

- My background
- Class background
 - Many famous artists are known for a single medium such as painting or sculpture. While most artists do work in multiple mediums, may not achieve success in various mediums.
 - For the next 4 weeks we will look at 4 famous artists who worked in multiple mediums. We will look at their work in those mediums, look at their success in the various mediums, compare them
 - Video included each week
 - Artists
 - Henri Matisse, France, 1869 – 1954
 - Painting, sculpture, drawing, cut-outs (invented), printmaker, graphic artist, stained glass, vestments, door
 - Pablo Picasso, Spain, 1881 – 1973
 - Painting, sculpture, collage (invented), ceramics, tapestries & rugs, poetry,
 - Joan Miró, Spain, 1893 – 1983
 - Painting, sculpture, theatre sets, mosaic
 - Alexander Calder, US, 1899 – 1976
 - Sculpture, mobile (invented), stabile, theatre sets, painting & printmaking, painted aircrafts & cars, jewelry

- Look at the chart
 - Their lives overlapped. Several of them knew each other.
 - They all worked at the same time from for 28 years from 1926 – 1954
- This was a pretty extraordinary time in the art world – lots was changing in the world and art world.
- Did world event influence them?
- Did they influence each other?
- What connections were there amongst these artists?
- We will discuss the artists in chronological order starting with Henri Matisse
- Class style – participatory, questions

Henri Matisse

1869 - 1954



- We know him as the Master of Color.
- One of the most important and influential artists of the 20th century.
- Generally considered one of the most important innovators of 20th century art along with Picasso
- Focus on color and design
- He made an important impact on art world twice. (fauvism and cut outs)
- He was a painter, sculptor, drawing, printmaker, graphic artist and created new art form of cut-outs



Matisse at age 19 with his mother, Anna Heloise Gerard Matisse, 1889

Matisse at age 19 with his mother, Anna Heloise Gerard Matisse, 1889, Museum of Modern Art, New York

- Matisse was born on New Year's Eve, 1869 in Le Cateau-Cambrésis, northern France in the area where his ancestors had lived.
- His father was a grain merchant with a shop. His mother was responsible for paint section of family shop and was an accomplished painter on porcelain and made hats. He got his color sense from his mother.
- He grew up without much art in his life. His father wanted him to become a lawyer so he did. He went to law school and was clerking in Paris.
- In 1889, when he was 20, he became very ill. He spent nearly a year in bed recovering. His mother bought him paints, brushes and book on how to paint to occupy his time in bed. He had not had much exposure to art before this.
- Matisse said "The moment I had this box of **colors** in my hands, I had the feeling that my life was there... I felt as if I had been called. Henceforth I did not lead my life. It led me."
- He liked it so much he gave up law to be an artist, much to his father's dismay.
- His mother encouraged him to not follow rules of art but listen to his own emotions, advice he'd get again later.





Still Life with Books and Candle, 1890

- “Still Life with Books and Candle”, 1890.
- Matisse regarded this as his first painting! It is a copy from a print he had. While still at home.
 - In 1891, he moved to Paris and entered art school at Academie Julian. He had a lot to learn before he could get into École des Beaux Arts, the most well-known art school. He learned to paint the masters as was the tradition but he was bored. Why?
 - He moved to study with Gustave Moreau, who encouraged Matisse to trust his personal vision over technical competence.
 - Moreau said “Matisse was born to simplify painting” and that he would one day, influence all of western Art.
 - This ended up being true, Matisse was one of the most influential painters of his time.
- Matisse never felt tied to one style. He was open to new ideas and his style changed over the years as we will see, but he always painted from life
- “Traditional subjects but unconventional use of color, exaggerated form to express emotion”
- Subjects – landscape, still life, nude, portrait, interior view



Woman Reading, 1894

oil on canvas, size, Musée National d'Arte Moderne, Centre Georges Pompidou, Paris

Woman Reading, 1894, Medium, size, Musée National d'Arte Moderne, Centre Georges Pompidou, Paris

- In 1896 elected to Société Nationale, which meant that each year he could show paintings at the Salon de la Société Nationale
- He exhibited 4 -5 (which ones) and state bought 2 (Woman Reading, 1894 + copy of Poussin)
- This gave him confidence
- In 1894 daughter Marguerite born, not married to mother
- Matisse was so committed to his art that he extended a warning to his fiancée, Amélie Parayre: "I love you dearly, mademoiselle; but I shall always love painting more."
- In 1898 he marries Amelie Parayre. First son born in 1899, next in 1900. Daughter comes to live with them. Amelie is supportive of Matisse's career.
- His father gave him an allowance for many years, but times were still tough
- Matisse is a bundle of anxiety and nervous energy – besides art devoted to music (playing violin) and exercise – to alleviate



The Dinner Table, 1897
oil on canvas, 39 3/8 x 51 1/2,

The Dinner Table, 1897, oil on canvas, 39 3/8 x 51 1/2 , location

- First large painting, encouraged by Moreau
- leaves Academy



Three Bathers, c. 1880, Cezanne

- In 1899 Matisse bought *Three Bathers* by Cezanne, very influential to him
- Was very influenced by Cezanne
- Also bought *Boys' Head* by Gauguin, drawing by van Gogh, bust of Henri Rochefort by Rodin
- In 1899 he also took classes in sculpture



Vase of Sunflowers, 1898
oil on canvas, size, The Hermitage, St. Petersburg, Russia

Vase of Sunflowers, 1898, oil on canvas, size, The Hermitage, St. Petersburg, Russia





Carmelina, 1903

Carmelina, 1903

masterpiece



Golfe-Juan, Paul Signac, c 1896
Worcester Art Museum

- Became friends with Paul Signac, neo-impressionist, along with Seurat created pointillism



Luxe, Calme et Volupté (Luxury, Calm and Pleasure), 1904
oil on canvas, 98 x 118.5 cm, Musée d'Orsay, Paris

Luxe, Calme et Volupté ("luxury, Calm and Pleasure), 1904. Oil on canvas, 98 x 118.5 cm. Musée d'Orsay, Paris.

- We start to see color change around this time
- He liked to travel
- Friends with Paul Signac, went to St Tropez together.
- Loved the light, influence by Signac neo-impressionist pointillism.
- Matisse's take on pointillism
- Exhibited in 1905 at Spring Salon d'Automne
- Summers on Mediterranean again with family
- Andre Derain goes with him, influence
- This painting was purchased by Signac

masterpiece



La Japonaise: Woman Beside the Water, 1905
oil and pencil on canvas, 13 7/8 x 11 1/8 in, Museum of Modern Art, New York

La Japonaise: Woman Beside the Water, 1905, oil and pencil on canvas, 13 7/8 x 11 1/8 in, Museum of Modern Art, New York

- As Matisse's style progressed he experimented with PATTERN and COLOR.
- Looser strokes



Open window, Collioure, 1905
Oil on canvas, size, private collection

Open window, Collioure, 1905, Oil on canvas, size Private collection

- Liked to travel, this was from trip to coastal France
- Exhibited at ?
- Introduce window in painting, outside & inside – idea from Renaissance period, which he admired
- masterpiece



Woman with a Hat, 1905
oil on canvas, 31 ¾ x 23 ½ in, San Francisco Museum of Modern Art

Woman with a Hat, 1905, oil on canvas, 31 ¾ x 23 ½ in, San Francisco Museum of Modern Art

- Together with his friends, André Derain and Maurice Vlaminck, they took part in an exhibition. Their paintings were colorful, vigorous and bold but not well accepted.
- As a result of their art, the group was named “Les Fauves” (rhymes with stove), meaning the Wild Beasts.
- *Based on this painting, why do you think they were called that? What’s different about this painting?* (bright, bold colors, unnatural colors)
- This painting was the most outrageous
- Henri Matisse’s bold use of bright color seemed wild and untamed to the Paris art culture.
- Tough time for Matisse, no allowance, family to support, doing manual labor
- Painting was purchased by Gertrude & Leo Stein,
- Looked at it for 5 weeks before buying it.
- They made available to anyone who wanted to see it. Helped establish them as credible collectors
- Matisse was saved by Americans & Russians
 - Steins – Gertrude, Leo, Michael & wife Sarah
 - Gertrude purchased Matisse then later sold it for a Picasso
 - Michael & Sarah collected 40 Matisse works
 - Cone sisters, Etta & Clarabel –

- Bought first Matisse in 1906
 - amassed largest collection of Matisse work from all periods 43 (mostly at BMA)
 - Russian collector, Sergei Shchukin
 - Gertrude Stein introduce Matisse to Picasso in 1906, “one of the most fruitful art rivalries in art history”
-
- masterpiece



Madame Matisse, "The Green Line" , 1905
Oil on canvas, Statens Museum for Kunst, Copenhagen, Denmark

Madame Matisse, "The Green Line" (La Raie verte). 1905. Oil on canvas. Statens Museum for Kunst, Copenhagen, Denmark

- 2 sides
 - Left – hot, looking away
 - right - cool, looking at you
- Intense devotion to his wife
- Masterpiece



Joy of Life (Bonheur de Vivre), 1905

Joy of Life (Bonheur de Vivre), 1905

- Huge, 6x8
- Only entry to 1906 salon
- Picasso *Les Femmes d'Alger*, 1907 a response to this ?
- masterpiece



Self Portrait, 1906

oil on canvas, size, Staten Museum for Kunst, Copenhagen, Denmark



Still Life with a Red Carpet, 1906
oil on canvas, 35 X 45 ¾ in, Musée des Beaux Arts, Grenoble, France

Still Life with a Red Carpet, 1906, oil on canvas, 35 X 45 ¾ in, Musée des Beaux Arts, Grenoble, France

- What **PATTERNS** can you find in these images? (Circles on walls, blue REPETITION, similar lines)



Blue Nude (Souvenir de Biskra), 1907
oil on canvas, 36.3 in × 55.2 in, Baltimore Museum of Art

Blue Nude (Souvenir de Biskra), 1907, oil on canvas, 36.3 in × 55.2 in, Baltimore Museum of Art

masterpiece



Reclining Nude, 1907

Reclining Nude, 1907, Albright –Knox Gallery, Buffalo

- He used sculpture with paint, more of a tool than another medium
- He wanted to feel 3D to mold it into 2D painting
- used to find a solution to painting problems or for inspiration. “I sculpted as a painter,” said Matisse, “I did not sculpt like a sculptor.
- Over 300 sculptures, over half created between 1900-1910



Harmony in Red, 1908-1909
oil on canvas, 69 $\frac{3}{4}$ x 85 $\frac{7}{8}$ in, The Hermitage, St Petersburg, Russia

Harmony in Red, 1908-1909, oil on canvas, 69 $\frac{3}{4}$ x 85 $\frac{7}{8}$ in, The Hermitage, Leningrad

- Matisse then added SHAPE to his patterns.
- *What SHAPES can you find in these images?* (Flowers, diagonals, triangles, rectangles)
- Purchased by Russian collector, Sergei Shchukin
- masterpiece



Harmony in Red, 1908-1909, oil on canvas, 69 $\frac{3}{4}$ x 85 $\frac{7}{8}$ in, The Hermitage, Leningrad

- In 1908 Matisse wrote that his aim as an artist was to discover the "essential character" of things beneath their superficial appearances and to produce "an art of balance, of purity and serenity".
- He wanted his works to be **DECORATIVE** as well as expressible of his emotional reactions to the subjects he painted.
- He wanted to create pictures that were like "an armchair", easy to curl up in and to enjoy.
- He wanted to create an atmosphere of calm despite the very busy decorative patterns.
- He did not want anyone to see the hard work and planning that he had to do! His lines, shapes, and colors dance across his pictures. *What kind of feeling do you have when you look at Matisse's paintings?*
- Compare – same subject, very different look



Le Luxe I, 1907

Oil on canvas, 6'10 5/8 x 54 3/8 in, Musée National d'Art Moderne, Paris



Bathers with a Turtle, 1907-08
oil on canvas, 71 ½ x 87 in, Saint Louis Art Museum

Bathers with a Turtle, 1907-08, oil on canvas, 71 ½ x 87 in, Saint Louis Art Museum



La Danse (The Dance), 1910
oil on canvas, 102.4 x 153.9 in, The Hermitage, St. Petersburg, Russia

The Dance, 1910. Oil on canvas. The Hermitage, St. Petersburg, Russia

- Commissioned by Russian collector, Sergei Shchukin in 1909
- masterpiece



Music, 1910
oil on canvas, 8 ft 5 5/8 in x 12 ft 9 1/4 in, Hermitage Museum, St Petersburg, Russia

- Second part of Shchukin commission
- As powerful?



The Painter's Family, 1911
oil on canvas, 56 1/4 x 76 3/8 in, The Hermitage Museum, St. Petersburg

The Painter's Family, 1911, Oil on canvas, 56 1/4 x 76 3/8 in, The Hermitage Museum, St. Petersburg



Goldfish, 1911

oil on canvas, 57 7/8 x 35 5/8 in, Pushkin Museum of Fine Arts, Moscow, Russia

Goldfish, 1911, oil on canvas, 57 7/8 x 35 5/8 in, Pushkin Museum of Fine Arts, Moscow, Russia

- Les Fauves was a brief but important period (1905 – 1907), but it influenced Matisse to realize his interest in SHAPE, COLOR, and simplified painting.
- From 1905 to 1908 Fauvism dominated the art scene until replaced by CUBISM
- He wanted to simplify painting to show the essential character of things that lie beneath the superficial appearances
- Matisse was concerned with expression not anatomical details
- He used shape color, line, balance, pattern to create artwork that he said was as “comfortable as an armchair, easy to curl up in and enjoy” He didn’t want people to see how much work it took to make painting. He worked very hard to make it look simple, but its not.
- He worked on paintings and re-did them many times until it turned out how he wanted. He knew he was done when he couldn’t give it anymore
- He was once asked what his favorite work was – he said “the one he just finished”

Masterpiece



The Red Studio, 1911



The Pink Studio, 1911



Pot of Geraniums, 1912

Pot of Geraniums, 1912, oil on linen, 16 ¼ x 13 ½ in, National Gallery of Art, Washington, DC

- Matisse approached STILL LIFE as he did PORTRAITS.
- He simplified SHAPES and PATTERNS with bold COLOR to create unique images.



Henri and Amelie Matisse in Morocco, 1912

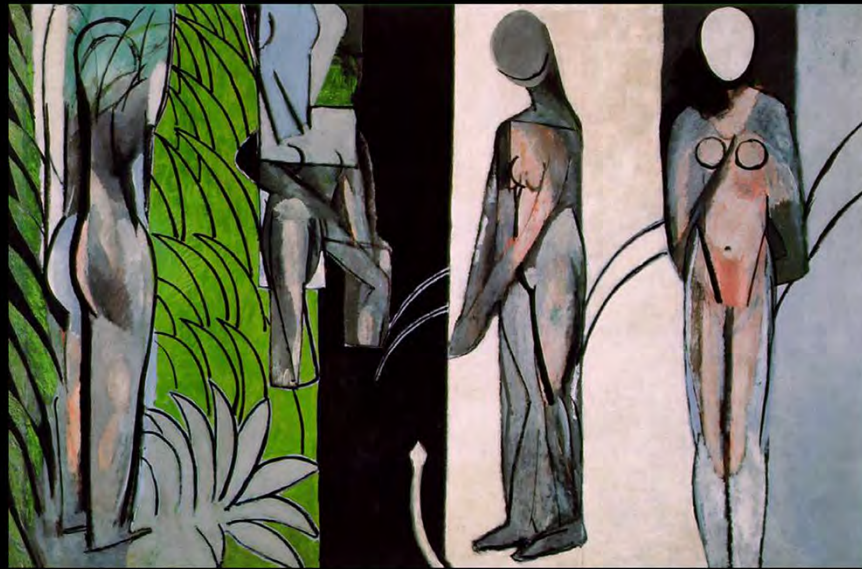
- Trip to Morocco
- Was dazzled by light, erotic women,



Portrait of Madame Matisse, 1913
oil on canvas, 57 x 38in, Hermitage, St. Petersburg, Russia

Portrait of Madame Matisse, 1913, oil on canvas, 57 x 38in, Hermitage, St. Petersburg, Russia

- Last portrait of his wife. How does it feel? Cold? Madame Matisse cried when she saw it, she knew that the love and passion of their marriage was gone
- Masterpiece



Bathers by a River, 1909-1917
oil on canvas, 102 ½ x 154 ³/₁₆ in, Art Institute of Chicago

Bathers by a River, 1909-1917, oil on canvas, 102 ½ x 154 ³/₁₆ in, Art Institute of Chicago

- Influenced by Cezanne's 3 Bathers
- masterpiece



Painting *Bathers by a River*, May 13, 1913

By this time, Matisse had achieved financial success

Movie – Matisse in Nice



Self-Portrait, 1918
Oil on canvas, 65 x 54 cm, Musee Matisse, France

Self-Portrait, 1918, Oil on canvas, 65 x 54 cm, Musee Matisse, France

Reference in "Matisse in Nice"
Painted on 2nd trip to Nice



The Window, 1916

The Window, 1916, oil on canvas, 57 ½ x 46 in, Detroit Institute of Arts, Detroit



Poppies, 1919

Poppies, 1919, oil on canvas, 100.6 x 81.3 cm, Detroit Institute of Arts



Interior at Nice, 1919-20

Interior at Nice, 1919-20, oil on canvas, 52 x 35 in, Art Institute of Chicago

- Matisse included windows in many of his portraits.
- *What places do these windows show?* (inside, the ocean, a patio, nighttime setting)
- *What do you think influenced Matisse to draw windows showing so many different places?* (his love for traveling to foreign countries)

Masterpiece



Interior: Flowers and Parakeets, 1924

Interior: Flowers and Parakeets, 1924, oil on canvas, 46 x 29 7/8 in, Baltimore Museum of Art



Still Life with Apples on a Pink Tablecloth, 1924

Still Life with Apples on a Pink Tablecloth, 1924, oil on canvas. 23 ¾ x 28 ¾ in, National Gallery of Art, Washington, DC



Interior with a Phonograph, 1924

Interior with a Phonograph, 1924, oil on canvas, 34 5/8 in x 31 1/2 in, private collection

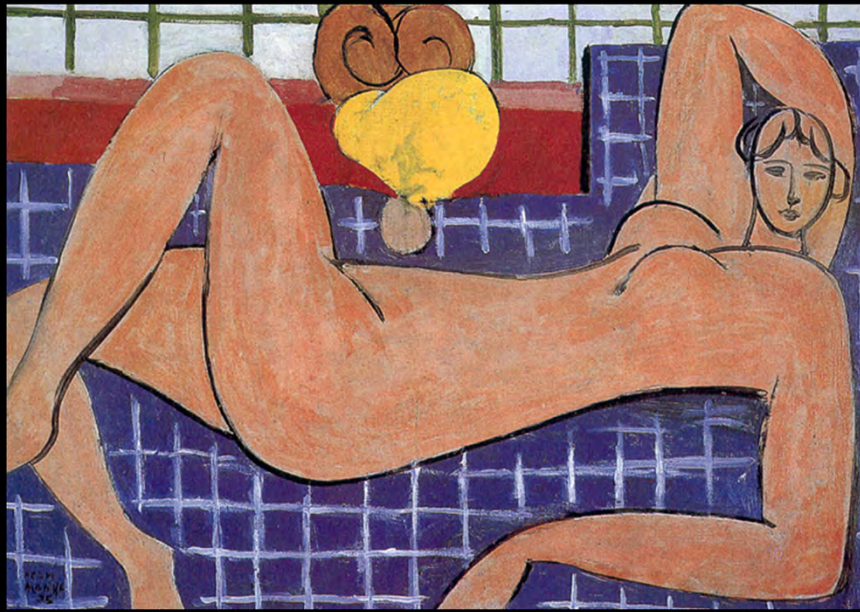
- Matisse really liked Alhambra, a Moorish palace in southern Spain.
- It represented the harmony of nature and art.
- Matisse was fascinated with the CONTINUITY of interior (inside) and exterior (outside) space.
- Always trying to bring the outside in through window or mirror
- Can you find the artist in this painting?



Seated Odalisque, Left Knee Bent, Ornamental Background and Checkerboard, 1928

Seated Odalisque, Left Knee Bent, Ornamental Background and Checkerboard, 1928, oil on canvas, 21 5/8 x 14 7/8 in, Baltimore Museum of Art

- Matisse enjoyed traveling and was inspired by cultural influences he encountered – Algeria, Spain, Italy, and Morocco.
- He used PATTERNS (repeated SHAPES) to create his compositions and show movement
- He understood how to balance painting through repeated colors and shapes as well as a combination of traditional and exotic details.



Pink Nude, 1935

Pink Nude, 1935

masterpiece



Reclining Nude II, 1927
Bronze, 11 ¼ x 5 ¾ in, Metropolitan Museum of Art, New York



Left to right: *The Back I*, 1908-09; *The Back II*, 1913; *The Back III*, 1916
The Back IV, c. 1931, bronze, Museum of Modern Art, New York City

Left to right

The_Back_I, 1908-09

The_Back_II, 1913

The_Back_III, 1916

The_Back_IV, c. 1931,

bronze, Museum of Modern Art, New York City

Most sculpture between 1900 – 1910, but occasional after that

Last sculpture in 1950

More a tool, than an art medium

Most famous – back reliefs, series of Jeannette heads, Large Seated Nude (1925-1929)



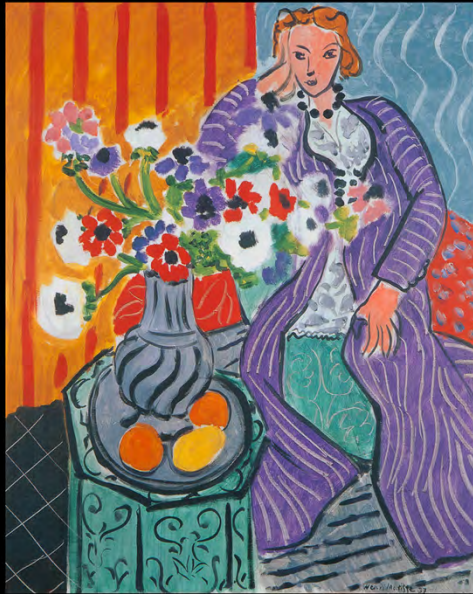
Poésies illustration, 1932

- Another medium that he explored was book illustration
- Publisher Skira approached him to illustrate a book
- First book
- Engravings & etchings by Matisse, text by Stéphane Mallarmé
- Notice thin lines – didn't want to overwhelm the poetry
- Periodically turned to poetry for inspiration



Poèmes-de-Charles-d'Orléans, 1943

Produced more than a dozen illustrated books
Most famous was Jazz



The Purple Robe and Anemones, 1937

The Purple Robe and Anemones, 1937, oil on canvas, 28 ¾ x 23 ¾ in, Baltimore Museum of Art, Baltimore

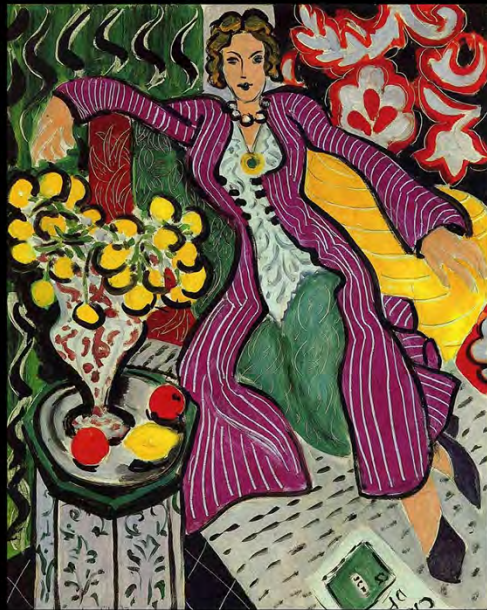
- Blending these interests together, Matisse's artwork became bold and intricate.
- He mixed different PATTERNS to create artwork entirely different from the traditional artwork he studied at school.



Odalisque with Striped Dress, 1937

Odalisque with Striped Dress, 1937, oil on canvas, 15 x 18 in, private collection

- Matisse's favorite themes were STILL LIFE, PORTRAITS of women, and LANDSCAPES.
- He often tried to bring the outdoors inside by including windows or plants in a room.
- Compare this painting to "The Purple Robe" (previous). How are they similar? (same robe) How are they different?



Woman in a Purple Coat, 1937

masterpiece



- These 3 paintings (*The Purple Robe*, *Odalisque with Striped Dress*, and *Woman in a Purple Coat*) all appear to have the same robe. Compare them. How are they similar? (same robe) How are they different? Same model? Which do you like best?



Lady in Blue, 1938



The Music, 1939

Commissioned by Sergei, Shchukin
Hung with The Dance
Notice the random, very Picasso-esque foot on right

masterpiece



The Rumanian Blouse, 1940

The Rumanian Blouse, 1940, oil on canvas, 36 ¼ x 28 ¾ in, Musée National d'Art Moderne, Paris



Woman Seated in an Armchair, 1940

Woman Seated in an Armchair, 1940, oil on canvas, 21 ¼ x 25 ½ in, National Gallery of Art, Washington, DC



Red Interior: Still Life on a Blue Table, 1947

Red Interior: Still Life on a Blue Table, 1947, oil on canvas, 45 5/8 in x 35 in, Kunstsammlung Nordrhein-Westfalen, Düsseldorf

- What simplified SHAPES do you recognize? (Fish, flowers, fruit, painting on the wall)



Portrait of Lydia Delectorskaya, 1947
oil on canvas, 64.1 cm x 49.7 cm, Hermitage, Saint Petersburg

Portrait of Lydia Delectorskaya, 1947, oil on canvas, 64.1 cm x 49.7 cm, Hermitage, Saint Petersburg

- Went to work for Matisse in 1932 as studio assistant, then domestic, then model
- Model for pink nude
- Their working relationship caused wife Amelie to leave in ?
- Matisse took Lydia with him when he left Paris during war
- She stayed with him for the rest of his life – his muse
- Known as Mme Lydia
- She made it possible for him to create final masterpiece – chapel at Vence and paper cutouts



Interior with Egyptian Curtain, 1948
oil on canvas, 45 $\frac{3}{4}$ x 35 $\frac{1}{8}$ in, Phillips Collection

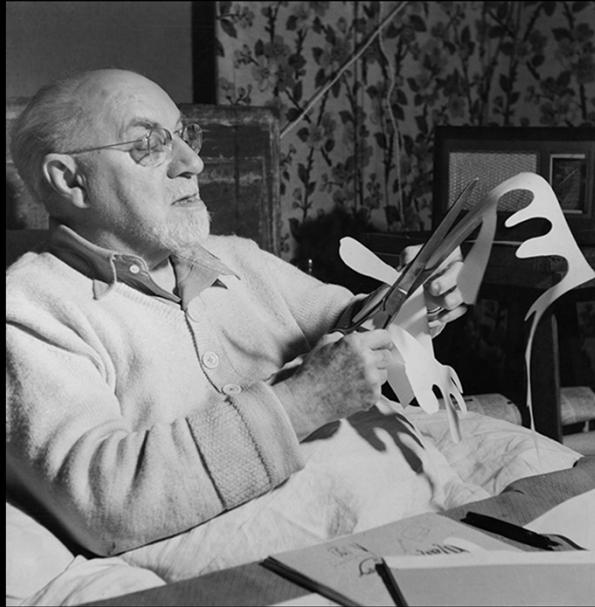
Interior with and Egyptian Curtain, 1948, oil on canvas, 45 $\frac{3}{4}$ x 35 $\frac{1}{8}$ in, Phillips Collection, Washington, D.C.



Icarus, 1943
cut paper illustration for *Jazz*, 16 5/8 x 10 5/8 in, owner

Icarus, 1943, cut paper illustration for Jazz, 16 5/8 x 10 5/8 in, owner

- In 1941 Matisse became very ill and was confined to a bed and wheelchair for rest of his life. He could no longer stand to paint so he developed a technique of brilliantly colored paper cutouts arranged and glued on large canvas surfaces.
- This solved a dilemma for him – way to united line and color
- "Cutting straight into color reminds me of the director carving of the sculptor."
- He referred to the cut-out process as "drawing with scissors, one movement linking line with color, contour with surface."
- He would cut out shapes then have assistants arrange them on the wall. They would move until he was satisfied with the placement then have it glued down.
- This was his 2nd important contribution to the art world.
- This was very new and different art form. Picasso and Braque had developed the idea of collage artwork earlier in the 20th century but he used it in an entirely different way.



Drawing with scissors

“A pair of scissors is a marvelous instrument. And the paper I use for my cutouts is magnificent I get more and more pleasure out of making cutouts. Why didn't I think of it sooner? I am increasingly convinced that everything one wants to express as a painter or as a draughtsman can be expressed simply by making cutouts.” Henry Matisse, 1955 in *Matisse Paper Cutouts* by Guichard-Meili, page 49



The Toboggan, 1943

The Toboggan, 1943, cut paper illustration, 12 ¾ x 11 ⅜ in, owner



The Circus, 1943

The Circus, 1943, cut paper illustration, size, Baltimore Museum of Art

- The first extended use of the cutout technique was for a book of 20 picture poems with a hand-written text titled *Jazz*. He started in 1943 and the book was published in 1947.
- The text of *Jazz* was carefully drawn and composed to create what Matisse felt was the visual counterpart of jazz music. "Jazz is rhythm and meaning."
- Originally the book was to be named *Circus* so there are a lot of circus related images



The Horse, The Equestrienne and The Clown, 1943

The Horse, The Equestrienne and The Clown, 1943, cut paper illustration, 16 ½ x 25 ¾ in, owner



The Funeral of Pierrot, 1943

The Funeral of Pierrot, 1943, cut paper illustration, size, Baltimore Museum of Art



The Clown, 1943

The Clown, 1943, cut paper illustration, 16 ⅛ x 12 in, owner



The Sword Swallower, 1943 – 44

The Sword Swallower, 1943 – 44, cut paper illustration, 14 ⅞ x 10 ⅞ in, owner

- The text of *Jazz* was carefully drawn and composed to create what Matisse felt was the visual counterpart of jazz music. “Jazz is rhythm and meaning.”



The Cowboy, 1943-44

The Cowboy, 1943-44, cut paper illustration, 16 ⅞ x 25 ⅞ in, owner



The Lagoon, 1944

The Lagoon, 1944, cut paper illustration, 16 x 23 $\frac{3}{4}$ in, owner

Matisse had to wear glasses tinted to 70% to work on this project because of such rich color



The Codomas (Trapeze performers), 1944

The Codomas (Trapeze performers), 1944, cut paper illustration, 16 ½ x 10 ½ in, owner



The Swimmer in a Pool, 1944

The Swimmer in a Pool, 1944, cut paper illustration, size, Baltimore Museum of Art



Polynesia, The Sea, 1946

Polynesia, The Sea, 1946, 77 3/16 x 123 5/8 in, Mobilier National, Paris on loan to Musée d'art Moderne, Paris

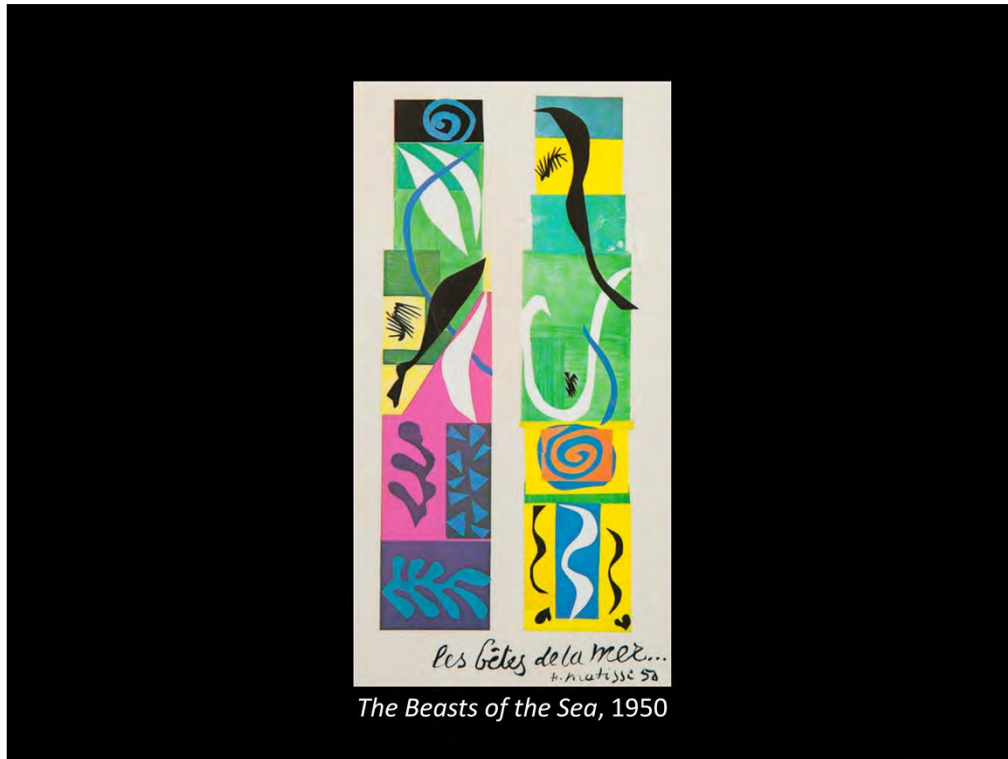


Matisse guiding assistant on cut out placement



Creole Dancer, 1950

Creole Dancer, 1950, cut paper, 205 x 120 cm, Musée Matisse, Nice



The Beasts of the Sea, 1950, cut paper, 116 $\frac{3}{8}$ x 60 $\frac{3}{8}$ in, National Gallery of Art, Washington D.C.



Chinese Fish, 1951

Chinese Fish, 1951, cut paper, 75 $\frac{11}{16}$ x 35 $\frac{7}{8}$ in, private collection



La Vis (The Wine Press), 1951

La Vis (The Wine Press), 1951, gouache on paper, cut and pasted, 68 ⅞ x 32 ¼ in, private collection



Sorrows of the King, 1952
gouache on cut paper, 9' 7 1/4 in x 12' 8 in, Musée National d'Art Moderne, Paris

Sorrows of the King, 1952, Gouache on cut paper, 9' 7 1/4 in x 12' 8 in, Musée National d'Art Moderne, Paris

- Matisse later used cutouts as design MAQUETTES—plans—for other projects including murals, stages sets, ballet costumes, books, magazine, catalogue covers, illustrations, posters, scarves, wall hangings liturgical vestments, roof tiles and stained glass windows.
- masterpiece



Matisse working on the monumental cut-outs, Cimiez-Nice, 1952
Photo by Lydia Delectorskaya



Mock-up of Negress, c. 1952



La Nègresse, 1952, collage on canvas, 178 $\frac{3}{4}$ x 245 $\frac{1}{2}$ in, National Gallery of Art, Washington, DC

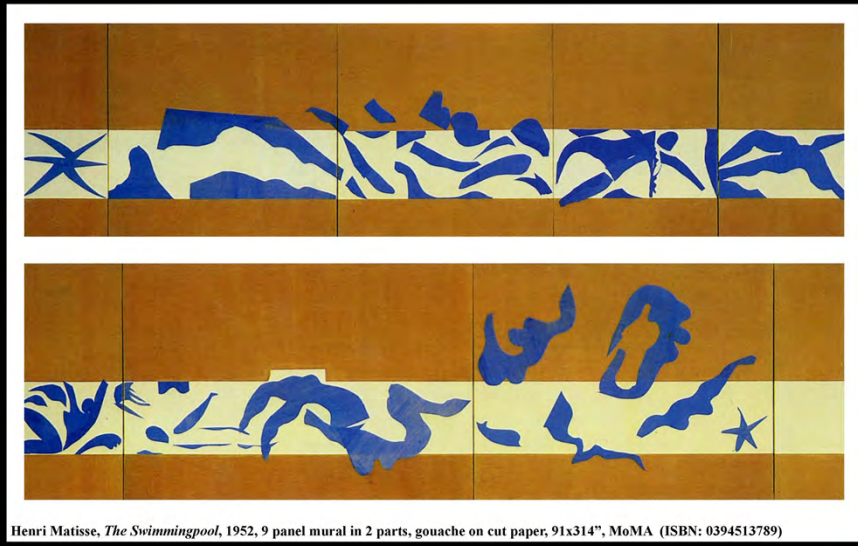


Blue Nude II, 1952

gouache-painted paper cut-outs stuck to paper mounted on canvas, 45.7 in × 35 in, Pompidou Centre, Paris

gouache-painted paper cut-outs stuck to paper mounted on canvas, 45.7 in × 35 in,
Pompidou Centre, Paris

masterpiece



Henri Matisse, *The Swimmingpool*, 1952, 9 panel mural in 2 parts, gouache on cut paper, 91x314", MoMA (ISBN: 0394513789)

The Swimming Pool, 1952
Gouache on cut paper, 91 x 31 ½, MOMA, New York

While bedridden, "he wanted to see divers". Lydia took him there, but it was very hot
So when he got home, he "made his own pool"



View of The Swimming Pool in Matisse's dining room at the Hôtel Régina, Nice, c.1952.



The Snail (L'Escargot), 1953, Gouache on paper, cut and pasted on paper mounted on canvas, 112 ¾ x 113 in, Tate Gallery, London

Masterpiece

After 1948 Matisse was prevented from [painting](#) by ill health but, although confined to bed, he produced a number of works known as *gouaches découpées*. These were made by cutting or tearing shapes from [paper](#) which had been painted with [gouache](#). The shapes were placed and pasted down by an assistant working under Matisse's instruction. Some of the later ones, such as *The Snail*, were of very large dimensions. The technique, explored in his picture book *Jazz* (published 1947) and other works, opened up new possibilities for him. Matisse said of the technique that it 'allows me to draw in the colour. It is a simplification for me. Instead of drawing the outline and putting the colour inside it - the one modifying the other - I draw straight into the colour' (quoted in *Amis de l'art*, October 1951).

His secretary Mme Lydia Delectorskaya described the making of *The Snail* (letter to the Tate Gallery, 30 March 1976):

The Snail was made in the Hôtel Régina at Nice. H. Matisse had at his disposal sheets of paper painted in gouache by assistants, in all the colours he used for the 'papiers découpés'. A background of white paper - of the dimensions indicated by H.M. - was put on the wall and the assistant pinned onto it the pieces of gouached

paper which H.M. passed to him indicating exactly where they should be placed. When H.M. decided that his [composition](#) was finished, it was lightly stuck to the background. The panel was taken down when H.M. needed the wall for a further work. When later on it was sent to Lefebvre-Foinet [in Paris] to be pasted down, before anything was moved, an extremely precise tracing was made to ensure that no changes were made in the composition, not even by so much as a millimetre. Matisse's daughter Mme Duthuit said that her father made many drawings of snails at this time and that the idea for this work came out of these. The concentric pattern formed by the coloured shapes in the centre of the work echoes the spiral pattern found in the snail's shell. Matisse told André Verdet (pp.64-5), 'I first of all drew the snail from nature, holding it. I became aware of an unrolling, I found an image in my mind purified of the shell, then I took the scissors'. He has combined pairs of [complementary colours](#) - red/green, orange/blue, yellow/mauve - to create a particularly vibrant effect. He gave the picture the alternative title *La Composition Chromatique*[Chromatic Composition].

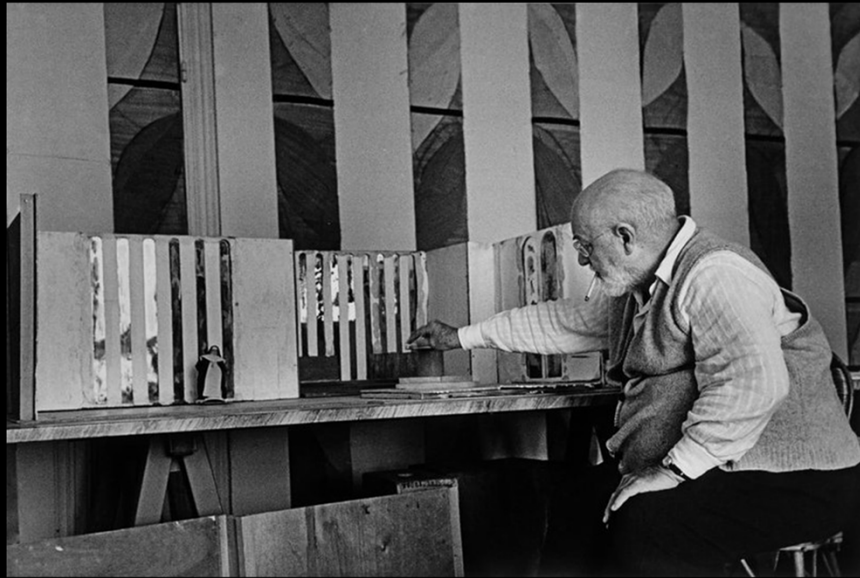


Matisse and Sister Jacques

- Chapelle du Rosaire de Vence, the Chapel of the Rosary in Vence
- During his later illness a Dominican nun named Sister Jacques nursed him. In 1948 she asked him to design some stained glass windows for a new chapel
- Matisse accepted and took control of the entire decoration of the chapel design murals, priest's robes and the crucifix.
- chapel windows, wall murals, floor design, furniture, vestments & altar cloths, and tabernacle door—all planned using the cut-out method—had the effect of consolidating the medium as his primary focus
- Some say this is his masterpiece – his piece de resistance



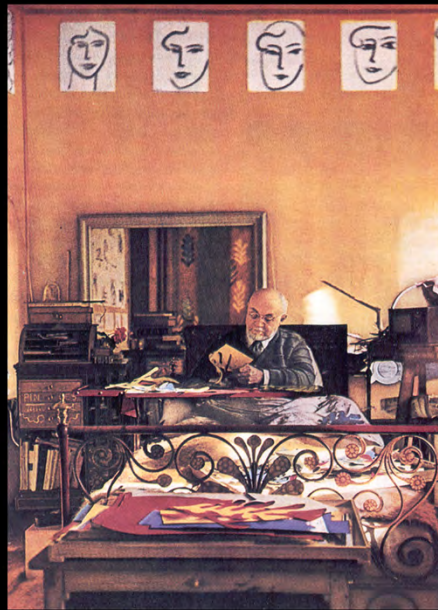
Matisse drawing from his bed



Matisse working on designs for Chapel







Matisse in bed working on cut-outs, Vence, 1948



Matisse in front of stained glass windows he designed for Chapelle du Rosaire, Vence, France, 1950

Photograph by Dmitri Kessel, Life Magazine





Rose Window, Union Church of Pocantico Hills, New York

Rose Window, Union Church of Pocantico Hills, New York

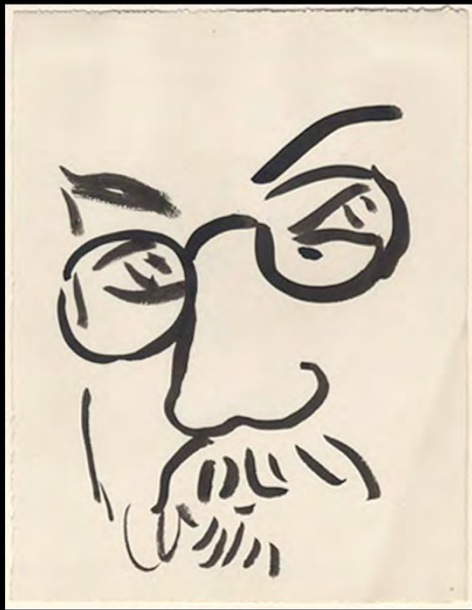
- last project – stained glass window design for Union Church of Pocantico Hills near the Rockefeller estate of Kykuit, north of New York
- Nelson Rockefeller asked Matisse to design the church's rose window in memory of his mother Abby Aldrich Rockefeller (John D's wife) in 1954
- The Matisse "Rose Window" was dedicated to her on Mother's Day in 1956
- the maquette was found in Matisse's studio at the time of his death... he had finished the piece just two days prior to dying.



Rose Window, Union Church of Pocantico Hills, New York



- He died on November 3, 1954 at the age of 84.
- Daughter Marguerite and Lydia at his side
- Son Pierre had a gallery in NYC,
- grandson Paul Matisse an artist – we will hear more about him in upcoming weeks
- great granddaughter is an artist Sophie Matisse



Self Portrait, 1935