

MOMAExh\_0724\_MasterChecklist

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

EXH. 724

ANDRÉ DERAIN IN THE MUSEUM OF MODERN ART COLLECTION

June 28, 1963, Through The Summer - Oct. 1, 1963

Checklist

PAINTINGS

- POPLARS. (1900? Collioure, 1905?) Oil on canvas, 16 1/4 x 12 7/8". Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene. 128.47
- L'ESTAQUE. (1905?) Oil on canvas, 13 7/8 x 17 3/4". Acquired through the Lillie P. Bliss Bequest. 6.51
- FISHING BOATS. (c.1905) Oil on canvas, 15 1/8 x 18 1/4". The Philip L. Goodwin Collection. 100.58
- LONDON BRIDGE. (1906) Oil on canvas, 26 x 39". Gift of Mr. and Mrs. Charles Zadok. 195.52
- BACCHIC DANCE. (1906) Watercolor, 19 1/2 x 25 1/2". Gift of Mrs. John D. Rockefeller, Jr. 61.35
- WOMAN IN GREEN DRESS. (1907?) Oil on canvas, 28 3/4 x 23 5/8". Given anonymously. 143.42
- LANDSCAPE NEAR CASSIS. (1907?) Oil on canvas, 18 1/8 x 21 5/8". Mrs. Wendell T. Bush Fund. 278.49
- WINDOW AT VERS. (1912) Oil on canvas, 51 1/2 x 35 1/4". Mrs. John D. Rockefeller, Jr. Fund, purchased in memory of Mrs. Cornelius J. Sullivan. 631.39
- VALLEY OF THE LOT AT VERS. (1912) Oil on canvas, 28 7/8 x 36 1/4". Mrs. John D. Rockefeller, Jr. Fund. 262.39
- WOMAN IN MOURNING. (1913?) Oil on canvas, 35 7/8 x 28 3/4". Gift of Dr. Alfred Gold. 31.47
- HEAD OF A WOMAN. (1919?) Oil on canvas, 14 3/4 x 9 1/4". Lillie P. Bliss Collection. 44.34
- TORSO. (1919-20) Oil on cardboard, 30 x 21 3/8". Purchase (by exchange). 1638.40
- THREE TREES. (1924?) Oil on canvas, 36 x 32 1/8". Gift of Mr. and Mrs. Sam A. Lewisohn. 302.47
- LANDSCAPE. (c.1926) Oil on canvas, 23 1/2 x 28 5/8". Given anonymously. 454.37
- LANDSCAPE, SOUTHERN FRANCE. (1927-28) Oil on canvas, 31 1/2 x 38". Lillie P. Bliss Collection. 45.34
- NIGHT PIECE WITH MUSICAL INSTRUMENTS. (After 1930) Oil on canvas, 9 1/8 x 15 3/8". Gift of William H. Weintraub. 679.54

DRAWINGS AND STUDIES

- SEATED NUDE. (c.1920) Red crayon on buff paper, 24 3/8 x 18 1/8". Gift of Mrs. Meredith Hare. 136.34
- Designs for cover of exhibition catalog: Les Fauves, The Museum of Modern Art, New York. 1952. Gouache, 10 3/8 x 7 5/8", 10 1/4 x 7 3/4". 475.53.1-.2
- Study for a Ballet Setting. Watercolor, 12 1/2 x 10 1/4". Gift of Mr. and Mrs. Sidney Elliott Cohn. Theatre Arts Collection. 283.58.

PRINTS

- LANDSCAPE. (1912?) Drypoint. Gift of Mrs. John D. Rockefeller, Jr. 286.40
- HEAD. 1913. Drypoint. Mrs. John D. Rockefeller, Jr. Fund. 479.49
- THE LAST SUPPER. (1913?) Drypoint. Gift of Victor S. Riesenfeld. 323.48
- Illustrations for René Dalize: Ballade du pauvre Macchabé mal enterré. 1919. Woodcuts. Henry Church Fund. 456.49.1-.2
- HEAD OF A WOMAN. (1927) lithograph. Gift of Mrs. Saidie A. May. 33.32
- VASE OF FLOWERS. (1943) Color woodcut. Mrs. John D. Rockefeller, Jr. Fund. 185.50

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## ANDRÉ DERAÏN IN THE MUSEUM OF MODERN ART June 28, 1963, Through the Summer

### DERAÏN AND HIS CRITICS

The changes in Derain's style and the ups and downs of his reputation are suggested by the following quotations from his own statements and the writings of his critics:

Derain (c.1929) recalling his youth before 1900:

"I have never lost contact with the masters and, when I was eighteen I was familiar with the reproductions of all the masterpieces..."

1905 - attacks by newspaper critics on the "fauve" paintings of Derain, Matisse and their friends shown at the Paris Autumn Salon:

"...formless confusion of colors; blue, red, yellow green; splotches of pigment crudely juxtaposed; the barbaric and naive sport of a child who plays with a box of colors he has just got as a Christmas present."

"...This choice gallery of aberration, of color madness, of unspeakable fantasies produced by people who, if they are not up to some game, ought to be sent back to school."

Derain (c.1929) looking back on his "fauve" period of 1905-1906:

"Fauvism was our ordeal by fire... Our colors were sticks of dynamite... The great merit of this method was to free the picture from all imitative and conventional contact..."

"What was wrong in our attitude was a kind of fear of imitating life."

1912 - Roger Fry, leading English critic:

"A classic spirit is common to the best French work of all periods from the 12th century onwards, and though no one could find direct reminiscences of a Nicolas Poussin here, his spirit seems to revive in the work of artists like Derain." (Poussin was the greatest French painter of the 17th century.)

1916 - Guillaume Apollinaire, champion of cubism and the foremost Paris critic of the avant-garde:

"With unequalled daring Derain went beyond the most audacious forms of contemporary art (i.e. cubism, futurism, etc.) in order to discover... the principles of art and the discipline which stems from such an exercise.... Derain has opted for sobriety and balance." (Written about an exhibition in 1916 of Derain's paintings done in the years before the War. The painter himself was at the front.)

1917 - Derain, in a letter to Vlaminck, his friend and fellow painter:

"I have seen a great deal of painting which does not appeal to me at all. Its exponents are stuck in the mud.... But if the war is ever over, there will be room for a tremendous shove. Cubism is really very stupid and increasingly revolts me."

1920 - D. H. Kahnweiler, Paris dealer and critic:

"Derain strives to organize his structure in such a way that the painting, though strongly unified, still shows the greatest possible fidelity to nature, with every object given its 'true' form and its 'true' color... he is one of the greatest of French painters." (Kahnweiler was the early dealer and defender of Picasso, Braque, Léger and Derain.)

1922 - Clive Bell, English critic:

"Derain is now the greatest power amongst young French painters.... He, above all living Frenchmen has the art to mould... a vessel that might contain the grand classical tradition."

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Derain and His Critics (continued)

1925 - Albert C. Barnes, American collector and critic:

"Derain is one of the cleverest eclectics of all time...His great technical skill is ...a veneer concealing an inner vacuum."  
(The Art in Painting, 1925)

1931 - Pierre Courthion, French critic:

"What I dislike in his work are his easy tricks...and the complaisant way he uses his brush..."

About 1950 - Derain:

"I am not attached to any principle - except that of liberty - but my idea of liberty must be related to tradition...I simply paint as best I can."

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