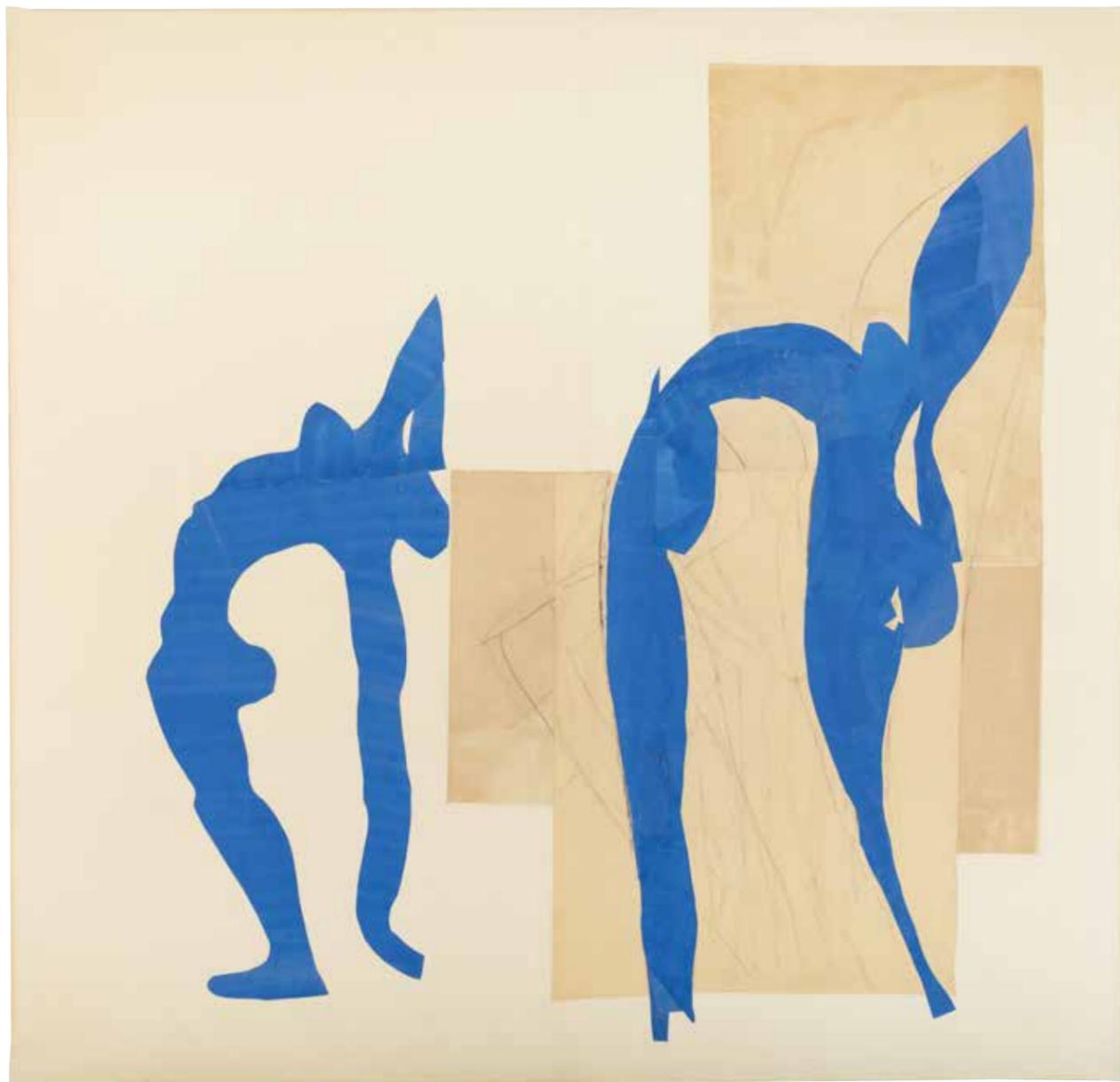


HENRI MATISSE The Cut-Outs



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The Cut-Outs

Edited by
Karl Buchberg, Nicholas Cullinan,
Jodi Hauptman, and Nicholas Serota

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Foreword 6

Introduction

The STUDIO as
SITE and SUBJECT 11
Karl Buchberg, Nicholas Cullinan,
Jodi Hauptman, and
Nicholas Serota

INVENTING a
NEW OPERATION 17
Jodi Hauptman

‘An AGREEABLE
DISTRACTION’ 25
Nicholas Cullinan

In the Studio 31

A Photo Essay

Chronicle

AVANT la LETTRE 85
Samantha Friedman

GAME and ENDGAME 125
Samantha Friedman

CHAPEL FACTORY 153
Flavia Frigeri

BODIES and WAVES 193
Jodi Hauptman

CHROMATIC COMPOSITION 231
Nicholas Cullinan

Materials and Techniques 253

Karl Buchberg, Markus Gross,
and Stephan Lohrengel

Notes 266

Selected Bibliography 279

List of Exhibited Works 284

Index 292

Acknowledgments 295

Trustees of
The Museum of Modern Art 298

Foreword

The genesis of *Henri Matisse: The Cut-Outs* was the ambitious conservation of *The Swimming Pool*, Matisse's epic work in cut paper and an icon in the collection of The Museum of Modern Art. The artist created it in 1952 for the dining room of his home and studio in the Hôtel Régina in Nice. By that time he had been working intensively with cut paper as his primary medium and with scissors as his chief implement for some years. The result was a radically new form that came to be known as a "cut-out." Depicting splashing and leaping swimmers, all in a reduced palette of blue and white, *The Swimming Pool* fulfilled Matisse's grand ambition to work at the scale of a mural, pushing beyond the limits of easel painting; to viewers it offers a virtual catalogue of the cut-outs' formal and conceptual devices—the simplification of shapes into signs, the exploitation of relationships between positive and negative, the transformation and slippage of subjects, the harnessing of the decorative. A glorious achievement and a favorite of visitors since it was acquired by the Museum in 1975, *The Swimming Pool*, newly conserved, is being shown for the first time in more than twenty years in this exhibition.

The Museum's first contact with *The Swimming Pool* occurred in the year of its completion, when Alfred H. Barr, Jr., MoMA's founding director, visited the artist in Nice. He arrived on the heels of the publication of his book *Matisse: His Art and His Public*, which was being widely praised for its landmark scholarship and is still hailed as one of the great monographs of all time. Margaret Scolari Barr, who had accompanied her husband on the visit, later described the slightly uncomfortable scene, including their long wait to see the artist, the formal bearing of the *maître*—as his assistants called him—and the awkward silences. We do not know much about what was said at the meeting—only that Matisse "made a little speech in French about the book"—but the couple's descriptions of what they saw, now preserved in the MoMA Archives, shed light on the physical presence of the cut-outs in Matisse's space and the important role they played in his activities. Upon arrival the Barrs awaited the artist in a room "covered from floor to ceiling with white paper on which flowers and leaves cut out of his *papiers*

gouachés were pinned. There were many pin-pricks on the white paper which proved how carefully he disposed his decorations—often changing his mind." Margaret Barr took note of the paper garden and a "bluish figure of a woman . . . with faint echoes of Botticelli's Primavera" and both of them noted "around Matisse's bedroom walls . . . a découpage design for the walls of a swimming pool." Barr elaborated on the "abstract motifs and a couple of swimming figures—half abstract." But neither of them suggested that they should think further about *The Swimming Pool*. Perhaps they were perplexed by its hybridity, by its straddling of decoration and fine art, sculpture and work on paper, the architectural and the painterly. In addition, Barr had been in the midst of writing his book when Matisse's practice was becoming more and more focused on the cut-outs, and he had not had the opportunity to study them in depth. In the small spiral notebook he carried with him on his visit, he devoted a number of pages to Matisse's cut-paper works for the Chapel of the Rosary in Vence, describing in particular the paper maquettes for the silk vestments. He expressed his preference for the designs for the yellow and red ones and asked after their price; they were acquired by MoMA soon after. "The chasuble designs," Barr later explained, "spread out over the walls like gigantic butterflies. . . . They seemed to be among the purest and most radiant of all Matisse's works." Twenty years later the cut-outs' status as an essential part of Matisse's work, an aspect of his career that MoMA should well represent, was taken up by another generation of curators. William Rubin, Chief Curator in the Department of Painting and Sculpture from 1967 to 1985, embarked on a campaign to acquire a significant cut-out for MoMA, selecting first the great *Memory of Oceania*, in 1968, and *The Swimming Pool*, in 1975.

In 2008 Karl Buchberg, the Museum's Senior Conservator, proposed the major conservation of *The Swimming Pool*, with three primary goals. The first was to restore the work's color balance: Matisse had composed *The Swimming Pool* directly on the fabric-covered walls of his dining room, and, to mimic this, the work was mounted on burlap when it left Matisse's studio, despite the material's known acidity and

tendency to change color over time. Karl proposed replacing the mount with new, tan burlap close to the original color. The second goal was to return the work to its original height, and the third was to reinstall it to reflect the architecture of its original installation.

With these goals in mind, Karl began the lengthy and exacting work of conservation. About fifty-three feet of burlap had to be removed, often strand by strand. New burlap was specially fabricated and dyed to match the color and weave of the original, and Karl decided to pin, rather than glue, the cut paper to it in order to evoke the sculptural qualities the forms would have had on Matisse's wall; this would have the added benefit of allowing the sensitive papers to be removed from the acidic burlap when the work was not on exhibit. Finally, he worked with David Hollely, Associate Director of the Department of Exhibition Design and Production, to create a new room, constructed with the proportions, details, and architecture of Matisse's dining room, in which *The Swimming Pool* could be displayed.

This ambitious conservation effort created a great deal of excitement at MoMA, and it sparked the idea of organizing an exhibition; ultimately it became clear that a broader reassessment of Matisse's cut-outs was due, with *The Swimming Pool* forming the core of the investigation—a lens through which all of the cut-outs could be looked at. This pushed the curators to think through issues of materials and methods in particular. What are these things we call "cut-outs"? How exactly did Matisse make them? *The Swimming Pool* is an environment, and with that in mind the curators also considered Matisse's engagement with the walls of his work space: how he surrounded himself in his studio with these works; how their painted surfaces evinced texture and materiality, curling off surfaces and shifting position over time; and how they changed when they left the studio and, via framing and glazing, were made permanent.

The implications of *The Swimming Pool's* conservation and related curatorial efforts go to the very heart of the Museum's objectives and aspirations, including its commitment to conservation as a significant element in our understanding of modernism and the art of today. How a work of art is made and what that making means are questions that a museum—especially one with the great good fortune of having talented conservators on staff—is uniquely equipped to answer. At MoMA we believe that if we put a work of art in our lab, gather a team

with keen eyes—conservators, conservation scientists, curators, and art historians—and take advantage of new technologies, unprecedented and truly magical discoveries are possible.

Although *The Swimming Pool* is at the conceptual heart of MoMA's presentation of *Henri Matisse: The Cut-Outs*, the exhibition goes well beyond it, encompassing works with a fuller palette, of differing degrees of abstraction and decoration, and in a range of sizes. It is part of the Museum's long and deep commitment to Matisse's oeuvre, which comprises an outstanding collection that reflects his activities across mediums, exhibitions that have considered both his entire career and more focused aspects, and new scholarship. Now, we offer a reconsideration of this important body of work, the most extensive presentation of the cut-outs ever mounted, with related drawings, illustrated books, stained glass, and textiles. We are deeply indebted to lenders, both private collectors and institutions from around the globe, who have so generously entrusted their works to us on this momentous occasion. We are also profoundly grateful to the members of the Matisse family and the Matisse Archives who have supported this project from its start, assisting our research and answering questions large and small, sharing ideas and information, and helping us to locate many of the works gathered here. This exhibition is a collaboration with Tate Modern, and we extend our thanks to our partners in London for their commitment to this project and for their friendship.

Above all I am profoundly grateful to Karl Buchberg and his colleague Jodi Hauptman, Senior Curator in the Department of Drawings and Prints, as well as to Samantha Friedman, Assistant Curator, for the extensive research they undertook on Matisse's cut-outs and for their organization of this catalogue and the exhibition that accompanies it. Their collaboration is a model of curatorial and scientific engagement.

Finally, an exhibition of this scope and ambition is only possible with significant financial support. We are extremely grateful for the generous donors who have made this exhibition possible, in particular Bank of America, our Global Sponsor. MoMA's presentation of the exhibition received major support from The Horace W. Goldsmith Foundation, with additional funding from Dian Woodner and from the MoMA Annual Exhibition Fund.

Glenn D. Lowry
Director, The Museum of Modern Art, New York



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Bank of America is pleased to be the global sponsor of *Henri Matisse: The Cut-Outs*. We look forward to partnering with The Museum of Modern Art to bring to New York this exhibition of Henri Matisse's innovative final works.

As a company serving clients in more than one hundred countries around the world, Bank of America believes that the arts have a unique capability to educate and enrich societies, connect individuals, and foster thriving economies. We support a wide range of organizations, from local, community-based arts-education programs to leading, world-class arts institutions.

We hope you enjoy *Henri Matisse: The Cut-Outs* and are able to share it with your family and friends.

Brian T. Moynihan
Chief Executive Officer
Bank of America

The STUDIO as SITE and SUBJECT

Karl Buchberg, Nicholas Cullinan,
Jodi Hauptman and Nicholas Serota



Fig 1. Walter Carone, Matisse working at the Hôtel Régina, Nice, c.1952

In a 1952 interview with the writer André Verdet Henri Matisse describes a cluster of colourful cut-paper forms pinned to his studio walls as a 'little garden'. 'You see,' he explains, 'as I am obliged to remain often in bed because of the state of my health, I have made a little garden all around me where I can walk ... There are leaves, fruits, a bird.' As Matisse speaks, he points to 'a large mural composition of cut paper that encompassed half the room'.¹ Leaves in hues of green, red, blue, yellow and orange – heavy with finger-like tendrils or extended with limbs radiating outwards – and ultramarine pomegranates of varying sizes cover two adjoining walls. Arrayed across the walls and into the corner, the forms are pinned, some with multiple pins, but not too firmly or flatly, allowing each leaf or fruit to follow the force of its own materiality, weight and position: drooping, bending, relaxing, fluttering, reacting to a breath of air, making shadows. The meeting of the two walls at a ninety-degree angle creates a small plot – a space for planting – around which the artist and the interviewer can walk.

Though Matisse is referring to a specific group of cut-paper forms still then in progress – what ultimately became the work known as *The Parakeet and the Mermaid* (no. 118) – his description of this composition and by extension the studio in which it was made as a garden is particularly instructive in elucidating the extraordinary work of his last decade, when he turned to painted paper as his primary medium and scissors as his chief implement. His efforts – giving coloured sheets the radiance of stained glass, infusing contour with sculptural form,

simplifying shapes into pure signs – resulted in an entirely new form called *papier découpé*, or cut-out.

Matisse had always treated his garden as an extension of his studio, observing differences in chromatic 'precision', 'intensity' and 'luminosity', studying the way 'seeds, spindly and pale, suck strength and color from the sun day by day' or, for comparison, setting flowers 'right alongside' his paintings and worrying at 'how poor and dull all my colors seem!'² In this period, at the end of his life, the studio took on the very features of a garden: in its organisation, at once organic and controlled; in its unceasing flux and metamorphosis; in its mix and melding of colour and texture; and in its environmental aspect, a three-dimensional space that could be physically experienced, a place where one 'can walk'. Cut-paper flora sprouted and spread across the walls of his living and work space; the artist literally lived within the works.³ Verdet evocatively describes the scene: 'A limpid scattering of color bathes the whole room, glowing like a rainbow, flaring like lightning, becoming soft and supple, then iridescent again like a rainbow ... blue, orange, violet, almond green, leaf green, orderly, organised, each finding its own shape and place in an ensemble of forms.'⁴ These features – organic growth, proliferation, perpetual flux and spatial expansion – are at the heart of Matisse's cut-out practice and reflect both a renewed commitment to investigating problems of colour and contour and an inventiveness directed at the very status of the work of art, whether as a unique object, ornament or environment.

By about 1947 Matisse began to work intensively with cut paper, creating over 200 works in less than a decade. Studio assistants painted large sheets with gouache colours of Matisse's choosing. Once they were dry, Matisse would select a sheet from a range of colours and finishes spread on the floor in front of him. He cut forms of varying shapes and sizes. These were then arranged into compositions and fastened into place with pins.⁵ Initially, he would compose on a board small enough to fit on his lap, but as his ambitions and the size of the shapes and the compositions expanded, he worked directly on his studio walls with the help of assistants; balanced on ladders, they managed the positioning and pinning at his direction. What we see of these works today is of course very different from how they were first manifested in the studio. For the sake of permanence and protection, once it was decided that a work was finished or when space was required in the studio, the composition was transferred from the wall through an elaborate tracing process, the pins were ultimately removed and the shapes were eventually glued into place. This discrepancy between how they appeared in the studio and how they look today raises an intriguing set of questions about their material nature.

Matisse's cut-outs were hybrid from the start: not exactly painting, but with painting's scale and chromatic intensity; not exactly sculpture, but with three-dimensional presence; and not quite drawing, though the scissors make a contour as precise as a pen. Without the vocabulary at hand to designate and define this new process, Matisse turned to the practices he knew, famously describing his approach as 'drawing with scissors' – which allowed him, he explains, to link 'line with color, contour with surface' – or 'cutting directly into vivid color', which 'reminds' him 'of the direct carving of sculptors'.⁶ In these terms, the cut-outs did seem to solve the conundrum Matisse had faced throughout his career: the tension between drawing and colour. By cutting directly into the coloured paper, 'the contour of a shape and its internal area were formed simultaneously', offering a solution to what had always seemed a challenging impasse.⁷ Such possibilities became clear to Matisse during work on his first sustained cut-out project, *Jazz* (nos. 18–39), in which the artist deployed cut paper to make one of the century's greatest illustrated books, begun in 1943 but not published until 1947. He had used cut paper before in ballet

projects like *Rouge et Noir* (nos. 6–7) and most notably in composing the *Barnes Dance* (no. 3), but it was in *Jazz* that a process for expediency became what Matisse called 'a cut-out operation'.⁸

This procedure for 'creating new combinations of color' was deployed over the next decade – which turned out to be his last – on a host of projects, following an arc from small scale to large murals and including free-standing works as well as maquettes for a host of decorative projects: cover designs for books and periodicals, textiles, stained glass, ceramics.⁹ For the maquettes, Matisse not only used paper cut-out compositions to simulate the material they would eventually be translated into – whether this meant paper itself, cloth, stained glass or ceramic – but he quickly realised in the process that these paper maquettes had their own distinctive character and intrinsic worth as autonomous works of art. At the centre of these efforts was the Dominican Chapel of the Rosary in Vence (Chapelle du Rosaire de Vence), on which Matisse worked from 1948 to 1951, a project that allowed him to combine his interests in colour and light at the scale of an architectural environment. He used cut paper to design the chapel's stained-glass windows, extracting from paper the luminosity of sunlight, and made rough black and white drawings, eventually fired onto tile, to balance out the glass's bright hues. His thinking extended to how the chapel would be experienced: he used cut-outs to create the priest's vestments, which when worn would animate his designs and colourfully enliven the space. The Vence chapel allowed Matisse to think with paper on an all-enveloping scale and to craft a comprehensive decorative scheme.¹⁰

From almost the very beginning, the cut-outs evolved directly on the walls of the studio. In this respect, we might see the cut-outs in the context of Matisse's career-long engagement with depicting his own quarters, of regarding his studio as a subject. Consider, for example, his monumental canvas *The Red Studio* or the related *The Pink Studio*, both 1911. Without artist or models to populate them, these canvases show Matisse concentrating on the accoutrements of the studio, artist's tools and still-life elements, along with an elaborate gallery of his own painting and sculpture.¹¹ Similarly, in the Nice interiors of 1917–30, with their depictions of sumptuous fabrics, rugs and wall coverings, the working and living space is also the primary subject. In his Nice studio Matisse



Fig 2. Lydia Delectorskaya, Matisse at the Hôtel Régina, Nice, c. 1953

altered his environment, setting it up like a still life to be painted. 'It is as if Matisse, having theorized about the decorative, now decided to take an interest in interior decoration,' Isabel Monod-Fontaine suggests. 'Fabrics could be arranged and rearranged at will using a series of curtain rods and uprights, a platform covered with additional fabrics and rugs, a mattress or couch, cushions, folding screens, lights.'¹² Where painting the studio once meant painting a picture of the studio, in the case of the cut-outs it meant applying coloured paper to the walls of the studio. The studio went from being the subject to being the support.¹³

In trying to understand Matisse's approach, to get at the multivalent meanings of the cut-outs, our aim and challenge is to return to that lively and ever-changing garden that was his studio, where the walls often served as a blank canvas for Matisse's increasingly prolific and all-encompassing

inventions.¹⁴ This goal is based on our conviction that the cut-outs have two lives. The first was in the studio, where, pinned to the walls, contingent and mutable, their painted surfaces exhibited intense colour, texture and materiality, curled off the walls and shifted in position over time; where forms and groups of forms related to each other; where the walls facilitated pictorial expansion beyond the confines of an easel picture's frame; where they challenged the rules of architecture, sometimes ignoring structural guideposts like moulding, panelling, doors, mantels, heaters and windows, and paid little attention to distinctions between wall and floor; and where they were lived in and among, resulting in something closer to installation than painting. Their second life began when they left the studio: when they were made permanent and given a final form, via gluing and mounting, framing and glazing.

A collaboration between curators and conservators, this investigation focuses squarely on the physicality of Matisse's work in his last decade and the process of making: what exactly is this thing we call a 'cut-out'? What is the nature of the particular materials and how are they used?¹⁵ On that score, we believe that the lessons of the cut-outs rest not only in their finished product or state but also, and even more, in their making. How can we return to the studio, to its impermanence and change, its experimentation, its liveliness? Can we imagine time running in reverse – un-mounting, un-gluing, un-transferring, re-pinning, un-pinning, un-cutting, un-painting – straight back to the original white sheet?¹⁶

Our trip back in time is made possible by the many photographs taken of Matisse's studio, including those that show the artist at work within it. Some of these photographs were made by Lydia Delectorskaya – Matisse's assistant, model, muse – to document the stages or progress of an individual work (called *états*¹⁷), allowing Matisse to study where he had been in order to determine where he would go; numerous others were taken by an array of visitors with cameras, some professional, some not, but all of whom were clearly fascinated by the work space as an intensely vibrant living organism. This trove (see pp. 30–83) includes informal snapshots, posed or carefully staged portraits, and those in which it appears that the photographer waited for a telling moment.¹⁸ By putting these diverse photographs into chronological order (as best as we can), mapping their locations within and across Matisse's three primary studios of this period, wall by wall – Boulevard Montparnasse in Paris, Villa le Rêve in Vence, and the Hôtel Régina in Nice – and carefully reading their contents, the activities of the work space come into focus, even after more than seventy years. Paper elements cover any and all surfaces, from complicated large-scale compositions in mid-process to wall-size assemblages organised into patchworks and mosaics; from surfaces covered with individual works of varied size, texture and subject (recognisable, simplified or abstracted), and seemingly randomly installed, to a single form that dangles alone for no apparent compositional purpose; from work tables piled high with rolls of paper to assistants posing in their overalls, hammer and pins at the ready, like markers offering a sense of scale; from squares of coloured paper, arranged in a palette and hung for

consideration, to bits of paper left on the floor in piles, a colourful negative of what we see on the wall. In those without people, evidence of a life lived, the blending of studio and bedroom, is everywhere: Matisse's bed carefully made with his brown plaid blanket, coffee pots, shells, travel souvenirs and other favourite items (many of which can be found in his paintings), bookcases and glass cabinets, plants in vases. In others Matisse is seen at work: settled into a wheelchair surrounded by colourful bits of paper; upright in a custom-built chair, at his side a specially designed cabinet with a roll-top desk, drawers labelled 'pins' and slots for books and papers; or seated in his bed, drawing directly on the walls and ceiling with a long stick.

What is common to and striking in all of these photographs is the way the pinned cut papers are fastened in groups so that they relate to one another and are mixed in with the architecture of the space and a myriad other works: ink drawings on paper; charcoal sketched on the wall; posters, paintings, textiles. In the studio, the cut-outs were never seen alone, demonstrating that Matisse's understanding of them is based on how they relate to each other and works in other media. Importantly, this was always true of how he approached colour. 'It is not enough to place colors, however beautiful, one beside another,' he argued, 'colors must also react with one another. Otherwise you have cacophony.'¹⁹ And though each photograph tells its own story about the activities of the studio, it is the chronicle they tell together that is perhaps most enlightening. Looking from image to image, we see that individual works migrate from place to place, that elements are removed or adjusted and reappear back where they started or in absolutely new works, and that compositions are rotated or shift entirely – all of which speaks to the studio's flux.

This return to the studio leads us to understand the cut-outs in a particular way, not just as finished, framed objects that address the conceptual and formal problems of colour and line, but as records of a process, laboured over and revised in a way that long-standing myths about Matisse's ease of cutting and creating do not allow. From today's perspective, with the benefit of decades of art-making that extends the work into the space of the viewer, the cut-outs' first life may be seen as proto-installation or proto-environment – installation, environment or new media similarly challenge the necessity and propriety of finish and

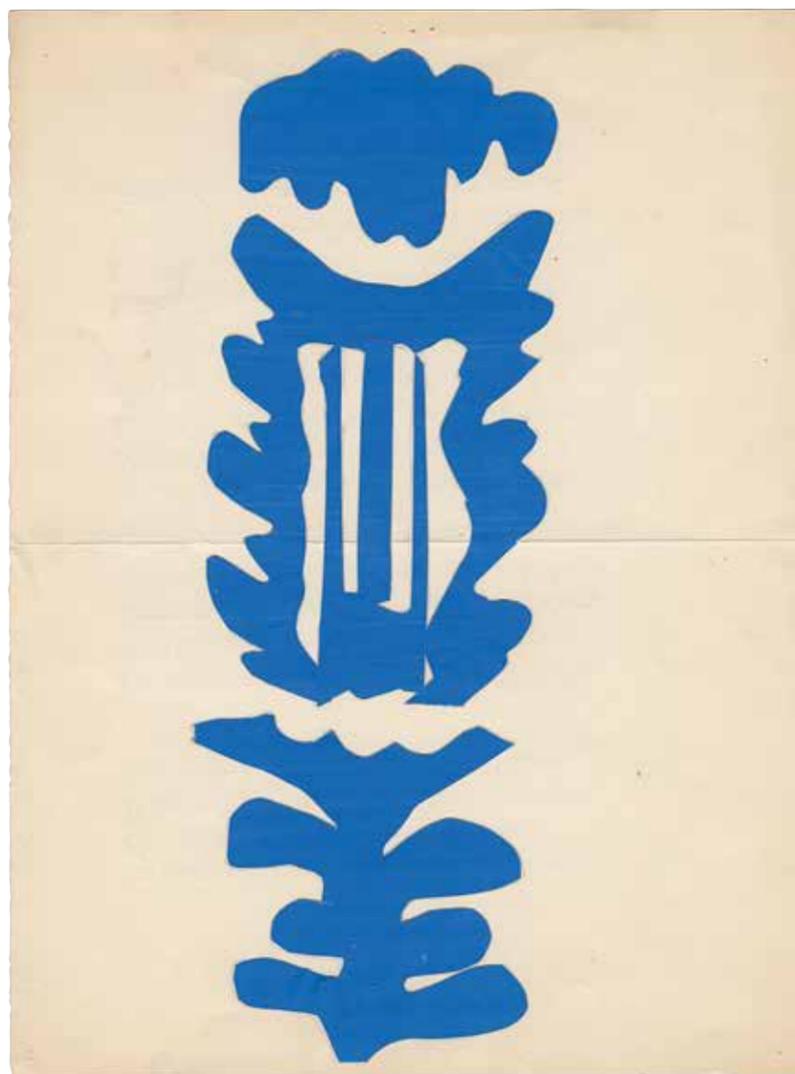
completion (what has sometimes been termed 'de-skilling'), and make the activities of the studio their subject (think, for example, of the studio practice of Bruce Nauman or William Kentridge). Even without those labels (and it may be better to avoid anachronism and leave them aside), the life of the cut-outs in the studio and their material logic mount a radical and wholesale rethinking of the temporality and physicality of the work of art.

Though this body of work was significant for young artists of Matisse's day struggling to find themselves – the excellent exhibition catalogue *Ils ont regardé Matisse* maps that impact²⁰ – and continues to resonate with contemporary practice, the cut-outs must also be seen in the context of a particular time: in the events of the mid-twentieth century and in Matisse's own life. The cut-outs emerged as a fully fledged practice on the precipice of, during, and in the wake of war, raising questions about the ways in which Matisse managed to negotiate invention with tragedy: how, under such extraordinarily difficult circumstances, did Matisse devise new solutions to long-studied pictorial problems?²¹ How did the work inside the studio continue when the world seemed to be collapsing around it? In the midst of the war Matisse offered his own take on the urgency of work: 'Each one of us must find his own way to limit the moral shock of this catastrophe. For myself ... in order to prevent an avalanche overwhelming me, I'm trying to distract myself from it as far as possible by clinging to the idea of the future work I could still do, if I don't let myself be destroyed.'²² Though Matisse himself did not suffer a loss of basic creature comforts, he was keenly aware of his compatriots who did, organising the delivery of food and supplies to friends and colleagues. Throughout the occupation he endured treacherous travel, as he made his way from Paris south, and deep worry over the arrest of his daughter Marguerite and his estranged wife for their work with the resistance.²³ In *Jazz*, the key cut-out project of the war, a sense of the conflict and its resulting deprivation seeped in: Louis Aragon described the yellow bursts in *Icarus* as 'exploding shells' and Tériade 'was convinced that the earliest *Jazz* plates – Toboggan, Icarus, Burial of Pierrot – reflected the tragic ambiance of the time in which they were made.'²⁴ Later commentators found other references, from the reading by Riva Castleman of *The Wolf* as a stand-in for the Gestapo to the 'acts of aggression' noted by Rebecca Rabinow

in *The Knife Thrower*, *The Sword Swallower* and *The Cowboy*.²⁵ The cut-outs also developed during a time of great physical trial for Matisse when he underwent surgery, a difficult rehabilitation and, finally, a sense of living on borrowed time. As he recovered, he wrote to his son Pierre: 'It's like being given a second life, which unfortunately can't be a long one.'²⁶

The impact of these conditions – the war and his brush with death, along with his ongoing physical deterioration (Matisse continued to suffer bouts of pain, weakness and insomnia during his final thirteen years following surgery) – may be seen in the cut-outs' excessive proliferation on the walls of the studio and his constant reworking of them. Matisse's wartime focus on the studio's activities might be interpreted as unyielding creativity under difficult and deficient conditions – or taking advantage to the fullest extent of time that he should not have had. Similarly, though remaking (delays in completion) were always hallmarks of Matisse's work, can the incessant rearranging in those last years be seen as a means of warding off the most absolute of terminations, that is death? The profusion and lack of finish of the cut-outs, then, were not solely the product of wartime, but might be described as the central features of what some call 'late style', a set of practices based on the artist's understanding that one's working life is rapidly nearing its end.²⁷

As rich a metaphor as the garden is, given the revolutionary activities of the studio, perhaps it is not enough. The studio, we will see in this volume, served many other functions: bedroom, chapel, factory, tailor shop, concert hall, photography studio, aviary, infirmary, stage set, swimming pool, laboratory, subject and, most of all, ground.²⁸ As Matisse explained: 'There was a time when I never left my paintings hanging on the wall [of my studio] because they reminded me of moments of overexcitement and I did not like to see them again when I was calm.'²⁹ In the three studios of his final decade the walls did not undermine him, but were the fertile ground for an exceptional body of work.



49. *The Lyre* 1946
Gouache on paper, cut and pasted
31.6 × 23.3 (12½ × 9¼)



50. *Ascher Square A* 1947
Printed blue silk, 91.44 × 91.44 (36 × 36)



51. *Ascher Square B* 1947
Printed grey silk, 91.44 × 91.44 (36 × 36)



52. *Oceania, the Sky* summer 1946
(realised as silkscreen 1946)
Gouache on paper, cut and pasted, on paper,
mounted on canvas, 178.3 × 369.7 (70¼ × 145½)



53. *Oceania, the Sea* summer 1946
(realised as silkscreen 1946)
Gouache on paper, cut and pasted, on paper,
mounted on canvas, 178.5 × 392.8 (70¼ × 154½)



54. *Composition with Red Cross* 1947
 Gouache on paper, cut and pasted
 74.1 x 52.4 (29 1/8 x 20 3/8)



55. *Amphitrite* 1947
 Gouache on paper, cut and pasted
 85.5 x 70 (33 3/8 x 27 1/2)



56. *Panel with Mask* 1947
Gouache on paper, cut and pasted
110 × 53 (43¾ × 20%)



57. *The Eskimo* 1947
Gouache on paper, cut and pasted
40.5 × 86 (16 × 33%)



58. *Composition, Yellow, Blue and Black* 1947
Gouache on paper, cut and pasted
47 x 34 (18½ x 13¾)



59. *White Alga on Red and Green Background* 1947
Gouache on paper, cut and pasted
52.5 x 40.5 (20¾ x 16)



60. *White Alga on Orange and Red Background* 1947
Gouache on paper, cut and pasted
52.5 x 40.5 (20¾ x 16)



61. *Flowering Tree (Mural Scroll)* 1948
 Maquette for silkscreen (realised 1949)
 Gouache on paper, cut and pasted
 51.2 x 63.7 (20% x 25%)



62. *Two Masks (The Tomato)* 1947
 Gouache on paper, cut and pasted
 47.7 x 51.8 (18% x 20%)



63. *Negro Boxer* 1947
Gouache on paper, cut and pasted
32 x 25.5 (12 1/4 x 10)



64. *Composition, Black and Red* 1947
Gouache on paper, cut and pasted
40.6 x 52.7 (16 x 20 3/4)



65. *Composition (The Velvets)* 1947
Gouache on paper, cut and pasted
51.5 × 217.5 (20¼ × 85½)



66. *Composition Green Background* 1947
Gouache on paper, cut and pasted, and pencil
104.1 x 40.3 (41 x 15½)



67. *Screen Panel, Beige Background* 1947
Gouache on paper, cut and pasted
162 x 53.5 (63¾ x 21)



68. *Black and Violet Arabesques on Orange Background* 1947
Gouache on paper, cut and pasted
40 x 26.5 (15¼ x 10¾)



69. *Leaf Motif* c.1948
Maquette for scarf (realised c.1948)
Gouache on paper, cut and pasted, and ink
34 x 19.5 (13¾ x 7¾)



70. *Alga on Green Background* 1947
Gouache on paper, cut and pasted
24.8 x 14.6 (9¾ x 5¾)



71. *Palmette* c.1947
Gouache on paper, cut and pasted
71.1 x 53.3 (28 x 21)

Notes

The Studio as Site and Subject

1. André Verdet, *Prestiges de Matisse: Précédé de visite à Matisse, entretiens avec Matisse*, Paris 1952, p.20. 'A large mural composition ...' are Verdet's words. An excerpt is translated in Jack Cowart et al., *Henri Matisse: Paper Cut-Outs*, exh. cat., National Gallery of Art, Washington, DC 1977, p.233; Verdet's interjection that Matisse designated with his hand 'une grande composition murale de papiers découpés' is not included in that translated excerpt.
2. Matisse in 'Interview with Ernst Goldschmidt' (1911) in Jack Flam (ed.), *Matisse on Art*, Berkeley and Los Angeles 1995, p.63.
3. Hilary Spurling quotes Matisse's assistant Lydia Delectorskaya as saying he 'lived in and for it'; see Hilary Spurling, *Matisse the Master: A Life of Henri Matisse, The Conquest of Colour, 1909–1954*, New York 2005, p.428. In a visit to Nice in 1952 Alfred H. Barr, Jr writes in his notebook of 'walls with elaborate découpages of multi-coloured leaves in various brilliant colours and one or two abstract figures'. Alfred H. Barr, Jr, *Papers*, 9.E.2, The Museum of Modern Art Archives, New York.
4. Verdet 1952, pp. 19–21, as quoted and translated in Spurling 2005, pp.463–4.
5. See the technical essay in this volume (pp.253–65) for an extensive exploration of Matisse's process.
6. Henri Matisse, *Jazz*, Paris 1947, pp.73–4, trans. in Flam 1995, p.172: 'drawing with scissors' and 'cutting directly into vivid color', which 'reminds' him 'of the direct carving of sculptors.' Verdet 1952, p.71, trans. and reprinted in Flam 1995, p.216: 'line with color, contour with surface.'
7. John Elderfield, *Henri Matisse: A Retrospective*, New York 1992, p.413.
8. Letter to André Rouveyre, 22 Feb. 1948, transcribed in Hanne Finsen (ed.), *Matisse, Rouveyre: Correspondance*, Paris 2001, p.486, letter 873: 'l'opération de découpage'.
9. The quotation comes from a letter to André Rouveyre, 25 Dec. 1947, transcribed in Finsen 2001, p.478, letter 860: 'Je suis occupé l'après-midi à faire de nouvelles combinaisons de couleurs avec le système du papier découpé.' There have been debates among observers regarding whether the cut-paper maquette can be considered a finished work. In correspondence between Matisse and Alfred H. Barr, Jr concerning the commission from Nelson Rockefeller for a stained glass window at Union Church in Pocantico Hills, Tarrytown, N.Y., 1954, the

- artist proposes the maquette (fig.50) as 'an original work' and prices it separately. See letter, 28 Oct. 1954. For Matisse and decoration, see John Hallmark Neff's articles 'Matisse and Decoration: The Schukin Panels', *Art in America* 63, no.4 (July–Aug. 1975), pp.38–48, and the two-part 'Matisse and Decoration', *Arts Magazine* 49, no.9 (May 1975), pp.59–61, and no.10 (June 1975), p.85.
10. For a thorough overview of the chapel project, see Henri Matisse, Marie-Alain Couturier and Louis-Bertrand Rayssiguier, *The Venice Chapel: The Archive of a Creation*, ed. Marcel Billot, trans. Michael Taylor, Turin 1999.
 11. For more on Matisse's studios, see Jack Flam, *Matisse: The Man and his Art, 1869–1918*, Ithaca and London 1986, pp.295–322; Pierre Schneider, *Matisse*, trans. Michael Taylor and Bridget Strevens Romer, New York 1984, pp.424–57; John Elderfield, 'The Red Studio', in *Matisse in the Collection of The Museum of Modern Art*, New York 1978, pp.86–9; Alastair Wright, 'Matisse dans l'atelier. La Dialectique de l'espace', in Cécile Debray (ed.) *Matisse: Paires et séries*, exh. cat., Centre Pompidou, Paris 2012, pp.63–8.
 12. Isabel Monod-Fontaine, 'Figure décorative or, A Studio Painting', in Pia Müller-Tamm (ed.), *Henri Matisse: Figure, Color, Space*, exh. cat., K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf 2005, p.312.
 13. Matisse's use of the walls of his studio as a site to work out his ideas has a parallel in the practice of Piet Mondrian. Mondrian hung coloured rectangles on his studio walls, notably in his Manhattan studio at 15 East 59th Street, creating an environment in which his painting schemes seemed to extend into his physical space. See Nancy Troy, 'Piet Mondrian's Atelier', *Arts* 53, no.4 (Dec. 1978), pp.82–7; Nancy Troy, 'Piet Mondrian's Last Thoughts', in Karen Painter and Thomas Crow (eds.), *Late Thoughts: Reflections on Artists and Composers at Work*, Los Angeles 2006, pp.15–35; and *L'Atelier de Mondrian: Recherches et Dessins*, Paris 2007.
 14. Spurling (2005, p.463) describes the way Matisse 'filled his white walls with cut-paper leaves, flowers, fronds and fruit from imaginary forests. Blue and white figures – acrobats, dancers, swimmers – looped and plunged into synthetic seas'.
 15. The recent conservation of *The Swimming Pool*, 1952, by Karl Buchberg, Senior Conservator, The Museum of Modern Art, both focused our attention on materials and methods – the procedures of the studio – and pointed us towards the importance of Matisse's environmental works.

16. William Kentridge, an artist who often makes the activities of the studio his subject, calls this unspooling of the work's current state to its origin 'the utopian perfectability of the world in reverse'. See his lecture 'Drawing Lesson Four: Practical Epistemology: Life in the Studio', one of six presentations given at Harvard University as part of the Norton Lectures. Lecture Six was delivered on 10 April 2012. For other reflections on the studio, see Brian O'Doherty, *Studio and Cube*, New York 2007, and Daniel Buren, 'The Function of the Studio', *October* 10 (Autumn 1979), pp.51–8.
17. Photographing states of work in progress was already well established by the time of the cut-outs. Consider, for example, Matisse's use of photographs in the development of his *Pink Nude*, 1935. See Jeffrey Weiss's important text on Matisse's use of photographs, 'The Matisse Grid', in Eik Kahng (ed.), *The Repeating Image: Multiples in French Painting from David to Matisse*, exh. cat., Walters Art Museum, Baltimore 2007, pp.173–91. Matisse exhibited photographs of states of his paintings alongside the finished work at Galerie Maeght in Paris in 1945, recently restaged in the exhibition *Matisse: In Search of True Painting* at The Metropolitan Museum of Art, New York. See Dorthe Agesen, 'Painting as Film', in Agesen and Rebecca Rabinow (eds.), *Matisse: In Search of True Painting*, exh. cat., The Metropolitan Museum of Art, New York 2012, pp.159–63.
18. Hélène Adant, Lydia Delectorskaya's cousin, carried out the most extensive documentation of Matisse's studio, going as far as restaging for her camera still-life compositions painted by Matisse. For a selection of these photographs, see Marie-France Boyer, *Matisse at Villa le Rêve, 1943–1948*, trans. Anna Bennett, London 2004.
19. Verdet 1952, p.72, trans. in Flam 1995, p.216. In the quotation a slight modification has been made to Flam's translation that changes 'react on' to 'react with.'
20. Éric de Chassey and Émilie Ovaere (eds.), *Ils ont regardé Matisse: Une Réception abstraite, États-Unis/Europe, 1948–1968*, exh. cat., Musée Matisse, Le Cateau-Cambrésis 2009.
21. This thinking about the cut-outs as a wartime practice and Matisse's 'recognition of what catastrophe is' was provoked by T.J. Clark's recent volume *Picasso and Truth: From Cubism to Guernica*, Washington, DC 2013, in which he describes the way the studio is pervaded by 'monsters', the catastrophes of the twentieth century; for recognition, see p.19, and for monsters, p.21, and 'Lecture 4: Monster', pp.147–90. For the war's impact, see Éric de Chassey, 'Une Cohabitation instable', in Cécile Debray (ed.)

- Matisse: Paires et séries*, exh. cat., Centre Pompidou, Paris 2012, pp.195–200.
22. Letter to Marguerite Duthuit, June 1940, quoted in Spurling 2005, p.393.
 23. For an excellent discussion of this time, see Spurling 2005, ch. 11 ('1939–1945: Paris, Nice, Ciboure, St-Gaudens and Vence'), pp.387–425.
 24. For Aragon, see Spurling 2005, p.419. For Tériade, see Rebecca A. Rabinow, 'The Legacy of la Rue Férou: *Livres d'Artiste* Created for Tériade by Rouault, Bonnard, Matisse, Léger, Le Corbusier, Chagall, Giacometti, and Miró', PhD diss., Institute of Fine Arts, New York University, 1995, p.109.
 25. Riva Castleman, 'Introduction', to *Matisse, Jazz* facsimilie, New York, 1983, p.x, discussed in Rabinow 1995, pp.110–11; for 'acts of aggression', see Rabinow 1995, p.109.
 26. Letter to Pierre Matisse, 3 Nov. 1942, quoted in Spurling 2005, p.402. For Matisse's medical issues, see Spurling 2005, ch.11, pp.387–425. Matisse's 'second life' – the flourishing of his work after his surgery in 1941 and his relationship with André Rouveyre – was the subject of an exhibition at the Louisiana Museum in 2005 organised by Hanne Finsen. See Hanne Finsen (ed.), *Matisse: A Second Life*, exh. cat., Musée du Luxembourg, Paris, 2005.
 27. For an investigation into 'late style', see Karen Painter and Thomas Crow (eds.), *Late Thoughts: Reflections on Artists and Composers at Work*, Los Angeles 2006.
 28. It was George Salles who described the studio as 'a fantastic laboratory', quoted in Spurling 2005, p.463.
 29. Matisse, 'Notes of a Painter' (1908), in Flam 1995, p.38; quoted in Elderfield 1978, p.89.
- ### Inventing a New Operation
1. Letter to André Rouveyre, 22 Feb. 1948, transcribed in Hanne Finsen (ed.), *Matisse, Rouveyre: Correspondance*, Paris 2001, p.486–7, letter 873: 'Les murs de ma chambre sont pleins de découpages'; 'je ne sais encore ce que je ferai de ces nouveaux découpages'; and 'c'est le résultat qui a plus d'importance qu'il n'en a l'air'.
 2. The essential resources on the cut-outs remain Jack Cowart et al., *Henri Matisse: Paper Cut-Outs*, exh. cat., National Gallery of Art, Washington, DC 1977, and John Elderfield, *The Cut-Outs of Henri Matisse*, New York 1978. More recent indispensable scholarship includes Anne Coron, 'La Gouache découpée dans l'oeuvre de Henri Matisse: Pratique, esthétique, réception', PhD diss., Université Picardie Jules Verne (Amiens), Faculté des Arts, 2005; Patrice Deparpe (ed.), *Matisse: La Couleur découpée, une donation révélatrice / Cutting*

- into Color, A Revealing Donation*, exh. cat., Musée Matisse, Le Cateau-Cambrésis 2013; Gilles and Xavier-Gilles Néret (eds.), *Henri Matisse: Cut-Outs: Drawing with Scissors*, trans. Pamela Hargreaves and Jonathan Paul Murphy, Cologne 2009. See this volume's bibliography for additional sources.
3. Matisse's closest collaborator, his assistant/secretary/model Madame Lydia Delectorskaya, identifies the cut-outs' 'sacred' features: contour – 'traced with the aid of a scissor is the authentic work of the artist, it has the value of the original line of a drawing'; composition – 'the placement and the axis of each colored form ... to give the desired placement and expression'; and colour – 'chosen by the artist at the moment of its creation'. She uses the word 'sacré': contour – 'tracé à l'aide de ciseaux, est l'oeuvre authentique de l'artiste, il a la valeur du trait original d'un dessin'; composition – 'la place et l'emplacement et l'expression voulus'; colour – 'choisi par l'artiste au moment de la création' (Archives Matisse, Paris). Letter to MoMA conservators, 23 July 1976.
 4. This film was shot by Adrien Maeght.
 5. Letter to André Rouveyre, 22 Feb. 1948, transcribed in Finsen 2001, p.486, letter 873: 'l'opération de découpage'.
 6. Matisse quoted in André Verdet, 'Les Papiers découpés', in his *Entretiens, notes et écrits sur la peinture*, Paris 1978, p.130: 'Mais ce n'est plus le pinceau qui s'insinue et glisse sur la toile, ce sont les ciseaux qui taillent dans le papier cartonné et dans la couleur. Les conditions du trajet différent à cent pour cent. Le contour de la figure jaillit donc de la découverte des ciseaux qui lui donnent le mouvement de la vie circulante. Or cet outil ne module pas, il ne brosse pas sur, mais il incise dans, soulignons-le bien, car les critères d'observation seront tout autres.' (Emphasis as in the original.) An alternative translation is available in Jack Flam (ed.), *Matisse: A Retrospective*, New York 1988, p.380.
 7. Patrice Deparpe, 'Une Donation révélatrice / A Revealing Donation', in Deparpe 2013, p.13. This exhibition and catalogue present the recent donation from the Matisse family of forms cut by Matisse that were ultimately not used in his compositions. The range of shapes and their relationships offer important insights into Matisse's work. We are grateful to Patrice Deparpe for sharing his deep knowledge of this collection.
 8. Such proliferation and its close relation, pattern, are key elements of the decorative – with which Matisse engaged in composing his cut-outs.
 9. Hilary Spurling, 'Material World: Matisse, his Art and his Textiles', in Hilary

- Spurling et al., *Matisse, his Art and his Textiles: The Fabric of Dreams*, exh. cat., Royal Academy of Arts, London 2004, pp.14–15. For an interesting treatment of the analogies between Picasso's pinning and cutting in his *papiers collés* and contemporary dressmaking and tailoring, see Elizabeth Cowling, 'The Fine Art of Cutting: Picasso's Papiers Collés and Constructions in 1912–14', *Apollo*, vol.142, (Nov. 1995), no.405, pp.10–18.
10. Spurling 2004, p.17 and n.12.
 11. Jeffrey Weiss, 'Picasso's Contingent Cubism', lecture at the Frick Collection, 14 Dec. 2011. Weiss's text and our ongoing dialogue have been absolutely essential for my understanding of Matisse's pinning and its implications. Weiss's text also encourages considering the relationship between cubism's *papier collé* and Matisse's cut-outs.
 12. Weiss 2011.
 13. Weiss 2011.
 14. It is interesting that Lydia Delectorskaya expressed sorrow for the pinholes 'necessary evil'. See letter to The Museum of Modern Art conservators, 23 July 1976, Archives Matisse, Paris: 'Ces petits trous étaient un mal, mais, hélas, inévitable.'
 15. Henri Matisse, 'Notes of a Painter' (1908), reprinted and translated in Jack Flam (ed.), *Matisse on Art*, Berkeley and Los Angeles 1995, p.37.
 16. Letter from Henri Matisse to Pierre Matisse, 5 April 1948, Pierre Matisse Gallery Archives, Morgan Library, New York, letter 637, box 205: 'Un armateur qui fait un bateau de luxe s'appellant "le génie français" destine à l'orient jusqu'au Japon me propose de me l'acheter pour mettre dans son bateau.'
 17. It is interesting to compare La Négresse with Picasso's 1913 construction of a guitar player, whose newspaper arms come off the wall into the viewer's space to play an actual guitar, while standing near a real table on which sits a real bottle and a real pipe. See photographs in Anne Umland, *Picasso Guitars, 1912–1914*, exh. cat., The Museum of Modern Art, New York 2011, pp.72–3.
 18. Henri Matisse in 'Interview with Georges Charbonnier' (1950) in Flam 1995, p.191.
 19. Henri Matisse in 'Letters to Alexander Romm', 14 Feb. 1934, in Flam 1995, pp.115, 116. Matisse elaborates on this concept: 'Architectural painting depends absolutely on the place that has to receive it, and which it animates with a new life ... It must give the space enclosed by the architecture the atmosphere of a wide and beautiful glade filled with sunlight' (Flam 1995, p.116). Yve-Alain Bois discusses Matisse's aspiration toward expansion in 'On Matisse: The Blinding: For Leo Steinberg', trans.

List of Exhibited Works

Media and dimensions have been provided by the owners or custodians of the works. Measurements are given in centimetres followed by inches, and height precedes width. Works that appear in Jack Cowart et al., *Henri Matisse: Paper Cut-Outs*, exh. cat., National Gallery of Art, Washington 1977, are identified by a 'C' number for reference. The catalogue or figure number of the work is given in brackets after this 'C' number. French titles are given when applicable, and reflect how works are best known in that language.

Reclining Nude II (Nu couché II) 1927
Bronze, 28.3 × 49.5 × 14.9 (11½ × 19½ × 5¾)
Tate. Purchased 1953
Not in C (no. 125)
Tate only

Reclining Nude III (Nu couché III) 1929
Bronze, 18.7 × 46.5 × 15.1 (7¾ × 18¾ × 6)
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn, 1966
Not in C (no. 126)
Tate only

Venus in a Shell I (Vénus à la coquille I) 1930
Bronze, 31.1 × 18.2 × 20.2 (12¼ × 7¼ × 8)
Private collection
Not in C (no. 127)
Tate only

The Dance (La Danse) 1931
Study for the Barnes mural (Paris version; recto and verso)
Gouache and pencil on paper (recto); pencil and ink on paper (verso), 14 × 40 (5½ × 15¾)
Private collection
Not in C (no. 1)
MoMA only

The Dance (La Danse) 1931–3
Study for the Barnes mural (Paris version)
Gouache and pencil on paper 27.9 × 75.9 (11 × 29¾)
The Metropolitan Museum of Art, New York. The Pierre and Maria-Gaetana Matisse Collection, 2002, 2002.456.43
Not in C (no. 2)
MoMA only

Unknown photographer
Photographs of the Barnes mural in progress 1931–3
27 gelatin silver prints
dimensions variable
Barnes Foundation Archives, Merion, PA
Not in C (no. 3)
MoMA only

Venus in a Shell II (Vénus à la coquille II) 1932
Bronze, 32.4 × 20.3 × 23.2 (12¾ × 8 × 9¼)
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn, 1966
Not in C (no. 128)
Tate only

Cover maquette for the journal *Cahiers d'Art*, nos. 3–5 (1936) 1936
Gouache on paper, cut and pasted, 32.8 × 54 (12¾ × 21¼)
Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen
C 2 (no. 10)
MoMA only

Présages, cover maquette for the journal *Verve*, vol. I, no. 1 (1937) 1937
Gouache on paper, cut and pasted, and ink 36.5 × 55.5 (14¾ × 21¾)
Hilti Art Foundation, Schaan, Liechtenstein
C 3 (no. 11)

Verve, vol. I, no. 1 1937 (not illus.)
The Museum of Modern Art Library, New York
MoMA only

Verve, vol. I, no. 1 1937 (not illus.)
The Museum of Modern Art Library, New York
20th Century Art Archives
Tate only

Two Dancers (Deux Danseurs) 1937–8
Stage curtain design for the ballet *Rouge et Noir*
Gouache on paper, cut and pasted, notebook papers, pencil and drawing pins (thumb tacks) 80.2 × 64.5 (31¾ × 25¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1991
C 4 (no. 7)

Small Dancer on Red Background (Petit Danseur sur fond rouge) 1937–8
Gouache on paper, cut and pasted, 59.7 × 46.4 (23½ × 18¼)
Private collection, Houston
C 5 (no. 4)

Dancer (Le Danseur) 1937–8
Gouache and pencil on paper, cut and pasted 74.9 × 62.2 (29½ × 24¾)
Private collection
C 6 (no. 5)

Two Dancers (Deux Danseurs) 1937–8
Stage curtain design for the ballet *Rouge et Noir*
Gouache on paper, cut and pasted, mounted on board 63 × 64.5 (24¾ × 25¾)
Private collection
C 8 (no. 6)

The Dance (La Danse) 1938
Maquette for a lithographic reproduction for the journal *Verve*, vol. I, no. 4, 1938
Gouache on paper, cut and pasted, and ink 48.5 × 61.5 (19¾ × 24¼)
The Perl Collection
C 9 (no. 12)

Symphonie chromatique, cover maquette for the journal *Verve*, vol. II, no. 8 (1940) 1939
Coloured papers, cut and pasted, 35.2 × 55.3 (13¾ × 21¾)
Hilti Art Foundation, Schaan, Liechtenstein
C 10 (no. 13)

Verve, vol. II, no. 8 1939 (not illus.)
The Museum of Modern Art Library, New York
MoMA only

Verve, vol. II, no. 8 1939 (not illus.)
Louisa Riley-Smith, 20th Century Art Archives
Tate only

Still Life with Shell (Nature morte au coquillage) 1940
Gouache, coloured pencil and charcoal on cut paper, and string, pinned to canvas 83.5 × 115 (32¾ × 45¼)
Private collection
C 11 (no. 8)

Still Life with Shell (Nature morte au coquillage) 1940
Oil on canvas 54 × 81 (21¼ × 31¾)
The State Pushkin Museum of Fine Arts, Moscow
Not in C (no. 9)
Tate only

Cover maquette for the journal *Verve*, vol. IV, no. 13 (1945) 1943
Gouache on paper, cut and pasted, mounted on canvas 38.1 × 56.8 (15 × 22¾)
Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen
C 12 (no. 15)

The Fall of Icarus (La Chute d'Icare) 1943
Gouache on paper, cut and pasted, and pins 35 × 27 (13¾ × 10¾)
Private collection
C 14 (no. 17)

The Clown (Le Clown) 1943
Maquette for plate I from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 67.2 × 50.7 (26½ × 20)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 16 (no. 18)

The Toboggan (Le Toboggan) 1943
Maquette for plate XX from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 63.2 × 53.3 (24¾ × 21)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 17 (no. 39)

The Circus (Le Cirque) 1943
Maquette for plate II from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 45.2 × 67.1 (17¾ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 18 (no. 19)

Monsieur Loyal 1943
Maquette for plate III from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 54.7 × 42.7 (21½ × 16¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 19 (no. 20)

Circus Scene (Scène de cirque) 1943
Drawing for the illustrated book *Jazz* (1947)
Pencil on paper 27.9 × 38.1 (11 × 15)
Pierre and Tana Matisse Foundation, New York
Not in C (no. 22)
MoMA only

Circus Scene (Scène de cirque) 1943
Drawing for the illustrated book *Jazz* (1947)
Pencil on paper 28.3 × 38.4 (11¼ × 15¼)
Private collection
Not in C (no. 23)
MoMA only

The Nightmare of the White Elephant (Le Cauchemar de l'éléphant blanc) 1943
Maquette for plate IV from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.9 × 66.7 (17¼ × 26¼)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 20 (no. 21)

The Horse, the Rider and the Clown (Le Cheval, l'écuyère et le clown) 1943
Maquette for plate V from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 42.5 × 65.6 (16¾ × 25¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 21 (no. 24)

The Heart (Le Coeur) 1943
Maquette for plate VII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44.5 × 67.3 (17½ × 26½)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 23 (no. 26)

The Codomas (Les Codomas) 1943
Maquette for plate XI from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.5 × 67.1 (17¾ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 27 (no. 30)

The Sword Swallower (L'Avaleur de sabres) 1943
Maquette for plate XIII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.3 × 34.3 (17 × 13¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 29 (no. 32)

The Cowboy (Le Cow-Boy) 1943
Maquette for plate XIV from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43 × 68 (16¾ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 30 (no. 33)

Icarus (Icare) 1943(?)–4
Maquette for plate VIII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.4 × 34.1 (17¼ × 13¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 24 (no. 27)

Pierrot's Funeral (L'Enterrement de Pierrot) 1943–4(?)
Maquette for plate X from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44.5 × 66 (17½ × 26)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 26 (no. 29)

The Knife Thrower (Le Lanceur de couteaux) 1943–4
Maquette for plate XV from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.3 × 67.5 (17 × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 31 (no. 34)

The Dragon (Le Dragon) 1943–4
Gouache on paper, cut and pasted 42.5 × 65.5 (16¾ × 25¾)
Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen
C 37 (no. 40)
Tate only

The Wolf (Le Loup) 1944
Maquette for plate VI from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 45 × 67.1 (17¾ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 22 (no. 25)

Forms (Formes) 1944
Maquette for plate IX from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44.3 × 67.1 (17½ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 25 (no. 28)

The Swimmer in the Tank (La Nageuse dans l'aquarium) 1944
Maquette for plate XII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44.2 × 66 (17¾ × 26)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 28 (no. 31)

Destiny (Le Destin) 1944
Maquette for plate XVI from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44.6 × 67.1 (17½ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 32 (no. 35)

The Lagoon (Le Lagon) 1944
Maquette for plate XVII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44 × 66.3 (17¾ × 26¼)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 33 (no. 36)

The Lagoon (Le Lagon) 1944
Maquette for plate XVIII from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 43.6 × 67.1 (17¼ × 26¾)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 34 (no. 37)

The Lagoon (Le Lagon) 1944
Maquette for plate XIX from the illustrated book *Jazz* (1947)
Gouache on paper, cut and pasted, mounted on canvas 44 × 67.1 (17% × 26%)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. *Dation*, 1985
C 35 (no.38)

Drawing for *Pierre à feu* 1945
Pencil on paper, 27 × 21.1 (10% × 8%)
Private collection
Not in C (no.41)
MoMA only

Pierre à feu, unrealised cover maquette for the book *Les Miroirs profonds* (1947) 1945
Gouache on paper, cut and pasted, and pencil 24.8 × 42.5 (9% × 16%)
Private collection
Not in C (no.43)
MoMA only

Pierre à feu, cover maquette for the book *Les Miroirs profonds* (1947) 1945
Gouache on paper, cut and pasted, and ink 25 × 41 (9% × 16%)
Fondation Marguerite et Aimé Maeght, Saint-Paul, France
C 41 (no.42)

The Propeller (Motif – *L'Hélice*) 1945
Gouache on paper, cut and pasted, and ink 52.5 × 40.5 (20% × 16%)
Pierre and Tana Matisse Foundation, New York
C 49 (no.46)

Verve, vol. IV, no.13 1945 (not illus.)
The Museum of Modern Art Library, New York
MoMA only

Verve, vol. IV, no.13 1945 (not illus.)
Louisa Riley-Smith, 20th Century Art Archives
Tate only

Composition (Tahitian Harmony) (Composition [Harmonie tahitienne]) 1945–6
Gouache on paper, cut and pasted 56.5 × 36.5 (22¼ × 14%)
Private collection
C 44 (no.44)

Composition (Red Circle with Four Black Triangles on Green Background) (Composition [cercle rouge aux quatre triangles noirs sur fond vert]) 1945–6
Gouache on paper, cut and pasted 52.5 × 40.5 (20% × 16%)
Private collection
C 48 (no.47)

Ace of Clubs (As de trèfle) 1945–6
Gouache on paper, cut and pasted, 53.7 × 41.4 (21% × 16¼)
Private collection
C 52 (no.48)
MoMA only

The Sails (Les Voiles) 1945–6
Gouache on paper, cut and pasted, 52.7 × 40.4 (20% × 15%)
Private collection
C 53 (no.45)
MoMA only

The Lyre (La Lyre) 1946
Gouache on paper, cut and pasted 31.6 × 23.3 (12½ × 9%)
Private collection
C 38 (no.49)

Oceania, the Sky (Océanie, le ciel) summer 1946 (realised as silkscreen 1946)
Gouache on paper, cut and pasted, on paper, mounted on canvas, 178.3 × 369.7 (70% × 145½)
Musée départemental Matisse, Le Cateau-Cambrésis.
Gift of the Matisse family, 2004
C 55 (no.52)

Oceania, the Sea (Océanie, la mer) summer 1946 (realised as silkscreen 1946)
Gouache on paper, cut and pasted, on paper, mounted on canvas, 178.5 × 392.8 (70¼ × 154%)
Musée départemental Matisse, Le Cateau-Cambrésis.
Gift of the Matisse family, 2004
C 56 (no.53)

Calligraphic studies for *Jazz* c.1946 (not illus.)
Four sheets, ink on paper
Dimensions variable
Pierre and Tana Matisse Foundation, New York
Not in C
MoMA only

Ascher Square A 1947
Printed blue silk 91.44 × 91.44 (36 × 36)
Produced in an edition of 275 in collaboration with Zika Ascher (Czech, 1910–83) for Ascher Studio
The Ascher Family Collection
Not in C (no.50)

Ascher Square B 1947
Printed grey silk 91.44 × 91.44 (36 × 36)
Produced in an edition of 275 in collaboration with Zika Ascher (Czech, 1910–83) for Ascher Studio
Ascher Family Collection
Not in C (no.51)

Amphitrite 1947
Gouache on paper, cut and pasted 85.5 × 70 (33% × 27½)
Private collection
C 61 (no.55)

Composition with Red Cross (Composition à la croix rouge) 1947
Gouache on paper, cut and pasted 74.1 × 52.4 (29% × 20%)
Private collection
C 62 (no.54)

Composition Green Background (Composition fond vert) 1947
Gouache on paper, cut and pasted, and pencil 104.1 × 40.3 (41 × 15%)
The Menil Collection, Houston
C 64 (no.66)

Composition (The Velvets) (Composition [Les Velours]) 1947
Gouache on paper, cut and pasted 51.5 × 217.5 (20¼ × 85%)
Kunstmuseum Basel. Acquired with support from Dr Richard Doetsch-Benziger, Basel, and Marguerite Hagenbach, Basel, 1954
C 65 (no.65)

Panel with Mask (Le Panneau au masque) 1947
Gouache on paper, cut and pasted, 110 × 53 (43¼ × 20%)
Designmuseum Danmark
C 66 (no.56)

The Eskimo (L'Esquimau) 1947
Gouache on paper, cut and pasted, 40.5 × 86 (16 × 33%)
Designmuseum Danmark
C 67 (no.57)

Composition, Black and Red (Composition, noir et rouge) 1947
Gouache on paper, cut and pasted, 40.6 × 52.7 (16 × 20%)
Davis Museum and Cultural Center, Wellesley College, Wellesley, MA. Gift of Professor and Mrs John McAndrew
C 69 (no.64)
MoMA only

Two Masks (The Tomato) (Deux Masques [La Tomate]) 1947
Gouache on paper, cut and pasted 47.7 × 51.8 (18¾ × 20%)
Mr and Mrs Donald B. Marron, New York
C 71 (no.62)

Negro Boxer (Boxeur nègre) 1947
Gouache on paper, cut and pasted, 32 × 25.5 (12% × 10)
Private collection, New York
C 73 (no.63)

Composition, Yellow, Blue and Black (Composition, jaune, bleu et noir) 1947
Gouache on paper, cut and pasted, 47 × 34 (18½ × 13%)
Private collection
C 76 (no.58)

White Alga on Red and Green Background (Algue blanche sur fond rouge et vert) 1947
Gouache on paper, cut and pasted 52.5 × 40.5 (20% × 16)
Fondation Beyeler, Riehen/Basel, Beyeler Collection
C 77 (no.59)

White Alga on Orange and Red Background (Algue blanche sur fond orange et rouge) 1947
Gouache on paper, cut and pasted, 52.5 × 40.5 (20% × 16)
Mr and Mrs Donald B. Marron, New York
C 79 (no.60)

Alga on Green Background (Algue sur fond vert) 1947
Gouache on paper, cut and pasted, 24.8 × 14.6 (9% × 5%)
Pierre and Tana Matisse Foundation, New York
C 80 (no.70)

Black and Violet Arabesques on Orange Background (Arabesques noires et violettes sur fond orange) 1947
Gouache on paper, cut and pasted 40 × 26.5 (15¾ × 10%)
Collection Howard and Nancy Marks
C 82 (no.68)

Screen Panel, Beige Background (Feuille de paravent, fond beige) 1947
Gouache on paper, cut and pasted 162 × 53.5 (63¾ × 21)
Private collection
C 83 (no.67)
MoMA only

Red Interior: Still Life on a Blue Table (Intérieur rouge, nature morte sur table bleue) 1947
Oil on canvas 116 × 89 (45% × 35)
Kunstsammlung Nordrhein-Westfalen, Düsseldorf
Not in C (no.73)
Tate only

Jazz 1947 (not illus.)
Illustrated book with 20 *pochoir* plates
Overall: 42.4 × 33 × 4.4 (16% × 13 × 1¼)
Published by Tériade, Paris
Printed in an edition of 250 by Edmond Vairel and Draeger Frères, Paris
The Museum of Modern Art, New York. The Louis E. Stern Collection, 1964
Not in C

Jazz 1947 (not illus.)
Illustrated book with 20 *pochoir* plates
42 × 32.2 (16% × 12%)
Scottish National Gallery of Modern Art, Edinburgh
Not in C
Tate only

Jazz 1947 (not illus.)
Portfolio of 20 *pochoir* plates
Each sheet: 42.5 × 65.3 (16% × 25%)
Published by Tériade, Paris
Printed in an edition of 100 by Edmond Vairel and Draeger Frères, Paris
The Museum of Modern Art, New York. Gift of the artist, 1948
Not in C
MoMA only

Pierre à feu. Les Miroirs profonds 1947 (not illus.)
Fondation Marguerite et Aimé Maeght, Saint-Paul, France

Palmette (Feuille violette sur fond orange) c.1947
Gouache on paper, cut and pasted, 71.1 × 53.3 (28 × 21)
Mr and Mrs Donald B. Marron, New York
Not in C (no.71)

Interior with Black Fern (Intérieur à la fougère noire) 1948
Oil on canvas 116.5 × 89.5 (45% × 35¼)
Fondation Beyeler, Riehen / Basel, Beyeler Collection
Not in C (no.72)
Tate only

Celestial Jerusalem (Jerusalem céleste) early 1948
First maquette for the apse window of the Chapel of the Rosary, Vence
Gouache on paper, cut and pasted, on paper, mounted on canvas, 265.5 × 130 (104½ × 51%)
Centre Pompidou, Paris.
Musée national d'art moderne/ Centre de création industrielle.
Gift of Madame Claude Duthuit in memory of Claude Duthuit, 2013
C 89 (no.75)

The Bees (Les Abeilles) summer 1948
Preliminary maquette for the side windows of the Chapel of the Rosary, Vence (realised 1955 for H. Matisse primary school, Le Cateau-Cambrésis)
Gouache on paper, cut and pasted, mounted on canvas 101 × 241 (39% × 94%)
Musée Matisse, Nice.
Gift of the artist's family, 1963
C 90 (no.74)
Tate only

Flowering Tree (Mural Scroll) (Arbre en fleur) 1948
Maquette for silkscreen (realised 1949)
Gouache on paper, cut and pasted 51.2 × 63.7 (20% × 25%)
Private collection
C 91 (no.61)

Cover maquette for the journal *Verve*, vol. VI, nos.21–2 (1948) 1948
Gouache on paper, cut and pasted, 36 × 54 (14% × 21¼)
Private collection
C 92 (no.14)
MoMA only

Verve, vol. VI, no.21/22 1948 (not illus.)
The Museum of Modern Art Library, New York
MoMA only

Study for the hands of *St Dominic (Saint Dominique)* 1948
Ink on paper 21.5 × 17 (8½ × 6%)
Private collection
Not in C (fig.31)
MoMA only

Leaf Motif (Motif – Feuille) c.1948
Maquette for scarf (realised c.1948)
Gouache on paper, cut and pasted, and ink 34 × 19.5 (13% × 7%)
Pierre and Tana Matisse Foundation, New York
Not in C (no.69)

Pale Blue Window (Vitrail bleu pâle) November 1948 – January 1949
Second maquette for the apse window for the Chapel of the Rosary, Vence
Two-part panel: gouache on paper, cut and pasted, on kraft paper, mounted on canvas 509.8 × 252.3 (200% × 99%)
Centre Pompidou, Paris.
Musée national d'art moderne / Centre de création industrielle. Gift of Mme Jean Matisse and Gérard Matisse, 1982
C 94 (no.77)

Study for *Virgin and Child (Vierge à l'enfant)* 1949
Ink on paper 16.8 × 25.1 (6% × 9%)
Private collection
Not in C (fig.34)
MoMA only

Study for *St Dominic (Saint Dominique)* 1949
Ink on paper 22.1 × 14.8 (8% × 5%)
Private collection
Not in C (fig.29)
MoMA only

Study for *Virgin and Child (Vierge à l'enfant)* 1949
Ink and pencil on paper 16.5 × 30.2 (6½ × 11%)
Private collection
Not in C (fig.33)
MoMA only

Simon of Cyrene Helps Jesus to Carry the Cross (Simon de Cyrène aidant Jésus) 1949
Study for the Fifth Station of the Cross
Ink on paper 26.7 × 20.3 (10½ × 8)
Private collection
Not in C (no.79a)
MoMA only

Veronica Wipes the Face of Jesus (La Voile de Véronique) 1949
Study for the Sixth Station of the Cross
Ink on paper 26.3 × 20.3 (10% × 8)
Private collection
Not in C (no.79b)
MoMA only

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| <i>Christ on the Cross (Le Christ en croix)</i> 1949 Study for the Twelfth Station of the Cross Ink on paper 26.7 × 20.3 (10½ × 8) Private collection Not in C (no.79c) MoMA only | <i>Zulma</i> early 1950 Gouache on paper, cut and pasted, 238 × 133 (93¾ × 52¾) Statens Museum for Kunst, Copenhagen C 109 (no.84) | <i>The Virgin and Child (La Grande Vierge à l'enfant)</i> c.1950 Charcoal on paper 330 × 610 (130 × 240¼) Skissernas Museum – Museum of Artistic Process and Public Art, Lund, Sweden Not in C (no.76) Tate only | <i>Maquette for Black Chasuble (back)</i> 1950–2 Gouache on paper, cut and pasted, mounted on canvas 132 × 197 (52 × 77½) Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. On loan to Musée départemental Matisse, Le Cateau-Cambrésis, 1986 C 155 (no.81) Tate only | <i>The Bell (La Cloche)</i> 1951 Gouache on paper, cut and pasted, and watercolour, mounted on canvas 122 × 48.5 (48 × 19½) Private collection C 156 (no.89) | <i>Blue Nude I (Nu bleu I)</i> spring 1952 Gouache on paper, cut and pasted, mounted on canvas 106 × 78 (41¼ × 30¾) Fondation Beyeler, Riehen / Basel, Beyeler Collection C 167 (no.109) | <i>Acrobat (Acrobate)</i> 1952 Ink on paper, 105.5 × 74.5 (41½ × 29¾) Private collection Not in C (fig.45) MoMA only | <i>Venus (Vénus)</i> 1952 Gouache on paper, cut and pasted, on white paper, mounted on paper panel 101.2 × 76.5 (39¾ × 30½) National Gallery of Art, Washington. Ailsa Mellon Bruce Fund, 1973.18.2 C 181 (no.115) |
| Cover maquette for the book <i>Les Fauves</i> by Georges Duthuit (1949) 1949 Gouache on paper, cut and pasted, 32.3 × 50.8 (12¾ × 20) Private collection C 100 (no.99) | <i>Creole Dancer (Danseuse créole)</i> June 1950 Gouache on paper, cut and pasted, on paper, mounted on canvas, 205.1 × 120 (80¾ × 47¼) Musée Matisse, Nice. Gift of Henri Matisse, 1953 C 110 (no.85) | <i>Maquette for Red Chasuble (front)</i> 1950–2 (realised 1952) Gouache on paper, cut and pasted 133.4 × 198.4 (52½ × 78½) The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest, 1953 C 145 (no.82) | <i>Snow Flowers (Fleurs de neige)</i> 1951 Gouache on paper, cut and pasted, on paper, mounted on canvas 174 × 80.6 (68 ½ × 31 ¾) The Metropolitan Museum of Art, New York. Jacques and Natasha Gelman Collection, 1998, 1999.363.46 C 117 (no.94) | <i>Tree (L'Arbre)</i> December 1951 Ink, gouache, and charcoal on paper, mounted on canvas 177.8 × 152.4 (70 × 60) The Metropolitan Museum of Art, New York. The Pierre and Maria-Gaetana Matisse Collection, 2002, 2002.456.58 Not in C (no.92) | <i>Blue Nude II (Nu bleu II)</i> spring 1952 Gouache on paper, cut and pasted, on white paper, mounted on canvas 116.2 × 88.9 (45¾ × 35) Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. Purchase, 1984 C 168 (no.110) | <i>Acrobats (Acrobates)</i> spring–summer 1952 Gouache on paper, cut and pasted, and charcoal on white paper, mounted on canvas 213 × 208.3 (83¾ × 82) Private collection C 175 (no.113) | Cover maquette for the book <i>The Decisive Moment (Images à la sauvette)</i> by Henri Cartier-Bresson (1952) 1952 Gouache on paper, cut and pasted, and ink 36 × 57 (14½ × 22½) Musée départemental Matisse, Le Cateau-Cambrésis. Gift of Mme Marie Matisse, 1995 C 187 (no.102) |
| <i>Les Fauves</i> , by Georges Duthuit 1949 (not illus.) Louisa Riley-Smith, 20th Century Art Archives Tate only | <i>The Thousand and One Nights (Les Mille et Une Nuits)</i> June 1950 Gouache on paper, cut and pasted, 139 × 374 (54¾ × 147¼) Carnegie Museum of Art, Pittsburgh. Acquired through the generosity of the Sarah Mellon Scaife Family, 71.23 C 111 (no.86) | <i>Maquette for Red Chasuble (back)</i> 1950–2 (realised 1952) Gouache on paper, cut and pasted 128.2 × 199.4 (50½ × 78½) The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest, 1953 C 146 (no.83) | Cover maquette for the book <i>Matisse: His Art and his Public</i> by Alfred H. Barr, Jr. (1951) 1951 Gouache on paper, cut and pasted, 27 × 42.9 (10¾ × 16¾) The Museum of Modern Art, New York. Transferred from The Museum of Modern Art Publications Department, 1953 C 122 (no.101) | <i>Vegetables (Végétaux)</i> c.1951 Gouache on paper, cut and pasted, 175 × 81 (68¾ × 31¾) Private collection C 118 (no.95) | <i>Blue Nude III (Nu bleu III)</i> spring 1952 Gouache on paper, cut and pasted, on white paper, mounted on canvas, 112 × 73.5 (44½ × 29) Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. Purchase, 1982 C 169 (no.111) | <i>Women and Monkeys (Femmes et singes)</i> 1952 Gouache on paper, cut and pasted, and charcoal on white paper 71.7 × 286.2 (28¼ × 112¾) Museum Ludwig, Köln / Sammlung Ludwig C 176 (no.120) | Cover maquette for the exhibition catalogue <i>Henri Matisse: papiers découpés</i> (1953) 1952 Gouache on paper, cut and pasted 23.2 × 12.2 (9½ × 4¾) Private collection C 197 (no.104) Tate only |
| <i>Study for The Tree of Life (L'Arbre de vie)</i> c.1949 Ink on paper 27 × 21 (10½ × 8¼) Private collection Not in C (fig.35) MoMA only | <i>The Japanese Mask (Le Masque japonais)</i> early 1950 Gouache on paper, cut and pasted, 79.5 × 49.5 (31¼ × 19½) Private collection C 112 (no.88) MoMA only | <i>Maquettes for a set of red and yellow liturgical vestments</i> c.1950 (realised 1952) Gouache on paper, cut and pasted, mounted on paper Stole: 124.5 × 19 (49 × 7½) Maniple: 43.2 × 21.3 (17 × 8¾) Chalice veil: 51.4 × 51.4 (20¼ × 20¼) Burse: 25.4 × 22.2 (10 × 8¾) The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest, 1953 C 147 MoMA only | Cover maquette for the exhibition catalogue <i>Henri Matisse</i> (1951) 1951 Gouache on paper, cut and pasted, 27 × 40 (10¾ × 15¾) The Museum of Modern Art, New York. Transferred from The Museum of Modern Art Publications Department, 1953 C 123 (no.100) | <i>Black Leaf on Red Background (Feuille noire sur fond rouge)</i> 1952 Gouache on paper, cut and pasted, 50 × 40 (19¾ × 15¾) Private collection C 118 (no.97) | <i>Blue Nude IV (Nu bleu IV)</i> spring 1952 Gouache on paper, cut and pasted, and charcoal on white paper, mounted on canvas 102.9 × 76.8 (40½ × 30¼) Musée d'Orsay, Paris, on long-term loan to the Musée Matisse, Nice. Gift of Mme Jean Matisse, 1979 C 170 (no.107) | <i>The Swimming Pool (La Piscine)</i> late summer 1952 Maquette for ceramic (realised 1999 and 2005) Gouache on paper, cut and pasted, on painted paper, overall 185.4 × 1643.3 (73 × 647) Installed as nine panels in two parts on burlap-covered walls 345.4 (136) high. Frieze installed at a height of 165 (65) The Museum of Modern Art, New York. Mrs. Bernard F. Gimbel Fund, 1975 C 177 (no.121) MoMA only | <i>Henri Matisse</i> 1952 (not illus.) The Museum of Modern Art Library, New York MoMA only |
| <i>Maquettes for the tabernacle of the Chapel of the Rosary, Vence</i> c.1949 (related design realised 1951) Gouache on paper, cut and pasted 20.3 × 24.8 (8 × 9¾) (a) 19.7 × 24.8 (7¾ × 9¾) (b) 20.3 × 25.4 (8 × 10) (c) Private collection Not in C (no.78) MoMA only | <i>Study for the stained-glass window The Tree of Life (L'Arbre de vie)</i> 1950 Frosted coloured glass, set with lead, 62.3 × 85 × 2 (24½ × 33½ × ¾) Produced in collaboration with Paul Bony (French, 1911–82) Musée Matisse, Nice. Bequest of Madame Henri Matisse, 1960 Not in C (fig.36) MoMA only | <i>Maquette for Black Chasuble (front: 'Esperlucaf')</i> 1950–2 Gouache on paper, cut and pasted, mounted on canvas 125.6 × 197.6 (49½ × 77¾) Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. On loan to Musée départemental Matisse, Le Cateau-Cambrésis, 1986 C 154 (no.80) Tate only | <i>Black Leaf on Green Background (Feuille noire sur fond vert)</i> 1952 Gouache on paper, cut and pasted, 60 × 39 (23¾ × 15¾) The Menil Collection, Houston C 159 (no.96) | <i>Black Leaf on Red Background (Feuille noire sur fond rouge)</i> 1952 Gouache on paper, cut and pasted, 50 × 40 (19¾ × 15¾) Private collection C 118 (no.97) | <i>Blue Nude IV (Nu bleu IV)</i> spring 1952 Gouache on paper, cut and pasted, and charcoal on white paper, mounted on canvas 102.9 × 76.8 (40½ × 30¼) Musée d'Orsay, Paris, on long-term loan to the Musée Matisse, Nice. Gift of Mme Jean Matisse, 1979 C 170 (no.107) | <i>The Swimming Pool (La Piscine)</i> late summer 1952 Maquette for ceramic (realised 1999 and 2005) Gouache on paper, cut and pasted, on painted paper, overall 185.4 × 1643.3 (73 × 647) Installed as nine panels in two parts on burlap-covered walls 345.4 (136) high. Frieze installed at a height of 165 (65) The Museum of Modern Art, New York. Mrs. Bernard F. Gimbel Fund, 1975 C 177 (no.121) MoMA only | <i>Apollinaire</i> , by André Rouveyre, 1952 (not illus.) Louisa Riley-Smith, 20th Century Art Archives Tate only |
| <i>The Four Rosettes with Blue Motifs (Les Quatres Rosaces aux motifs bleus)</i> 1949–50 Gouache on paper, cut and pasted, 38 × 54 (15 × 21¼) Collection of Mr Julian Robertson C 103 (no.90) | <i>Fish (Poissons)</i> 1950 (not illus.) Study for the embroidery on the altar cloth Ink on three sheets of paper, joined, 79.1 × 20.8 (31¾ × 8 ¼) Private collection MoMA only | <i>Maquette for Black Chasuble (front: 'Esperlucaf')</i> 1950–2 Gouache on paper, cut and pasted, mounted on canvas 125.6 × 197.6 (49½ × 77¾) Centre Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. On loan to Musée départemental Matisse, Le Cateau-Cambrésis, 1986 C 154 (no.80) Tate only | Cover maquette for the exhibition catalogue <i>Henri Matisse</i> (1951) 1951 Gouache on paper, cut and pasted, 27 × 40 (10¾ × 15¾) The Museum of Modern Art, New York. Transferred from The Museum of Modern Art Publications Department, 1953 C 123 (no.100) | <i>Black Leaf on Green Background (Feuille noire sur fond vert)</i> 1952 Gouache on paper, cut and pasted, 60 × 39 (23¾ × 15¾) The Menil Collection, Houston C 159 (no.96) | <i>The Parakeet and the Mermaid (La Perruche et la sirène)</i> 1952 Gouache on paper, cut and pasted, and charcoal on white paper, 337 × 768.5 (132¾ × 302½) Collection Stedelijk Museum, Amsterdam, acquired with the generous support of the Vereniging Rembrandt and the Prins Bernhard Cultuurfonds C 172 (no.118) | <i>Standing Blue Nude (Nu bleu debout)</i> 1952 Gouache on paper, cut and pasted, 112.7 × 73.7 (44¾ × 29) The Metropolitan Museum of Art, New York. The Pierre and Maria-Gaetana Matisse Collection, 2002, 2002.456.58 C 179 (no.114) | <i>Christmas Eve (Nuit de Noël)</i> summer–fall 1952 (not illus.) Stained glass 322.8 × 135.9 (127 × 53½) Produced in collaboration with Paul Bony (French, 1911–82) The Museum of Modern Art, New York. Gift of Time, Inc., 1953 Not in C |
| <i>Mimosa</i> 1949–51 Maquette for rug (realised 1951) Gouache on paper, cut and pasted, mounted on canvas 148 × 98 (58¼ × 38¾) Ikeda Museum of 20th Century Art, Ito, Japan C 158 (no.91) | | <i>Chinese Fish (Poissons chinois)</i> 1951 Maquette for stained-glass window (realised 1951) Gouache on paper, cut and pasted, and charcoal on white paper, mounted on canvas 189.9 × 90.2 (74¾ × 35½) Colección Patricia Phelps de Cisneros C 127 (no.93) | | <i>Black Leaf on Green Background (Feuille noire sur fond vert)</i> 1952 Gouache on paper, cut and pasted, 60 × 39 (23¾ × 15¾) The Menil Collection, Houston C 159 (no.96) | <i>The Parakeet and the Mermaid (La Perruche et la sirène)</i> 1952 Gouache on paper, cut and pasted, and charcoal on white paper, 337 × 768.5 (132¾ × 302½) Collection Stedelijk Museum, Amsterdam, acquired with the generous support of the Vereniging Rembrandt and the Prins Bernhard Cultuurfonds C 172 (no.118) | <i>Standing Blue Nude (Nu bleu debout)</i> 1952 Gouache on paper, cut and pasted, 112.7 × 73.7 (44¾ × 29) The Metropolitan Museum of Art, New York. The Pierre and Maria-Gaetana Matisse Collection, 2002, 2002.456.58 C 179 (no.114) | <i>Little Girl (La Fillette)</i> c.1952 Gouache on paper, cut and pasted, 152.4 × 117.5 (60 × 46¼) Private collection C 165 (no.87) MoMA only |

Untitled (study for *Blue Nude [Nu bleu]*) c.1952
Coloured pencil on paper
27 × 21 (10% × 8¼)
Indianapolis Museum of Art.
Gift of Mr and Mrs J.W. Alsdorf
Not in C (no.108a)
MoMA only

Untitled (study for *Blue Nude [Nu bleu]*) c.1952
Coloured pencil on paper
27 × 21 (10% × 8¼)
Indianapolis Museum of Art.
Gift of Mr and Mrs J.W. Alsdorf
Not in C (no.108b)
MoMA only

Untitled (study for *Blue Nude [Nu bleu]*) c.1952
Pencil on paper
27 × 21 (10% × 8¼)
The Detroit Institute of Arts.
Gift of John S. Newberry
Not in C (no.108c)
MoMA only

Untitled (study for *Blue Nude [Nu bleu]*) c.1952
Pencil on paper
27 × 21 (10% × 8¼)
Private collection
Not in C (no.108d)
MoMA only

Untitled (study for *Blue Nude [Nu bleu]*) c.1952
Ink on paper
27 × 21 (10% × 8¼)
Rhode Island School of Design.
Gift of Mr and Mrs Barnet Fain
Not in C (no.108e)
MoMA only

Ten drawings of *Acrobats (Acrobates)* c.1952
Ink on paper, each (vertical or horizontal) 27 × 21 (8¼ × 10%)
Private collection
Not in C (no.112)
MoMA only

The Wave (La Vague) c.1952
Gouache on paper,
cut and pasted
51.1 × 158.4 (20% × 62%)
Musée Matisse, Nice.
Gift of the artist's estate, 1963
C 163 (no.122)
MoMA only

Memory of Oceania (Souvenir d'Océanie)
summer 1952 – early 1953
Gouache on paper, cut and pasted, and charcoal on paper, mounted on canvas
284.4 × 286.4 (112 × 112%)
The Museum of Modern Art,
New York. Mrs Simon
Guggenheim Fund, 1968
C 199 (no.130)

The Snail (L'Escargot) 1953
Gouache on paper,
cut and pasted, on paper,
mounted on canvas
286.4 × 287 (112¾ × 113)
Tate. Purchased with assistance
from the Friends of the
Tate Gallery, 1962
C 198 (no.129)

Woman with Amphora and Pomegranates (Femme à l'amphore et grenades) 1953
Gouache on paper, cut and pasted, mounted on canvas
243.8 × 96.2 (95% × 37%)
National Gallery of Art,
Washington. Ailsa Mellon
Bruce Fund, 1973.18.3
C 201 (no.123)

Woman with Amphora (Femme à l'amphore) 1953
Gouache on paper, cut and pasted, mounted on canvas
168.5 × 48 (66% × 18%)
Centre Pompidou, Paris.
Musée national d'art moderne /
Centre de création industrielle,
on long-term loan to the
Musée Matisse, Nice
C 202 (no.124)

Large Decoration with Masks (Grande Décoration aux masques) 1953
Preliminary maquette
for ceramic
Gouache on paper, cut and pasted, and ink on white paper, mounted on canvas
353.6 × 996.4 (139¼ × 392¼)
National Gallery of Art,
Washington. Ailsa Mellon
Bruce Fund, 1973.17.1
C 203 (no.131)

The Sheaf (La Gerbe) 1953
Maquette for ceramic
(realised 1953)
Gouache on paper, cut and pasted, on paper,
mounted on canvas
294 × 350 (115¾ × 137¾)
Collection University of
California, Los Angeles.
Hammer Museum. Gift of
Mr and Mrs Sidney F. Brody
C 206 (no.136)

Coloured samples for
The Sheaf 1953 (not illus.)
Nine sheets, gouache on
paper, dimensions variable
Los Angeles County Museum
of Art. Gift of Frances L. Brody
Not in C

Green Alga on Black Background (The Swan)
(Algue verte sur fond noir [La Cygne]) 1953
Gouache on paper, cut and pasted, 81 × 65 (31% × 25%)
Private collection
MoMA only
C 211 (page 8)

Ivy in Flower (Lierre en fleur) 1953
Maquette for stained-glass
window (realised 1956)
Gouache on paper, cut and pasted, and pencil on coloured paper
284.2 × 286.1 (111% × 112%)
Dallas Museum of Art,
Foundation for the Arts
Collection. Gift of the Albert
and Mary Lasker Foundation
C 212 (no.134)

Acanthuses (Les Acanthes) 1953
Maquette for ceramic
(realised 1953)
Gouache on paper, cut and pasted, and charcoal on white painted paper,
mounted on canvas
311.7 × 351.8 (122¾ × 138½)
Fondation Beyeler, Riehen /
Basel, Beyeler Collection
C 213 (no.135)

Cover maquette for
the exhibition catalogue
Henri Matisse: Lithographies Rares (1954) c.1954
Gouache on paper, cut and pasted, 22.1 × 23.6 (8¾ × 9¼)
Courtesy of Frederick
Mulder Ltd
C 214 (no.105)
Tate only

Cover maquette for the
journal *Verve*, vol. IX, nos. 35–6
(1958) c.1954
Gouache on paper, cut and pasted, 35.9 × 54.9
(14% × 21%)
Private collection
C 215 (no.16)
MoMA only

Works not by Matisse

Frédéric Rossif
(French, 1922–90; not illus.)
[Matisse], rushes 1950
Film, 16 mm (transferred
to DVD at The Museum
of Modern Art), colour,
and silent, 8 min
La Cinémathèque française

Paul Bony
(French, 1911–82; not illus.)
Tracings for the stained-glass
window *Christmas Eve (Nuit de Noël)* 1951
Pencil on tracing paper
A: 134 × 147 (52¾ × 57%)
B: 85 × 148 (33½ × 58¼)
C: 58 × 150 (22% × 59)
D: 73 × 149 (28¾ × 58%)
Fonds atelier Bony, Paris
Not in C

Paul Bony
(French, 1911–82; not illus.)
Colour samples for the
stained-glass window *Christmas Eve (Nuit de Noël)* 1951
Glass
Dimensions variable
Fonds atelier Bony, Paris
Not in C

Adrien Maeght
(French, b.1930; not illus.)
Matisse Making Cut-Outs (Matisse faisant des papiers découpés) 1945
Film, 16 mm (transferred
to DVD at The Museum
of Modern Art), black and
white, and silent, 1 min
Galerie Maeght, Paris
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116, 135
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SMB / Jens Ziehe 15, 40
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14, 16, 22, 23, 41, 43, 45, 46, 48, 50, 51, 69,
70, 78, 87, 108d, 112, 113
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19, 20, 21, 25, 26, 27, 28, 29, 30, 31, 32, 33,
34, 35, 36, 37, 38, 39, 75, 124
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81, 110, 111, front cover
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Arts Collection 134
Davis Museum and Culture Center,
Wellesley College, Wellesley, MA 64
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122, 128
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Fondation Maeght, Saint-Paul de Vence
(France) 42

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the Museum of Art, Rhode Island School
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Photo: Hickey-Robertson, Houston 66, 96
Courtesy Hilti Foundation 11
Ikeda Museum of Twentieth Century Art,
Ito City, Japan 91
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Art Library 73
Kunstmuseum Basel, Photo: Martin P.
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10, 13, 24, 47, 49, 63, 67, 77, 86, 89, 100,
101, 106, 119, 125, 132, 133, 135
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Florence 2, 92, 94, 114
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p.78, p.83
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fig.6, figs.12–13, fig.15
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fig.40
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figs.53–9, figs.67–9, fig.71
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fig.5, figs.7–8, fig.14, figs.16–19, fig.23, fig.25,
figs.37–9, figs.42–4, fig.46, figs.48–9, fig.52,
fig.66
The Morgan Library & Museum, New York
fig.26
Image courtesy Museum of Modern Art,
New York fig.29, fig.31, figs.33–4, fig.41
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figs.9–10, fig.21
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