**Lesson 6**

**Fauvism**

**THE COURSE TEXT and WORKSHEET (required to be completed and submitted)**

**Name and parallel group (A or B): ……………………………………………………………………………..**

**Date of submission: ………………………………………………………………………………………………………**

*Before you read*

**Warm-up questions**

What do you know about ‘Fauvism’? Do colors have the power of

expressing the artist’s feelings? Who was the real initiator of this

movement? Was ‘Fauvism’ successful in breaking the conventions of art?

**Skimming the text**

Read the text’s title (headings and subheadings) and

• Write some of the text’s keywords in the following blanks.

……………… ……………… ………………… ………………

• Write the names of some important people and places given in the

reading passage.

……………… ………………… ………………… ………………

• Read the first sentences of each paragraph. What do you think the

reading is probably about?

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

………………………………………………………………………………

**Group work (classroom activity)**

Discuss the following terms in groups and compare your answers with

your partners.

• Symbolic colors • *Paul Gauguin*

• Wild beasts • Dense colors

• Color’s power • Simplified drawing

*Part Ι. Reading*

**Fauvism**

[1] ‘Fauvism’ has its roots in the post-impressionist paintings of *Paul Gauguin*.

It was his use of symbolic color that pushed art towards the style of

‘Fauvism’. *Gauguin* proposed that color had a symbolic vocabulary which

could be used to visually translate a range of emotions. In *Vision after the*

*Sermon* where *Gauguin* depicts Jacob wrestling with an angel, he paints the

background a flat red to emphasize the mood and subject of the sermon:

*Jacob*'s spiritual battle in a blood red field of combat. *Gauguin* believed that

color had a mystical quality that could express our feelings about a subject

rather than simply describe a scene. By breaking the established descriptive

role that color had in painting, he inspired the younger artists of his day to

experiment with new possibilities for color in art.

**Image: PAUL GAUGUIN (1884-1903)**

[2] At the start of the 20th century, two young artists, *Henri Matisse* and

*André Derain* formed the basis of a group of painters who enjoyed

painting pictures with outrageously bold colors. The group was nicknamed

‘Les Fauves’ which meant ‘wild beasts’ in French. Their title was coined

by the art critic *Louis Vauxcelles* who was amused by the exaggerated

color in their art.

[3] In 1905, *Matisse* and *Derain* went to stay in the port of Collioure in the

south of France and the Fauvist pictures that they painted there

revolutionized attitudes towards color in art. The sheer joy of expression

that they achieved through their liberated approach to color was a

rebellion for the art of painting. In *Matisse*'s painting, *The Open Window,*

*Collioure,* color is used at its maximum intensity. The window frames,

clay flower pots and masts on the yachts have all been painted in a blazing

red. These are a bold complement to the range of greens that punctuate the

painting. To unify the interior/exterior relationship of space, the dense

spectrum of colors used inside the room is echoed more sparingly in the

distant view through the window.

**Image: HENRI MATISSE (1869-1954)**

[4] *Derain* manages to balance the expressive and descriptive qualities of

color in *The Pool of London*. He used the conflict between warm and cool

colors to express the noise and activity of this busy dockyard. An illusion

of depth in the painting is created by using stronger and warmer tones in

the foreground, which gradually become weaker and cooler towards the

background. The drawing of the image is typically simplified into shapes

and forms whose details can be conveyed by unmodified brushstrokes of

roughly the same size. This gives the painting an overall unity that you

would not expect in a composition of such conflicting colors.

**Image: ANDRÉ DERAIN (1880-1954)**

[5] ‘Fauvism’ was not a formal movement with a manifesto of rules and

regulations. It was more an instinctive coming together of artists who

wished to express themselves by using bold colors, simplified drawing and

expressive brushwork. ‘Les Fauves’ simply believed that color had a

spiritual quality which linked directly to your emotions and they loved to

use it at the highest possible pitch.

*Part ΙΙ. Word study: Pronunciations, definitions and examples*

**Blazing (adj.)** /bleɪziŋ/

Burn fiercely or brightly.

*Here we are in the* ***blazing*** *sunshine in the middle of the desert.*

**Combat (n.)** / ˈkamˌbæt/

Fighting between armed forces.

**Conflicting (adj.)** /kənˈfliktiŋ/

Having or showing confused and mutually inconsistent feelings.

*For the final decisions consider all* ***conflicting*** *comments.*

**Instinctive (adj.)** /inˈstiŋ(k)tiv/

(1) Relating to or prompted by instinct; apparently unconscious or

automatic. (2) (Of a person) doing or being a specified thing apparently

naturally or automatically.

*It has also little control over its body and all its movements are automatic*

*or* ***instinctive****.*

**Mast (n.)** /mæst/

(1) A tall upright post, spar, or other structure on a ship or boat, in sailing

vessels generally carrying a sail or sails. (2) The fruit of beech, oak,

chestnut, and other forest trees, esp. as food for pigs and wild animals.

*Due to the yesterday's storm the bout's* ***mast*** *is broken.*

**Modify (v.) /**ˈmadəˌfī/

Make partial or minor changes to (something), typically so as to improve

it or to make it less extreme.

*Did you need to* ***modify*** *certain aspects of your design?*

**Nickname (n.)** /ˈnikˌneɪm/

A familiar or humorous name given to a person or thing instead of or as

well as the real name.

*He became upset because of the* ***nickname*** *you used to call him.*

**Outrageous (adj.)** /aʊtˈreɪdʒəs/

(1) Shockingly bad or excessive. (2) Very bold, unusual, and startling.

*They let you enjoy their company without making* ***outrageous*** *demands.*

**Revolutionize (v.)** /ˌrevəˈlu:ʃeˌnīz/

Change (something) radically or fundamentally.

*You should* ***revolutionize*** *your life if you want to solve your problems.*

**Sheer (adj.)** /ʃi(ə)r/

(1) Nothing other than. (2) Absolute**.**

*He is the symbol of* ***sheer*** *wisdom****.***

**Sparingly (adv.) /**ˈspe(ə)riŋli/

Meagerly; to a meager degree or in a meager manner.

*In future, export licenses should be granted more* ***sparingly****.*

**Wrestle (v.) /**ˈresəl/

Take part in a fight, either as a sport or in earnest that involves grappling

with one's opponent and trying to throw him down.

*She should convince him by logical arguments not by threats or physical*

***wrestling****.*

*Part ΙΙΙ. Exercises*

**A. Open questions**

Based on the text you have read, answer the following questions orally.

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1- What is ‘Fauvism’ famous for?

2- Who was the initiator of ‘Fauvism’?

3- Why is color used at its maximum intensity in “Fauvism’?

4- What did Gauguin believe about color?

5- Was ‘Fauvism’ a successful school of art?

**B. Comprehension check**

Read each statement and decide whether it is true or false. Write “T”

before true statements and “F” before false ones.

…..... 1. Fauvism proposed that color had a symbolic vocabulary which

could visually translate a range of emotions.

……. 2. Gauguin as the father of Fauvism inspired the younger artists

to experiment with traditional possibilities for color in art.

……. 3. These artists were called Fauvist due to the exaggerated color

in their paintings.

……. 4. Fauvists rebelled against conventional painting through their

liberated approach to color.

……. 5. Unmodified brushstrokes devalued the Fauvist paintings.

**C. Multiple choice questions**

Read the reading passage carefully and select the most appropriate

answer for each of the following multiple-choice test items.

1- What did ‘Fauvists’ propose about color?

A) It has mystical power.

B) It has symbolic vocabulary.

C) It has an intensive quality of expression.

D) All of the above.

2- ‘Fauvism’ has its roots in the paintings of …………….

A) H. Matisse. B) P. Gauguin.

C) A. Derain. D) A. Vauxcelles.

3- ‘Punctuate’ in paragraph 3 is closes in meaning with …………….

A) add the details. B) finish the work.

C) require. D) call for.

4- What does ‘les Fauves’ mean lexically?

A) wild beast B) painters

C) animals D) artists

5- ‘It' in paragraph 5 refers to …………….

A) manifesto. B) movement.

C) rule. D) ‘Fauvism’.

**D. Word formation**

Fill in the blanks with the appropriate words from the following table.

Make necessary changes.

**Noun Verb Adjective Adverb**

conflict conflict conflicting

instinct instinctive instinctively

modification modify modifiable

combat combat combatable

1- I cannot convince my boss to sign this contract. It needs some

…………….

2- The government needs very much money to ……………. against the

disease.

3- She is fond of Indian movies because of their emotional …………….

4- Animals usually know how to defend themselves …………….

5- The board members could not reach to a conclusion due to their

……………. views.

**E. Synonym finding**

Find a single word in the passage which means:

1 religious lecture (para.1) ……………………..

2 recognized, traditional (para.1) …………………….

3 label (para.2) …………………….

4 viewpoint, opinion (para.3) …………………….

5 revolt (para.3) ……………………..

6 unite, join (para.3) ……………………..

7 repeat (para.3) ……………………..

8 usually, normally (para.4) ……………………..

9 fantasy, dream (para.4) …………………….

10 declaration (para.5) ……………………..

**F. Matching**

Match the words in column Ι with their appropriate equivalents in

column ΙΙ. Insert the letters in the parentheses provided. There are more

choices in column ΙΙ than required.

**column Ι column ΙΙ**

1 sparingly (……) a. degree

2 opponent (……) b. rival

3 flat (……) c. range, band

4 coin (……) d. express, transmit

5 spectrum (……) e. weakly, thinly

6 convey (……) f. create, invent

7 pitch (……) g. stimulate

h. level, smooth

**G. Cloze test (classroom activity)**

There are some missing words in the following text. Find the best

choice for each blank and mark it in your book.

In 1896, Matisse, then an unknown art student, visited the artist John Peter

Russell on the island of Belle Île. Russell was an Impressionist painter;

Matisse had never ….. (1)…… seen an Impressionist work directly, and

was so ……(2)…… at the style that he left after ten days, saying, "I

couldn't stand it any more." The next year he returned as Russell's student

and ……(3)…… his earth-colored palette for bright Impressionist colors,

later stating, "Russell was my teacher, and Russell ……(4)……. color

theory to me." Russell had been a close friend of Vincent van Gogh and

gave Matisse a Van Gogh drawing …..(5)…….

**1**. A) finally B) recently C) normally D) previously

**2**. A) happy B) shocked C) blocked D) sad

**3**. A) abandoned B) started C) returned D) found

**4**. A) caused B) asked C) told D) explained

**5**. A) style B) content C) genre D) medium

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