

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

**THE MUSEUM**  
**11 WEST 53 STREET,**  
 TELEPHONE: CIRCLE 5-8900

VIII Score  
 black fig - red  
 heart - deep clay  
 blue bg - yellow  
 stars

---

IX Nighttime lagoons  
 black leaves  
 around lemon yellow  
 field - elephant  
 white - blue star  
~~red~~ streaks  
 scarlet

MATISSE'S "JAZZ" ON

An exhibition of the  
 album "JAZZ", by th  
 at \_\_\_\_\_  
 through \_\_\_\_\_  
 Matisse, who is now  
 tensely vivid paper

CITY RELEASE

tes of the  
 be on view

g with in-  
 patterns.

He completed the designs for "JAZZ" in 1947, and personally supervised this printing by the pochoir stencil process in which the colors and inks used by the artist in the originals simulate the cut and pasted paper with marvelous fidelity. Joyous and buoyant, the twenty plates are appropriately devoted largely to scenes and figures from the circus. A sword-swallower, a fire-eater, cowboys and elephants appear, and two of the plates represent actual performers: Monsieur Loyal, a famous clown, and the Codomas, trapeze artists.

A small edition of "JAZZ" has been published as a book in which the twenty plates are accompanied by poetic and personal reflections reproduced in the artist's own handwriting. Among the subjects illustrated is a short rhapsody on lagoons. A certain number of copies were assembled as albums without text, among them the one on exhibition, presented by the artist to the Museum of Modern Art, New York City.

This exhibition of "JAZZ" was organized and is being circulated by the Museum of Modern Art to museums and galleries throughout the country.

It will remain on view at the \_\_\_\_\_ until \_\_\_\_\_  
 when it will continue its tour.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

**THE MUSEUM**  
**11 WEST 53 STREET,**  
 TELEPHONE: CIRCLE 5-8900

14 Cowboy -  
 black c-b and  
 steel - on white  
 vertical panels of  
 blue, yellow, green  
 white & blue

LICITY RELEASE

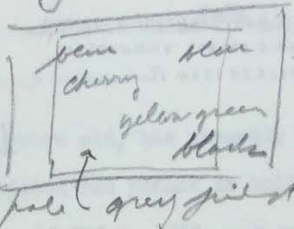
MATISSE'S "JAZZ" ON

An exhibition of the  
 album "JAZZ", by th  
 at \_\_\_\_\_  
 through \_\_\_\_\_

ates of the  
be on view

Matisse, who is now  
 tensely vivid paper

19 Regoom 1922



g with in-  
patterns.

He completed the designs for "JAZZ" in 1921, and personally supervised this printing by the pochoir stencil process in which the colors and inks used by the artist in the originals simulate the cut and pasted paper with marvelous fidelity. Joyous and buoyant, the twenty plates are appropriately devoted largely to scenes and figures from the circus. A sword-swallower, a fire-eater, cowboys and elephants appear, and two of the plates represent actual performers: Monsieur Loyal, a famous clown, and the Codomas, trapeze artists.

A small edition of "JAZZ" has been published as a book in which the twenty plates are accompanied by poetic and personal reflections reproduced in the artist's own handwriting. Among the subjects illustrated is a short rhapsody on lagoons. A certain number of copies were assembled as albums without text, among them the one on exhibition, presented by the artist to the Museum of Modern Art, New York City.

This exhibition of "JAZZ" was organized and is being circulated by the Museum of Modern Art to museums and galleries throughout the country.

It will remain on view at the \_\_\_\_\_ until \_\_\_\_\_  
 when it will continue its tour.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

PUBLICITY RELEASE

### MATISSE'S "JAZZ" ON VIEW

An exhibition of the twenty large and brilliantly colorful plates of the album "JAZZ", by the great French painter Henri Matisse, will be on view at \_\_\_\_\_ from \_\_\_\_\_ through \_\_\_\_\_.

Matisse, who is now eighty years old, has recently been working with intensely vivid papers cut, pasted and pinned in bold, dancing patterns. He completed the designs for "JAZZ" in 1947, and personally supervised this printing by the pochoir stencil process in which the colors and inks used by the artist in the originals simulate the cut and pasted paper with marvelous fidelity. Joyous and buoyant, the twenty plates are appropriately devoted largely to scenes and figures from the circus. A sword-swallower, a fire-eater, cowboys and elephants appear, and two of the plates represent actual performers: Monsieur Loyal, a famous clown, and the Codomas, trapeze artists.

A small edition of "JAZZ" has been published as a book in which the twenty plates are accompanied by poetic and personal reflections reproduced in the artist's own handwriting. Among the subjects illustrated is a short rhapsody on lagoons. A certain number of copies were assembled as albums without text, among them the one on exhibition, presented by the artist to the Museum of Modern Art, New York City.

This exhibition of "JAZZ" was organized and is being circulated by the Museum of Modern Art to museums and galleries throughout the country.

It will remain on view at the \_\_\_\_\_ until \_\_\_\_\_ when it will continue its tour.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

## THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8000

48928-38

FOR FRIDAY RELEASE

### TWO IMPORTANT GIFTS OF MODERN EUROPEAN PRINTS GO ON VIEW AT MUSEUM

Ninety modern European prints just purchased abroad have been acquired by the Museum of Modern Art, 11 West 53 Street, New York City, through the generosity of Mr. Victor S. Riesenfeld of New York and will be on view in the first floor galleries from October 1 to 24. In addition the album of 20 plates done by Henri Matisse for Jazz, published in 1947, has been presented to the Museum by the artist and will also be on view.

The Victor S. Riesenfeld Collection consists of engravings, etchings, woodcuts and lithographs, many in color, by 30 artists, most of them French, German, Spanish and Swiss. The establishment of a fund by Mr. Riesenfeld made possible the acquisition of these prints, a large number of them to be seen for the first time in America, which were assembled by William S. Lieberman of the Museum staff.

Mr. Lieberman comments on the exhibition as follows:

"The exhibition of Mr. Riesenfeld's gift suggests the variety of modern graphic techniques and shows the recent developments of color lithography in France. The collection begins in the 1890s, the decade of post impressionism, with Bonnard, Maurice Denis, Renoir, Vallotton and Signac. The cubist tradition is represented by Braque, Picasso, Marcoussis and Villon, surrealism in the 1930s by Miro, Dali and Giacometti. Chagall, Dufy, Derain and Rouault complete the selection of the masters of the School of Paris.

"A group of 15 German expressionist prints includes graphic work by Beckmann, Barlach, Heckel and Dix. Nine Klees, eight of which are now publicly exhibited for the first time, constitute an important addition to the Museum's already unique collection of Klee's etchings and lithographs. The Riesenfeld gift also offers an opportunity to study the work of two prominent painter-engravers neither of whom is well known in America, the Frenchman Jacques Villon and the Swiss Felix Edouard Vallotton.

"The collection gives special emphasis to work of the post-war years in France. The color lithographs by Picasso, Léger and Braque, shown for the first time in this country, are exhibited with works by some younger members of today's School of Paris: Adam, Desnoyer, Fougeron, Pignon, Prassinis, Wols.

"In Matisse's Jazz, most of the scenes are taken from circus life: sword swallows, cowboys, elephants. Two of the plates represent actual performers: Monsieur Loyal, a famous clown, and the Codomas, a pair of trapeze artists. Interspersed among these scenes are a few poetic and personal reflections on subjects such as the fall of Icarus, Destiny, the beauty of water enclosed in lagoons.

"Matisse devoted over a year to the composition of the album, supervised its entire production and wrote a text to accompany the plates. His text refers specifically to only three of the plates, a short rhapsody on lagoons.

"The designs were worked out with scissors and paste and pins into collages of painted pieces of paper. These were reproduced by the mechanical pochoir screen process using the same colors and inks used by Matisse himself."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

**THE MUSEUM OF MODERN ART**  
**11 WEST 53RD STREET, NEW YORK 19, N. Y.**

TELEPHONE: CIRCLE 5-8000

*Matisse Jazz*

48928-38

FOR FRIDAY RELEASE

TWO IMPORTANT GIFTS OF MODERN EUROPEAN PRINTS GO ON VIEW AT MUSEUM

Ninety modern European prints just purchased abroad have been acquired by the Museum of Modern Art, 11 West 53 Street, New York City, through the generosity of Mr. Victor S. Riesenfeld of New York and will be on view in the first floor galleries from October 1 to 24. In addition the album of 20 plates done by Henri Matisse for Jazz, published in 1947, has been presented to the Museum by the artist and will also be on view.

The Victor S. Riesenfeld Collection consists of engravings, etchings, woodcuts and lithographs, many in color, by 30 artists, most of them French, German, Spanish and Swiss. The establishment of a fund by Mr. Riesenfeld made possible the acquisition of these prints, a large number of them to be seen for the first time in America, which were assembled by William S. Lieberman of the Museum staff.

Mr. Lieberman comments on the exhibition as follows:

"The exhibition of Mr. Riesenfeld's gift suggests the variety of modern graphic techniques and shows the recent developments of color lithography in France. The collection begins in the 1890s, the decade of post impressionism, with Bonnard, Maurice Denis, Renoir, Vallotton and Signac. The cubist tradition is represented by Braque, Picasso, Marcoussis and Villon, surrealism in the 1930s by Miro, Dali and Giacometti. Chagall, Dufy, Derain and Rouault complete the selection of the masters of the School of Paris.

"A group of 15 German expressionist prints includes graphic work by Beckmann, Barlach, Heckel and Dix. Nine Klees, eight of which are now publicly exhibited for the first time, constitute an important addition to the Museum's already unique collection of Klee's etchings and lithographs. The Riesenfeld gift also offers an opportunity to study the work of two prominent painter-engravers neither of whom is well known in America, the Frenchman Jacques Villon and the Swiss Felix Edouard Vallotton.

"The collection gives special emphasis to work of the post-war years in France. The color lithographs by Picasso, Léger and Braque, shown for the first time in this country, are exhibited with works by some younger members of today's School of Paris: Adam, Desnoyer, Fougerson, Pignon, Prassinis, Wols.

"In Matisse's Jazz, most of the scenes are taken from circus life: sword swallowers, cowboys, elephants. Two of the plates represent actual performers: Monsieur Loyal, a famous clown, and the Codomas, a pair of trapeze artists. Interspersed among these scenes are a few poetic and personal reflections on subjects such as the fall of Icarus, Destiny, the beauty of water enclosed in lagoons.

"Matisse devoted over a year to the composition of the album, supervised its entire production and wrote a text to accompany the plates. His text refers specifically to only three of the plates, a short rhapsody on lagoons.

"The designs were worked out with scissors and paste and pins into collages of painted pieces of paper. These were reproduced by the mechanical pochoir screen process using the same colors and inks used by Matisse himself."

*Matisse*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

HENRI MATISSE JAZZ TÉRIADE EDITEUR

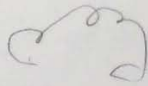
*Copied from  
Original in N.Y.  
Public Library*

NOTES

Pourquoi après avoir écrit: "qui veut se donner à la peinture doit commencer par se faire couper la langue", ai-je besoin d'employer d'autres moyens que ceux qui me sont propres? Cette fois j'ai à présenter des planches de couleur dans des conditions qui leur soient les plus favorables. Pour cela, je dois les séparer par des intervalles d'un caractère différent. J'ai jugé que l'écriture manuscrite convenait le mieux à cet usage. La dimension exceptionnelle de l'écriture me semble obligatoire pour être en rapport décoratif avec le caractère des planches de couleur. Ces pages ne servent donc que d'accompagnement à mes couleurs, comme des asters aident dans la composition d'un bouquet de fleurs d'une plus grande importance. (next sentence in printed letters) Leur rôle est donc purement spectaculaire.

Que puis-je écrire? Je ne puis pourtant pas remplir ces pages avec des fables de La Fontaine comme je le faisais, lorsque j'étais clerc d'avoué, pour les "conclusions grossoyées", que personne ne lit jamais, même pas le juge, et qui ne se font que pour user une quantité de papier timbré en rapport avec l'importance du procès.

Il ne me reste donc qu'à rapporter des remarques, des notes prises au cours de mon existence de peintre. Je demande pour elles, à ceux qui auront la patience de les lire, l'indulgence que (repeated que) l'on accorde en général aux écrits des peintres.

  
LE BOUQUET.

Dans une promenade au jardin je cueille fleur après fleur pour les masser

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 2 -

dans le creux de mon bras l'une après l'autre au hasard de la cueillette. Je rentre à la maison avec l'idée de peindre ces fleurs. Après en avoir fait un arrangement à ma façon quelle déception: tout leur charme est perdu dans cet arrangement. Qu'est-il donc arrivé?

L'assemblage inconscient fait pendant la cueillette avec le goût qui m'a fait aller d'une fleur à l'autre est remplacé par un arrangement volontaire sorti de réminiscences de bouquets morts depuis longtemps, qui ont laissé dans mon souvenir leur charme d'alors dont j'ai chargé ce nouveau bouquet.

Renoir m'a dit: "Quand j'ai arrangé un bouquet pour le peindre je m'arrête sur le côté que je n'avais pas prévu."

#### L'AVION

Un simple voyage de Paris à Londres en avion nous donne une révélation du monde que notre imagination ne pouvait nous faire pressentir. En même temps que le sentiment de notre nouvelle situation nous ravit, il nous rend confus par le souvenir de soucis et d'ennuis par lesquels nous sommes laissés troubler sur cette terre que nous apercevons au dessous de nous, à travers les trous de la plaine de nuages que nous dominons pendant qu'il existait un milieu enchanteur dans lequel nous sommes. Et lorsque nous serons revenus à notre modeste condition de piéton, nous ne sentirons plus le poids du ciel gris peser sur nous, car nous nous souviendrons que derrière ce mur facile à traverser, il existe la splendeur du soleil ainsi que la perception de l'espace illimité dans lequel nous nous sommes sentis un moment si libres.

Ne devrait-on pas faire accomplir un grand voyage en avion aux jeunes gens ayant terminé leurs études.

Le caractère d'un visage dessiné ne dépend pas de ses diverses proportions mais d'une lumière spirituelle qu'il reflète. Si bien que deux

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 3 -

dessins du même visage peuvent représenter le même caractère bien que les proportions des visages de ces deux dessins soient différentes.

Dans un figuier aucune feuille n'est pareille à une autre; elles sont toutes différentes de forme: cependant chacune crie: F I G U I E R.

Si j'ai confiance en ma main qui dessine, c'est que pendant que je l'habituais à me servir je me suis efforcé à ne jamais lui laisser prendre le pas sur mon sentiment. Je sens très bien, lorsqu'elle paraphrase s'il y a désaccord entre nous deux: entre elle et le je ne sais quoi en moi qui paraît lui être soumis.

La main n'est que le prolongement de la sensibilité et de l'intelligence. Plus elle est souple, plus elle est obéissante. Il ne faut pas que la servante devienne maîtresse.

#### DESSINER AVEC DES CISEAUX

Découper à vif dans la couleur me rappelle la taille directe des sculpteurs.

Ce livre a été conçu dans cet esprit.

#### MES COURBES NE SONT PAS FOLLES

Le fil à plomb en déterminant la direction verticale forme avec son opposée, l'horizontale, la Boussole du dessinateur. Ingres se servait du fil à plomb. Voyez dans ses dessins d'études de figures debout cette ligne non effacée qui passe par le sternum et la malléole interne de "la jambe qui porte."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.15

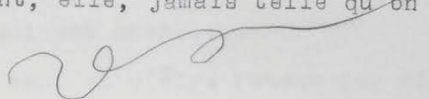
- 4 -

Autour de cette ligne fictive évolue "l'arabesque". J'ai tiré de l'usage que j'ai fait du fil à plomb un bénéfice constant. La verticale est dans mon esprit. Elle m'aide à ~~présent~~ préciser la direction des lignes, et dans mes dessins rapides, je n'indique pas une courbe, par exemple celle d'une branche dans un paysage, sans avoir conscience de son rapport avec la verticale.

Mes courbes ne sont pas folles.



UN NOUVEAU TARLEAU doit être une chose unique, une naissance apportant une figure nouvelle dans la représentation du monde à travers l'esprit humain. L'artiste doit apporter toute son énergie, sa sincérité et la modestie la plus grande pour écarter pendant son travail les vieux clichés qui viennent si facilement à sa main et peuvent étouffer la petite fleur qui ne vient, elle, jamais telle qu'on l'attend.



UN MUSICIEN A DIT:

En art la vérité, le réel commence quand on ne comprend plus rien à ce qu'on fait à ce qu'on sait, et qu'il reste en vous une énergie d'autant plus forte qu'elle est contrariée, compressée, comprimée. Il faut alors se présenter avec la plus grande humilité, tout blanc, tout pur, candide, le cerveau semblant vide, dans un état d'esprit analogue à celui du communiant approchant la Sainte Table. Il faut évidemment avoir tout son acquit derrière soi et avoir (su) garder la fraîcheur de L'Instinct.



SI JE CROIS EN DIEU?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.15

- 5 -

Cui, quand je travaille ~~et~~. Quand je suis soumis & modeste, je me sens tellement aidé par quelqu'un qui me fait faire des choses qui me surpassent. Pourtant je ne me sens envers lui aucune reconnaissance car c'est comme si je me trouvais devant un prestidigitateur dont je ne puis percer les tours. Je me trouve alors frustré du bénéfice de l'expérience qui devait être la recompense de mon effort. Je suis ingrat sans remord.

Jeunes peintres, peintres incompris ou tardivement compris pas de Haine. La haine est un parasite qui devore tout. "on ne construit pas dans la haine mais dans l'amour. L'émulation est nécessaire mais la haine.....

L'amour au contraire soutient l'artiste.

"C'est une grande chose que l'amour, un bien tout à fait grand, qui seul "rend léger ce qui est pesant et endure d'une âme à égale ce qui est "inégal. Car il porte le poids sans qu'il soit un fardeau et rend doux et savoureux tout ce qui est amer.....

"L'amour veut être en haut et n'être retenu par rien de bas....

"Rien n'est plus doux que l'amour, rien n'est plus fort, rien n'est plus haut, rien n'est plus large, rien de plus aimable, rien de plus plein, rien de meilleur au ciel & sur la terre, parceque l'amour est né de Dieu

"et ne peut-se reposer sinon en Dieu, au dessus de toutes les créatures. &

"Celui qui aime vole, court et se réjouit, il est libre et rien ne le "retient." (sm. de J. C .)

BONHEUR.

Tirer le bonheur de soi-même, d'une bonne journée de travail, de l'éclaircie qu'elle a pu apporter dans le brouillard qui nous entoure. Penser que tous ceux qui sont arrivés, en se souvenant des difficultés de leurs débuts, s'écrient avec conviction: "C'était le bon temps." Car pour la plupart: arrivée = Prison, et l'artiste ne doit jamais

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.15

- 6 -

être prisonnier. Prisonnier? un artiste ne doit jamais être: prisonnier de lui-même, prisonnier d'une manière, prisonnier d'une réputation, prisonnier d'un succès, etc.... Les Concours n'ont-ils pas écrit que les artistes japonais de la grande époque changeaient de nom plusieurs fois dans leur vie. J'aime ça: ils voulaient sauvegarder leurs libertés -

LAGONS,

ne seriez-vous pas une des sept merveilles du Paradis des peintres?

Heureux ceux qui chantent de tout leur coeur, dans la droiture de leur coeur.

Trouver la joie dans le ciel, dans les arbres, dans les fleurs. Il y a des fleurs partout pour qui veut bien les voir.

La vie future.

Ne serait-il pas consolant, satisfaisant que tous ceux qui ont donné leur vie au développement de leurs dons naturels, au profit de tous, jouissent après leur mort, d'une vie de satisfactions en accord avec leur désir. Tandis que ceux qui ont vécu en étroits égoïstes....

JAZZ

Ces images aux timbres vifs & violents sont venues de cristallisations de souvenirs du cirque, de contes populaires ou de voyage. J'ai fait ces pages d'écritures pour apaiser les réactions simultanées de mes improvisations

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

Cet ouvrage a été achevé d'imprimer, par les soins de Tériade pour les Editions Verve, le 30 septembre 1947. Les planches ont été exécutées au pochoir d'après les collages et sur les découpages de Henri Matisse, par Edmond Vairel qui a utilisé les mêmes gouaches de Linel que l'artiste. La couverture et les pages du manuscrit ont été gravées et imprimées par Draeger Frères. Il a été tiré sur Vélin d'Arches deux cent cinquante exemplaires numérotés de 1 à 250 et vingt exemplaires hors commerce numérotés de L à XX. Tous les exemplaires ont été signés par l'artiste. Il a été tiré en outre cent albums comportant exclusivement toutes les planches du livre.

Exemplaire numéro 229

/s/ ~~XXXX~~ H. Matisse

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 7 -

chromatique et ~~rythmiques~~ rythmées, pages formant comme un "fond sonore" qui les porte, les entoure et protège ainsi leurs particularités

Je rends ici hommage à Angèle Lamotte et à Tériade, leur persévérance m'a soutenu dans la réalisation de ce livre.

Table des images

- I Le clown page 6
- II Le cirque p. 14
- III Monsieur Loyal p. 19
- IV Le cauchemar de l'Eléphant blanc p. 26
- V Le cheval l'écuyère et le clown p. 34
- VI Le loup p. 42
- VII Le coeur p. 50
- VIII Icare p. 55
- IX Formes p. 62
- X L'enterrement de Pierrot p. 70
- XI Les Codomas p. 28 ~~78~~
- XII La nageuse dans l'aquarium p 86
- XIII L'avaleur de sabres p. 91
- XIV Le cow-boy p. 98
- XV Le lanceur de couteaux p. 106
- XVI Le destin p. 114
- XVII Le lagon p. 122
- XVIII Le lagon p. 130
- XIX Le lagon p. 138
- XX Le tobogan p. 143

(147 pages)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

HENRI MATISSE JAZZ TRIADE EDITOR T R A N S L A T I O N

NOTES

---

Why, after having written: "Who wants to devote himself to painting must begin by having his tongue cut off" do I need to use other means than those which are my own? This time I have to present color plates <sup>under</sup> ~~in~~ the most favorable condition. To achieve this I must separate them by intervals of a different nature. I believe that handwriting serves this purpose best. The exceptional dimension of the writing seems necessary to me in order to have a decorative relation to the character of the color plates. These pages, therefore, are only an accessory to my colors, just like asters help in the composition of a bouquet of flowers of greater importance. (Next sentence in printed letters: ) Their character is therefore purely spectacular.

What can I write? I cannot fill these pages with the Fables of La Fontaine as I did when I was a law clerk with the "engrossed conculsions" which nobody ever reads not even the judge and which are only being done to use a great deal of papier timbré in proportion to the importance of the suit.

I can therefore only tell some remarks, notes which I have taken during my life as a painter. I ask for them, from whoever will have the patience to read them, the indulgence which generally is accorded to the writings of painters.

---

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 2 -

The Bouquet

On a walk through the garden I pick flower after flower to gather them in the hollow of my arm one after the other as I happen to pick them. I return to the house with the idea to paint these flowers. After I have made an arrangement of them according to my ways, what a disappointment: all their charm is lost in this arrangement. What, then, has happened?

The unconscious collection made during the picking with the taste that had me go from one flower to the other has been replaced by a wanted arrangement created by ~~memories~~ <sup>reminiscences</sup> of long dead bouquets which have left in my memory their charm which I carried over onto this new bouquet.

Renoir has told me: "When I have arranged a bouquet to paint it, I stop in front of the side on which I had not figured."

---

The Airplane

A simple trip by plane from Paris to London reveals a world to us in a way which our imagination could not have any foreknowledge of. While the feeling of our new location enchants us it confuses us at the same time through the memories of the worries and annoyances which have disturbed us on this earth which we are now seeing below us through wholes in the clouds above which we are, while the enchanting surroundings, in which we are, last. When we return to our modest station

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 3 -

as pedestrians we do not feel any more the weight of the grey sky because we only remember that behind this easily pierced wall exists the splendor of the sun as well as the perception of the unlimited space in which, for a moment, we felt so free.

Shouldn't one let young people take a long trip by plane after they have finished their studies.

The character of a drawn face does not depend upon its various proportions but upon the spiritual light which it reflects. Just as well as two drawings of the same face may show the same character although the proportions of the faces in the two drawings might be different. No one leaf of a figtree is the same as another; they all have different forms: nevertheless each one calls: F I G T R E E.

---

If I have confidence in my hand which draws, it is because I have trained it ~~me~~ to serve me, I have forced myself to never let it step over my feeling. I feel clearly when it paraphrases if there is discord between us two: between it and I don't know what in me which seems submissive to it.

The hand is only the extension of the feeling and intelligence. The more flexible the hand is the more it is obedient. The servant should not become master.

---

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 4 -

Drawing with Scissors

Briskly cutting in color reminds me of the direct cutting of the sculptor.

This book has been conceived in this same spirit.

My Curves are not Crazy

A plumb line, determining the vertical, combined with its opposite, the horizontal, makes up the compass of the designer. Ingres used the plumb line. You see in his ~~drawings of figures studies~~ sketches of standing figures this non-erased line, which passes through the sternum and the inside angle of the "leg which carries the weight."

Out of the ficti<sup>ve</sup>ous line develops "the arabesque." I have derived constant benefit from the use of the plumb line. The vertical is in my mind. It helps me to determine accurately the direction of lines and in my quick drawing I don't indicate a curve - for instance/a branch in a landscape - being conscious of without/(knowing) its relation to the vertical.

My curves are not crazy.

---

A New Painting should be a unique thing, a birth giving a new face to the presentation of the world through the human mind. The artist has to apply all his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 5 -

energy, his sincerity and utmost modesty to discard during his work the old stereotypes which come to his hand <sup>readily</sup> easily and may easily suffocate the little flower which appears never as one expects it.

---

A MUSICIAN HAS SAID:

In art the truth, the real/<sup>thing</sup> starts when one does not ~~know~~ <sup>understand</sup> anymore anything about what one does, what one knows, and if the energy within you becomes stronger as it is thwarted, compressed, condensed. You then must show yourself full of the greatest humility, all white, all pure, sincere, with apparently empty mind, in a similar spirit as the communicant approaches the Holy Table (communion table.) One has, of course to have a clear conscience and have known to keep the freshness of the Instinct.

---

WHETHER I BELIEVE IN GOD?

Yes, when I work. When I am submissive and modest I feel very much aided by somebody who makes me do things which are beyond me. However, I do not feel towards him any greatfulness because it is as if I were before a magician whose tricks I cannot see through. I feel deprived of the benefit of the experience which should be the reward of my effort. I am ungrateful without remorse.

Young painters, not understood painters or tardily understood, no hatred.

Hatred is a parasite which devours everything. "One does not construct in hatred

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 6 -

but in love. Emulation is necessary but hatred.....

Love, on the contrary, supports the artist.

---

"Love is a great thing, a very special one, which along makes light what weighs heavy and endures with equal soul what is unequal. Because it carries the weight so that it is not a burden and makes sweet and tasty everything that is bitter..... Love wants to be on top and not<sup>to</sup> be kept down by anything ....Nothing is sweeter than love, nothing is stronger, nothing is higher, nothing is larger, nothing more kind, nothing is fuller, nothing is better in heaven and on earth, because love is born of God above all other creatures. The one who loves flies, runs and is happy; he is free and nothing holds him back." (Sermon of Jesus Christ)

---

HAPPINESS.

To derive happiness out of oneself, out of a good day's work, and the clearing which it can bring into the fog that surrounds us. To think that all who have arrived, in remembering their initial difficulties, would call out with conviction: "That was a good time." Because in most cases: to have arrived = prison, and the artist should never be a prisoner. Prisoner? an artist should never be:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.B.15

- 7 -

prisoner of himself, prisoner of a style, prisoner of a reputation, prisoner of a success, etc..... Didn't the Concourx write that the Japanese artists of the great period changed their name several times during their life. I like that: they wanted to maintain their freedom.

---

LAGOONS

Aren't you one of the seven wonders of the Paradise of painters?

---

Happy are those who sing with full heart in the straightforwardness of their heart.

---

Find pleasure in the sky, the trees<sup>e</sup>, the flowers. There are flowers everywhere for who can see them.

---

The future life.

Wouldn't it be a consolation, satisfaction if all who had given their life to the development of their natural talents for the benefit of all would enjoy after their death a life of satisfaction according to their own desire. While all who have lived as narrow egotists.....

---

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X. B. 15

- 8 -

JAZZ

These pictures in lively and violent prints have come as cristallizations of memories of the circus, folk or travel stories. I did these pages of writing to ~~to~~ appease the simultaneous reactions of my improvisations in color and rhythm, these pages will give like a "sonorous background" which carries, surrounds and protects them as well as their peculiarities.

---

I pay my respects here to Angèle Lamotte and Tériade, their perseverance has supported me in the compilation of this book.

---