

## THE "WILD BEASTS": FAUVISM AND ITS AFFINITIES

### TWO-THIRDS OF WORKS IN SHOW FROM FOREIGN COLLECTIONS

Many of the works included in the exhibition are little-known to the American public, approximately two-thirds of them being drawn from foreign collections. The majority of foreign loans come from French public and private collections. This exhibition is the first to benefit from The Museum of Modern Art's formal agreement with the French Government providing for the reciprocal loans of works of art. The Museum was thus able to include a large number of major paintings from French public collections, mostly from the Centre National d'Art et de Culture Georges Pompidou, Paris, but also from provincial museums, including the little-known but important Fauve collection of the Musée de l'Annonciade at Saint-Tropez. Major loans also come from public and private collections in Austria, Canada, Great Britain, Iran, Japan, Mexico, Norway, Switzerland, and the United States.

Of the twenty-seven Matisse's in the exhibition, some have not previously been seen in the United States, for example, the most expressionist of his Fauve paintings, The Gypsy (1906), as well as Le Luxe, I of 1907. Derain's Effects of Sunlight on the Water (1905) and Bathers (1907) are also new here. This is in fact the first time that all four of Derain's large multi-figure compositions have been exhibited together; Bathers has never been seen by the public since the 1907 Salon des Indépendants. Next to Matisse, Derain is most strongly represented, having 23 works on view. There are seventeen Vlamincks, which represent the full range of his Fauve style and include perhaps the most abstract of all Fauve paintings, his Flowers (Symphony in Colors) of 1906-07. Like Vlaminck, Dufy and van Dongen are better known for their later work than for their Fauve paintings. Their exhibits --

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together with those by Friesz, Manguin and Marquet -- show the remarkable originality they achieved in their early years, while Braque's Fauve paintings provide a surprising contrast to his more famous Cubist work -- although the latest of them, Landscape at La Ciotat of 1907 (recently acquired by The Museum of Modern Art) shows how his interpretation of Fauvism already contained the seeds of the more structured art which followed.

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Additional press information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 W. 53 St., New York, New York 10019. Phone: (212) 956-7501; 7504.

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