



conceals this incident. The indistinct outline and smudged paint of the left figure's extended hand mimics the visual blur of speed and, contrasting with the articulated fingers reaching toward it, heightens the tension of the moment. But caught in the painting's exuberant whirl, the viewer may not focus on the imminent break in momentum. The pink knee of the jiggling dancer at the upper left fills the gap between outstretched hands.

Matisse acknowledged that the dominant colors of *Dance (I)* were derived from observation—the green pines and blue sky of southern France and the pink of flesh. They were not, however, meant to be specifically descriptive; what was important was the expressive combination. He explained, "When I put down a green, that doesn't signify grass; when I put a blue, that doesn't mean sky. . . . All my colors sing together, like a chord in music."



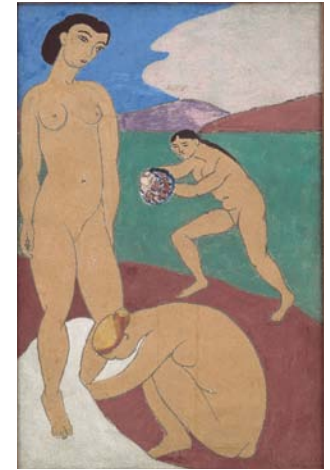
The Red Studio (1911)

Matisse once said that he wanted color to be "conclusively present" in his paintings. In this radiant view of the artist's white-walled studio, it floods almost everything. Submerged in a continuum of Pompeian red, space and furniture merge, the contours of the latter diagrammatically indicated in pale yellow. Vibrant against the vivid monochrome ground, Matisse's paintings and sculptures in near-true color and miniature scale are clustered around the off-center vertical of a grandfather clock without hands. Some important earlier works Matisse rendered here are the bronze *Decorative Figure* and the paintings *The Young Sailor (II)* and *Le Luxe (II)* [figs. 5 to 7].

The expanse of red that contains this carefully arranged exhibition of the artist's work is largely responsible for modernist art critic Clement Greenberg's dictum that *The Red Studio* was "perhaps the flattest painting done anywhere up to that time." Matisse's use of the engulfing red field as iteration of the canvas's



The Red Studio 1911
Oil on canvas, 71 1/4" x 7' 2 1/4"
(181 x 219.1 cm)
The Museum of Modern Art, New York
Mrs. Simon Guggenheim Fund, 1949



6 *The Young Sailor (II)* 1906
Oil on canvas, 40 x 32 3/4" (101.5 x 83 cm)
The Metropolitan Museum of Art. Jacques
and Natasha Gelman Collection, 1998
Formerly collection Leigh B. Block

7 *Le Luxe (II)* 1907-08
Oil on canvas, 6' 10 1/2" x 54 3/4"
(209.5 x 140 cm)
Statens Museum for Kunst, Copenhagen

planarity was surely part of his personal ambition to find "a larger and truly plastic space." While *The Red Studio* definitively dispenses with traditional three-dimensional illusionism, ghosts of linear perspective remain. A thin line representing orthogonal recession defines the left corner of the room, angling "behind" the large vertical painting of a nude to demarcate the juncture of wall and floor. The omission of a vertical line to indicate convergence of side wall and back wall should add to the flattening effect of the all-over red, but any such result is compromised by the way the pink painting leans into the invisible corner while, next to it, stacked canvases tilt backward. In another variant of spatial hijinx, this assertively frontal studio view is painted as though the visitor were looking down on it. Although Matisse absented himself from this *atelier* tour, an open box of crayons on the foreground table suggests his presence.