubists, as well as by the naïve and pure work of the *douanier*, Rousseau, in whose steps followed the *peintres du dimanche*, Vivin, Bombois, Bauchant and Séraphine. This same longing for a refreshing simplicity of sensation, which is also embodied in the pathetic and shrinking urban landscapes of the gentle Utrillo, foretold a return to spontaneous, instinctive life, free of all intellectual trammels. Then it was that Expressionism, profiting from this hint of a return to the spontaneity of sensations, came into being with the generation of Goerg, Gromaire, La Patellière, Alix, and made itself a place in the history of French painting, whose genius is rather that of logic and of clarity. Only Rouault, and later Waroquier, to a certain extent, were able to link their art to this tormented, violent, tense and

sometimes bizarre style, which is more in harmony with the Nordic or Germanic temperament.

It is indeed in Northern Europe and in Germany that one must seek the early development of an art so contrary to the instinctive moderation and naturally happy temperament of the French. The great founder of this movement in European painting was the Norwegian, Edvard Munch, whose intellectual life was strained to the limit of endurance. He helped the German school to liberate the obscure forces which were tormenting it. Their first eruption was in the work of the group called *Die Brücke*, which in 1905 revealed first Kirchner and Schmidt-Rottluff, and then Nolde. The trend once started was to go on increasing: it inspired the tragic caricatural art of Grosz, and the Austrian Kokoschka carried it to its highest pitch of feverish brilliance.

But, after the shock of the 1914 war which, by overwhelming all minds with horror, precipitated the evolution of art towards emotional depth, Surrealism sought refuge from the collapse of all accepted values in the original purity of the unconscious. It had forerunners, such as the Slav Chagall and the Italian Chirico, who already preferred the disjointed and paradoxical phenomena of the world of dreams to those of reality. In their wake, the Surrealists carried to its logical conclusion this idea of recourse to irrational impulses. Some, like Klee or the Spaniard Miró, drew, from inspiration seized in its earliest stages, unstudied combinations of line and colour. Others, like Max Ernst, Yves Tanguy, André Masson or Salvador Dali, now living in America, gave to their painting, in the shape of recognizable forms and objects, the absurd and inexplicable structure of dreams.

Then, towards 1930, following the trend indicated by Derain—and later by Dunoyer de Segonzac, a contemporary of the Cubists—the new generation endeavoured to reconcile what seemed to it the most valid results of modern research with tradition and its respect for nature. The necessity of finding a middle path seemed destined to attenuate the desire for experiment.

However, the young artists of the day had come under the widespread influence of surrealism too strongly to be insensible to the obscure anguish of the subconscious, which was vaguely aware of the troubles and dangers of the day. Several, like Grüber, André Marchand or Tal Coat, hinted in their oppressive compositions, with their despairing and tragic figures, at the threat which hung over those years of preparation for another war.

The electric current with which all minds were charged, condenses, explodes; war breaks out, then defeat, flight, servitude.

While numbers of Surrealists who had managed to cross to the United States were developing their movement there, artists in France responded to the occupation by rallying all their audacity. As early as 1941 an exhibition was opened of "Young painters of the French tradition". The very name was a challenge not only to the invaders with their proscription of an art they considered "degenerate", but also to the compromise which the pre-war period had sought to make between modernism and tradition. The Liberation gave new impetus to these tendencies, and painting made an impassioned appeal to all that was most uncompromising and revolutionary in Fauvism and Cubism.

Most of the young painters, bringing back into vogue precursors like the Cubist Villon, advocated non-figurative art, and under cover of the major innovations of Matisse and Picasso, devoted themselves to a frantic enjoyment of line and colour in particular. Certain of them, like Gischia or Pignon continue to spare reality, still identifiable despite their transpositions; others,

such as Bazaine or Manessier transform the meagre traces that remain.

Centred mainly in France and in Paris, which one might properly call its capital, modern art has radiated over the whole world. It has reached America, already initiated by Prendergast into the movements growing out of Impressionism. Subsequent plastic research has found its most original expression in the work of John Marin, whose water-colours attain a striking form through their dramatic simplification, and in that of Max Weber, a pupil of Matisse, whose constructive mind made him lean more towards Derain. Meanwhile, John Sloan, who did not come to Europe, was seeking his inspiration in direct contact with American life.

Certain artists wondered indeed whether modern art had not been guided by ideas that were too exclusively aesthetic when it dedicated itself to the service of plastic form, or too individualistic when it became the vehicle of extremes of personal feeling. In Mexico a new school was growing up which was resolutely progressing in a completely different direction. Preferring frescoes and spacious murals, artists like Rivera and Orozco were beginning to find their inspiration in the everyday life of the people. Aiming at primitive grandeur rather than at the refined or the unusual, they developed an art which was not devoid of political intent.

This same reaction in favour of collective inspiration and appeal, and of reconciliation with reality, has been continued during recent years by such French artists as Lurçat and Gromaire who have been the forerunners of a triumphant revival of the art of tapestry. But they did not feel themselves bound to depart from the new methods with which modern art has enriched painting both intellectually and emotionally.

Audacious, fond of innovation, often systematic—modern painting may be reproached with having sometimes exercised too much severity in transforming or eliminating what it did not consider to be of the essence of art, but the temptation to go to extremes has its own greatness.

Let us not waste time in uselessly contrasting ancient and modern art. Each came in its due place and time, each is the reaction to the circumstances of that place and time. The one cannot exclude the other in spite of their differences, and each has as much justification as had Egyptian art on the banks of the Nile, and Byzantine art within the orbit of Constantinople.

Let us seek and discuss nothing but quality rather than theories or methods. Let us learn to cut ourselves sufficiently free from habit to be able to appreciate new and authentic contributions to art wherever they are to be found. Let us not lose the benefit of any of the new wealth, unexpected though it may be, which man is able to bring forward to reduce his indigence in the face of the unlimited possibilities before him.

RENÉ HUYGHE.

*Conservateur en Chef du Département des peintures
et des dessins au musée du Louvre.*

1. BONNARD PIERRE, *The Tablecloth*, The Twin Editions.
2. BRAQUE GEORGES, *Still Life : The Table*, New York Graphic Society.
3. BRAQUE GEORGES, *Anemones*, The Twin Editions.
4. CÉZANNE PAUL, *Boy with Red Vest*, Die Piperdrucke Verlags.
5. CÉZANNE PAUL, *Rocky Landscape*, Die Piperdrucke Verlags.
6. CHAGALL MARC, *Morning Mystery*, New York Graphic Society.
7. DEGAS EDGAR, *Woman with Chrysanthemums*, New York Graphic Society.
8. GAUGUIN PAUL, *Tahitian Landscape*, New York Graphic Society.
9. GAUGUIN PAUL, *Ia Orana Maria (Hail Mary)*, The Twin Editions.
10. VAN GOGH VINCENT, *Fields near Auvers-sur-Oise*, Anton Schroll and Co.
11. VAN GOGH VINCENT, *Sunflowers*, The Twin Editions.
12. GRIS JUAN, *The Syphon*, Guy Spitzer.
13. KLEE PAUL, *Travelling Circus*, New York Graphic Society.
14. KOKOSCHKA OSKAR, *Courmayeur and the Giants' Teeth*, The Twin Editions.
15. LAURENCIN MARIE, *In the Park*, New York Graphic Society.
16. LÉGER FERNAND, *The King of Hearts*, School Prints Ltd.
17. MANET EDOUARD, *In a Boat*, The Twin Editions.
18. MANET EDOUARD, *The Fifer*, Franz Hanfstaengl Verlag.
19. MARIN JOHN, *Lower Manhattan from the River*, The Twin Editions.
20. MARC FRANZ, *The Blue Horses*, New York Graphic Society.
21. MARCHAND ANDRÉ, *The Quinces*, Braun et Cie.
22. MARQUET ALBERT, *The Pont-Neuf*, Guy Spitzer.
23. MATISSE HENRI, *Woman with White Dress*, Galerie Maeght.

24. MATISSE HENRI, *Lemons on a Pewter Plate*, The Twin Editions.
25. MIRÓ JOAN, *Dutch Interior*, The Museum of Modern Art, New York.
26. MODIGLIANI AMEDEO, *Portrait of Madame Anna Zborowska*, New York Graphic Society.
27. MONET CLAUDE, *The Beach at Sainte-Adresse*, David Ashley, Inc.
28. MONET CLAUDE, *Jean on a Wooden Horse*, The Twin Editions.
29. MOORE HENRY, *Group of Red Draped Figures*, Esther Gentle Reproductions.
30. NICHOLSON BEN, *Painting 1936*, Kingsway Reproductions.
31. O'KEEFFE GEORGIA, *White Canadian Barn, No. 2*, The Museum of Modern Art, New York.
32. OROZCO JOSÉ CLEMENTE, *Mexican Village*, The Twin Editions.
33. PICASSO PABLO, *Child with a Dove*, The Pallas Gallery Ltd.
34. PICASSO PABLO, *Green Still Life*, The Museum of Modern Art, New York.
35. PICASSO PABLO, *Still Life with Guitar*, Braun et Cie.
36. PISSARRO CAMILLE, *The Countryside near Louveciennes in Summer*, Kunstkreis-Verlag.
37. REDON ODILON, *Still Life*, David Ashley, Inc.
38. RENOIR AUGUSTE, *Luncheon of the Boating Party*, David Ashley, Inc.
39. RENOIR AUGUSTE, *Still Life with Peaches*, The Museum of Modern Art, New York.
40. RIVERA DIÉGO, *The Flower Vendor*, San Francisco Museum of Art.
41. ROUAULT GEORGES, *Christ Mocked by Soldiers*, The Museum of Modern Art, New York.
42. ROUSSEAU HENRI (le Douanier), *The Waterfall*, New York Graphic Society.
43. SEGONZAC ANDRÉ DUNOYERDE, *The Bay of Saint-Tropez*, The Twin Editions.
44. SEURAT GEORGES, *A Sunday Afternoon on the Island of La Grande Jatte*, Arthur Jaffé, Inc.
45. SISLEY ALFRED, *A Lane*, Anton Schroll and Co.
46. SMITH MATTHEW, *Still Life: Jug and Apples*, 1938, The Pallas Gallery Ltd.
47. TOULOUSE-LAUTREC HENRI DE, *The Clowness Cha-U-Kao*, The Twin Editions.
48. UTRILLO MAURICE, *Rue Saint Vincent*, New York Graphic Society.
49. TAILLEUX FRANCIS, *The Blue Lobster*, Braun et Cie.
50. VLAMINCK MAURICE DE, *The Thatched Cottages*, Braun et Cie.

Frames supplied by Bréhéret et Prat, Paris.

BONNARD Pierre. Born October, 1867, at Fontenay-aux-Roses. Studied at the Académie Julian at the same time as Denis, Sérusier, Vuillard and Roussel, beginning with the decorative arts; furniture, screens, stage settings and posters. Under the influence of Degas, Toulouse-Lautrec and the Japanese painters, he chose Paris scenes and interiors of family life as his subjects. Later became the most authentic disciple of the Impressionist movement and pursued his love of vibrant, sensitive colouring in a long series of *genre* paintings which continued up to his death in 1947 at le Cannet, in the south of France.

BRAQUE Georges. Born May 13, 1882, at Argenteuil, son of a successful house-painting contractor, and served apprenticeship as a house-painter in le Havre. In 1904, went to Paris where he studied at the Académie Julian. Became a member of the "Fauves" which included Matisse, Derain and Vlaminck, but his interest in pure colour gradually gave way to an interest in stiff and artificial forms. His acquaintance with Picasso, dating from 1908, marks the point at which he began to paint landscapes in the geometrical style which became known as "cubism". Two years later he had turned to the painting of highly formal still lifes, and his development closely parallels that of Picasso. Invalided out of the army, he began to paint again and his work during the 1920's shows a gradual return to objective representation. Except for a brief period, when he again detached himself from exterior aspects, he has continued in the direction of external representation and has created a personal idiom by the use of subdued colour coupled with lively, lyrical shapes.

CÉZANNE Paul. Born in 1839 at Aix-en-Provence, in the south of France, Cézanne is the acknowledged father of modern art. Although destined by his family to be a lawyer, he attended evening art classes at the Aix museum. In 1861 he followed Emile Zola, a friend since childhood, to Paris, where he met Manet, Renoir, Monet, Sisley and above all Pissarro, who introduced him to Impressionism. However, he never shared their repute, his work being noticed only for its alleged clumsiness. Relieved of financial cares by an allowance, and later an income from his father, he became a solitary worker applying the Impressionistic divisioning of colour to a rediscovery of the great classical art of the past. From his intense labour and his study of nature resulted landscape still lifes and portraits, rigid in construction and monumental in composition. Died near Aix, in 1906, when his recognition had scarcely begun. A memorial exhibition in 1907 earned him, however, the admiration of all the younger artists, including Picasso, who painted his first "cubist" pictures under the influence of the Aix master.

CHAGALL Marc. Born July 7, 1887, at Vitebsk. For a time was a scholarship student at the Imperial School for the Protection of the Arts at St. Petersburg and later studied with Léon Bakst, with whom he collaborated in designing scenery for the Russian ballets. Went to Paris in 1910 and made many friends there in literary and artistic circles. With the help of Apollinaire he opened a highly successful exhibition of nearly all (200) of his works in Berlin which had a direct influence on the development of the Expressionist movement. These paintings were confiscated and sold during the first world war. Organized the State Academy at Vitebsk after 1917 which united artists of all tendencies. In 1920 he designed scenery and costumes for several Moscow theatres, but only those for the Jewish theatre were executed. In recent years he has designed scenery for the Russian Ballet. He lived in Paris from 1922 until the second world war, when he went to live in the U.S.A.

DEGAS Edgar. Born Hilaire Germain Edgar de Gas, in 1834, in Paris. After a short stay at the École des Beaux-Arts he went to Italy (Rome and Naples) to study primitives. His historical paintings and portraits, influenced by Ingres, and traditional in appearance, were sent to the Salon up to 1870. But his search for the representation of movement in the act, and, finally his discovery of pastels and colour led him to the painters and the literary men of the Café Guerbois. From 1874 he exhibited regularly with the Impressionists (except in 1882), but in 1886 his urge toward individuality turned him definitively from the group. Died in 1917, almost blind.

GAUGUIN Paul. Born 1848 in Paris. Of Spanish-Peruvian origin on his mother's side, his childhood was spent in Peru. Married, and a successful stockbroker, he took up painting as a pastime in 1873, and was introduced to the Impressionists by Pissarro. Ten years later he abandoned his family to leave himself free to paint. A trip to Pont-Aven, Brittany, in 1886 and another to Martinique the following year gave him a new outlook on nature which replaced Impressionism by a use of broadly treated pure colour. After a brief association with the Symbolists and his tragic visit to Van Gogh at Arles, he left in 1891 for a two-year visit to Tahiti. In 1895 he returned to Tahiti, where he shared the simple life of the natives and died in miserable circumstances on the Island of La Dominique in 1903.

GRIS Juan. (Real name José Gonzales). Born March 23rd 1887 at Madrid. Died 11th May 1927, at Boulogne-sur-Seine. The straitened circumstances of his family forced him to abandon his engineering studies at the Technical School of Madrid, yet his scientific mind and his intellectual habits sharply distinguish his work from that of the other Cubists. From 1906 to 1922 he lived at the "Bateau-Lavoir" where he met Picasso. Did sketches for "L'Assiette au Beurre" and "Le Témoin", and exhibited his first paintings in 1910. His painting of Picasso dates from 1912.

KLEE Paul. Born 1879 at Munchenbuchsee, Switzerland. Died 1940 at Locarno. Originally a member of the German Expressionist group, the "Blaue Reiter" group. After the first world war he taught for many years at the famous Bauhaus in Weimar, where he collaborated with Kandinsky. Gifted with a profound and original mind he did not hesitate to explore all means of self-expression, depicting the world with supreme intuition as though through the mind of a child. His almost psychological art has had world-wide influence since the end of the 1939-1945 war.

KOKOSCHKA Oskar. Born 1886 at Pöchlarn, Austria. Studied art in Vienna

where he first exhibited. In 1908 went to Germany, where he became one of the leaders of Expressionism. During the second world war he made his home in England, and now lives in Switzerland.

LAURENCIN Marie. Born 31st October 1885 in Paris. Studied drawing at the Humbert Academy and exhibited her first work at the Salon des Indépendants in 1905. At first influenced by Toulouse-Lautrec and, towards 1905 by Manet she was later attracted by Chinese and Japanese art, as well as by the formalization of Braque and Picasso and by the theories of Apollinaire. She travelled extensively in Germany and Spain, and since 1920 has enjoyed a wide popularity.

LÉGER Fernand. Born 1881 at Argentan, France. In 1898 came to Paris, as architect's draftsman and photograph-retoucher, and from 1901 to 1903 studied at the Ecole des Beaux Arts. First exhibited at the Salon des Indépendants in 1908, and in 1910 at the Salon d'Automne. In the same year became acquainted with the work of Picasso and Braque, and up to the war was an active cubist. While in the army, he developed a style which lasted from 1917 to 1919, and which was inspired by a kind of mechanical dynamism. His travels to Venice and Ravenna in 1924 confirmed the stylistic researches in which he was engaged at that time. He gradually abandoned dynamic expression for static painting and worked in the direction of a rediscovery of the integrity and purity of the object. In 1924 he produced the "Mechanical Ballet", an experimental film which was the first expression of pure dynamism and which had a great influence on the development of the cinema. Was at one time professor at the Académie Moderne, and during the second world war lived in the U.S.A. His contact with American civilization has found expression in a renewed interest in human beings as related to their modern surroundings.

MANET Édouard. Born 1832 in Paris. Died 1883. He rejected formal instruction in favour of copying pictures in museums during trips to Italy, Germany and the Netherlands. The Seventeenth-century Spanish painters, Velasquez Zurbaran and Murillo influenced him greatly, and he never lost his affinity for Goya. His first canvases, infused with a new quality of light, were exhibited at the Salon des Refusés in 1863, and his *Déjeuner sur l'herbe* immediately caused a scandal, which rallied Monet, Pissarro, Renoir, Sisley, and Berthe Morisot to his side, and made him the champion of the Realist and Impressionist movements. After service during the Franco-Prussian war (1870) he painted landscapes in Oloron, Arcachon and Bordeaux, the beginning of his outdoor painting inspired by Monet. His later portraits and studies of young women were in pastels, which he preferred to use because of his physical infirmity and the consequent difficulty he had in painting.

MARC Franz. Born 1880 at Munich. Killed near Verdun in 1916. In 1911 he founded the "Blaue Reiter" group of expressionist painters with Kandinsky. Primarily a painter of animals.

MARCHAND André. Born 10th February 1907 at Aix-en-Provence. Began to paint at the age of 12 and for six years studied drawing at evening classes in the Aix museum. His chief inspiration came from the countryside around Aix. His first painting to be exhibited, *Paysage*, was shown in 1930 at the Salon d'Automne. Studied in Paris where he was influenced by Picasso and Braque, and spent much time in Provence, as well as travelling in Central Europe, Southern Algeria and the provinces of France. Has done designs for

Aubusson tapestry, costumes and settings for Milhaud's ballet *Suite Provençale*, and for the Opéra Comiques performance of *Mireille*.

MARIN John. Born 1870 at Rutherford, New Jersey. Studied art in Philadelphia and New York and for a time was a free-lance architect. Marin absorbed something from French Impressionism and Central European Expressionism, but has evolved a most individual style. Working primarily in water-colour and with deft brushwork and a subtle use of unpainted surface, he creates an impression, sometimes abstract, always expressive.

MARQUET Albert. Born 23rd March 1875 at Bordeaux. Died in Paris in 1947. Came to Paris in 1890 and studied first at the École des Arts Décoratifs and later at the École des Beaux-Arts. In 1897 he met Matisse at the studio of Gustave Moreau and painted frequently on the banks of the Seine in his company. He painted his first landscapes at Arcueil and in the Luxembourg Gardens in 1898. Was one of the first "Fauves". Chiefly interested in landscape painting, he travelled continually. He painted nudes and portraits as well but remained primarily faithful to landscapes, bridges, towns and quays. He is known also for his water-colours and etchings.

MATISSE Henri. Born December 31st, 1869 at Cateau-Cambrésis, France. First studied law; became a solicitor's clerk and began to paint by himself. Came to Paris in 1890 to continue his law studies but continued to paint, and in 1893 began to study at the École des Beaux-Arts, particularly with Gustave Moreau. In 1896 exhibited 11 works at the Salon de la Société Nationale and was nominated a member of the Salon. Influenced by oriental art, and by the paintings of El Greco, Goya and Manet, he was gradually attracted by Impressionism. In addition to his paintings, Matisse worked on sculpture. Between 1902 and 1904 he devoted himself to various experiments in colour and finally returned to pure colour which put him in the group formed by Derain, Manguin, Rouault and Vlaminck at the Salon d'Automne of 1905, to which was given the name "Fauves". His feeling for coloured arabesque attracted him to the East and he travelled twice to Morocco in the years just before the first war. His preoccupations in the field of colour and form led him to a kind of geometrization which paralleled the contemporary researches of Cubism. Matisse has since made his permanent home on the French Riviera where his ingenious use of pattern and his daringly brilliant colour have continued to develop in a calm, seemingly untouched by the world's troubles.

MIRÓ Joan. Born April 20th, 1893 at Barcelona. Studied as a young man at the Ecole des Beaux-Arts and the Gali Academy. After being influenced by the broad draughtsmanship of Van Gogh, he was attracted to the Cubist art of his countryman Picasso, and eventually arrived in Paris in 1919. The forms within his composition began to take on a new liberty which culminated in the automatic painting he did as a Surrealist. His mature style has great affinity with the primitive art of the African and Australian Bushmen; a poetical language of magic signs and gaily coloured forms. During the second world war Miró returned to Barcelona, and notable among his war-time productions were the ceramics made in collaboration with the famous Spanish potter, Artigas.

MODIGLIANI Amedéo. Born 12th July 1884 at Leghorn. Died 25th January 1920 in Paris. First studied with a landscape painter in his native city and in the museums of Italy. Came to Paris in 1906 and frequented the circle of the "Bateau-Lavoir". His works of that period show the influence of Toulouse-

Lautrec, Picasso and Steinlen, and in 1909 he devoted some time to sculpture under the influence of Negro masks from the Ivory Coast. Attention was drawn to him for the first time at the Salon des Indépendants of 1910, where his work showed the influence of Cézanne. A natural sculptor, he was obliged by poverty to turn to painting and drawing which, by its simplicity of modelling and its formal grace, always retained an affinity with sculpture. He painted chiefly nudes and portraits of his friends and, more especially, of children, endowing his models with his own personal melancholy. Success, in a limited way, came only towards 1918, but his health became steadily worse and he died of consumption at the Hôpital de la Charité.

MONET Claude. Born 1840 in Paris. Died 1926 at Giverny. At le Havre, where he spent his youth, he was trained by Boudin in painting out of doors. Worked at the Swiss Academy in Paris in 1859 and met Pissarro and, in 1860, Jongkind. In 1862, at the Gleyre Studio, he became acquainted with Renoir, Sisley and Bazille and painted with them in the forest of Fontainebleau. First exhibited at the Salon of 1865 and his early works show the influence of Courbet. During the Franco-Prussian War of 1870 he went to England with Pissarro and had the opportunity of admiring the works of Turner. From 1872 to 1878 his works show characteristics of the research of the Impressionists. Monet took part in most of the exhibitions of the group and had his first private exhibition in 1880. At Vétheuil from 1878 to 1883 his studies of light and atmosphere occupied an increasingly important place and evolved, in his Giverny period (from 1883 until his death), into the famous *Séries*, which are pure studies of luminous vibrations. Impressionism found its most complete expression in Monet.

MOORE Henry. Born 1898 at Castleford, Yorkshire. Studied sculpture at the Leeds School of Art and at the Royal College of Art, and with a travelling scholarship visited France and Italy. A sculptor in the real sense of the word, as opposed to the modelling of Rodin and Maillol, he was conscious of the weight and mass necessary to direct carving, which led him to primitive and particularly to Mexican sculpture—the sculpture of Brancusi, the monumental painting of Masaccio and the heavy nude period of Picasso. Moore's constant preoccupation has been the portrayal of the human form as translated and dictated by the wide range of materials in which he has worked: hard-stone, wood, metal and concrete. He exhibited with the "Seven and Five Group" and "Unit One" in England, and with the "Surrealists" in England and abroad. Moore has become widely known for the drawings of war-time scenes commissioned by the British Government. He now lives in the country; a "supernatural" artist whose one study is nature.

NICHOLSON Ben. Born 1894 at Denham, Buckinghamshire. Studied at the Slade School, at Tours, Milan and Pasadena (California). He was a member of the "Abstraction-Creation Association" in Paris and of the "Seven and Five Group" in England. Originating as a still-life painter of the Paris school, he moved, under the influence of Mondrian, into abstract art, of which he is perhaps the main English exponent. His tendency to extreme simplification in his formal arrangements is counterbalanced by a use of relief and subtly calculated gradations of colour.

O'KEEFE Georgia. Born 1887 at Sun Prairie, Wisconsin. Wife of the late Alfred Stieglitz, pioneer photographer and exhibitor of modern painting. She often uses, as motifs for her paintings, flowers, trees, rocks and shells, sometimes as seen through a telescope, sometimes as seen under a magnifying glass. Simple masses, sweeping lines, pure colours interpret a unique and sensitive vision.

OROZCO Jose Clemente. Born 1883 at Zapatlan, Mexico. Handicapped by the loss of his left arm and impaired eye-sight caused by an accident, he first studied agriculture and architectural drawing, and only began painting in 1909. During the Revolution of 1910-17 he executed a series of drawings and paintings of underworld life and of war scenes. After five years spent as a photographic enlarger and painter in California, he painted frescoes in the National Preparatory School and the House of Tiles in Mexico City and in the Industrial School at Orizaba. In the United States between 1927 and 1934 he painted frescoes for Pomona College (California), The New School for Social Research (New York City) and Dartmouth College (New Hampshire). After a trip to Europe in 1932, he returned to Mexico and has painted frescoes in the Palace of Fine Arts in Mexico City, in the State University at Jalisco and in the Hospicio at Guadalajara. In addition, he has painted frescoes for the Library in Jiquilpan in the state of Michoacan, for the Supreme Court, and the Jesus Hospital, Mexico City, and has designed sets for the National Ballet.

PICASSO Pablo. Born 25th October 1881 at Malaga. His father was a teacher of drawing and Picasso began to draw early and painted his first pictures towards the age of 13. He was admitted to the School of Fine Arts at Barcelona and later to the School of Fine Arts in Madrid, where he was recognized as an artistic phenomenon. In October 1900, he went to Paris and exhibited a series of elongated and melancholy figures at Vollard's in 1901. This was his "Blue Period", which continued during his return to Spain and in Paris, where he finally settled in 1904, at the famous wooden house nicknamed the "Bateau Lavoir". In Montmartre he met Max Jacob, Van Dongen, Salmon, Apollinaire, Derain, Braque and Matisse. In 1904 and 1905 he produced studies of acrobats and other fair-ground characters and also some sculpture. In 1905 also began his "Rose Period", so called on account of the dominant flesh colour of his pictures. His first cubist paintings were made in the years 1906-7.

From 1910 to 1914, collaborating with Braque, his Cubism became increasingly more abstract and his palette more limited. This is the period sometimes called "analytic cubism". In 1914 he began what is called "synthetic cubism". In 1917 he joined Diaghilev and painted the scenery and costumes for the Cocteau-Satie ballet *Parade*. From 1919 onwards realist pictures alternated with more formalized works and great nudes inspired by Greek sculpture of the antique period. Picasso was hailed by the Surrealists as the great forerunner of their movement, and in the middle thirties his work was pronouncedly Surrealist. A commission from the Spanish Government to paint a large mural for the 1937 Paris Exhibition coincided with the bombing of the Spanish village of Guernica, and Picasso made this the theme of his masterpiece—a gigantic monochrome canvas depicting and protesting against the horrors of war. Throughout the German occupation of Paris he produced work exceptional for its distortion and violence, followed in the early years of peace by a series of gay sun-lit panels painted at Antibes in the South of France. More recently, no less than 1,700 ceramics and painted potteries, the result of several months' work, have come from his hand.

PISSARRO Camille. Born 1830 at Saint-Thomas in the Danish West Indies, now the Virgin Islands. Died in Paris in 1903. With the Danish painter Fritz Melbye, he worked in Venezuela after his first schooling in Paris. On his return to Paris in 1855 he met Claude Monet at the Swiss Academy. He painted outdoors, and was influenced by Delacroix, Courbet, and, in particular, by Corot. He joined the Impressionists, exhibited in the Salon des Refusés in 1863 and in the official Salons in 1864, 1865 and 1866, and had a dominant influence on both Cézanne and Gauguin, whom he helped at all

periods of their lives. In 1870 he went to England with Monet and, on his return, joined faithfully in all of the Impressionist manifestations. At Eragny, where he settled in 1884, he joined the forces of Neo-Impressionism under the influence of Seurat, and finally returned to his earlier technique.

REDON Odilon. Born at Bordeaux 1840. Died in Paris 1916. Unsuccessful in the competition for architecture at the École des Beaux-Arts, he spent a short time in the studio of Gérôme, and, in Bordeaux, met the engraver Bresdin, who introduced him to the art of engraving. His first great admiration was for Rembrandt. Worked chiefly by himself, but knew Chintreuil, Courbet and Corot. On the advice of Fantin-Latour, he began a long series of lithographs. Exhibited in Paris in 1900 and 1901 and travelled widely in Belgium, Italy, Holland and Spain. An intimate of the artists and literary men of his time, an enthusiastic musician and critic, he portrays the secret universe of man with a rare sense of line and colour.

RENOIR Auguste. Born at Limoges 1841. Died at Cagnes 1919. First painted on porcelain and wanted to enter the Sèvres factory. In 1862, went to the École des Beaux-Arts and to the Gleyre studio, where he met Sisley, Bazille and Monet. Together, they went painting out of doors in the forest of Fontainebleau. From 1864 he began to exhibit almost annually at the Salon. Took part in the first exhibition of the Impressionists in 1874, but left the exhibitions of the group on many occasions to return to the official Salon. His earliest works show the influence of Monet. He adopted the Impressionist technique to paint isolated figures or groups of people, engaged in the out-of-door activities of that sensuous age. His study of Ingres and a trip to Italy in 1881 which acquainted him with the works of Raphael and the Italian Primitives turned him away from Impressionism and gave him, in what is known as his "Ingres Period", precise design, a dry handling and sharp colours. Towards 1890 Renoir gave up his predominantly contemporary subjects to paint a majestic series of portraits and nudes dominated by glowing reds and purples, the high voluptuousness of which bears comparison with the best work of Rubens. Despite ever-increasing paralysis he continued in this lyrical strain until his death.

RIVERA Diego. Born in 1886 at Guanajuato, Mexico. Studied under Parra, Fabrès, Rebull and Velasco and, in Spain, with Chicarro. Travelled in France, Belgium, Holland and England in 1908-10 and, after a brief visit to Mexico, was associated in Paris with Derain, Braque, Klee, Picasso and Gris from 1911-20. Returning to Mexico in 1921 after travel in Italy, he joined the syndicate of painters and painted encaustic murals in the National Preparatory School, frescoes in the Ministry of Education and at Chapingo and Cuernavaca. Travelled in the U.S.S.R. in 1927, and in 1929 became director of the Central School of Plastic Arts in Mexico City. Went to San Francisco in 1930, where he painted frescoes, and to New York City in 1931 for a one-man show. Painted in Detroit in 1932 and made a replica of the fresco formerly in Rockefeller Center in the Palace of Fine Arts, as well as other frescoes in Mexico City.

ROUAULT Georges. Born May 27th, 1871 at Belleville, Paris. At 14 was apprenticed to a glasspainter and studied at evening classes at the École des Arts Décoratifs. For five years the chosen disciple of Gustave Moreau, he made the acquaintance of Matisse in 1893. Was unsuccessful in his first attempts to gain recognition, and gradually turned from academic subjects to dramatic landscapes in nocturnal tones. Towards 1905 began to paint the

world attached to the circus and the travelling theatre, exhibiting as a "Fauve" in the 1905 Salon. His first great exhibition, which included paintings, drawings, ceramics and varnished earthenwares, was held in 1910. Rouault finally gained success after the first world war but is less well-known than his contemporaries because his pictures were steadily acquired under contract by Vollard and relatively few have been seen in public exhibitions.

ROUSSEAU Henri, (Le Douanier). Born 21st, May 1844 at Laval. Died in Paris, 2nd September 1910. A toll-house employee, he was known as "Le Douanier". The exotic inspiration of some of his paintings is believed to be due to the recollections of a voyage to America during the Mexican War. Not until 1884 did he devote himself entirely to painting, having retired from his official position. Besides keeping a little shop, he performed on various musical instruments and wrote for vaudeville. He founded an academy, the "*Philotechnic Association*", where he taught the arts, painting, tonic sol-fa, music and elocution at eight francs a month, and served as public scribe and consulting lawyer for his neighbours. He exhibited at the Salon des Indépendants from 1886 to 1910 and was known and appreciated by Pissarro and Gauguin, though he was really launched in artistic circles by the writer Alfred Jarry. He first exhibited at the Salon d'Automne in 1905-7. Rousseau was encouraged by Rémy de Gourmont and was greatly admired by Picasso, Derain, Vlaminck, Charles Guérin, Marie Laurencin, as well as Apollinaire, Duhamel, Max Jacob, René Arcos and Romain. He painted numerous landscapes on the banks of the Seine and the Oise, and in the suburbs of Paris, and also collective portraits, but his preference lay with great compositions of exotic subjects, which mark him as perhaps the most poetically original artist of the modern movement.

SEGONZAC André Dunoyer de. Born 6th July 1884, in the valley of the Yerre at Boussy-Saint-Antoine. His early studies in art were with Merson at the École des Beaux-Arts, with Laurens at the Académie Julian and at the Académie La Palette. In 1906 he began to work alone on still lifes and in 1908 he painted his first landscapes at St. Tropez. During that period his painting shows certain Impressionist influences, but in 1910 he painted two important pictures with heavy colour layers and in dull tones. After the first world war he painted landscapes, nudes and still lifes, either in Chaville or in various parts of the Ile-de-France, and returned to St. Tropez in 1926. The scenery of Provence encouraged his tendency towards a more flowing manner and a lighter tonality. In addition to his painting, he has done a considerable amount of coloured engravings.

SEURAT Georges. Born in Paris in 1859 and died there in 1891. A pupil of Lehmann and a disciple of Ingres at the École des Beaux-Arts, he trained himself by careful studies of works on optics and colour, by his study of the works of Delacroix and by his copies of Ingres, Raphael and Holbein. After drawing, he began to study painting and invented the Divisionist principle, whose scientific nature left nothing to passing impressions and was therefore opposed to the theories of the Impressionists, though later it influenced the cubists. His compositions were painted in his studio after numerous studies and when, in 1884, *La Baignade*, his first great painting, was refused by the Salon, he founded with Signac and Redon the Société des Indépendants, and became the head of the Neo-Impressionist group which included Signac, Cross and, for a brief time, Pissarro.

SISLEY Alfred. Born Paris 1839, died at Moret-sur-Loing 1899. A British subject by birth, Sisley studied in the studio of Gleyre, where he met Monet,

Renoir and Bazille. His first works show the influence of Corot, Courbet and Daubigny. After working at Marlotte, Honfleur, Bougival and Louveciennes, he came in 1870 under the influence of Monet and became the painter of the Ile-de-France. After a visit to England and several years at Sèvres, he settled at Moret in 1882. He took part in the Impressionist exhibitions in 1874-1876-1877 and 1882 and was refused at the Salon of 1879. Durand-Ruel gave him a private exhibition in 1883.

SMITH Marthew. Born 1879 at Halifax, Yorkshire. He studied at the Manchester School of Art and later at the Slade School. After his first visit to Paris in 1910, when he studied under Matisse, he lived up to 1939 alternately in France and England, where he belonged to the "London Group". His paintings are chiefly still lifes, landscapes and portraits. His characteristic style is distinguished by the richness and vivacity of his arrangement of colours and by the opulence of form which he first developed under the influence of the "Fauves". Following the pronounced contrasts of colour which characterize his "Fauve" period he has since made more profound colour combinations.

TAILLEUX Francis. Born 1913 at Dieppe. Studied painting at the Royal College of Art in London and at the Scandinavian Academy in Paris. An eclectic painter, with an enormous curiosity, he is constantly in search of new techniques and new styles, out of which he creates syntheses at times clever, at other times naïve, and which show his extreme facility for adaptation.

TOULOUSE-LAUTREC Henri de. Born at Albi 1864. Died at the Château de Malromé in 1901. He suffered during his whole lifetime from a deformity caused by an accident at the age of 15. A pupil of Princeteau and an admirer of John-Lewis Brown, he made his *début* with brilliant studies of horses and rustic scenes. The influence of Degas turned him towards contemporary life, which he observed particularly in the Paris cabarets and night-life. From his study of Japanese prints he gained a supple, condensed line and an arabesque quality to be seen in his paintings, his engravings and his posters.

UTRILLO Maurice. Born December 26, 1883 in Paris, the son of Suzanne Valadon. Began painting in 1903 under his mother's direction in Montmagny and in Montmartre, and also reproduced views of cathedrals and of villages and country churches from picture postcards. His early paintings were robust, after the manner of Monticelli, and in sombre colours. A brief Impressionist period followed in 1907 and 1908. During the first world war he devoted himself to study, and his melancholy and disillusioned vision became cheerful and joyous and his colours evolved from a sober to a full range. This evolution began to be evident in the landscapes painted in 1916 during his stay at Villejuif. His success began in 1919 with an exhibition at the Lepoutre Gallery.

VAN GOGH Vincent. Born 1853, at Groot Zundert, Brabant, in the Netherlands. Died by his own hand at Auvers-sur-Oise in 1890. After a brief period as a pastor he discovered that painting was his true calling, and his early works show the oppressive conditions of life of the peasants and spinners who constituted his flock. Stayed briefly in Paris (where he met the Impressionists) on his way to Arles. The intensity of the light which he found in Provence

brought him a new and personal style, for which he abandoned his Impressionist manner. After an attack of madness during which he attempted to kill his friend Gauguin, he entered the asylum of Saint Rémy and later the clinic of Dr. Gachet. Reduced to despair, however, by failure of his efforts to conquer his insanity, he shot himself on July 29th, 1890.

VLAMINCK Maurice de. Born 4th April 1876 in Paris. His first lessons in drawing were with an associate of the "Artistes Français" named Robichon, but he was more interested by the work of a "naive" painter, Henri Rigal, and by the Impressionists. In 1899 he met Derain who was influenced by Vlamincck's fiery canvases. In 1902 or 1903 he was introduced to the paintings of Van Gogh and was forcibly struck by them. Shortly afterwards he was associating with the group of artists of the "Bateau-Lavoir" with whom he met Van Dongen, Vanderpyl, Max Jacob, Picasso and Apollinaire. His paintings were first exhibited at the Salon des Indépendants in 1905. His reputation was established by 1909 when he had a large exhibition at Druet's. The same year he left Paris for good and in 1925 he settled in the neighbourhood of Verneuil-sur-Avre. He was one of the original members of the "Fauves".

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