



**La Colección Orozco de Libros de Artista e ilustrados/
The Orozco Collection of Artist & Illustrated Books/
La Collection Orozco de Livres d'Artiste et illustrés**

Catalogue raisonné

Volume VI

Henri Matisse, Edouard Pignon, Fernand Léger

"We believe in the power of art to ignite the imagination, stimulate thought, and provide enjoyment."

The Toledo Museum of Art Mission Statement



Matisse Junior

El catálogo razonado de la Colección Orozco se compone de los siguientes volúmenes :

Le catalogue raisonné de la Collection Orozco se compose des suivants volumes :

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- Volume II** Joan Miró
- Volume III** Juan Gris, Antoni Clavé, Manuel Ortiz de Zárate, Francisco Borés, Ortega, Redondela
- Volume IV** Georges Braque
- Volume V** Collective works
- Volume VI** Henri Matisse, Edouard Pignon, Fernand Léger
- Volume VII** Marc Chagall, Raoul Dufy
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- Volume XII** Palazuelo, Calder, Victor Vasarely, Eduardo Arroyo, Equipo Crónica, Manolo Valdés, Adami, Joan Gardy Artigas
- Volume XIII** Abstract expressionists & others I / Expresionistas abstractos y otros I (Karel Appel, Asger Jorn, Pierre Alechinsky, Andy Warhol, Roy Lichtenstein, Mel Ramos, Enrico Baj, Alan Davie, Jim Dine, Oyvind Fahlstrom, Sam Francis, Robert Indiana, Antonio Saura, Alfred Jensen, Allan Kaprow, Alfred Leslie, Joan Mitchell, Kiki O.K., Claes Oldenburg, Robert Rauschenberg, Reinhold, Jean-Paul Riopelle, James Rosenquist, Kimber Smith, K.R.H., Sonderberg, Walasse Ting, Bram Van Velde, Bengt Lindström, Rebeyrolle, Bata Mihailovitch & Tom Wesselmann)
- Volume XIV** Abstract expressionists & others II / Expresionistas abstractos y otros II - Revue Noise: (Miquel Barceló, Javier Mariscal, Gilbert & George, Antonio Saura, Edouard Pignon, Karel Appel, Sol Lewitt, Jose Maria Sicilia, Pierre Alechinsky, Sam Francis, Marco del Re, Sean Scully, Aki Kuroda, G. Garouste, J. Immendorff, P. Antoniuccu, O. Gagnere, G. Penone, R. Combas, P. Skira, Broto, V. Bioules, Markus Lüpertz, E. Allington, V. Novarina, S. Merlino, M. Kaminsky, G. Barthelemy, W. Alberti, Christian Boltanski, F. Martin, G. Da Gioz, E. Garouste, M. Bonetti, P. Moignard, B. Flanagan, W. Buttner, M. Paszko, V. Corpet, H. Delprat, I. Champion-Metadier, Sixtus, D. Labauvie, F. Lamore, G. Traquandi, D. Diao, P. Dusapin, G. Gasiorowsky, P. Nivollet, P. Buraglio, G. Jeanclos, W. Dahn, H.-P. Adamsky, E. Bach, S. Szczesny, R. Fetting, J. G. Dokoupil, P. Bokanowski, A. Messenger, C. Viallat, E. Montrelay, D. Tremblett, M. Neumann, J. Beuys, P. Raynaud, Ph. Favier, R. Thomas, N. Prangenberg, O. Oudiette, C. Boutin, A. Leonov, S. Ristelhueber, Y. Bresson, D. Orlopp, A. Merz, P. Faucher, R. Barry, M. Henich)
- Volume XV** Abstract expressionists & others III / Expresionistas abstractos y otros III. Derriere le Miroir: (Collective issues, Hans Hofmann, Adam, Raoul Ubac, Pierre Tal Coat, Alain le Yaouanc, Pol Bury, Edward Kienholz, Gérard Titus-Carmel, Shusaku Arakawa, Saül Steinberg, Kienholz, Lindner, Télémaque)

Henri Matisse

Título/Title/Titre: *Charles d'Orleans. Poemes manuscrits et illustres par Henri Matisse*

Nº Inventario/ Object No / Nº Inventaire:

CO-MATISSE-1950-CHARLES

Autor/Author/Auteur: Charles d'Orleans

Editor/Publisher/Editeur: Éditions Tériade, Paris 1950

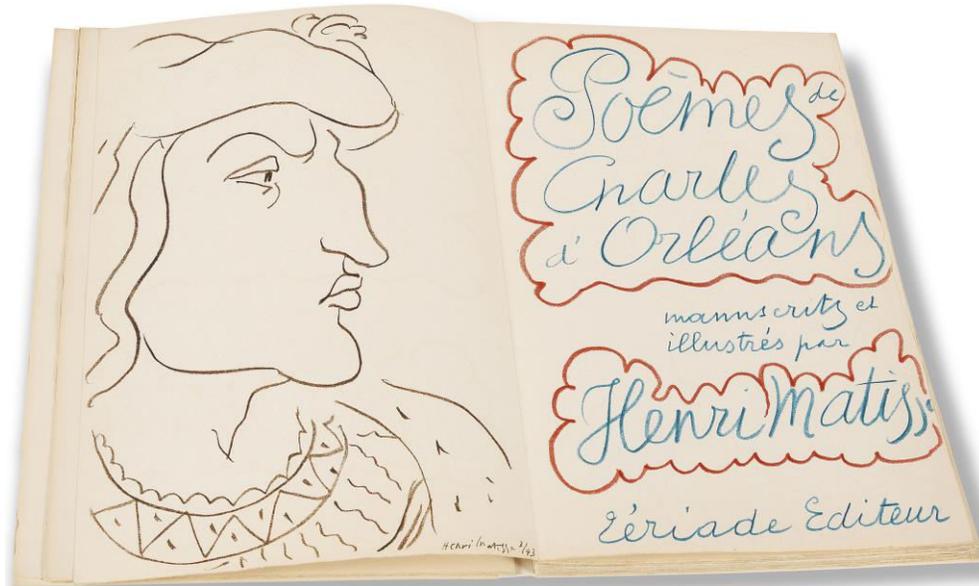
Impresor/Printer/Imprimeur: Mourlot Frères

Formato/Format: Folio (41,0 : 26,5 cm)

Ilustraciones/Illustrations: 54 litografías en color en páginas sencillas (41x26.5 cm) o dobles (41x53 cm), distribuidas en 103 páginas / 54 lithographs printed in colour, in single (41x26.5 cm) or double (41x53 cm) pages; lithograph text in artist's hand printed in black within lithograph borders in colour / 54 lithographies originales en couleurs dont la couverture (41x26.5 cm ou 41x53 cm).

Tirada/Print run/Tirage: Ejemplar nº 265 en papel Vélín d'Arches firmado por Matisse a lápiz. Copy No 265 signed by Matisse

Referencias museísticas/Museum



Reva and David Logan Collection of Illustrated Books, Gift of the Reva and David Logan Foundation

National Gallery of Australia, Canberra: Gift of Orde Poynton Esq. CMG 1993 Accession No: NGA 93.513.1-29

The Royal Collection, London: Royal Collection Inventory 809002 Copy no.159

Stedelijk Museum, Amsterdam: Collection Artists' Books Object Number 2015.1.0425

Minneapolis Institute of Art, Minnesota: Accession Number: B.75.3; Credit: Gift of Bruce B. Dayton

Baltimore Museum of Art, Baltimore, MD: Artists' illustrated books -- Specimens. (OCoLC)fst01423861

Portland Art Museum, Portland, OR: Accession No: 2008.3; Credit Line: Gift of Alvin H. Davis

Los Angeles County Museum of Art, Los Angeles, CA: Gift of Lillian Apodaca Weiner in memory of Palmer

References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New York: Object number: 934.1964; Credit line: The Louis E. Stern Collection

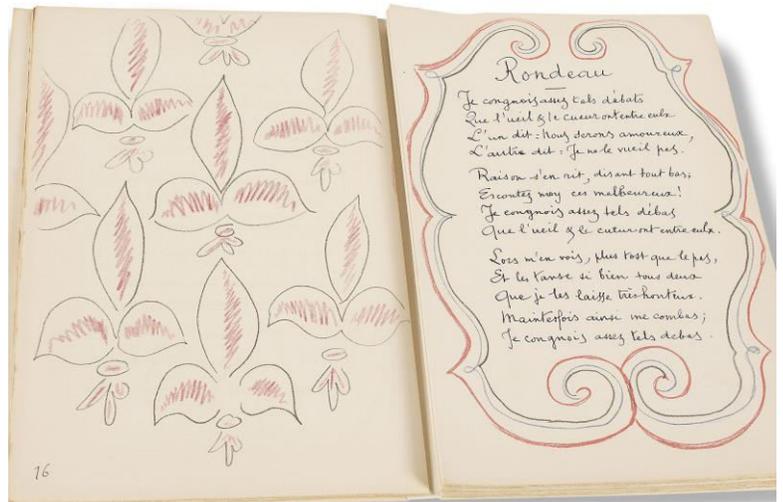
Metropolitan Museum of Art, New York: N6853.M33 A4 1950 Q Museum Collection Accession number 1997.458.5

Philadelphia Museum of Art, Philadelphia, PA: Accession Number 1970-250-8(1--25) Credit Line: Gift of George J. Roth, 1970

Museum of Fine Arts, Boston: Accession No: 59.1026 Gift of Mr. & Mrs. Peter A. Wick

National Gallery of Art, Washington: Gift of Leonard B. Schlosser 1993.47.1

Fine Arts Museums of San Francisco: Accession Number: 1998.40.91.1-101 Credit Line:



Gross Ducommun (M.88.135.1-.27)

Musée national d'art moderne Centre Pompidou, Paris: don Tériade, 1983 (42 planches sur les 54 de Poèmes de Charles d'Orléans)

Musée Matisse, Nice : Dation héritiers de l'artiste 1960

Musée Matisse, Le Cateau-Cambresis: Donation de l'artiste en 1952 ; Donation Alice Tériade en 2000

Archives nationales de France, Paris: N° notice 04314 Fonds : Musée Cote AE/II/2128/A

Institut National d'Histoire de l'Art, Paris. Collections Jacques Doucet: INHA : Fol Res 148 ppn106044397

Bank of America Collection, New York.

The Museum Of Art, Kochi (kochi-bunkazaidan): Ref.: H8.2.19 Ed.1200

Exposiciones/Exhibitions:

Galerie Cramer, Geneva *Le livre illustré par Henri Matisse*, 4 décembre 1959 - 29 janvier 1960, n° 36

Morgan Library and Museum, New York: *Graphic Passion: Matisse and the Book Arts* October 30, 2015 through January 18, 2016

The University of Arizona Museum of Art Livres d'artistes: Selections from the Ritter Collection June 8–August 6, 2006 Cat. No. 25

San Antonio Museum of Art, Texas: *The Art Books of Henri Matisse* on loan from the Bank of America Collection June 21- September 7, 2014

Walker Art Gallery, Liverpool: *The Art Books of Henri Matisse* October 2011-April 2012

Catálogos razonados:

Duthuit/Garnaud 1988, no. 28 ; Rauch 174 ; Stern n° 73 ; Barr, Matisse pp. 272-273 & 560; Lieberman pp. 17, 29; Cramer n° 36; Mornand p. 305

Matisse *L'Art du Livre* no 32: Matisse *L'Oeuvre Grave*, no 214: 'Hommage a Teriade, Royal Academy of Arts, London 1975, nos 8/9.

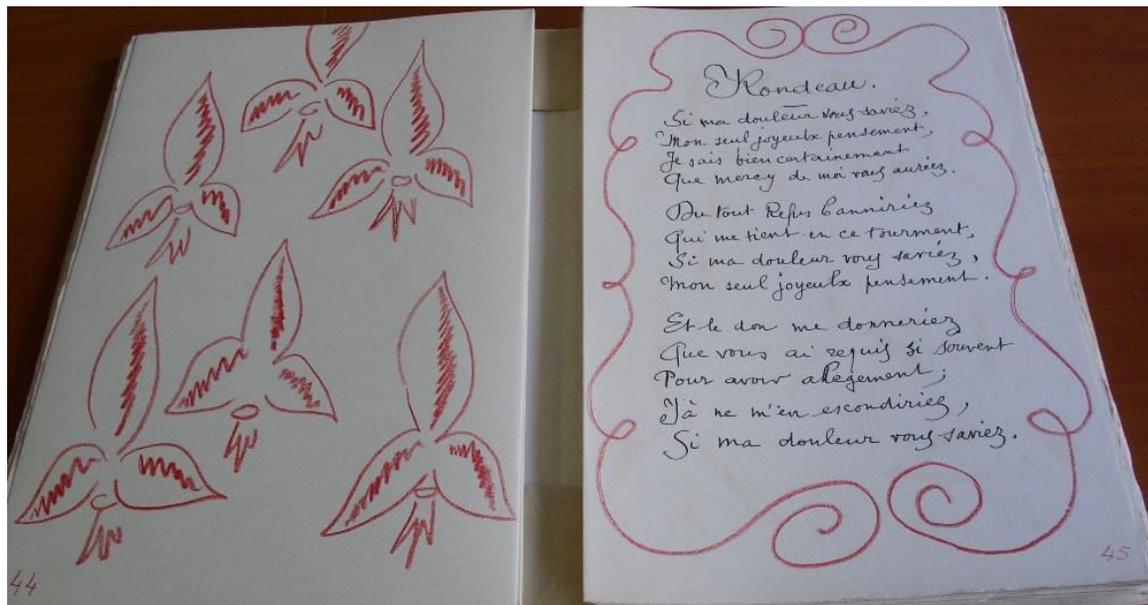
Répertoire des oeuvres de Henri Matisse dans les collections publiques françaises et les fondations, Musée Matisse, Nice

Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

1. From: Boreas Fine Art, ABAA / ILAB (Evanston, IL, U.S.A.) Price: US\$ 9,000.00 (EUR 7.664,43) Poèmes de Charles d'Orléans, Manuscrits et Illustres par Henri Matisse

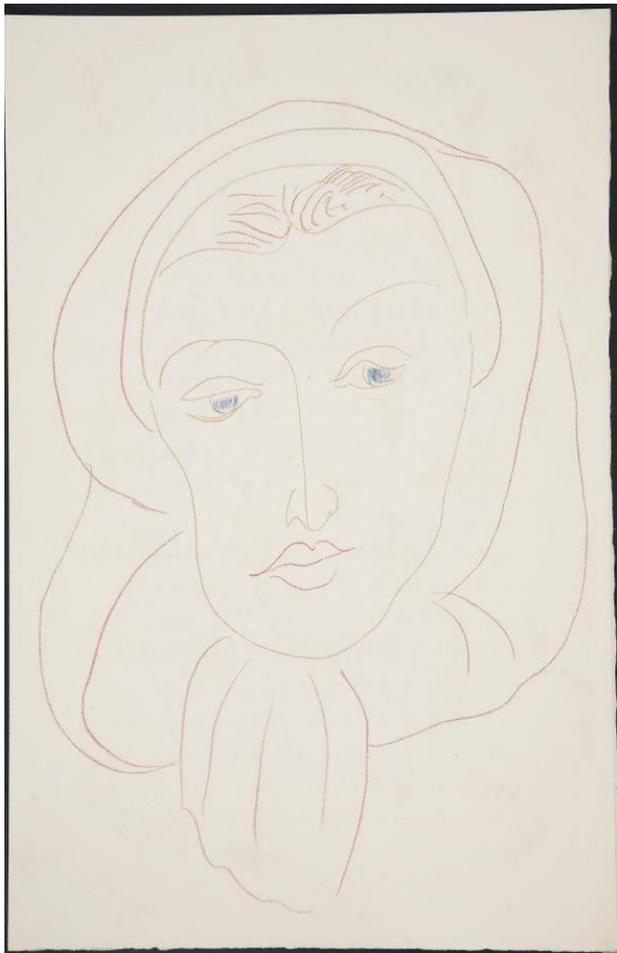
D'Orleans, Charles and Henri Matisse Published by Paris: Tériade Éditeur. (1950)

Used Soft cover Signed Item Description: Paris: Tériade Éditeur., 1950. Soft cover. Book Condition: Fine. Limited Edition. This is Matisse's last book and the one over which he had the most control. The idea of illustrating the poems of Charles d'Orléans, a fifteenth century French exile in England, came from Matisse himself in 1943, and it was executed after the war with his long-time



collaborator and publisher Tériade. In this work Matisse has made not only the illustrations but has also written out the text by hand and enclosed it in his own cartouches. The subject matter of the poems is courtly love and separation, and it's not unlikely that the object of d'Orléans' longing was France herself. D'Orléans was taken prisoner after the French defeat at Agincourt and he was held more or less as a prisoner of war for twenty-five years. His royal connections as the grandson of Charles V and the nephew of Charles VI are shown by Matisse with the many hand-drawn fleurs de lis that appear throughout the book. The poetry of Charles d'Orléans has attracted the attention of other artists and fine press publishers. Raoul Dufy illustrated an edition of *Poésies de Charles d'Orléans* for Mermod in Lausanne in 1958 and Jean Frélaud illustrated an edition entitled *Ballades, Rondeaux et Complaintes* by Lacourière of Paris in 1949. This edition by Tériade is limited to 1200 copies plus thirty copies hors commerce. The frontispiece lithograph is signed and numbered by Matisse in the stone, and the edition as a whole is signed by Matisse with pencil on the justification page. It contains approximately one hundred color lithographs including fifty-four original illustrations. Enclosed in the original slipcase which is also in fine condition. Signed by Illustrator(s). Bookseller Inventory # BFA7

2. From: Argosy Book Store, ABAA, ILAB (New York, NY, U.S.A.)
 Price: US\$ 6,500.00 (EUR 6.128,98) *Poemes de Charles d'Orleans*, manuscrits et illustres par Henri Matisse. MATISSE, Henri & D'ORLEANS, Charles. Published by Teriade Editeur, Paris (1950) Used paperback First Edition Signed Item Description: Teriade Editeur, Paris, 1950. paperback. Book Condition: near fine. Matisse, Henri (illustrator). Limited. Number 194 of 1200 copies printed and signed in pencil by Matisse on the justification page. "The poems of the fifteenth-century author were written out in the artist's hand and framed by his own borders, in the manner of an illuminated manuscript." -- *The Artist & The Book*, p. 202. "In no other of Matisse's books does one feel the same sense of the artist's pleasure in his work as he plays here in his subtle games with children's crayons." -- Alfred Barr in *Matisse: His Art & His Public*, p. 272-273, 560. This fabulous book, one of the most spontaneous and joyous of all Matisse's printed works, is illustrated with over 100 finely lithographed color pages, including 54 original works, done with colored pencils and crayons. The frontispiece portrait of the medieval author is signed and numbered in the plate. Printed entirely on heavy Velin d'Arches by Mourlot. Folio. Loose pages, as issued, in a lithographed glassine-covered folder. Paris: Teriade Editeur, (1950). First edition. A clean near fine copy, lacking the original slipcase. Despite the rather large limitation, copies of this book are increasingly scarce. Bookseller Inventory # 232261



Inventory # 232261

3. From: Sims Reed Ltd ABA ILAB (London, United Kingdom) Price: US\$ 6,421.47 (EUR 6.054,93) *Poèmes de Charles d'Orléans*. MATISSE. Published by Teriade. (1950)., Paris. (1950) Item Description: Teriade. (1950)., Paris., 1950. Folio. [28 bifolia]. Illustrated with 54 lithographs printed in colour, lithograph text in artist's hand printed in black within lithograph borders in colour. Original publisher's wrappers with colour lithograph illustration and title by Matisse. Henri Matisse's last illustrated book with lithograph text and illustration by the master throughout. From the edition limited to 1,230 copies on vélin spécialement imprimé par les papeteries d'Arches, signed by Matisse to the justification. Matisse's initial practise with the verse of Charles d'Orléans, following the path begun with his letters to Rouveyre, was to copy the poems by hand (in a new calligraphic style developed especially for the verse), illuminate them and then re-

arrange the compositions, ornament and illustration until he felt satisfied. Seized with a 'mania' (Matisse's own word) the artist filled notebooks and assembled a 'dossier de Ch. d'Orléans' filled with material but at that time (towards the end of 1943) he had no intentions other than his own amusement. It was not until four years later that Matisse revisited the 'dossier' - he mentions it in a letter, again to Rouveyre - and had decided that 'j'arriverai, peut-être, à en faire quelque chose'. He had indeed: by the end of 1947, Matisse had signed a contract with Tériade, who ceded complete control of the book's publication to Matisse, and Mourlot, the printer of the book, had made some trial 'essais'. Less than three years later, in February 1950, Matisse's 'Poèmes de Charles d'Orléans' was published. [Duthuit 28; The Artist and the Book 202; see 'By the Light of Great Flowering Books' by Jean Guichard-Meili]. Bookseller Inventory # 45033

Matisse often derived inspiration from French poetry, whether from contemporaries such as Aragon and Mallarmé or medieval poets like Charles d'Orléans (1394-1465). Charles d'Orléans, a member of the French royal family of Valois, has been called the father of French lyric poetry and reputedly the sender of the first valentine. The chief subject matter of his poetry was courtly love and separation, written in such a veiled way that the unknown woman could be one of, or a conflation of, his two wives, a mistress or the land of France itself.

From 1941 to 1944, Matisse dedicated conspicuous time and energy to book illustration. In late 1942 he selected the Poèmes de Charles d'Orléans for illustration and most of the work was completed during 1943 including the text of the poems in Matisse's own hand. Matisse had in mind the idea of a florilège (a literary garland) and the medieval nature of the poems is

heightened by Matisse's alternating use of calligraphy framed by scrolls and decorative patterns of fleur-de-lis.

The latter are probably derived from the backgrounds of fifteenth century tapestries and are a direct allusion to Charles d'Orléans as the fleur-de-lis formed part of the old royal arms of France.

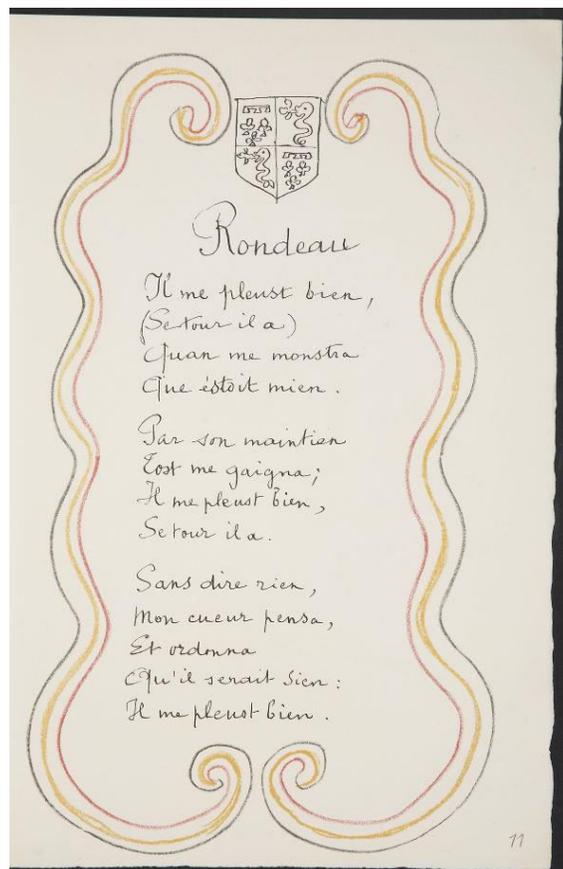
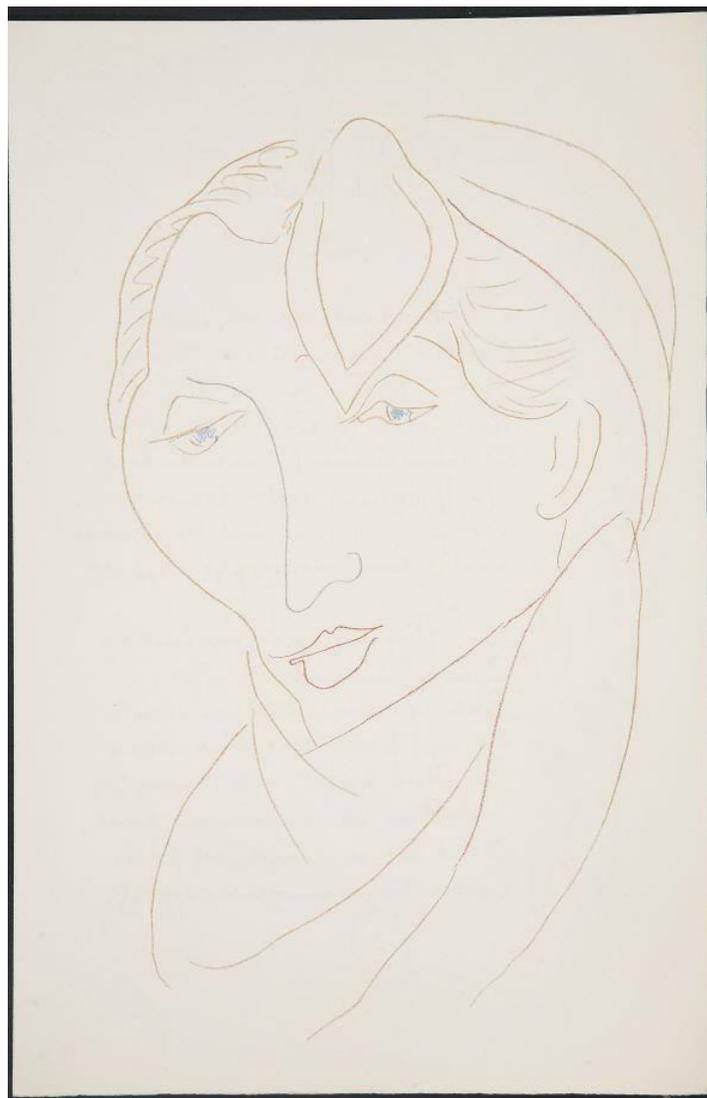
In no other of Matisse's books does one feel the same sense of the artist's pleasure in his work...

Alfred H. Barr

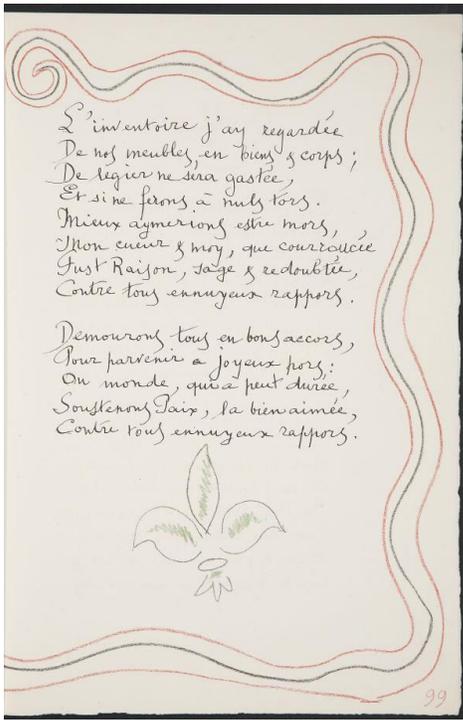
Matisse: His Art & His Public, 1974

'The Art Books of Henri Matisse'

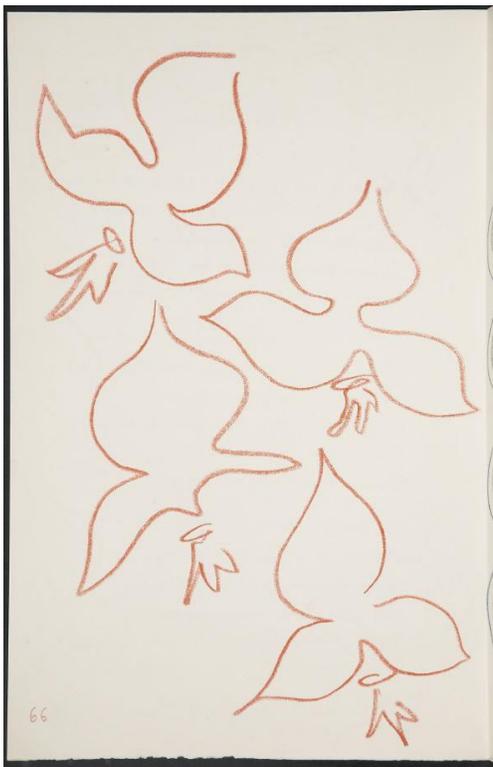
Art Yesterday I attended the press launch for The Walker's new exhibition and the experience was literally, and to use a description they've been far too tasteful to put in the publicity materials, like walking into the pages of a book. The Art Books of Henri Matisse displays sixty three illustrations on leaves which were originally part of four volumes published between 1932 and 1950 during at the peak of the artist's career. In a bit of a coup, they're a



loan from Bank of America Merrill Lynch's art collection as part of a kind of community outreach programme which has seen this exhibition tour and other major shows across the world. Here's another one in Paris. We begin with a short primer which includes the nugget that he only began painting at the age of twenty when his mother gave him a paint box. The wikipedia elaborates on this with the detail that he was convalescing after an attack of appendicitis and that it felt like "a kind of paradise". Even though he was disappointing his father, he pressed ahead with becoming an artist and if the late photograph featured, by Cartier-Bresson of Matisse working at home, his room filled with doves flying loose is anything to go by, the lifestyle consumed him. He sits with his fist around the



body of one of the poor birds, calmly sketching away. A Matisse landscape from the Walker's collection is also included, an impressionistic, a nondescript thing which demonstrates why he only really found fame at the turn of the last century when he began to follow fauvist ideas. These books are part of the onrush of work which developed from that as, like many artists of the period, he took advantage of printing technology to disseminate his material to a middle class audience greedy to demonstrate their cultural credentials but unable to afford his canvases. With the scarcity of paper and small print runs, these were apparently still much sought after and it's the mission of the curatorial collaborators to convince us why.



Opposite the biography is a short display explaining the four main techniques Matisse employed in his work with examples of four printing plates:

Linoleum (lino) is easy to cut and shape and offers nice clean lines, pochoir (stencil) which he used to create bold abstract shapes, etching on copper and lithograph, the results of which gave impression of crayon drawings. There's also a display cabinet containing the tools which were required in these processes all of which were clearly very tactile but whose nature also must have informed Matisse's artistic choices. Perhaps what makes him a "great" artist was his decision engine.



The bulk of the display is the four books themselves. Originally produced as loose leaves, they're easily frameable but inevitably the gallery environment changes them and our experience of what Matisse was trying to achieve. These are not the complete books, so the sense of creative or narrative flow the artist would have built into them is lost, as are the juxtaposition of images from page to page, the symbolic repetition of colour. You're also unable to contemplate them in quite the same way, especially if like me, you're the kind of person who's easily distracted from concentrating on anything by your fellow humans with their walking around and breathing.

That accepted, it's impossible not to enjoy the prints as individual objects, even Poesis de Stephane Mallarme from 1932, the most "book"-like of the four publications, in which Matisse's creations are visually most separate from the text, each appearing on opposite pages. The press notes explain

that Matisse was in Tahiti (see, the lifestyle) when his Swiss publisher Albert Skirta asked him to create etchings for this publication. Over the next year and half, and with his eye most interested in women and nature, he produced dozens of suggested drawings of which twenty-seven were eventually chosen.

Translating Mallarme's poetry was a consideration at the planning stage for the show but it was ultimately decided that since the text is deliberately obscure, meta-physical, an English version would be too much of an interpretation and couldn't ever reflect the sense.

Interestingly, that's generally what Matisse is attempting visually, translating the text through the prism of his own imagination. There are caricatures, of Edgar Allen Poe and Baudelare, but mainly we see the beginnings of some of the motifs which would reappear throughout his career, especially the abstract, cluttered group of naked females.

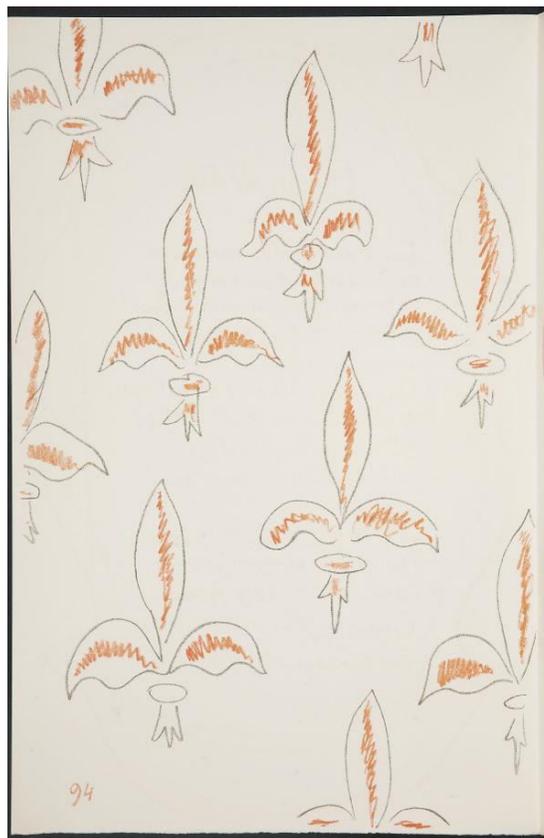
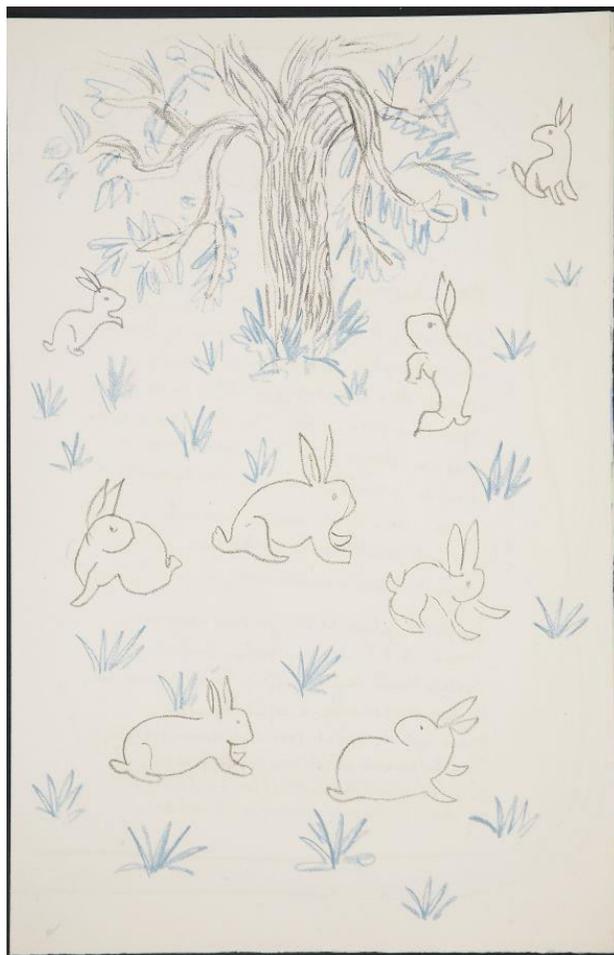
Next in the room, travelling in a clockwise direction, is Pasiphae, Chant de Minos (Les Cretois) from 1944, a joint project with the French author Henry de Montherlant in which Matisse illustrated a contemporary retelling of the origins of the Minotaur myth. Even without an inability to understand the text, the highlights of the narrative punch through in the drawings influenced by Greek vase paintings, King Minos defying Poseidon and refusing to sacrifice the white bull, his wife being put under a spell and to fall in love with the animal, their deed and the half man, half beast who was the product.

In the eight years since the Mallarme, his artistic confidence has also grown taking full advantage of being as much part of the publication process as the author by over seeing such details as producing lithographed designs for the opening capital letters. Some of the

illustrations are initially difficult to distinguish forcing us to look ever closer until we realise that it's a female form.

Pasiphae in-flagrante? Such

was his poise that he was even capable of reducing a human form to a single line, as he did with one image of Minos, then imbuing it with great emotion, the king screaming, having realised what his wife has done.

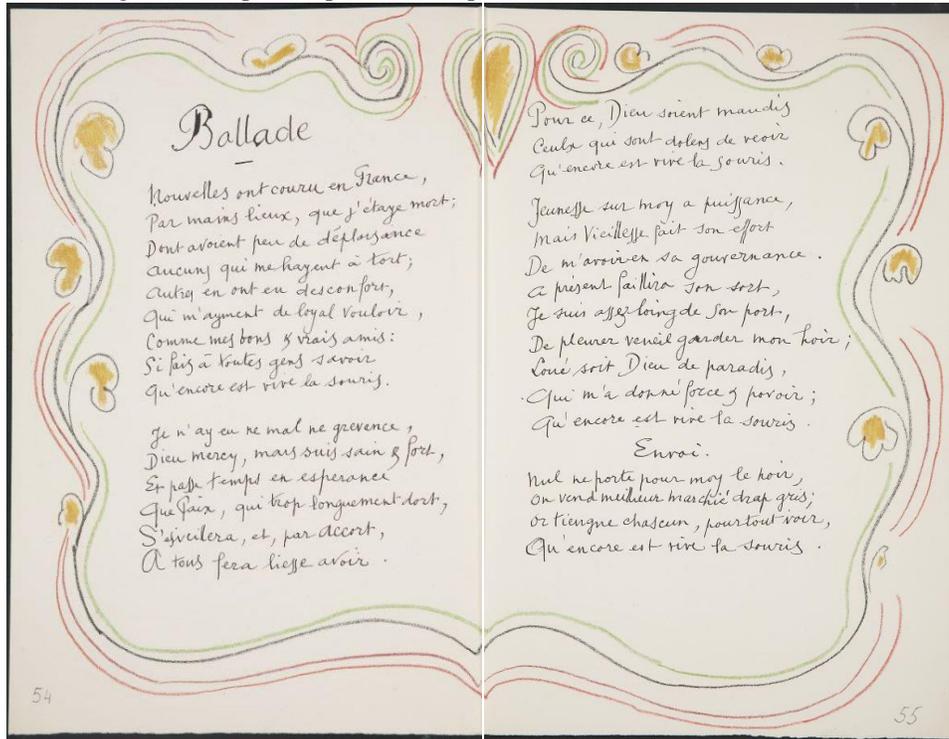


Jazz (1947) show his ability and philosophy move another step on, as illustration and text become equal partners and though he was even less interested in having the subject matter match, aesthetically the effect was and is perfect. There's no particular narrative to speak of, just a set of images experimenting with colour and stencilling, each a work of art which could be complete in and of itself more clearly than many of the other sheets in the exhibition which must be what makes them so immediately accessible. It includes one of Matisse's most reproduced images, Icarus, floating in a royal blue night sky filled with golden stars, a red circle representing his destination. This is a collection often as straightforward as cave paintings yet also infinitely complex because of the chosen colours, because of the shapes, which despite seeming haphazard and random have to have been deliberately designed due to the printing process. A controlled hullabaloo. Plus after a series of images in the other books which have to be titled after part of the accompanying text

because they lack their own, there's something relatively comforting about returning to a world where titles less enigmatically reflect their content. The Wolf. Pierot's Funeral.

"Poemes de Charles D'orleans"

Produced concurrently with both of these was *Poemes de Charles d'Orleans* (1950) whose publication was saw the end of a nine year odyssey which began while he was bed-bound in occupied France. He was an admirer of d'Orleans's poetry and during three arduous years he created 54 full-colour lithographs to accompany the 15th-century text, which he also reproduced in his own hand, in a similar technique to Jazz though it's clear that for various reasons, Matisse wanted to venerate the text rather than distract from it, returning to the simpler shapes of his *Stephane Mallarme* work.



The result is nothing short of magnificent, drawing inspiration from illuminated manuscripts yet making them totally contemporary and they're just as fresh sixty years after publication. There's a repetitive use of a green fleur-de-lys motif which evokes tapestries of the earlier period and 15th century portraits translated into line drawings⁷, which again initially seem primitive and defy the laws of what a less forgiving teacher might consider well proportioned but could actually be different eras of art history touching. Many of those old pictures were equally inconsistent about such things. The exhibition ends with examples of artist books from the Walker's collection, from photographer Edward Ruscha, Gilbert and George, Tom Philips and Jess Nutall. Tactile objects necessary held behind glass, they're an excellent example of the difficulty of showing artist books and how much has been gained in taking the Matisse works

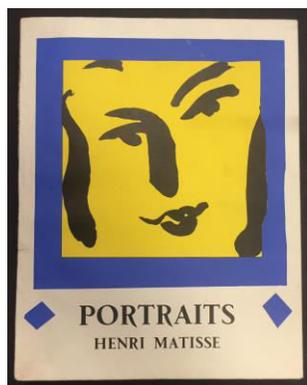
out of their usual environment. You might even wonder what it would be like to display other books in this way, all of *Pride and Prejudice* or a Booker prize winner spread across a series of rooms forcing us to walk from one read page to the next, dozens of people reading the same book together.

Stuart Ian Burns.

<https://feelinglistless.blogspot.be>
Posted on Friday, October 21, 2011

Título/Title/Titre: *Portraits*

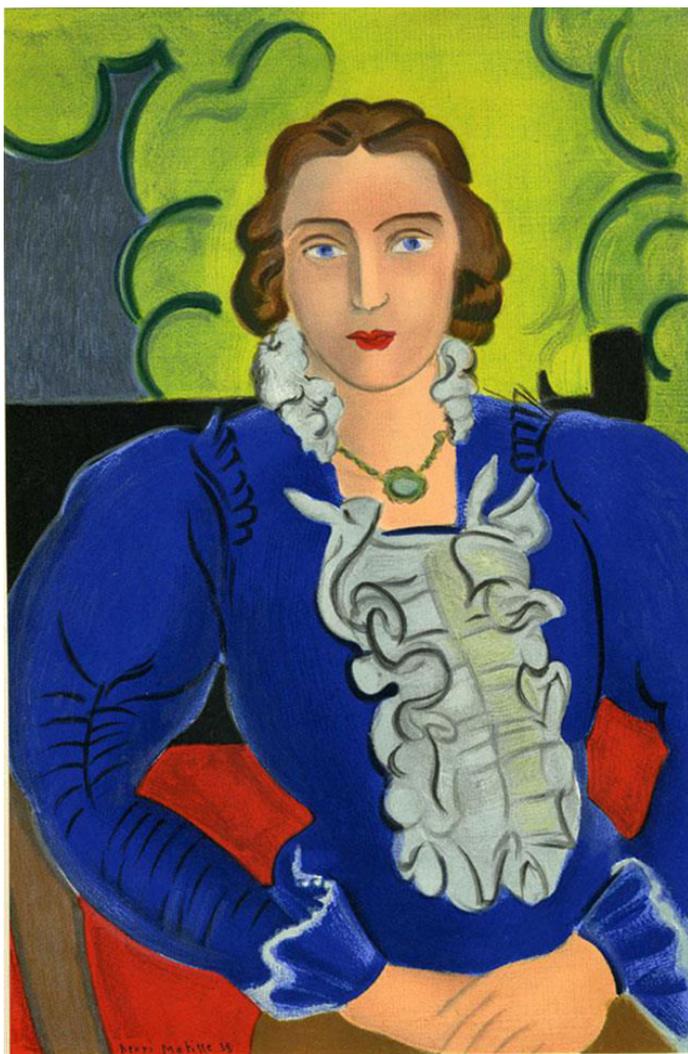
Nº Inventario/ Object No / Nº Inventaire: CO-MATISSE-1954 PORTRAITS



Editor/Publisher/Editeur:
Andre Sauret, Monte Carlo
1954-55

Impresor/Printer/Imprimeur: Fernand Mourlot

Formato/Format: Large 4to (13 x 10 inches; 315 x 245



mm), 153 pages, text in French,

Ilustraciones/Illustrations: 36 litografías de interpretación en colores (33 retratos) de Matisse + 60 reproducciones litográficas de retratos en blanco y negro impresas por Mourlot. Falta el frontispicio / 60 duotone lithographic plates after drawings by Matisse + 33 hand-mounted color plates. Color lithographic wrappers with an original design by Matisse. (missing original lithograph that served as frontispice) / 2 lithographies, une pour la couverture, une en frontispice. Manque le frontispice

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New York: ND553.M37 A4 1954 MoMA Queens

Modern Art Library

Metropolitan Museum of Art, New York: Modern Art Library ND553.M37 A44 1954 ; Thomas J. Watson Library

Philadelphia Museum of Art: Stacks M MATIS S259p System Number 000079927

Tate Gallery, London: Hyman Kreitman Rooms at Tate Britain Call Number 7 Mati (Oversize) Item id 08058501

National Gallery of Art, Washington: Special Format Call Number: N44.M433 A55

Victoria and Albert Museum, London: National Art Library Collection 73.G.120 Code-460241

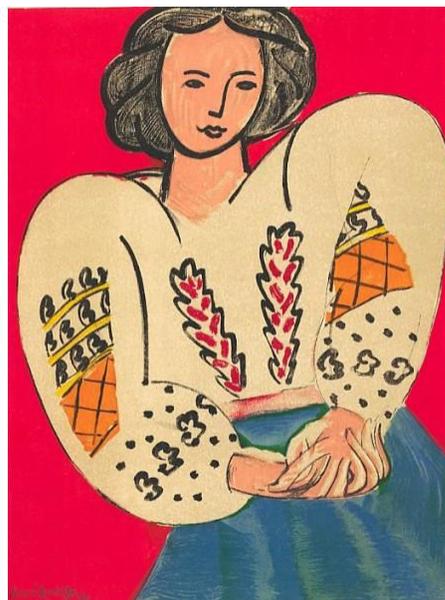
Institut National d'Histoire de l'Art, Paris. Collections Jacques Doucet: INHA - Réserve 6ème étage Cote 4 Res 794 Code 057457077

Minneapolis Institute of Art, Minnesota: Accession Number: B.91.5.54; Credit: Gift of Ruth and Bruce Dayton

The Loeb Collection
The Public Library of Cincinnati & Hamilton County R 759.4 qM43po

Bibliothèque nationale de France, Paris :
Notice n° : FRBNF32429853
Richelieu - Estampes et photographie - NE-109-4

Institut National d'Histoire de l'Art, Paris. Collections Jacques Doucet: INHA - Réserve 6ème étage
Cote : 4 Res 794 4 Res 794 Code : 057457077
Universidad de Deusto, Bilbao : N° Amicus: 654765



Catálogos

razonados:

Monod no. 7849; Rauch 1965, no. 340; Bolliger 9, no. 797; Duthuit "Oeuvre Gravé" no. 670; Duthuit "Ouvrages Illustrés" no 33.

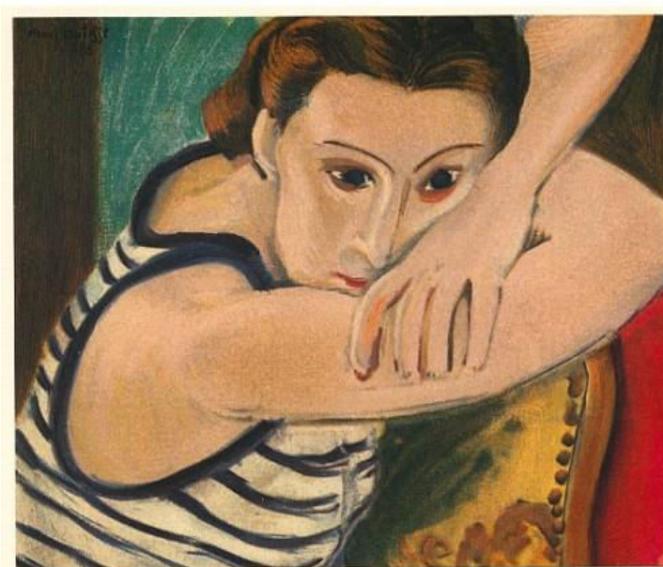
Ejemplares en

venta en 2017 /

En vente en 2017

For sale in 2017:
I. From: Buddenbrooks, Inc. ABAA (Newburyport, MA, U.S.A.)
Price: US\$ 2,695.00 (EUR 2.541,17)

Portraits Matisse Henri Published by Monte Carlo Andre Sauret 1954 (1954)
Used Softcover First Edition Item Description: Monte Carlo Andre Sauret 1954, 1954. One of only 500 copies in English from an overall limited edition of 2850, the major portion of which were offered with French preface. Original lithographic frontispiece, beautifully printed covers in colours of yellow, blue and

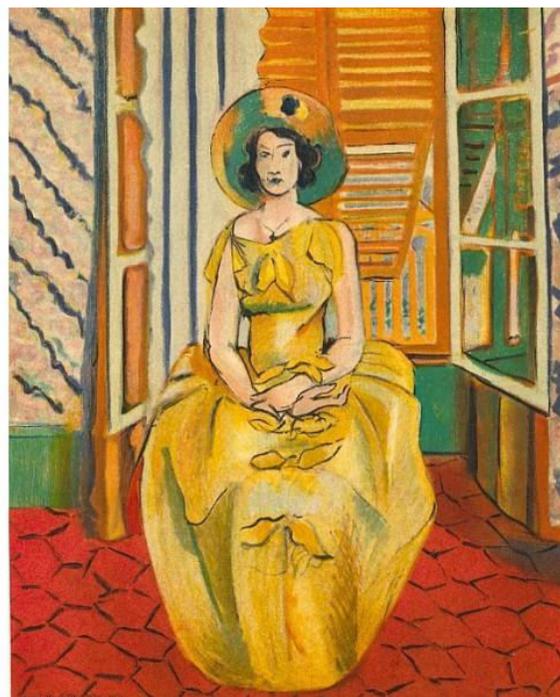
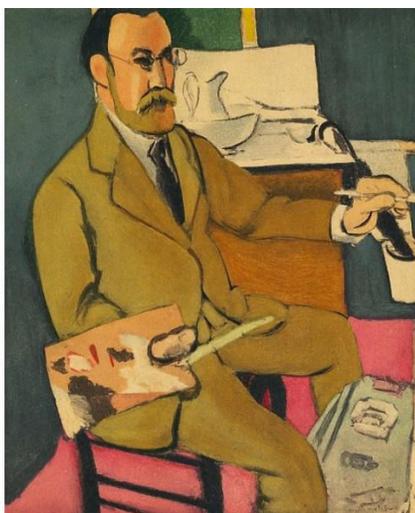


black on white, 36 colour tipped-on plates, 60 other finely printed full-page plates in black and white. 4to, flexible lithographic wrappers over flexible boards in original glassine wrapper, housed in the original wrap-around paperboard cover and slipcase. (1) - (20), plates (21 - 147), 4 pages of tables, colophon leaf. A very fine, very bright and beautifully preserved copy, essentially as pristine, in the original glassine,



lettered chemise. This copy appears to be

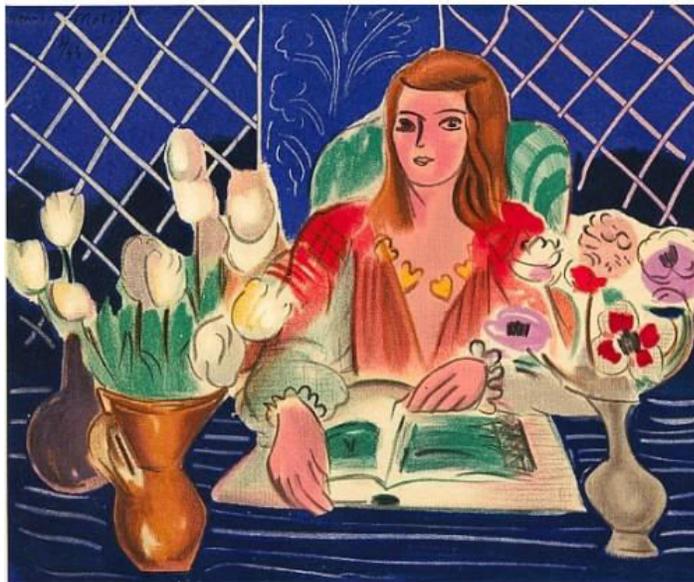
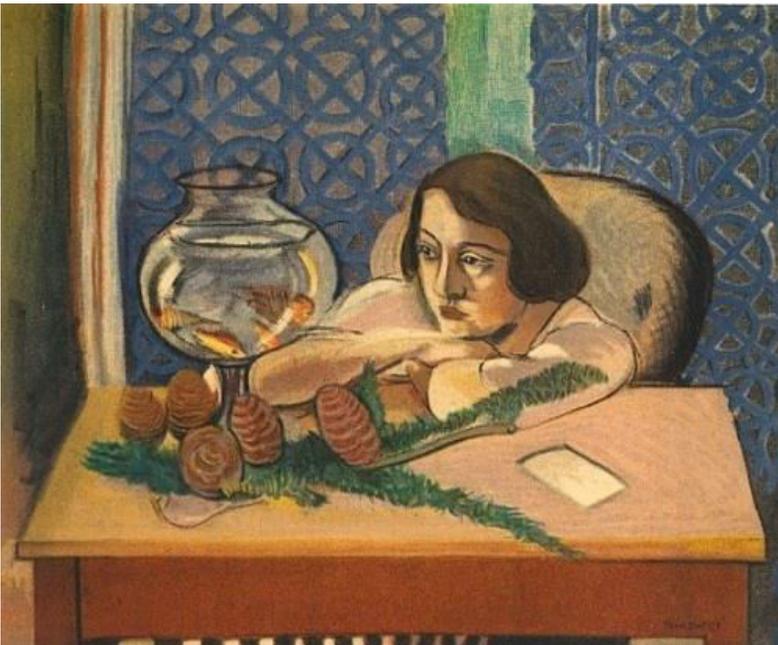
almost mint in condition and is highly unusual thus. The slipcase and chemise with a bit of age or light shelfwear. A beautiful copy of the limited first edition in virtually pristine condition. Created by André Saurat under the direction of Henri Matisse, the printed was achieved on December 20, 1954. The lithography and colour printing was accomplished by Mourlot Frères, the phototypes by Louis Duval, and the typography by L'Imprimerie Union. A lovely book, this fine printing marries the printer and designer with some of Matisse's most wonderful work. A fine example



of the artist's facility with pen and paint, Matisse here captures persona with a handful of lines and distills personality with a handful of hues boldly applied. Bookseller Inventory # 26354

2. From: John Kehoe, Bookseller ABAA (Rowayton, CT, U.S.A.) Price: US\$ 2,500.00 (EUR 2.357,30) Matisse: Portraits Henri Matisse Published by Andre Sauret, Monte Carlo (1954) Used First Edition Item Description: Andre Sauret, Monte Carlo, 1954.

First edition. Very good or better in a very good or better chemise. Copy #2485 of a stated 2850. Text in French. Original glassine over cover lithograph present and in very good condition. Original slipcase showing some very slight soiling, edgewear, else fine. Original lithograph present and in fine condition. Some minor and skillful repair to the spine of the textblock. All in all an extremely attractive copy of this title, a highlight among the artist's publications. Very nice indeed. Bookseller Inventory # 00957



Título/Title/Titre: *Verve No. 4 November 1938*

Nº Inventario/ Object No / Nº Inventaire: CO-VERVE-4 (1938)

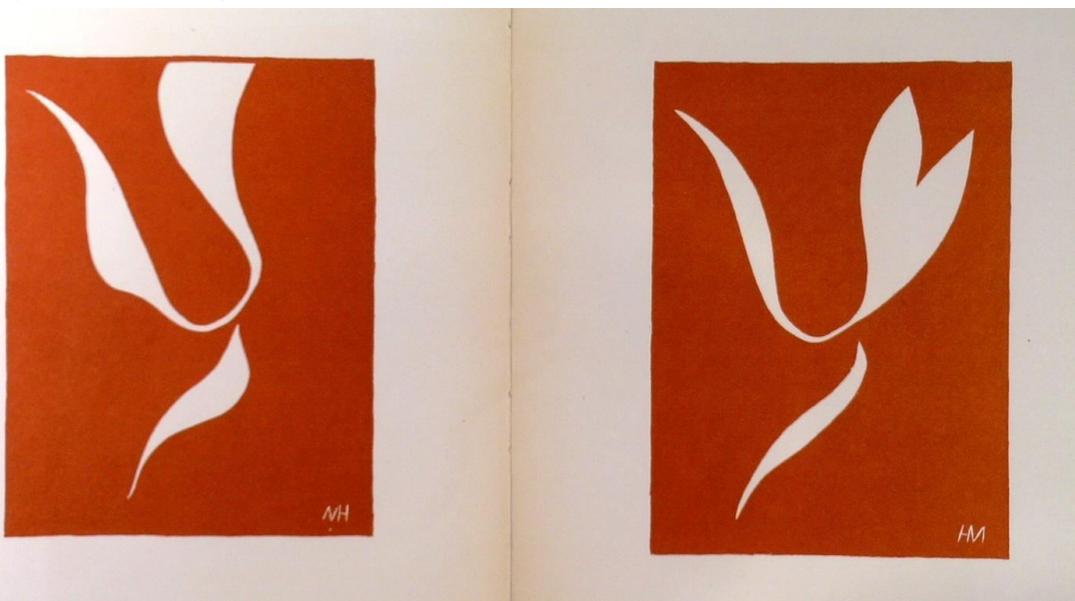
Autor/Author/Auteur: Paul Valery, Pierre Reverdy, José Bergamín, Jules Supervielle, Ambroise Vollard, Federico García Lorca, Jean-Paul Sartre

Ilustraciones/Illustrations:

Dos linograbados de Matisse y una magnífica litografía (*La Danza*) realizada especialmente por el pintor para este número de la revista *Verve*. Otras litografías de Derain y un libro del siglo XIV / lithographies de Matisse (*La Danse*) André Derain (*Le Jardin d'Allah*) Tacuinum Sanitatis (*livre de santé du XIV siècle*) Manque la couverture originale de Rouault / Original prints by Henri Matisse: two linoleum cuts of skaters, preceding and following his "La Danse", an original lithograph done for *Verve* by Matisse (and not merely a copy of either the Barnes or the Paris versions). There are also original lithographs by Andre Derain. The lithographs were pulled by Murlot. The cover lithograph by Rouault is missing.

The original 1938 gouache that served to produce this lithograph *La Danse* was sold by Christies in its Sale 1102 Impressionist/Modern Evening Sale 6.2.13, London. Lot 33 sold GBP 2,729,250

gouache, watercolour, India ink & pencil on paper collage 48.5 x 61.2 cm



(<http://www.christies.com/lotfinder/Lot/henri-matisse-1869-1954-la-danse-5650351-details.aspx>). This original gouache was exhibited by The Museum of Modern Art, New York (*Henri Matisse: The Cut-Outs*, October 12, 2014 –

February 08, 2015). First work exhibited: "Maquette for a lithographic reproduction for the journal Verve 1 no. 4, 1938 <https://www.moma.org/calendar/exhibitions/1429>

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New York:
MoMA Manhattan Special Collections PER Verve; MoMA Queens Periodicals PER c.3

Metropolitan Museum of Art, New York: Watson Library Special Collections - 100.52 V612 Q OCLC: 01516493

Art Institute of Chicago: Library location: ff Special K 705 V57a

J. Paul Getty Museum, Los Angeles, CA: Special Collections Collection: Arntz Library Gloria de Herrera Papers LC Call No.: N1 .V4 LCCN: 39014002 sn 88027185 ID/Acc. No.: 86-S586

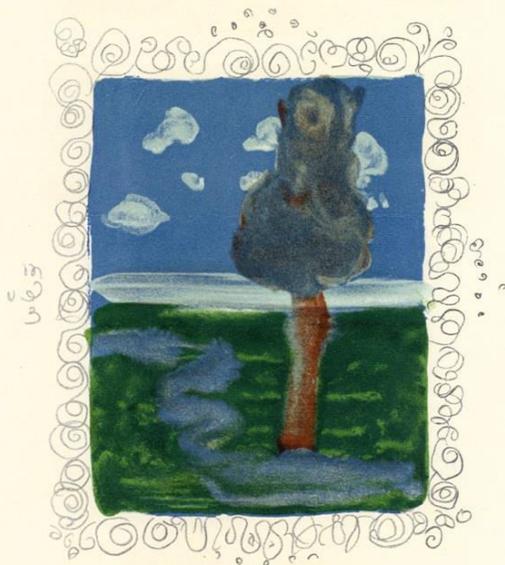
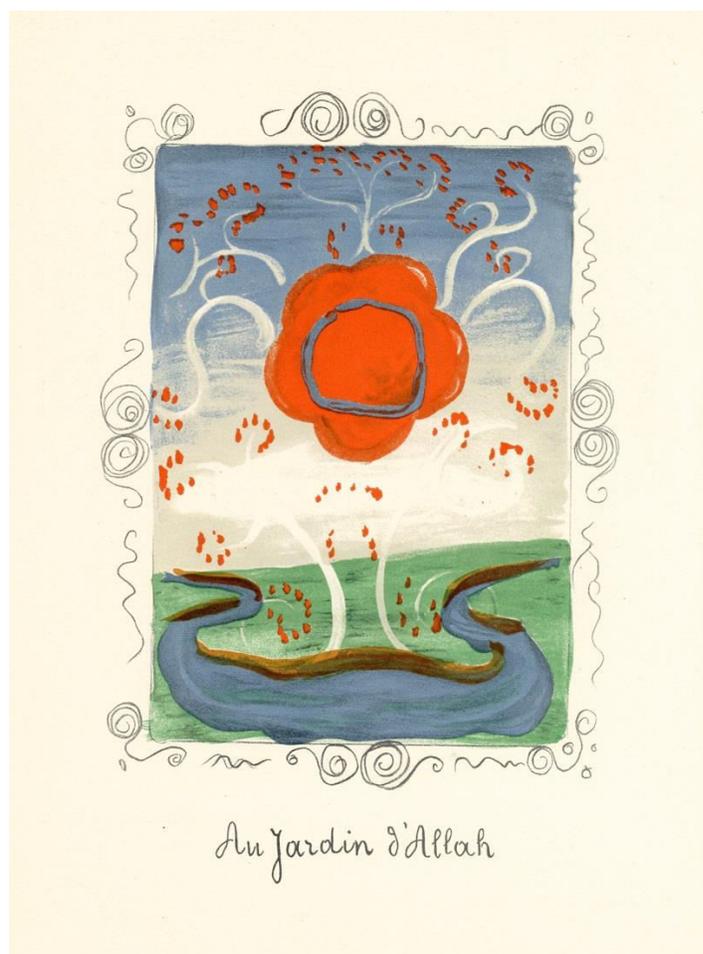
Tate Gallery, London: Complete Verve collection under Special Collections

Victoria and Albert Museum, London: National Art Library Special Collections: Periodicals -- France 1937-1960: Verve: English edition : Vol. 1, no. 1 (Dec. 1937)- Vol. 10, no. 37/38 (July 1960). French edition (complete): Vol. 1, no. 1 (déc. 1937) - Vol. 10, no. 37/38 (juillet 1960).

Musée national d'art moderne-Centre Pompidou, Paris: Bibliothèque Kandinsky. Complete Verve collection

Museo Nacional Centro de Arte Reina Sofía, Madrid: Fondos: REVIIA 1126, 1937-1960, n. 1-37/38; CDB. 115341 REVIIA 126 N° Reg. 115341

Bibliothèque nationale de France BnF : ISSN-L 1145-8720 Notice n° : FRBNF34424398 Tolbiac - Rez-de-jardin



cellotaped). Bookseller Inventory # ARVVERVE22

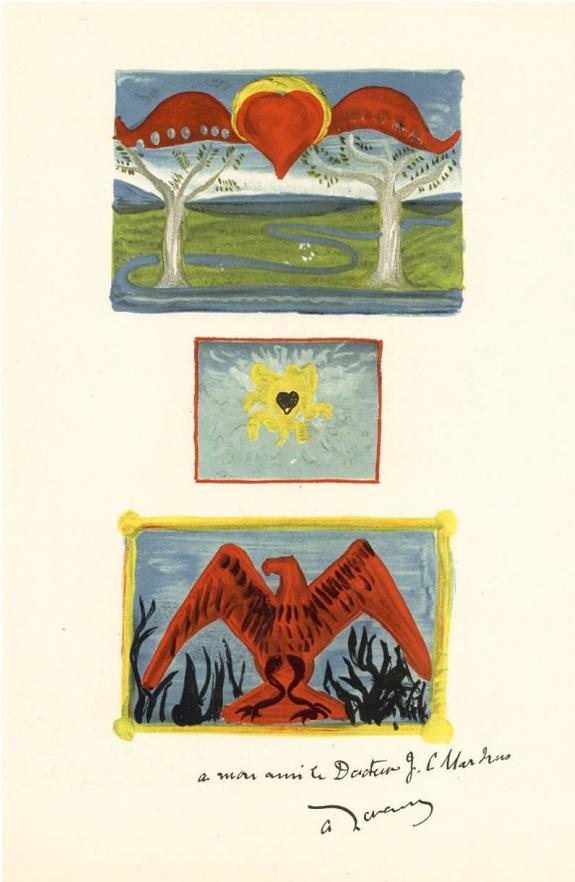
FOL-Z-1561 RES G-Z-122 RES FOL-Z DON-102 (3)
Richelieu - Estampes YA1-177-4 Arsenal - RESERVE
4-JO-12186 Arsenal - magasin RESERVE FOL-NF-
Institut National d'Histoire de l'Art, Paris :

Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017:

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

1. From: D & E LAKE LTD. (ABAC/ILAB) (Toronto, ON, Canada) Price: US\$ 797.27 (EUR 674,86)
Verve. [Vol. I] No. 4. Published by Paris, January-March 1939. (1939). Item Description: Paris, January-March 1939., 1939. folio. pp. 140. 8 original colour lithographs: 1 double-page by Matisse, & 7 on 2 double-sided plates by André Derain, & 2 original colour linocuts by Matisse. numerous illus. & reproductions (some colour) incl. heliogravure illus. after photos by Brassai, Brandt, & others. texts by Valéry, Reverdy, Henri Michaux, Volland, Garcia Lorca, Sartre, &c. original pictorial wrs.: colour lithograph by Georges Rouault (spine of wrs. split &

2. From: JMHunt (Danbury, CT, U.S.A.) Price: US\$ 750.00 (EUR 635,97) Verve. Artistic and Literary Quarterly. Volume 1. Number 4. January-March 1939. Matisse Published by E. Teriade, Paris. (1939)Description: E. Teriade, Paris., 1939. Soft cover. Book Condition: Near Fine. Matisse, Derain, Rouault. (illustrator). 1st Edition. Slight scuffing on the spine and along the edge of the right cover. There are three original lithographs: by Rouault, Derain and by Matisse--his La Danse. It is a double page coloured lithograph not merely a reproduction of the La Danse fresco done for Albert Barnes or the version of La Danse in the Musee d'Art Moderne de La Ville de Paris, but an original lithograph offering a different version of La Danse. It is in pristine condition. Linoleum cuts, also by Matisse, precede and succeed La Danse (they bear Matisse's initials). . Book. Bookseller Inventory # 000376



Título/Title/Titre: *De la couleur - Verve Vol. IV no. 13*

Nº Inventario/ Object No / Nº Inventaire: CO-VERVE-13 (1945)

Autor/Author/Auteur: Rouveyre, André

Editor/Publisher/Editeur: Tériade, Paris, 1945

Impresor/Printer/Imprimeur: Mourlot

Formato/Format: Folio. 62 pp.

Ilustraciones/Illustrations: Color Lithographic

Theme Page *De La Couleur* + Frontispiece *La*

Chute D'icare + The Green And White Dust

Jacket, + 2 lithographic portraits of Angèle

Lamotte, All By Matisse 2 color gouaches over

lithographs ("De la Couleurs" and "La Chute

d'Icare"; Duthuit 74) + 53 other plates by Matisse

Referencias museísticas/Museum

References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New

York: N1 .V4 1945 MoMA Queens Oversize

Metropolitan Museum of Art, New York:

N6853.M33 A4 1945 Q; Thomas J. Watson

Library Special Collections.

Art Institute of Chicago: ff Special K 705 V57

v.4 no.13 1945

Minneapolis Institute of Art, Minnesota:

Accession Number: B.91.5.57; Credit: Gift of Ruth

and Bruce Dayton

Museum of Fine Arts, Boston: MassArt Special

Collections: [SpCol] N1 .V4; MFA Main Library:

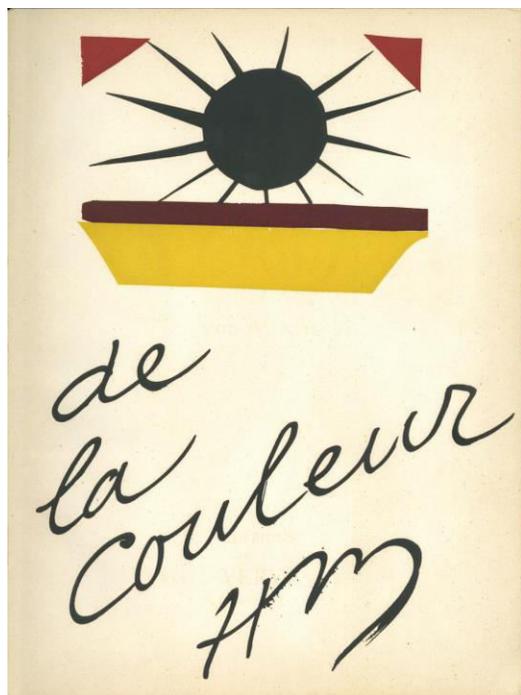
*N1 .V4 vol.4 no.13

Toledo Museum of Art: Dewey Class: 700.5 s,

759.4 BRN: 65657 TMA Library

National Gallery of Canada, Ottawa: Library

MRare N0 .M433 .R86



Morgan Library & Museum, New York:

Musée Matisse, Nice

Stedelijk Museum, Amsterdam: Collection Artists' Books Object

Number 2005.5.0248

Kunstmuseum Basel: Basel Kunstmuseum, Rara. Sign.: KM Z 208

: 4:13 Sys.no. 006120819

Staatliche Museen zu Berlin: Kunstbibliothek – Rara Shelf mark:

RA B 461 w mtl-4.1945/46,13

Koninklijk Museum voor Schone Kunsten Antwerpen:

lvd:13121295/N

Bibliothèque nationale de France, Paris : Notice n°:

FRBNF32589872. Tolbiac - Rez-de-jardin FOL-Z-1561 (1945) &

RES G-Z-122 (1945) ; Richelieu - Estampes YB3-2089-4

Exposiciones/Exhibitions:

Morgan Library and Museum, New York: *Graphic Passion:*

Matisse and the Book Arts October 30, 2015 through January 18, 2016

Musée Matisse, Nice: Les photographes de Matisse / Les photographies de Matisse à Tahiti. 30 octobre 2009 – 18 janvier 2010

Koninklijk Museum voor Schone Kunsten Antwerpen: c:lvd:13121295/N

Catálogos razonados/Catalogues raisonnés: Duthuit, Catalogue Raisonné des Ouvrages Illustrés, pg. 363, n. 74.

Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

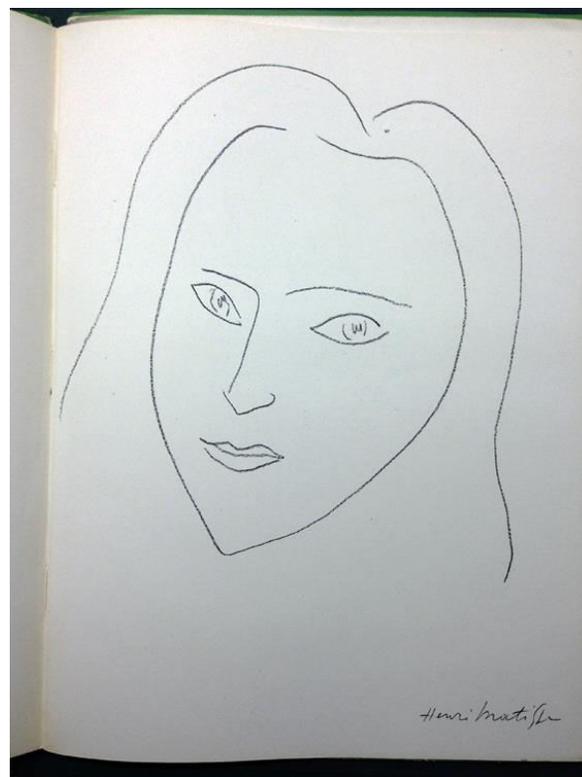
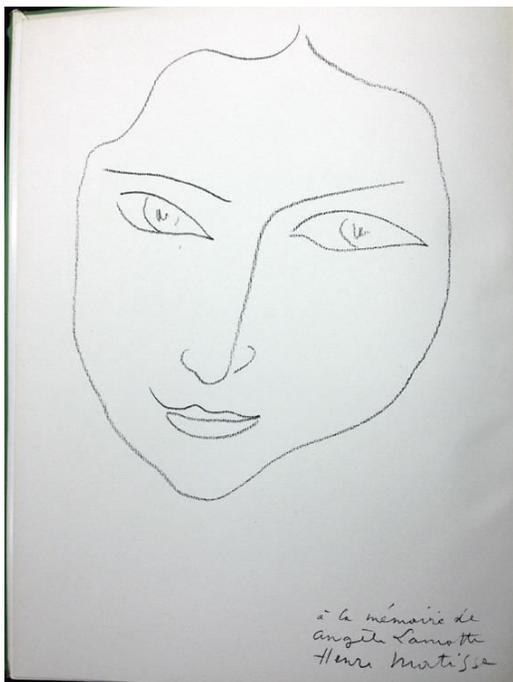


1. From AioloZ Antiquarian Books (Leiden, n/a, Netherlands) Book Price:US\$ 3119.47 De la couleur. Verve, Vol. IV, Nos. 13. Description: [Paris, Éditions de la Revue Verve, 1945]. Orig. dec. wrappers over boards (spine sl. dam.). Original lithographed cover, original coloured lithograph frontispiece ('La Chute d'Icare') and title,



designed by Matisse. With superb coloured reproductions of his paintings and work of the former four years (1941-1945). First edition. Rare.

Beautiful (see illustration front of this catalogue). The four original lithographs in this issue rank amongst the most desirable ones. Bookseller Inventory # 2. From: Wittenborn Art Books (San Francisco, CA, U.S.A.) Price: US\$ 2,500.00 (EUR 2.116,17) Revue Verve. Vol. IV no. 13. Matisse. "de la Couleur."



Complete with La Chute d'Icare. Published by Paris: Editions de la Revue Verve (1945) Description: Paris: Editions de la Revue

Verve, 1945. Book Condition: Good. Folio with wrappers over board in very good condition. Includes all the pochoirs

(La Chute d'Icare) and the title page and the lithographs with the portraits of Angèle Lamotte on Marais. Green cover of dancing figure is paper cut-out designed by Matisse Duthuit, Catalogue raisonné des ouvrages illustrés, nos. 74 & 104. Bookseller Inventory # 51-2011

3. From: Arroyo Seco Books, Pasadena, Member IOBA (Pasadena, CA, U.S.A.) Price: US\$ 2,000.00 (EUR 1.692,93) Verve, Revue Artistique et Littéraire, Vol. IV No. 13, Novembre 1945, "De La Couleur" Teriade (Director) Published by Editions De La Revue Verve, Paris (1945) Description: Editions De La Revue Verve, Paris, 1945. Plain Wrappers. Book Condition: Very Good. Dust Jacket Condition: Lithographic DJ. Lithographs By Matisse, Color Plates, B/W Lithographs By Matisse (illustrator). First Edition. Complete. Contents Fine, Including The Color Lithographic Theme Page De La Couleur And Frontispiece La Chute D'icare And The Green And White Dust Jacket, Also Two B/W Lithos At End, All By Matisse. Dj Worn At Edges, 1" Tear Top Of Front Panel, Spine Chipped Away 2" At Top And 1" At Bottom, With Several Short Cross Tears And Long Splits Up Rear Spine Edge But Otherwise Intact, Minor Losses At Corners. Bookseller Inventory # 036849

Before his first major use of the gouache cut-out medium in producing Jazz, Matisse had created complete cut-out compositions that were lithographically reproduced as covers, title pages, or frontispieces for several issues of art journals, the most notable being Verve. The publisher of Verve was Matisse's Greek friend, Tériade (Efstratios Eleftheriades), who encouraged Matisse's use of the new medium.

A la Memoire de Angela Lamotte, 1945

51003 Original transfer lithograph after a design by Matisse done for the Arts Revue, "Verve," vol. IV, no. 13, published by Teriade. Signed in the stone and printed on wove paper. Sheet size: 14 x 10 1/2 inches. Catalogue Reference: Duthuit, Catalogue Raisonné des Ouvrages Illustrés, pg. 363, n. 74.

The subject of this work is a young collaborator of Teriade's, Angele Lamotte, who died at the age of twenty-eight. Matisse dedicated this print to her memory..

Le numéro 13 de Verve, daté de novembre 1945, constitue le premier des trois ouvrages que Tériade consacre exclusivement à l'oeuvre de Matisse.

Sur la couverture de celui de 1945, intitulé "De la couleur", deux danseurs s'élancent et cabriolent en blanc sur le fond vert dans une sorte d'apesanteur et de féerie somptueuse au milieu d'étoiles blanches mêlées aux lettres de Verve. Le frontispice est La chute d'Icare et la page de titre un soleil noir symbole de la saturation de toutes les couleurs. A l'intérieur de l'ouvrage, seize peintures dont Deux jeunes filles, la robe jaune et la robe écossaise et Pêches pour lequel Matisse, comme pour tous les autres tableaux reproduits, avait annoté un croquis destiné à l'imprimeur "violet, laque écarlate, jaune citron".

Artista/Artist/Artiste: *Henri Matisse*

Título/Title/Titre: *Verve, Dernières oeuvres de Matisse 1950-1954*



N° Inventario/ Object No / N°

Inventaire: CO-VERVE-35-36 (1958)

Editor/Publisher/Editeur: Éditions Verve. Tériade (Vol. IX, nos. 35-36), 1958

Impresor/Printer/Imprimeur:

Mourlot (lithographs), Draeger

Formato/Format: 36,5 x 27 cm 186 pages. Orange decorated covers

Ilustraciones/Illustrations: 81 lithographs, 41 printed in colours

The original gouaches on which the above lithographs were based were exhibited by The Museum of Modern Art, New York in its exhibition *Henri Matisse: The Cut-Outs*, October 12, 2014 – February 08, 2015.

<https://www.moma.org/calendar/exhibitions/1429>. The list of original gouaches exhibited can be found at: <https://www.moma>.



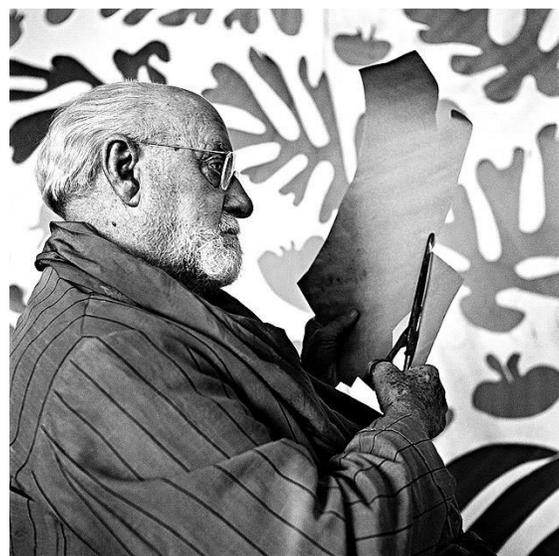
[org/interactives/exhibitions/2014/matisse/downloads/matisse-cut-outs-artworks.pdf](https://www.moma.org/interactives/exhibitions/2014/matisse/downloads/matisse-cut-outs-artworks.pdf).

Referencias museísticas/Museum References/Numéro d'inventaire

Musée:

Metropolitan Museum of Art, New York: N6853.M33 A4 1958 Q v.9:35-36 1958; Thomas J. Watson Library Special Collections.

Art Institute of Chicago: ff Special K 705 V57a no.35-36 Jul 1958; ff Special K 705 V57a no.35-36 Jul 1958 c.2



Minneapolis Institute of Art, Minnesota: Accession Number: B.91.5.58; Credit: Gift of Ruth and Bruce Dayton
Tate Gallery, London: Complete Verve collection under Special Collections
Stedelijk Museum, Amsterdam: Collection Artists' Books Object Number 2005.5.0247

Kunsthau Zürich: Gesamtwerk 12620 OCLC Nummer 635856830

Kunstmuseum Basel: Basel Kunstmuseum, Rara. Sign.: KM Z 208 : 9:35/36

Tériade Museum, Lesbos

Bayerische Staatsbibliothek, Munchen: Item Id: 99993613840 BSB / Außenmagazin

Exposiciones/Exhibitions:



Morgan Library and Museum, New York: *Graphic Passion: Matisse and the Book Arts* October 30, 2015 through January 18, 2016

Catálogos razonados de libros de artista:

Catalogue Raisonné Duthuit Books 139

Henri Matisse. Catalogue Raisonné de

l'Œuvre

Gravé. Zwei

Bände. Paris,

1983; s.

Duthuit 139

Presencia en

Subastas/Art

Sales/ Ventes

aux enchères:

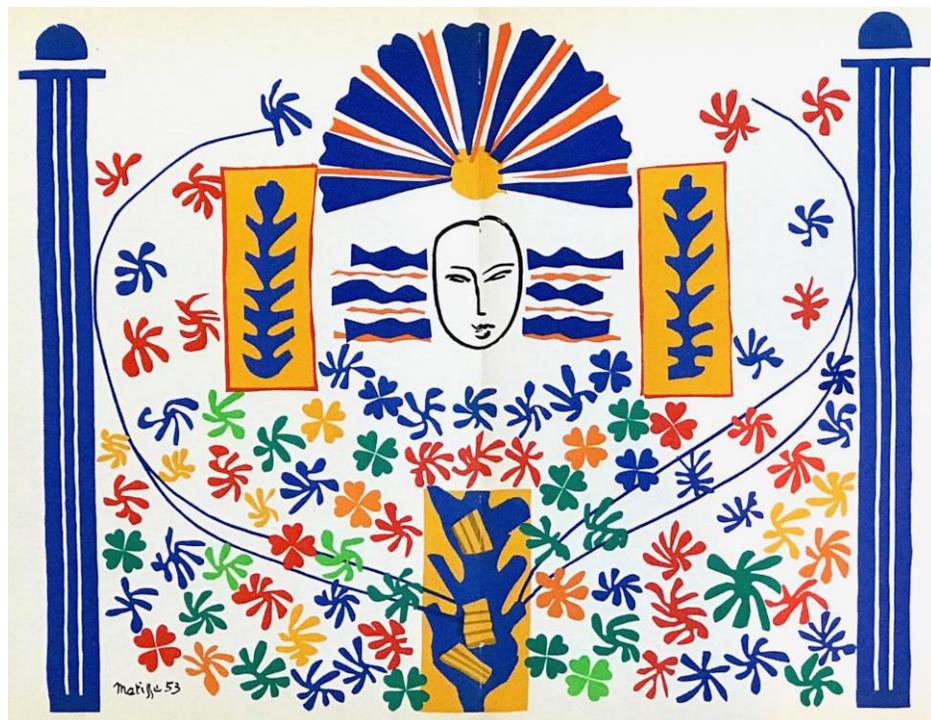
Ketterer

Kunst :

Auktion: 414

/ Wertvolle

Bücher am

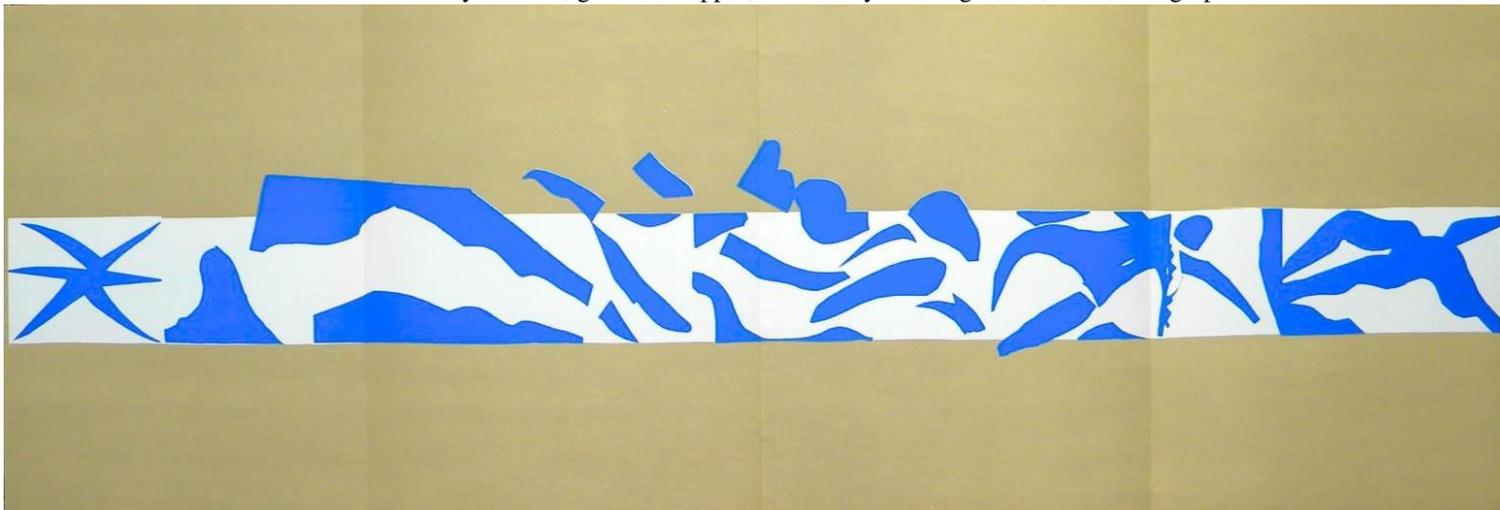


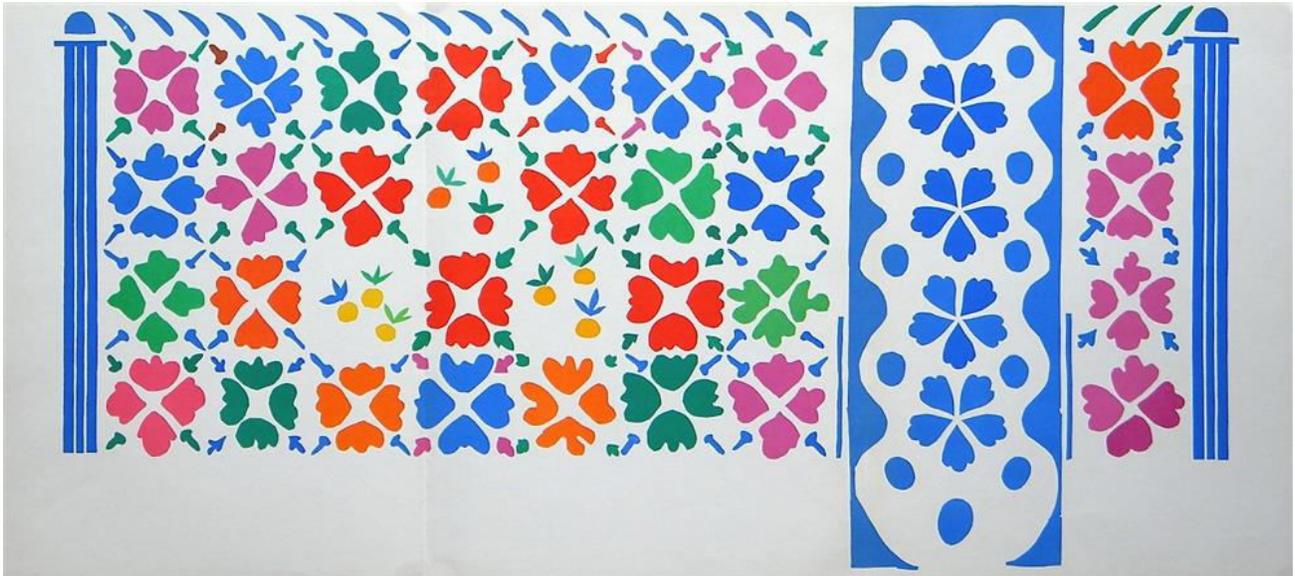
19./20.05.2014 in Hamburg Lot 1013 Henri Matisse - Verve, Matisse. 35-36. 1950-54 Verve. Nr. 35-36. Dernières oeuvres de Matisse. 1950-1954. Mit 40 tlw. doppelblattgr. Farblithographien nach H. Matisse. Paris, Revue Verve 1958. Illustr. OPp. 36,5 : 27,5 cm. Druck der Farblithographien bei Mourlot. Sauberes Exemplar im Schubert.

Christie's Sale 5244 Prints & Multiples 18 July 2007, London, South Kensington Lot 168 After Henri Matisse Revue Verve, Dernières Oeuvres de Matisse 1950-1954, Editions de la Revue Verve, 1958, Vol. IX, No. 35 & 36 Price realised GBP 1,800 Estimate GBP 200 - GBP 300 1958, Vol. IX, No. 35 & 36 the book comprising 81 lithographs, 41 printed in colours, on wove, with title and text, occasional handling creases and marks mostly at the sheet edges, pale time staining towards the sheet edges, bound in orange paper covered-boards with lithograph designed by the artist, wear and tear at the corners and the spine, otherwise in good condition (book) 365 x 270 x 3 mm. (overall)

Forum Auctions 220 Queenstown Road, London SW8 4LP: Fine Books, Manuscripts and Works on Paper Wednesday 27th September 2017: Lot 309

Matisse (Henri).- Verve, nos. 35/36: Dernières Oeuvres de Matisse 1950-1954, 40 original colour lithographs by Matisse, original boards by Matisse, 4to, Paris, 1958. Hammer Price: £2,800 Dernières Oeuvres de Matisse 1950-1954, 40 original colour lithographs by Matisse, some double-, triple- or quadruple page, illustrations, original boards by Matisse, glacine wrapper, a little frayed at edges, 4to, Paris, lithographs





printed by Mourlot Frères, 1958.

Bonhams: Matisse (Henri) Fine Books, Manuscripts, Atlases & Historical Photographs 18

Mar 2015, London, Knightsbridge Verve. Revue artistique... vol. IX, nos. 35 et 36... Dernières oeuvres de Matisse 1950-1954, Paris, Revue Verve, 1958 Lot 151 VERVE. Revue artistique... vol. IX, nos. 35 et 36... Dernières oeuvres de Matisse 1950-1954, Paris, Revue Verve, 1958 Sold for £1,875 (€2,097) inc. premium VERVE. Revue artistique... vol. IX, nos. 35 et 36... Dernières oeuvres de Matisse 1950-1954, 40 colour lithographs after Matisse printed by Mourlot, illustrations, publisher's pictorial boards designed by Matisse, rebaked to match, folio (355 x 260mm.), Paris, **Bonhams:** Modern & Contemporary Prints & Multiples 5 Dec 2017, New York Revue Verve, 1958 Lot 35

After Henri Matisse (1869-1954) Verve, Volume IX, Numbers 35 and 36 US\$ 2,000 - 3,000 €1,700 - 2,500 Volume with complete text and 28 color lithographs after papiers découpés et collés (some double-page), the French Edition, published/printed by Draeger/Mourlot, Paris, bound (as issued). sheet 14 x 10 1/2in (35.6 x 26.7cm)



Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

1. From: Antiquariat Bergische Bücherstube Mewes (Overath, Germany) Price: US\$ 4,616.37 (EUR 3.800,00) Dernières oeuvres de Matisse 1950-1954. (Revue Verve 35-36). Published by (Paris: Editions de la Revue Verve 1958). (1958) Description: (Paris: Editions de la Revue Verve 1958)., 1958. 182 (2), 81 Lithographien, davon 41 farbige. 4° Kart. *Rücken einseitig lose, 1 Bll. mit Kugelschreiberanstreichungen im Text u. Bemerkung im Blattrand* sonst schönes und frisches Expl.*. Die h.s. Anmerkungen zum Text sind mit dem Kürzel L.D. versehen, Lydia Delectorskaya (?). Bookseller Inventory # 240336

2. From: Kunstkiosk im Helmhaus (Zürich, Switzerland) Price: US\$ 4,435.01 (EUR 3.760,24) Matisse, Henri. Dernières oeuvres de Matisse 1950-1954. Verve Vol. IX, Nos 35 et 36. Published by Éditions de la Revue Verve, Paris. 1958. (1958) Description: Éditions de la Revue Verve, Paris. 1958., 1958. 4°. OPb. 182(2) S. Enthält 40 Farb-Lithographien (bei Mourlot gedruckt) und 38 s/w Heliogravuren. Der Rücken fachmännisch restauriert, schönes Expl. Bookseller Inventory # TH65748

Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017:

Roger Walton AffordableArt101 Fine Prints, Las Vegas :

- Henri Matisse lithograph "La Piscine II" \$400

Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 40 1/2 inches (355 x 1030 mm); with three center folds, as issued. Not signed.

- Henri Matisse lithograph "La Perruche et la Sirene" \$300

Medium: lithograph (after the decoupage and gouache). Printed by Mourlot and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 31 inches (355 x 785 mm). There are two center folds, as issued. Not signed.

- Henri Matisse lithograph "Fleurs de neige" \$300 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Vegetaux" \$300

Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Danseuse Creole" \$300 Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches. Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Souvenir d'Oceanie" \$250 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches. Signed by Matisse in the stone (not by hand).

- Henri Matisse lithograph "Masques" \$250 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 38 inches (345 x 960 mm). There are three center folds, as issued. Plate-signed by Matisse, not hand-signed.



- Henri Matisse lithograph "Apollon" \$250 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 21 inches; with a center fold, as issued. Signed in the plate (not by hand).

- Henri Matisse lithograph "Nu aux oranges" \$250 Medium: lithograph (after the découpage and gouache). Printed by Mourlot Freres and published in Paris by Teriade as the frontispiece for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Nuit de Noel" \$250 Medium: lithograph (after the découpage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Not signed.

- Henri Matisse lithograph "L'Escargot" \$250 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Signed in the stone (not by hand).

- Henri Matisse lithograph "Baigneuse dans les roseaux" \$200 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 20 3/4; with a center fold, as issued. Not signed.

- Henri Matisse lithograph "La Negresse" \$200 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 13 3/4 x 20 3/4; with a center fold, as issued. Not signed.

- Henri Matisse lithograph "Femmes et singes" \$200 Medium: lithograph (after the découpage and gouache). Printed by Mourlot and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 20 3/4 inches. There is a center fold,



as issued. Not signed.

- Henri Matisse lithograph "Zulma" \$200 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 265 mm). Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Lierre en fleur" \$200 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Signed by Matisse in the stone (not by hand).

- Henri Matisse lithograph "Lierre" \$200 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve

in



1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Not signed.

- Henri Matisse lithograph "Coquelicots" \$150 Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 21 inches (355 x 530 mm); with a center fold, as issued. Not signed.

- Henri Matisse lithograph "Nu Bleu" \$150 Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm); with another design printed on the back, as issued. Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Acanthes" \$150 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 21 inches (355 x 530 mm); with a center fold, as issued. Not signed.

- Henri Matisse lithograph "Fruits" \$150 Medium: lithograph (after the découpage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 31 inches (355 x 785 mm); with two center folds, as issued. Not signed. Condition: a few minor handling creases.

- Henri Matisse lithograph "Poissons Chinois" \$150 Medium: lithograph (after the decoupage and gouache). Published in Paris by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 3/8 inches (355 x 263 mm); with a center fold, as issued. Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Nu Bleu" \$100 Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 262 mm). There is another design printed on the back, as issued. Signed by Matisse in the plate (not by hand).

- Henri Matisse lithograph "Le Jarre" \$100 Medium: lithograph (after the decoupage and gouache). Printed by



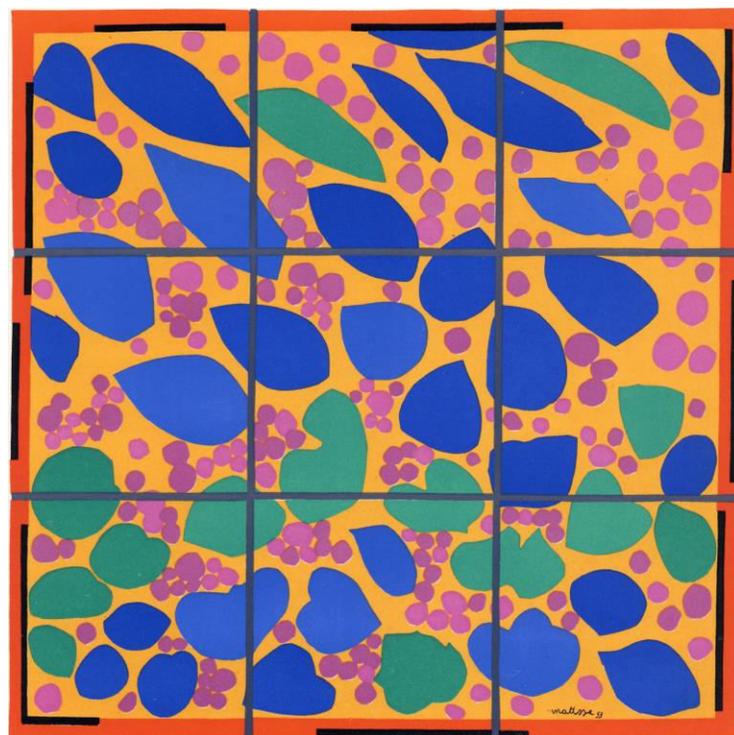
Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Not signed.

- Henri Matisse lithograph "Le Jarre" \$100 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Not signed.

- Henri Matisse lithograph "Bateau" \$100 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 262 mm). Not signed.

- Henri Matisse lithograph "Rosace" \$100 Medium: lithograph (after the decoupage and gouache). Published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). Not signed.

- Henri Matisse lithograph "Venus" \$100 Medium: lithograph (after the decoupage and gouache). Printed by Mourlot Freres and published in Paris by Teriade for Verve in 1958. Sheet size: 14 x 10 1/4 inches (355 x 260 mm). There is another lithograph printed on the back, as issued. Signed by Matisse in the plate (not by hand).



Le dernier numéro de Verve consacré à Matisse sortira en 1958. Il contient les plus somptueuses gouaches découpées et des dessins monumentaux exécutés au pinceau et à l'encre de Chine. L'artiste découpe la couverture dans de la gouache orange mais n'en verra pas la réalisation. La revue a fait connaître ses chefs-d'oeuvre dans l'ensemble du monde artistique. Et, comme l'écrit Tériade en 1953, " il s'agit d'une date bouleversante de la peinture de ces dernières années".



In the late 1940s, Henri Matisse turned almost exclusively to cut paper as his primary medium, and scissors as his chief implement, introducing a radically new operation that came to be called a cut-out. Matisse would cut painted sheets into forms of varying shapes and sizes—from the vegetal to the abstract—which he then arranged into lively compositions, striking for their play with color and contrast, their exploitation of decorative strategies, and their economy of means. Initially, these compositions were of modest size but, over time, their scale grew along with Matisse's ambitions for them, expanding into mural or room-size works. A brilliant final chapter in Matisse's long career, the cut-outs reflect both a renewed commitment to form and color and an inventiveness directed to the status of the work of art, whether as a unique object, environment, ornament, or a hybrid of all of these.

**The Museum of Modern Art, New York
Exhibition *Henri Matisse: The Cut-Outs*,**

Título/Title/Titre: *Hommage. Dessins de Matisse. Matisse vu par Rouveyre. Poemes de Paul Eluard.*

Nº Inventario/ Object No / Nº Inventaire: CO-MATIS-HOMMAG (1944)

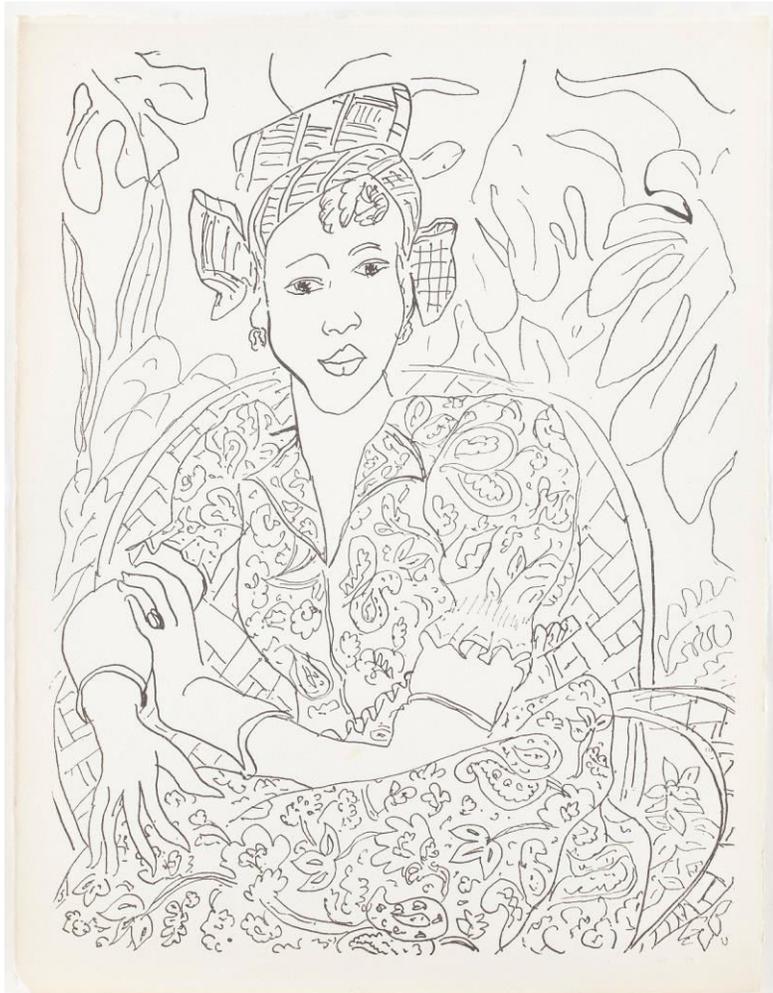
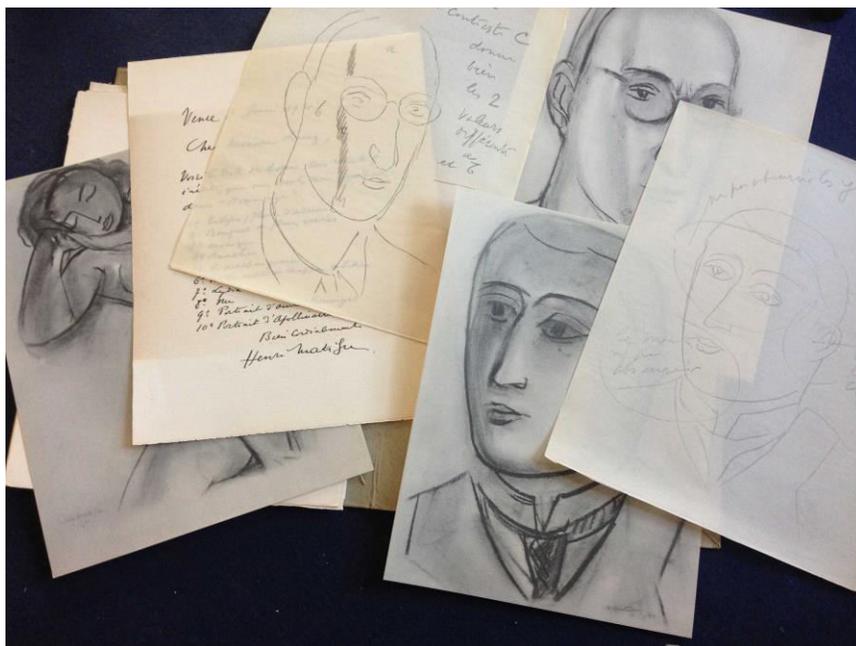
Autor/Author/Auteur: «Portrait de Matisse» par André Rouveyre. Texto en cuatro páginas

Editor/Publisher/Editeur: Philippe Fontana (Robaudy), Monaco 1944

Impresor/Printer/Imprimeur: Imprimerie Robaudy, Cannes

Formato/Format: Folio 35 x 26 cm

Ilustraciones/Illustrations: 9 de 10 dibujos de Matisse, de los cuales 6 con tinta china (*Bouquet de fleurs variées, Nature Morte au chapeau Tahitien, Monique, Lydia, Annelies y La Martiniquaise*), y tres al carboncillo (*Nu, Portrait d'André Rouveyre y Portrait d'Apollinaire* por Matisse). Se acompañan dos hojas de calco con la silueta de estos retratos e instrucciones de Matisse para su reproducción. Faltan por tanto un dibujo de Matisse (*Tulipes et fleurs*), el frontispicio de Leonor Fini y el retrato de Matisse por Brassai. / 9 out of 10 drawings by Matisse (*Bouquet de fleurs variées, Nature Morte au chapeau Tahitien, Monique, Lydia, Annelies, La Martiniquaise Nu, Portrait d'André Rouveyre & Portrait d'Apollinaire*), 2 reproductions on tissue of



preliminary sketches by Matisse. Missing one drawing by Matisse

Tirada/Print run/Tirage: Ejemplar sin numerar de una tirada de 1000. Faltan las ocho páginas de reproducción del poema manuscrito de Paul Eluard.

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

Museum of Modern Art (MoMA), New York: MoMA Manhattan Special Collections PER v. 1-2 (1943-44) WorldCat no. 6085295

Metropolitan Museum of Art, New York, NY 10028 Watson Library Special Collections Call Number 100.54 H75 Q no.2(1944)

Cleveland Museum of Art, Cleveland, OH 44106 United States. Rare Book Stacks NC248.M4 A4 ALEPH ID 000391319 OCLC Number 892342056 1944

Stadtbibliothek Worms, 67547 Germany

Dartmouth College Hanover, NH 03755 United States

Yale University Library New Haven, CT 06520 United States

Stanford University Libraries Stanford, CA 94305

The British Library, St. Pancras London, NW1 2DB

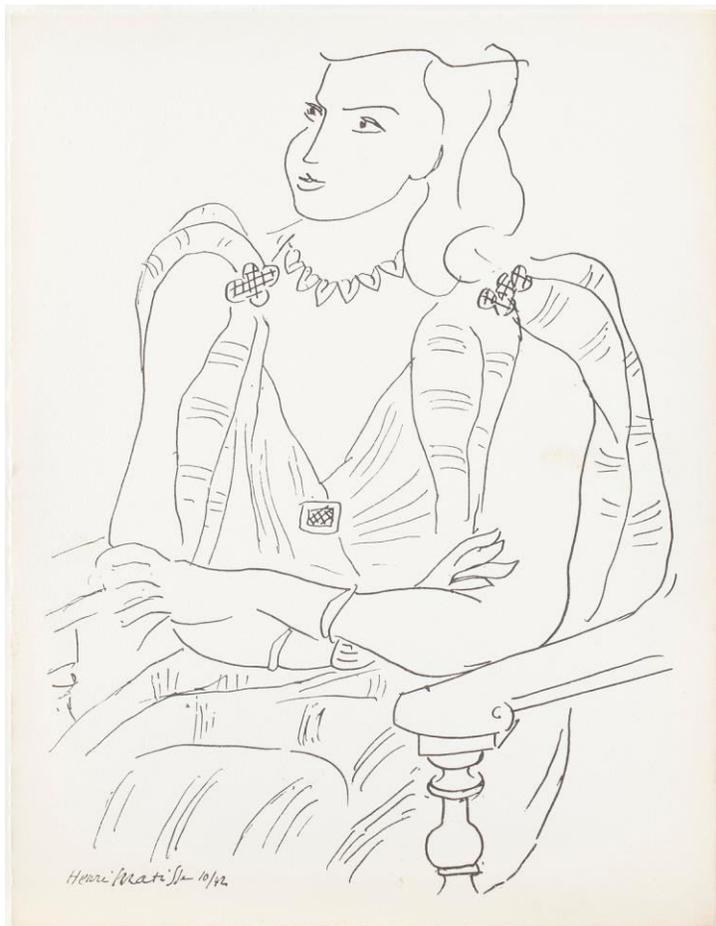
Exposiciones/Exhibitions:

Catálogos razonados de libros de artista:

Presencia en Subastas/Art Sales/ Ventes aux enchères:

Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

1. Presented by Buddenbrooks, Inc. ABAA, Boston, MA, U.S.A. **Price: US\$ 2750.00** *Homage*. Dessins de Matisse. Matisse vu par Rouveyre. Poemes de Paul Eluard. Frontispice de Leonor Fini Monaco at the offices of "Homage" 2 June 1944 One of 1000 numbered copies. With an original photograph of Matisse by Brassai, 10 reproductions of drawings by Matisse, 2 reproductions on tissue of preliminary sketches by Matisse, and

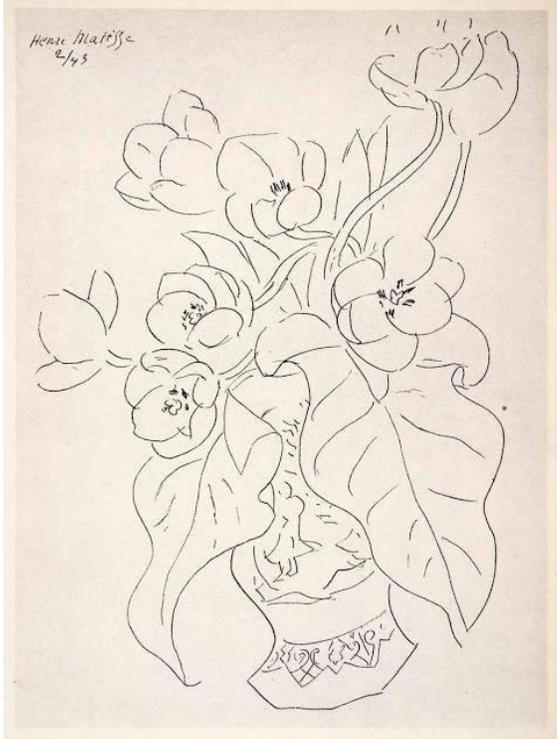
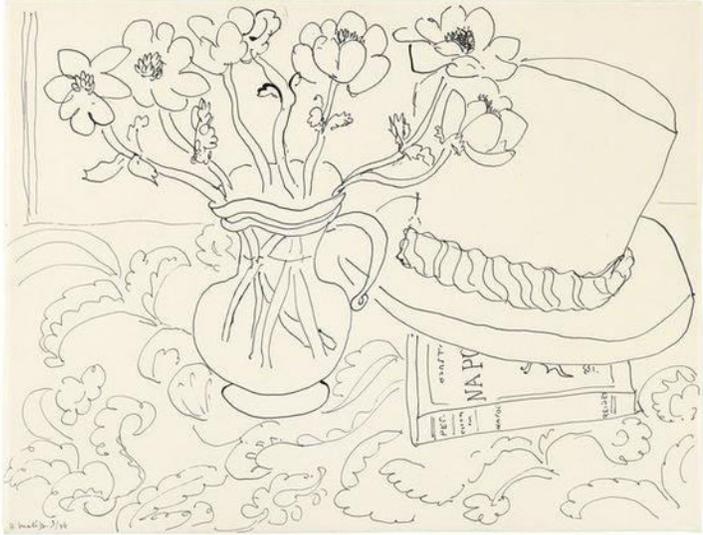


an 8-page reproduction of Eluard's manuscript poem. Folio, original self-wraps with text laid in, in the original glassine wrapper. A beautiful copy of this book devoted to Matisse and with the added contributions of an extraordinary grouping of modern artists. Rouveyre's text occupies 4 pages. The Brassai photograph is a full 8 1/2 by 11 inch image showing Matisse intently at work in his studio.

2. Bauman Rare Books (Philadelphia, PA, U.S.A.) **Price: US\$ 4800.00** *Homage*. Numbers 1-2. Monaco: Philippe Fontana (Robaudy), 1943-44. Two volumes. Slim folio, original light gray printed paper portfolios, loose sheets laid in, as issued. \$4800. Limited first edition of the only two issues of the avant-garde art periodical *Homage*—devoted to the graphic art of Bonnard, Dufy, Maillol, Matisse, and Picasso—number 946 of only 1050 copies, with Brassai's portrait of Matisse. Number 1 of *Homage* is a collection of printed drawings by Bonnard, Dufy (double-page), Maillol (two drawings, one double-page), Matisse (two drawings) and Picasso (double-page), with a facsimile manuscript poem by Pierre Emmanuel, with an illustration by Léon Zack. Number 2 contains Brassai's photogravure portrait of Matisse (an 8-1/2 by 11 inch image showing Matisse intently at work in his studio), ten published drawings by Matisse, two preliminary



sketches on tissue by Matisse, an eight-page facsimile of Paul Eluard's manuscript poems, illustrated by Leonor Fini, and four pages of art criticism by André Rouveyre. Text in French. See Duthuit,



Título/Title/Titre: *Papiers découpés*

N° Inventario/ Object No / N° Inventaire: CO-MATIS-PAPIER (1953)

Autor/Author/Auteur: Introducción de E.Tériade

Editor/Publisher/Editeur: Berggruen & Cie, Paris 1953

Impresor/Printer/Imprimeur: Imprimerie Union (texto) y Coloris Moderne (Jacomet, pochoirs)

Formato/Format: 21,9 x 11,8 cm

Ilustraciones/Illustrations: 1 lithograph (cover) + 16 pochoirs of gouaches decoupés by Matisse. / The original gouache used for the cover lithograph was sold by Christies at Sale 2782 *Impressionist & Modern Evening auction* 8 May 2013, New York. Lot 8 *Maquette pour la couverture du catalogue de l'exposition "Henri Matisse, Papiers découpés" chez Berggruen & Cie., 1953*

Price realised USD 1,083,750 Front cover: 9 1/8 x 4 3/4 in. (23.2 x 12.2 cm.) Back cover: 8 1/2 x 4 1/2 in. (21.6 x 11.5 cm.) Executed in 1952

Tirada/Print run/Tirage: 1.000

Referencias museísticas/Museum

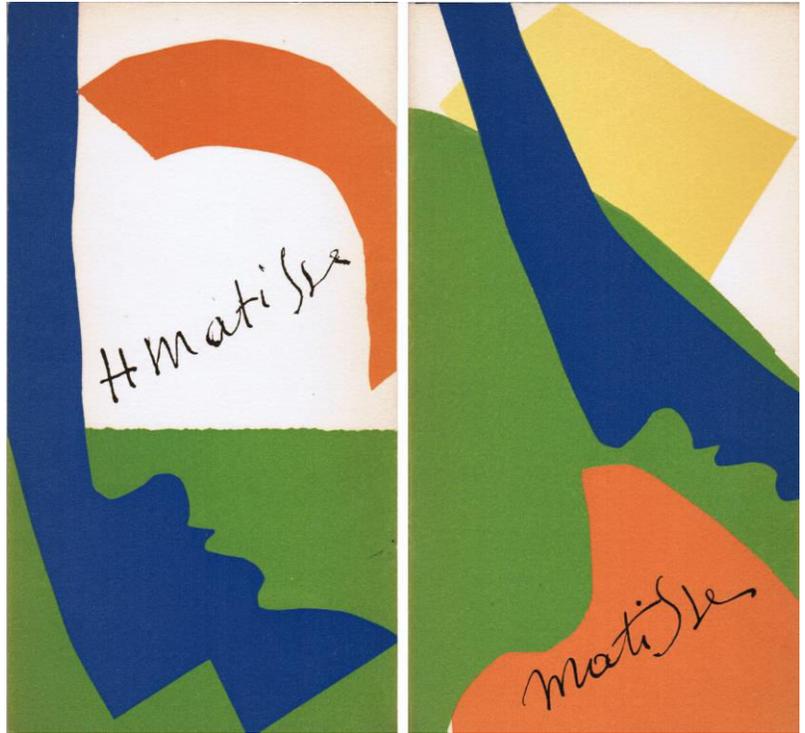
References/Numéro d'inventaire Musée:

Metropolitan Museum of Art New York: Watson Library Special Collections Call Number N6490 .B47 no.1-4 OCLC 08512211

The Frick Collection New York: Frick Art Reference Library: Call Number 513 M435t25 WorldCat no. 8512211

Morgan Library & Museum, New York,

Philadelphia Museum of Art, PA 19130: Stacks M MATIS P232p System Number 000079917



National Gallery of Art, Washington, DC 20565 John Rewald Collection.

Art Institute of Chicago, IL 60603:

San Francisco Museum of Modern Art, CA 94103

J. Paul Getty Museum, Los Angeles, CA: Collection Douglas Cooper Library LC

Call No.: NC1135.M34 T4 ID/Acc. No.: 89-B2416

Victoria and

Albert Museum, London: National Art Library Collection London, SW7 2RL

Tate Gallery, London: Library Special Collection Item ID: 08074244

Kunstmuseum Basel, 4010 Switzerland

Bibliothèque nationale de France Paris, 75013



Danish National Art Library Copenhagen, 1050 Denmark
Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

1. From: Librairie Faustroll (Paris, France) Price: US\$ 1,214.68 (EUR 1.000,00) Papiers découpés Matisse (Henri) Published by Paris, Berggruen & Cie, 1953 (1953) Description: Paris, Berggruen & Cie, 1953, 1953. Book Condition: Très bon. 1ère édition. Affiche lithographiée en couleurs de 60,5 x 40 cm, sous encadrement. Affiche originale, tirée en lithographiée par Mourlot pour la première exposition des Papiers découpés organisée par la galerie Berggruen du 27 février au 28 mars 1953. Il s'agit de la seule exposition sur le sujet tenue du vivant de Matisse. Tirage à 500 exemplaires. Parfait état. Livre d'occasion. Bookseller Inventory # 3699



2. From Royoung Bookseller, Inc. ABAA (Ardsley, NY, U.S.A.) Price: US\$ 995.00 (EUR 929,21) Item Description: Berggruen & Cie, Paris, 1954. Stiff Wraps. Matisse, Henri (illustrator). First edition. Unpaginated. 22 x 11.5 cm. Introduction by E. Teriade. 10 leaves house 15 hand-colored plates of paper cut-outs. The original covers designed by Matisse. Reproduces Matisse's work in Berggruen's exhibition of 1953. The work with paper,



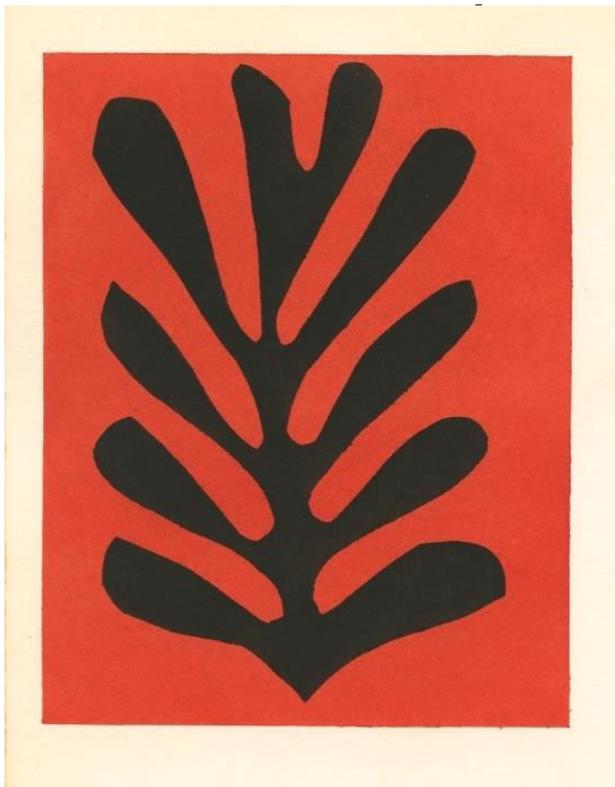
his primary artistic effort during the last four years of his life after recuperating from major surgery. Owner inscription title page. Bright, fresh copy. Orig. colored stiff wraps. Fine in very good glassine overwrapper with two closed tears. Bookseller Inventory # 21160

Litografías en venta en 2017/ Lithographies en vente en 2017 / Lithographs for sale in 2017:

Roger Walton AffordableArt101 Fine Prints, Las Vegas :
 - Henri Matisse pochoir "Composition noire et rouge" \$200 Medium: pochoir (after the découpage). This small but rare print was hand-colored in 1953 in the Ateliers du Coloris Moderne under the direction of Y. F. Wils, and published in Paris the same year by Galerie Berggruen. Issued in an edition of 1000, this is a recreation in pochoir format of one of the delightful Matisse paper cut-outs -- his "Papiers Découpés". The image measures 3 x 3 3/4 inches (75 x 97 mm). The colors are rich and vivid. Not

signed.

- Henri Matisse pochoir "Composition fond vert" \$200 Medium: pochoir (after the découpage). This small but rare print was hand-colored in 1953 in the Ateliers du Coloris Moderne under the direction of Y. F. Wils, and published in Paris the same year by Galerie Berggruen. Issued in an edition of 1000, this is a recreation in pochoir format of one of the delightful Matisse paper cut-outs -- his "Papiers Découpés". The image measures 7 1/2 x 3 inches (190 x 75 mm). The colors are rich and vivid. Not signed.



La meticulosidad de Matisse

Existen numerosas pruebas de la atención exquisita que Matisse prestaba no solo a la edición de su obra gráfica original, sino también a la reproducción de sus obras, bien sea en libros, en revistas litografiadas – como *Verve*– o en

los catálogos de sus exposiciones, siendo estos últimos especialmente cuidados por el pintor. Esta pequeña “plaquette” era simplemente el catálogo de la modesta exposición de “papeles recortados” de Matisse realizada en la minúscula galería de Heinz Berggruen en la Ile de Saint Louis de París en Febrero-Marzo

de 1953. La idea de la exposición fue del galerista, a quién sorprendió que Matisse aceptara –lo hizo sin duda porque hasta entonces ningún marchante le había propuesto exhibir ‘*gouaches découpés*’. Pues bien, el pintor no solo aceptó que se realizase la exposición, sino que se involucró totalmente en la preparación del catálogo. Pero no quedó ahí la cosa, sino que, a pesar del pequeño tamaño del catálogo, Matisse hizo algo que no haría ninguno de los pintores, la inmensa mayoría de menor categoría que él, que trabajaron con Berggruen: compuso enteramente la plaquette. El pintor realizó, sin que se lo pidiera Berggruen, dos *gouaches découpés* (de 23.2 x 12.2 y 21.6 x 11.5 cm) para las cubiertas anterior y posterior del catálogo. Después supervisó completamente la impresión, dando el ‘*bon a tirer*’ de cada uno de los pochoir que realizó Daniel Jacomet, tanto para las cubiertas como para las 15 ilustraciones del interior. Berggruen se quedó con los dos gouaches recortados originales que hizo Matisse, y los vendió en 1960 en una subasta en Parke-Bernet Galleries, Inc., de Nueva York, el 27 de Abril de 1960 (Lote nº 2). Medio siglo después, los dos gouaches originales reaparecieron en una subasta de Christie’s en el Rockefeller Center de Nueva York (Sale No. 2782 *Impressionist & Modern Evening Sale*, 8 de Mayo de 2013, Lote nº 8), donde fueron adjudicados por la suma de 1.083.750 \$.



Miguel Orozco
2017

Maquette pour la couverture du catalogue de l'exposition "Henri Matisse, Papiers découpés" chez Berggruen & Cie., 1953

The paper cut-outs that Matisse executed during the last decade of his life are among the most significant creations of his entire oeuvre. John Elderfield has called these works "an irrefutably major flowering of Matisse's art...of such consummate authority that they can stand beside the best of his paintings" (The Cut-Outs of Henri Matisse, New York, 1978, p. 10). Between 1944 and 1954, Matisse focused on works from cut paper, ranging in size from whimsical miniatures to dramatic, room-sized creations. Some of these were independent compositions, while others (including the present pair) served as design maquettes for an extraordinary variety of projects, including posters, magazine and catalogue covers, tapestries, rugs, liturgical vestments, stained glass windows, and ceramic tiles. Matisse viewed the cut-outs as a fitting culmination to his long career, synthesizing ideas that had preoccupied him for nearly five decades. He commented in 1951, "From the *Joie de vivre* (I was thirty-five then) to this cut-out (I am now eighty-two)...I have searched for the same things... There is no break between my early pictures and my cut-outs, except that with greater completeness and abstraction, I have attained a form filtered to its essentials" (quoted in J. Flam, ed., *Matisse on Art*, Berkeley, 1995, pp. 207 and 209).

Matisse first experimented with cut paper in 1919, using it to make maquettes for the stage sets and costumes of Léonide Massine's ballet, *Le chant du rossignol*. He returned to the technique intermittently throughout the 1930s, most notably in the preparatory studies for the great Barnes mural and for a series of book, magazine, and exhibition catalogue covers based on cut-paper designs. An operation for abdominal cancer in 1941 left Matisse seriously weakened, and he increasingly turned to work in cut paper, which was less physically demanding than other media. He began with heavy white drawing paper, which he hand-painted with Linel-brand gouache; he then cut shapes from the paper with scissors, holding the blades wide open to produce a shearing effect. With the help of studio assistants, he pinned the paper fragments to his studio walls, rearranging them until he achieved the desired balance of forms and colors, and finally he glued the various elements to their support. After 1951, Matisse abandoned painting and sculpture altogether, and the paper cut-out became his sole vehicle for artistic expression. Despite his ill health, Matisse viewed this late period as one of intense creativity. He wrote to the painter Albert Marquet, "My terrible operation...has completely rejuvenated and made a philosopher of me. I had so completely prepared for my exit from life, that it seems to me that I am in a second life" (quoted in exh. cat., op. cit., 1977, p. 43). The present cut-outs were executed in 1952, a year that Elderfield has described as "one of the richest years of Matisse's career in the sheer number of important works produced... It was a year that synthesized many of the achievements of an entire career" (op. cit., p. 26). This pair of cut-outs served as the maquettes for the front and back covers of the catalogue that accompanied a landmark exhibition of Matisse's *papiers découpés* held in February-March 1953 at Berggruen & Cie. in Paris. Although examples of Matisse's cut-outs had been seen publicly alongside works in other media as early as 1949, the Berggruen show was the very first exhibition (and the only one during Matisse's lifetime) to be devoted exclusively to the artist's



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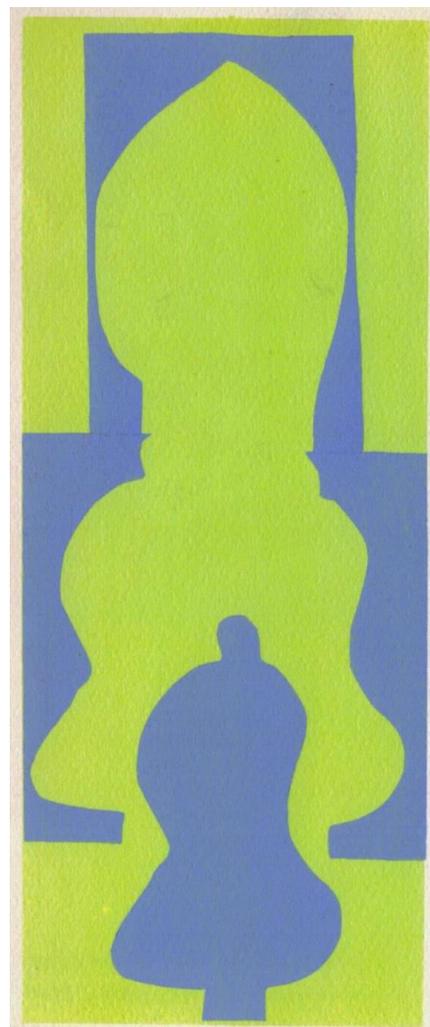
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achievement in cut paper. In addition to designing the catalogue cover, Matisse also made maquettes for a poster advertising the show and an invitation for the opening. Heinz Berggruen, who organized the exhibition, later recalled:

"I was received by Matisse who was propped up in bed looking at me sternly or, rather, scrutinizing me through strong scintillating glasses. I asked him to let me do a show of his paper cut-outs...and to my great joy he agreed. When I saw him again a few days later, he handed me, generously and without saying a word, the covers of the catalogue and of the invitation which he had drawn or, rather, cut out for me" (quoted in exh. cat., op. cit., 1977, p. 175).

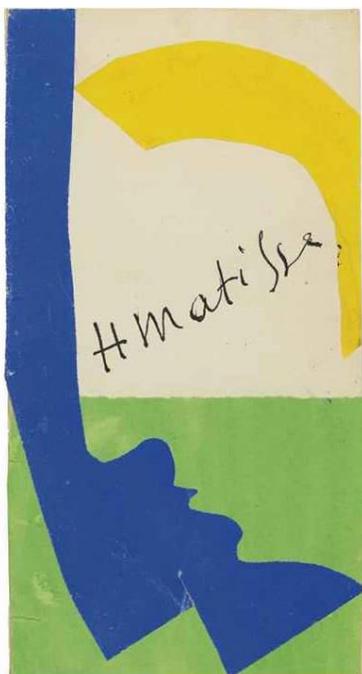
In the present works, the two blue forms appear to have been cut from the very same sheet of paper, creating positive and negative profile faces (the former used for the front cover of the Berggruen catalogue and the latter for the back). Matisse had experimented with the use of positive and negative profiles intermittently in the preceding years. Two cut-paper compositions from 1947, for instance, feature the positive and negative forms of an unusual hybrid creature, with a plumed human head, a large-nosed profile, and a bird-like body (see *ibid.*, nos. 68-69). In *La Danseuse*, 1949, the left edge of the central "dancer" shape describes a negative profile, suggesting a head watching the dancer perform; the positive silhouette, in turn, was used in another cut-out of the same year (see *ibid.*, nos. 98-99; also compare no. 190, the cover maquettes for the 1952 book of poems *Echos*). In all these instances, however, the profile is ringed with a cluster of curvilinear, acanthus-like forms, creating the effect of an elaborate headdress. In the present cut-outs, by contrast, the profiles are unadorned and heavily classicizing, recalling the framed silhouettes (perhaps images of the artist, reflected in a mirror) that appear in several of Picasso's portraits of Olga and Marie-Thérèse from the late 1920s and early 1930s (see especially Zervos, vol. 7, no. 248, and vol. 8, no. 70). In the present cut-outs as well, the profile forms may be intended to suggest the act of viewing, an apt choice for the cover of an exhibition catalogue.

The most striking feature of Matisse's cut-outs is their fusion of the expressive elements of painting, drawing, and sculpture within a single medium. In an interview with André Verdet in 1952, Matisse described his work in cut paper as "drawing with scissors on sheets of paper colored in advance, one movement linking line with color, contour with surface" (quoted in J. Flam, op. cit., p. 216), while in the text that he



wrote to accompany the cut-paper folios of his illustrated book *Jazz* (1943-1944), he proclaimed, "Cutting straight into color reminds me of the direct carving of sculptors" (quoted in *ibid.*, p. 172). To the writer André Rouveyre, one of his closest friends and most frequent correspondents during the last years of his life, Matisse explained, "The cut-out paper allows me to draw in color. It is a simplification. Instead of drawing an outline and filling in the color--in which case one modifies the other--I am drawing directly in color, which will be the more measured as it will not be transposed. This simplification ensures an accuracy in the union of two means. It is not a starting point but a culmination" (quoted in exh. cat., op. cit., 1977, p. 17).

Christie's Lot Essay



Maquette pour la couverture du catalogue de l'exposition "Henri Matisse, Papiers découpés" chez Berggruen & Cie., 1953 (Christie's)

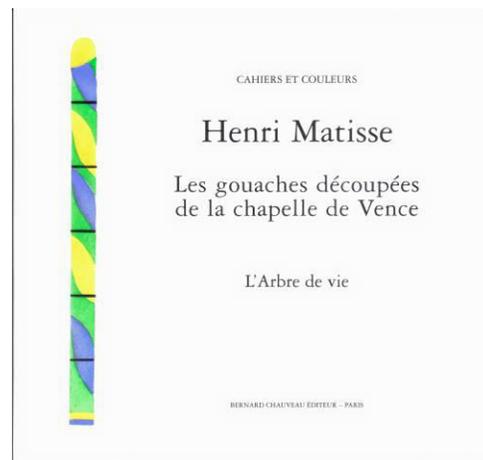
Títulos/Titles/Titres: **L'Arbre de vie ; Chasuble blanche ; Chasuble rouge ; Chasuble rose ; Chasuble verte.**

Nº Inventario/ Object No / Nº Inventaire: CO-MATIS-CHASUB (2004)

Autor/Author/Auteur: Henri Matisse

Editor/Publisher/Editeur: Bernard Chauveau, 2004

Impresor/Printer/Imprimeur: Nathalie Couderc et Christine Menguy, 22620 Ploubazlanec



Formato/Format: 22 x 22 x 5 cm

Broché

Ilustraciones/Illustrations: 35 pochoirs (sur vélin d'Arches 200 g) de couleurs à la gouache Linel conformes à celles des chutes des papiers gouachés découpés d'origine utilisées par l'artiste. / 33 reproductions of the chasuble and des ornements handpainted by stencilling gouache onto Arches vellum paper in conformity with original colour samples procured from the estate of Henri Matisse.

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

Metropolitan Museum of Art, New York: Thomas J. Watson Library Stacks ND553.M37 M37 2004a

National Gallery of Art, Washington : Special Format Call Number: N44.M433/ND H445 2003

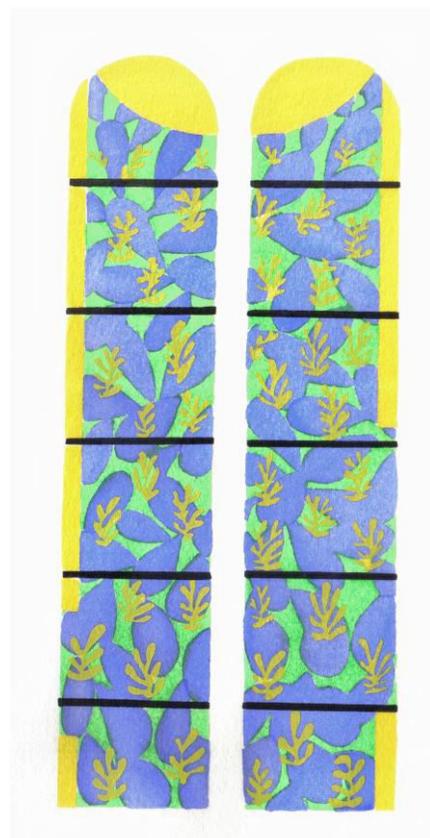
Art Institute of Chicago:

Library Stack B 759.4 M43henr3 t.1; 759.4 M43henr3 t.2; 759.4 M43henr3

Tate Gallery, London: Library Class mark: V 7 MATI HEN

Musée national d'art moderne-Centre Pompidou, Paris:

Institut National d'Histoire de l'Art, Paris. Collections Jacques Doucet: INHA - Réserve 6ème



étage Cotes Est 204 (2-6) Codes 306670399, 306670615, 306670186, 30675407X, 306753782

Danish National Art Library, Copenhagen:

Exposiciones/Exhibitions:

Laureat La Nuit du Livre 2004, récompensant conjointement auteur et fabricant en maison d'édition autour des plus beaux livres de l'année

Catálogos: ISBN: 2951909322 (v. 1); 2951909330 (v. 2); 2951909349 (v. 3); 2951909357 (v. 4); 2951909365 (v. 5); 2951909681 (v. 6)

Presencia en Subastas/Art Sales/ Ventes aux enchères:

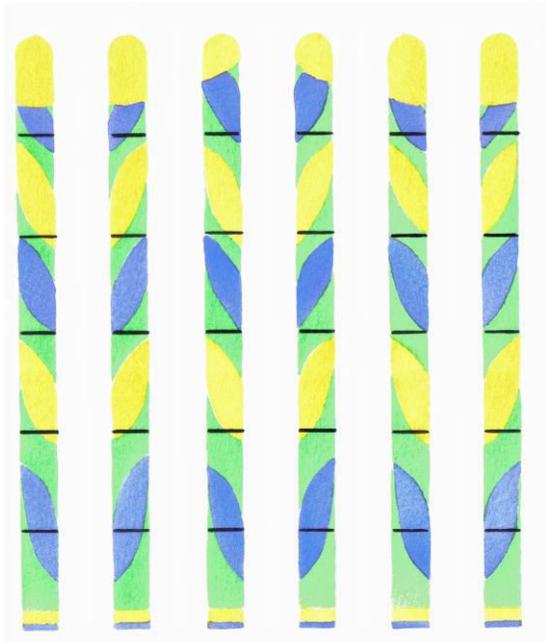
Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

1. From: Gallix (Gif sur Yvette, France) Price: US\$ 611.72 (EUR 560,00)
Les gouaches découpées de la chapelle de Vence : Coffret 6 volumes Henri Matisse

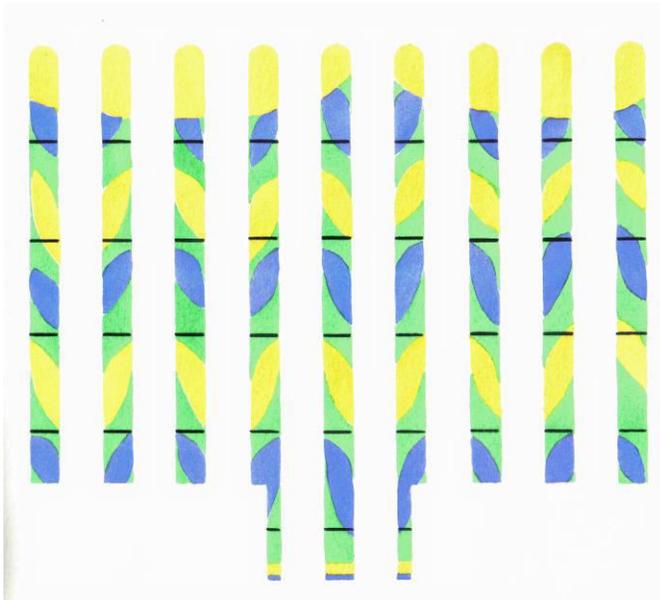
Published by Couleurs Contemporaines Bernard Chauveau & edité par
(2005) ISBN 10: 291583704X ISBN 13: 9782915837049 Item Description:
Couleurs Contemporaines Bernard Chauveau & edité par, 2005. Book
Condition: Neuf. Bookseller Inventory # 9782915837049



2. Librairie Diogène - Lyon 550,00 € Téléphone : 33 04 78 42 29 41 Référence : 70540 MATISSE, Henri. Les gouaches découpées de la Chapelle de Vence, texte et paroles de Henri Matisse(1 coffret de 6 volumes). Les Nus Bleus, texte de Anne Coron (1 coffret de 3 volumes) Bernard Chauveau, Editeur, coll. Cahiers et Couleurs, 2004-5005, 2 coffrets de 22x21.5 cm environ, avec coffret I: 6 volumes en feuillets sous chemises, coffret II : 3 volumes en feuillets sous chemise. Rares traces de doigt sur les coffrets, très bon état. Merci de nous contacter à l'avance si vous souhaitez consulter une référence au sein de notre librairie.

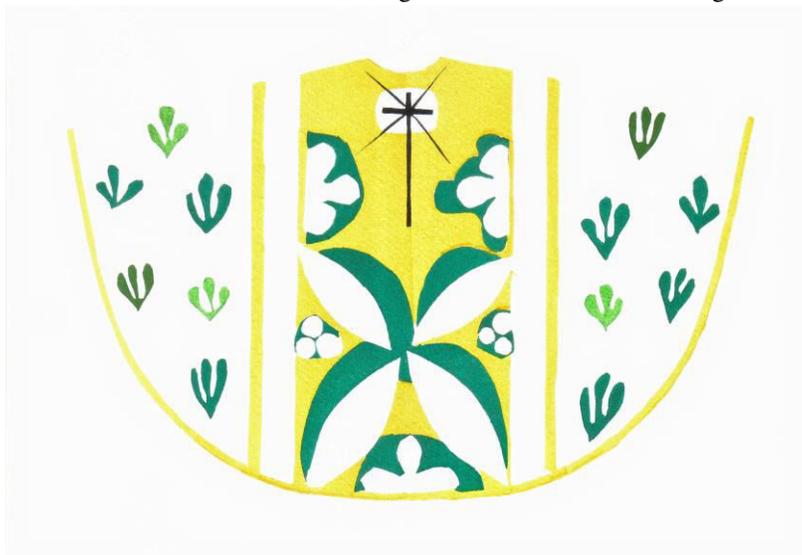


Henri Matisse - Les Gouaches découpées de la chapelle de Vence
 Collection en 5 volumes avec reproductions au pochoir présentant les papiers gouachés découpés de Matisse créés pour la chapelle de Vence de 1948 à 1951. 5 volumes regroupés dans un coffret. Il manque le volume *La Chasuble noire*. Les



illustrations sont accompagnées de textes et citations de Matisse sur son travail de papiers découpés. L'ensemble est rassemblé dans un coffret collection de prestige recouvert de papier d'Arches et orné du pochoir du médaillon de la Vierge à l'enfant.

Les couleurs sont conformes à celles des chutes des papiers gouachés découpés d'origine. Les reproductions de la chasuble et des ornements sont mises en couleurs à la main au pochoir sur vélin d'Arches conformément aux échantillons des couleurs originales procurés par la Succession Henri Matisse et transmettent la fraîcheur voulue par Matisse. L'éclat et l'intensité des couleurs ainsi restitués font toute la richesse et l'originalité de cette série d'ouvrages.



L'ensemble des 5 volumes comporte 35 pochoirs par l'Atelier du coloris à la main de Nathalie Couderc et Christine Menguy, Ploubazlanec., formées chez Jacomet, éditeur et imprimeur d'art, trente ans d'entraînement de l'oeil et de la main, trente ans de respect des couleurs, spécialistes de la reproduction d'oeuvres picturales.

Les illustrations sont mises en couleur au pochoir à la gouache. Sur la base des chutes de papiers découpés d'origine que lui a confiées la succession Matisse, Bernard Chauveau a retrouvé les mêmes couleurs à la gouache Linel que celles utilisées par l'artiste.

Le pochoir utilisé est un masque découpé à l'aide d'une pointe en acier dans une feuille de zinc appliqué sur l'épreuve en repérage manuel avec une très grande précision. On découpe autant de pochoirs que de nuances pour chaque couleur tout en tenant



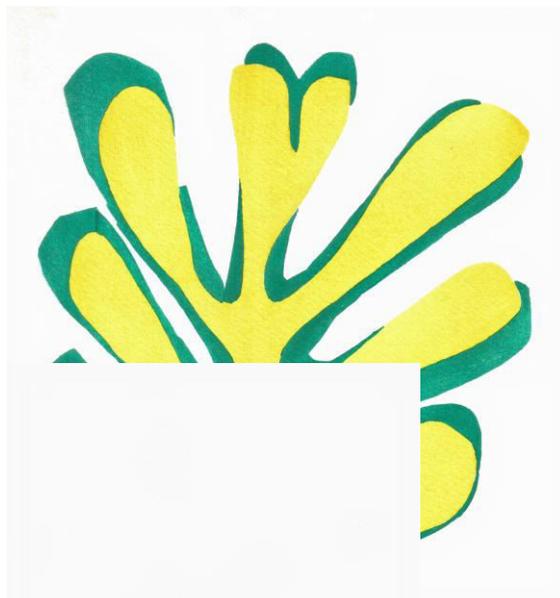
compte des effets de superposition. Les formes des pochoirs respectent le geste incisif des originaux.

Les couleurs transmettent la fraîcheur et l'éclat voulus par Matisse.

La Nuit du Livre 2004

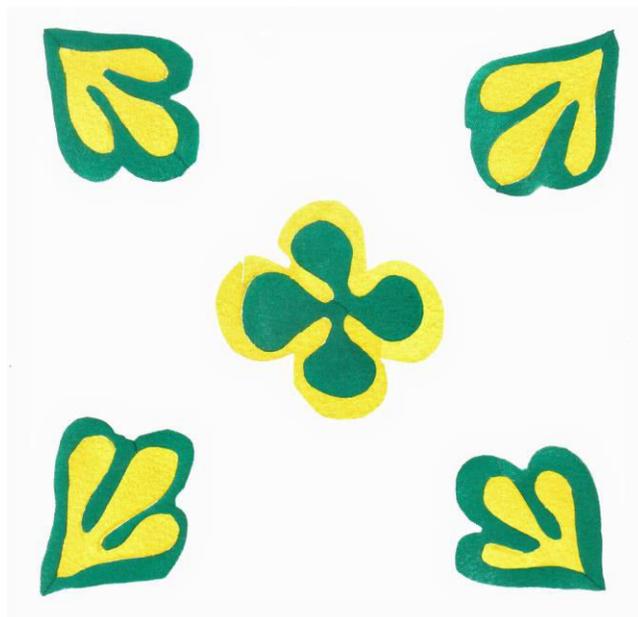
How Henri Matisse created his masterpiece

Towards the end of his life, the French artist Henri Matisse was certain about one thing: the Chapel of the Rosary that he had designed for a community of Dominican nuns in Vence in the south of France was his "masterpiece".



This may sound strange, given that most of his career to painting, and an atheist. Yet the reason he was chapel became apparent to me the first time. Its simplicity, knowledge that it was achieved at artist's life, moved me to tears. honing his art to its essence.

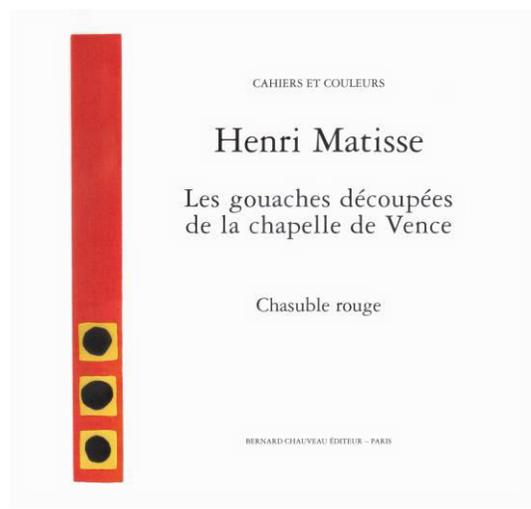
“Anyone walking into that space great emotion is incapable of Nicholas Serota, the director of the curated a major new exhibition at chronicling the spellbinding and including the chapel, of Matisse's before his death in 1954. “It has to works made anywhere at any time. Vence Chapel? I wouldn't want to the two.”



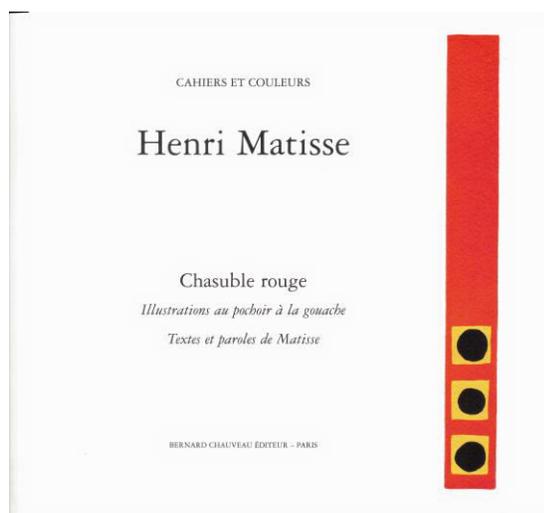
Matisse devoted considered himself so proud of the when I visited for combined with the the end of the Here was a master

who doesn't feel feeling,” says Tate, who has Tate Modern unprecedented art, final decade be one of the great Sistine Ceiling or choose between

Built on a terrace with a panoramic view south towards the ancient hill town of Vence, a few miles west of Nice, Matisse's Chapel of the Rosary is just down the road from Le Rêve, the villa the artist rented during the Forties. Matisse had moved to Vence in 1943, after the threat of aerial bombardment prompted him to leave his apartment in the former Hôtel Régina in the Nice suburb of Cimiez.



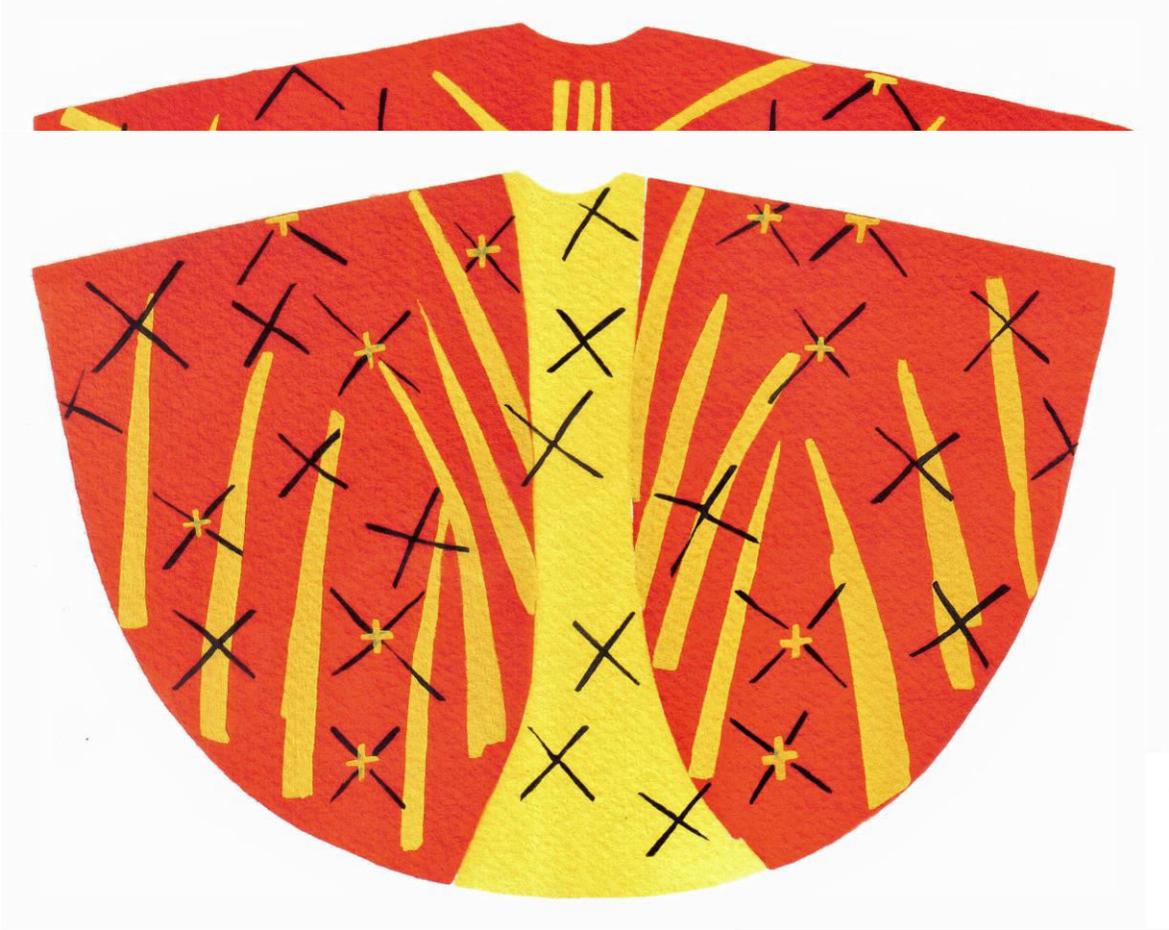
By this point in his life, he was 73 and a semi-invalid. Two years earlier, he had undergone two operations for



duodenal cancer that had left him so weak he spent much of his time in bed or confined to a wheelchair. By the summer of 1951, when the chapel was finished, he was so frail that his physician forbade him to attend its consecration.

If he was exhausted, though, who could blame him? Designing, refining and realising the chapel had preoccupied him for four years. As I discovered while researching my new book, Henri Matisse: a Second Life, he created not only the stained-glass windows and the three ceramic murals of the chapel's interior, but also the campanile, the blue-and-white pattern on the roof, the gilded-bronze crucifix and candlesticks on the altar, the confessional door, three holy-water stoups, and the blazing patterns adorning the priest's chasubles.

A row of slender, floor-to-ceiling stained-glass windows runs along the southern wall of the nave. Using a simple colour scheme of transparent ultramarine blue and bottle green, as well as opaque lemon yellow, they contain a pattern



of

elongated, leaflike forms arranged so that they appear to grow out of the intervening sections of wall.

Opposite, a mural painted directly on to a large panel of white ceramic tiles presents a simplified, faceless outline of the Virgin and Child surrounded by flowers rendered with speed and spontaneity, as a child might sketch a fluffy cloud.

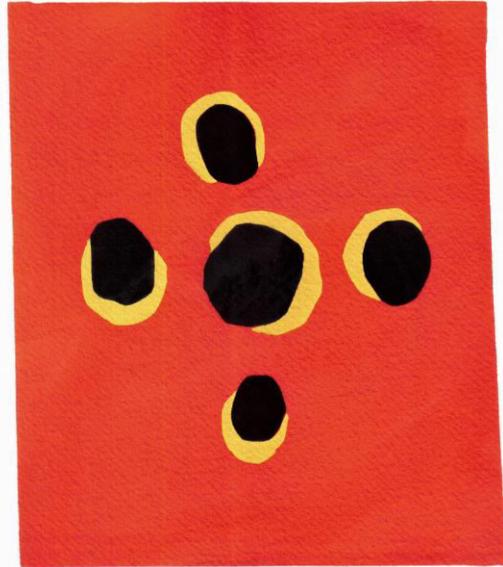
A similar juxtaposition occurs along the west-east axis of the chapel, as the splendid double-arched window behind the altar, known as the Tree of Life, faces the imposing, graffiti-like Way of the Cross mural at the other end.



Mapped out by Matisse on a ceramic panel, 13ft in length and 6½ft high, using a stick of charcoal attached to the end of a bamboo pole “in a single spurt between 10 o’clock and noon” one April morning in 1949, the mural presents the dramatic events of the Passion of Christ, as Jesus carries the cross to his crucifixion. A rare example in Matisse’s work of the explicit treatment of suffering and pain, it also contains the only face in the chapel: Christ’s plaintive features can be made out on the Veil of Saint Veronica.

The opposition between the richly coloured stained-glass windows and the monochrome murals animates the chapel. Matisse compared the contrasting effect to the relationship he had achieved between the flowing black lines of his handwriting and the bright colour plates in *Jazz*, his book published in 1947.

In this important work, Matisse displayed a new method of making art that he had engineered in defiance of his deteriorating physical condition. Following his operations in 1941, he abandoned brushes and oils in favour of a new, less strenuous



“system”, as he described it, using nothing but scissors and sheets of paper painted by assistants with bright gouaches. This allowed him to work with brilliant colours, even while bed bound.



In an astonishing burst of creativity, Matisse produced hundreds of new works in his seemingly effortless late style that came to be known as his “paper cut-outs”. Among the most radical inventions of any artist of the 20th century, these form the subject of Tate Modern’s new exhibition. And just as he had with the 20 colour plates of *Jazz*, which reproduced his original cut-paper designs, so the artist used paper cut-outs to create the models for the stained-glass windows in the Chapel of the Rosary.

CAHIERS et COULEURS
Henri Matisse

Chasuble verte

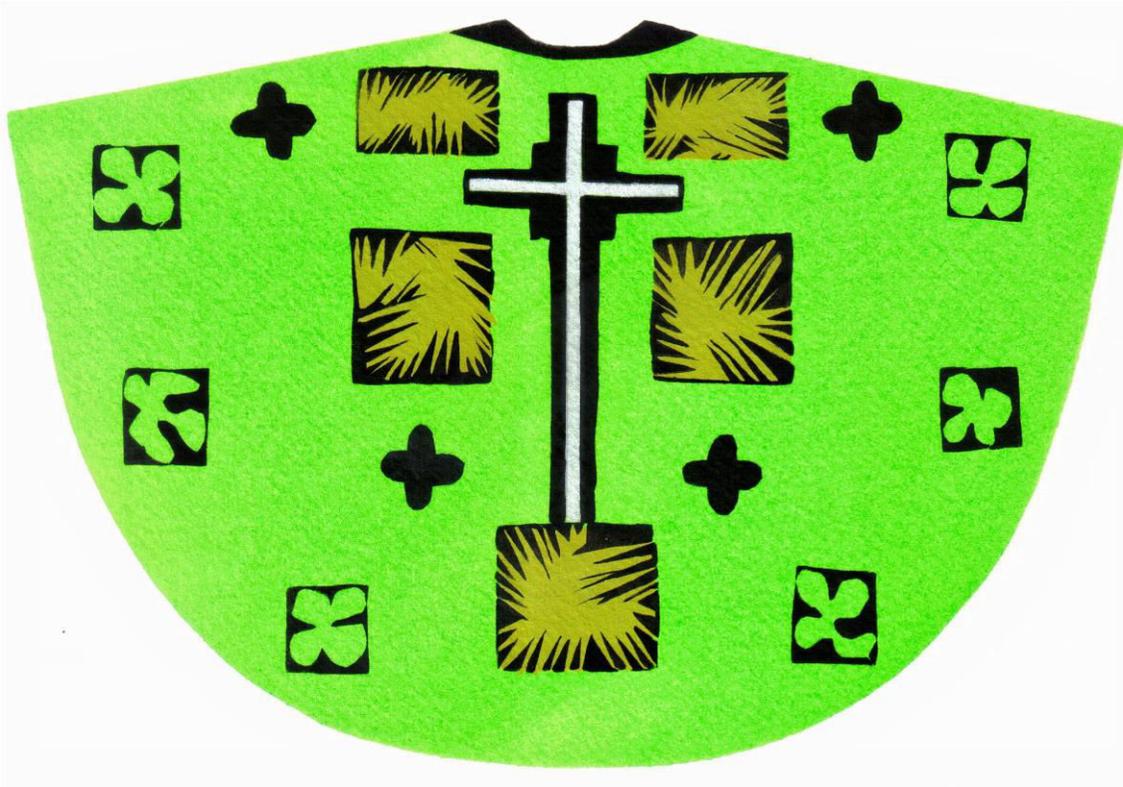
Illustrations au pochoir à la gouache

Texte de Henri Matisse



Matisse’s involvement with the chapel grew out of a friendship with his former nurse and model Monique Bourgeois, whom he met for the first time in September 1942, when she was 21. In 1944, Bourgeois entered a community of Dominican nuns in south-west France, before becoming a novice and taking the name Sister Jacques-Marie later that year.

In 1947, Sister Jacques-Marie told Matisse that the nuns in a nursing home near Le Rêve were using an old garage as a place of temporary worship, and wanted to build a permanent chapel. With this in mind, she had painted a watercolour sketch proposing a stained-glass window depicting the Assumption of the Virgin. When she showed this to Matisse, his curiosity was piqued.



He discussed her sketch with Brother Louis-Bertrand Rayssiguier, a 27-year-old novice friar with an interest in architecture who was convalescing in the nursing home. By the end of their first meeting at Le Rêve, on December 4 1947, the pair had already concocted ambitious plans to design an entire chapel. “This is not a work that I chose, but rather a work for which I was chosen by fate,” Matisse wrote later.

By the following November, Matisse had decided on the layout of the murals and windows. To make them, though, he was going to need more space than the dark, boxy rooms of Le Rêve could provide. So, early in 1949, a few days after his 79th birthday, he moved back to his apartment in the Hôtel Régina in Cimiez, where his spacious, high-ceilinged studio roughly corresponded to the dimensions of the chapel’s interior. Here, in what Matisse called “the factory”, he could work on large charcoal studies for the murals and life-size cut-out maquettes for the windows.



His first design for the windows running along the nave was a geometric composition involving swarming, zigzagging little squares of red, yellow and blue representing a field of flowers. Across this background swoop two lines of black-and-white bees, a visual allusion to the monochrome headdresses of the Dominican nuns.

In the end, the artist replaced its busy complexity with pared-down leaves of blue and yellow against green. But The Bees did eventually become a stained-glass window in the school of his birthplace of Le Cateau-Cambrésis in northern France.

Called the Tree of Life, the design Matisse settled on for the apse window was inspired, according to Sister Jacques-Marie, by “a succulent plant mentioned in the Apocalypse”. Over a green background, yellow cactus flowers erupt against tapering blue ovals representing the fleshy, spine-covered prickly pears commonly found in Vence.

Matisse was aware that the cactuses of Vence produced red flowers as well as yellow, but by this stage he had decided to eliminate red almost entirely from the chapel, probably because he felt that the violent associations of that colour risked disrupting the effect of serenity that he hoped to achieve.

According to Paul Bony, the craftsman who executed the windows in the chapel, Matisse was “implacable” when it came to choosing specific shades of colour for the stained glass. “I am looking for something that is perilous,” Matisse

said.
“I



almost want it to grate.” His desire, he said, was that the colours in the chapel would act on the viewer’s feelings with force, “like a sharp blow on a gong”.

If making the windows was something of a technical feat, creating the ceramic murals wasn’t straightforward either: in August 1949, three quarters of a batch of tiles cracked in the kiln. Picasso, who had recommended his ceramicists in Vallauris, near Cannes, for the job, travelled to Nice to comfort his old friend – despite reservations about what Matisse was trying to do. An atheist, Picasso could never understand why Matisse would want to decorate a chapel. In fact, the whole endeavour made him angry. “Picasso was furious that I’m doing a church,” Matisse wrote to a friend in the summer of 1948. “‘Why don’t you do a covered market instead? You could paint fruit, vegetables.’ But I don’t give a damn about fruit and vegetables: my greens are greener than pears and my oranges more orange than pumpkins. What would be the point? He was furious.”

In part, Picasso’s spite was fuelled by jealousy. According to Matisse’s assistant Lydia Delectorskaya, Picasso heard rumours that the Virgin and Child were inspired by his lover Françoise Gilot and their baby daughter Paloma – although Jacqueline Duhême, Matisse’s model and assistant between July 1948 and

August 1949, has also claimed that the Virgin was based on her.

Earlier this year, I travelled to Paris to meet her. “What Matisse liked was that I had a pointy face, but he felt that the Virgin needed a full bosom, which I did not have,” she said. “So he would say, ‘You mustn’t lose weight, you must eat, Jacqueline.’ He would leave delicious little biscuits lying around everywhere to tempt me – which I loved.”

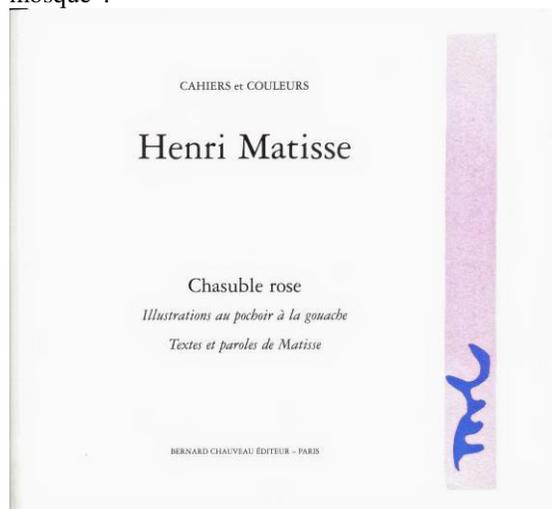
On December 12 1949, the Bishop of Nice laid the chapel’s cornerstone. A year later, the stained-glass windows were in place. Matisse completed the murals by placing the rectangular white tiles flat on the ground and painting directly on to them using a brush.

By the end of 1950, with the principal elements of the chapel under control, Matisse could turn his attention to the designs for the chasubles. He finished these in 1952, having created 22 full-scale cut-outs for six sets of vestments. Awash with crosses as well as leaves, stars, fish and explosive bursts, they look like they were designed with a fiesta or street carnival in mind, rather than a Christian place of worship.

At first, following the chapel’s completion, some of the nuns were uncertain about Matisse’s vision: they found the Way of the Cross mural “troubling”, and the Virgin’s breasts “exaggerated”. In time, though, they came to recognise the scale of his achievement, and today the chapel remains a working place of worship.



Ultimately, as he told Brother Rayssiguier, Matisse wanted the chapel to be a place where people could leave their burdens behind – “as Muslims leave the dust of the streets on the soles of the sandals lined up at the door of a mosque”.



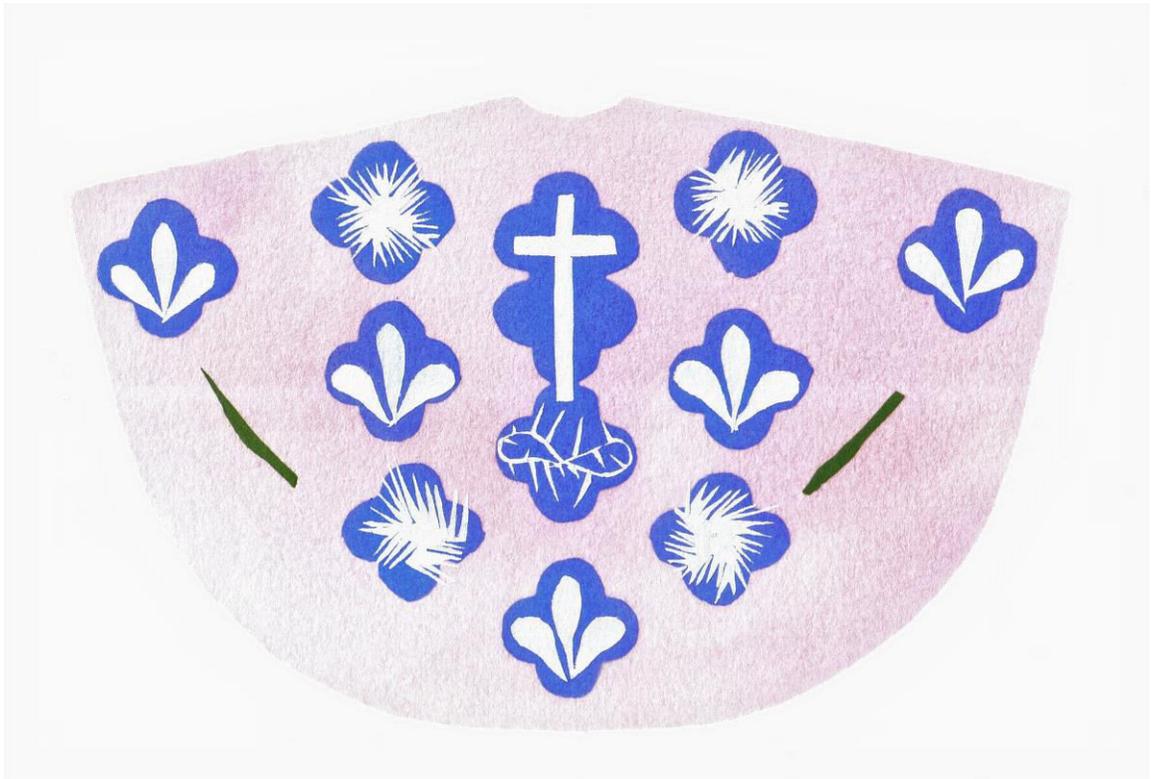
How striking that in this analogy the artist evoked Islam rather than Christianity. The chapel is full of subtle allusions to Islamic art, inspired by Matisse’s memories of visiting Moorish Spain and North Africa four decades earlier. It is almost as if he wanted his chapel to transcend religious faith. It didn’t matter what you believed in, or even if you were an atheist: the chapel would still exert its soothing influence.

With the Chapel of the Rosary, Matisse had finally realised his long-standing dream of “an art of balance, of purity and serenity”, as he had put it in 1908. “I believe my role is to provide calm,” he said in 1950, “because I myself have need of peace.” I find that very moving and noble indeed.

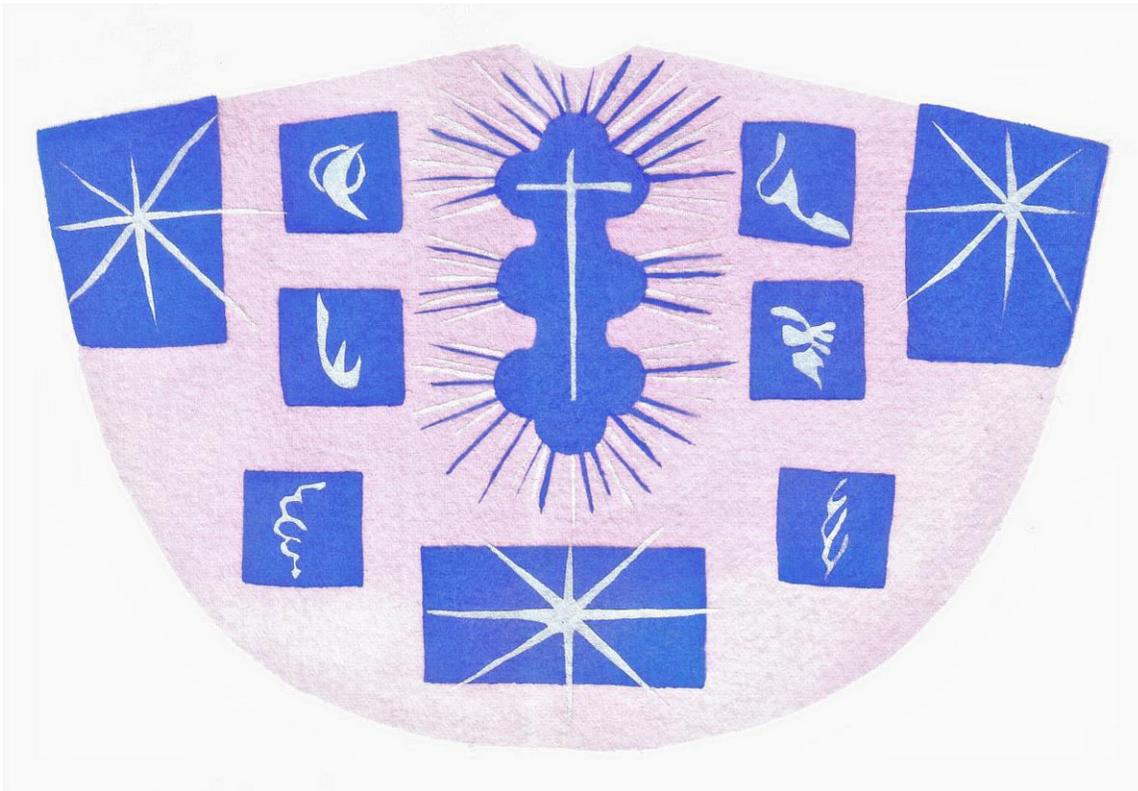
Alastair Sooke
Henri Matisse: a Second Life, Penguin Books

La Chapelle du Rosaire, chef d'œuvre d'art sacré conçu par Matisse

La Chapelle du Rosaire, chef d'œuvre conçu par Henri [Matisse] reste un monument d'art sacré unique au monde. De 1948 à 1951, Matisse élabore les plans de l'édifice et tous les détails de sa décoration : vitraux, céramiques, stalles, bénitiers, objets du culte, ornements sacerdotaux... Pour la première fois, un peintre réalise un monument dans sa totalité, de



l'architecture au mobilier et aux vitraux. La première pierre de la chapelle est posée en 1949. L'inauguration et la



consécration à Notre Dame du Rosaire, ont lieu en 1951.

Pour Henri Matisse, « cette œuvre m'a demandé quatre ans d'un travail exclusif et assidu, et elle est le résultat de toute ma vie active. Je la considère malgré toutes ses imperfections comme mon chef-d'œuvre ».

Installé à Vence à la villa « Le Rêve », de 1943 à 1949, Matisse, malade, engage une jeune infirmière, Monique Bourgeois qu'il qualifie de « magnifique personne » et dont il apprécia beaucoup le dévouement. Elle devient sa confidente et son modèle (l'Idole, La Robe verte et les Oranges), elle aime dessiner et s'intéresse au travail de Matisse.

Pourtant, c'est une autre vocation qui l'appelle, en 1946, cette jeune femme entre dans les ordres de Saint Dominique et devient Sœur Jacques-Marie.

Devenue sœur soignante, elle continue à prodiguer des soins au peintre. En août 1947, Sœur Jacques-Marie confie à Matisse son désir de voir décorer l'oratoire aménagé par les religieuses dans une pièce de leur couvent.

Matisse voit grand et conçoit le projet de construire intégralement une chapelle serait offerte aux dominicaines. Entouré par des religieux, le Frère Rayssiguier et le Père Couturier, conseillé par des architectes, Auguste Perret et Milon de Peillon, recourant à l'habileté d'entrepreneurs et artisans Vénçois, le maître travaille quatre années (de 1948 à

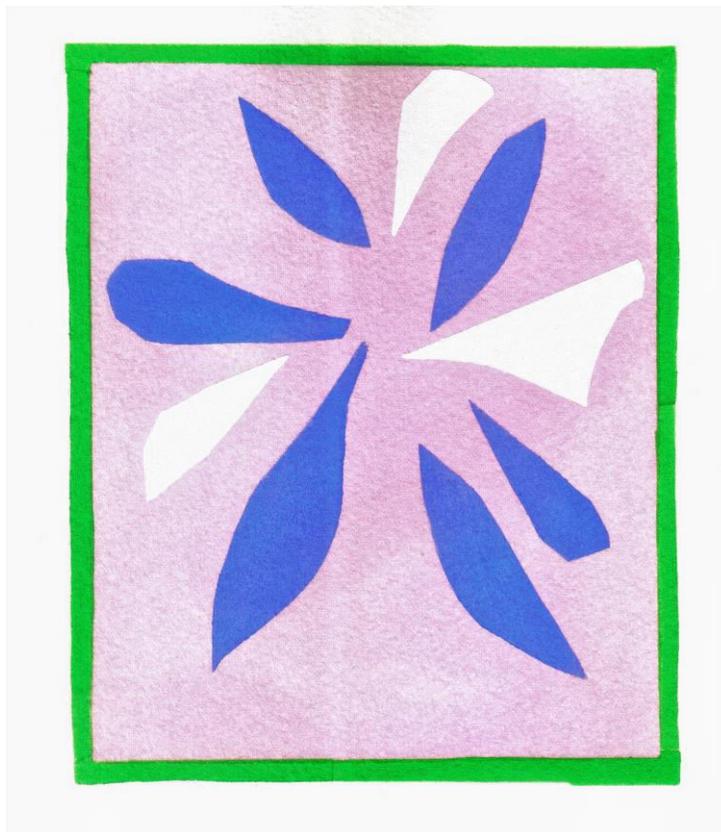
1951)

pour élaborer

les plans de l'édifice et tous les détails de sa décoration (vitraux, céramiques, stalles, bénitiers, objets de culte, ornements sacerdotaux...). Pour la première fois, un peintre réalise un monument dans sa totalité, de l'architecture au mobilier et aux vitraux.

La première pierre de la chapelle est posée et bénie par Monseigneur Rémond, évêque de Nice, le 11 décembre 1949. L'inauguration et la consécration à Notre Dame du Rosaire, ont lieu le 25 juin 1951. Matisse, malade n'a pu assister à cette cérémonie, mais il a fait lire un texte par le Père Couturier : « Cette œuvre m'a demandé quatre ans d'un travail exclusif et assidu, et elle est le résultat de toute ma vie active. Je la considère malgré toute ses imperfections comme mon chef-d'œuvre ». Loin de n'être qu'un hasard dans la vie de Vence, le chef d'œuvre de Matisse qui voit alors le jour marque en fait la confirmation d'une vocation. Celle d'une petite cité à l'histoire fertile, habitée depuis des siècles par l'esprit de la création et l'amour des arts.

Discrète, on ne la remarque que par son toit de tuiles blanches et bleues et par sa croix de fer forgé haute de treize mètres, portant des croissants de lunes et des flammes dorées. Simple, lumineux, spacieux et équilibré : ainsi peut être défini l'intérieur de la chapelle. Placés entre la couleur des vitraux et les dessins, nous sommes à l'intérieur du tableau qu'a créé Matisse, l'un des « fauves » du début du siècle.



L'autel est placé au centre de l'espace et fait face aux deux nefs. La couleur de la pierre dans laquelle il a été construit rappelle celle du Pain Eucharistique (pierre du Gard). Les murs, le sol et le plafond blancs contrastent avec les vitraux qui chaque jour laissent pénétrer la lumière. Trois couleurs composent ces vitraux : le jaune (la lumière du soleil et celle de Dieu), le vert (la nature) et le bleu (le ciel méditerranéen). Trois grandes œuvres réalisées « au trait » sur des céramiques blanches décorent les murs de la chapelle. Seul le reflet des vitraux colore ces trois compositions : « Saint Dominique », « La Vierge et l'Enfant », et le « Chemin de Croix ».



Une galerie, présentant les dessins préparatoires de la Chapelle ainsi que des modèles de chasubles conçus par Henri Matisse, est ouverte dans la partie Nord de la Chapelle du Rosaire.

**Office de Tourisme
Ville de Vence**

Título/Title/Titre: *Derriere le Miroir 46-47 Clareté de Matisse*

Nº Inventario/ Object No / Nº Inventaire: CO-DLM-1952-46

Autor/Author/Auteur: Jean Bazaine

Editor/Publisher/Editeur: Maeght, Paris

Impresor/Printer/Imprimeur: Mourlot, Paris

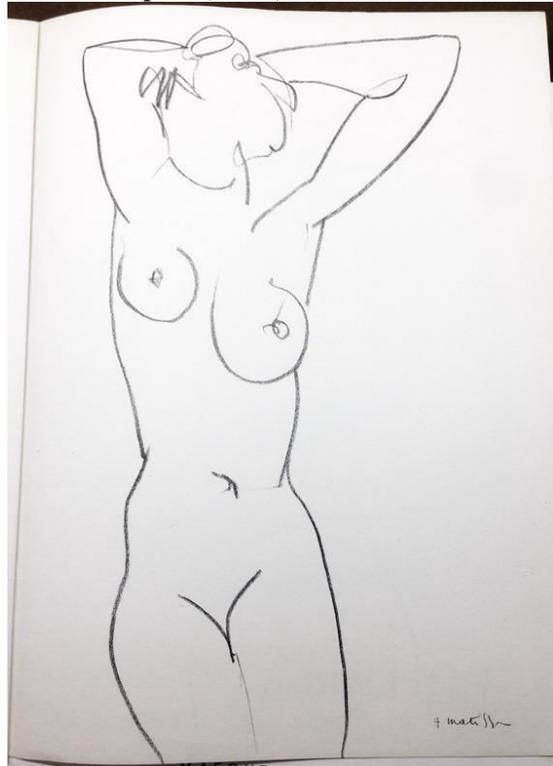
Formato/Format: 38 x 28 cm

Ilustraciones/Illustrations: nine offset lithographs of drawings by Henri Matisse (2nd edition)

Referencias museísticas/Museum References/Numéro d'inventaire

Musée:

The Museum of Modern Art (MoMA), New York; Metropolitan Museum of Art, New York; National Gallery of Art, Washington; J. Paul Getty Museum, Los Angeles, CA; Musée National d'Art Moderne Centre Pompidou, Paris; Victoria and Albert Museum, London;



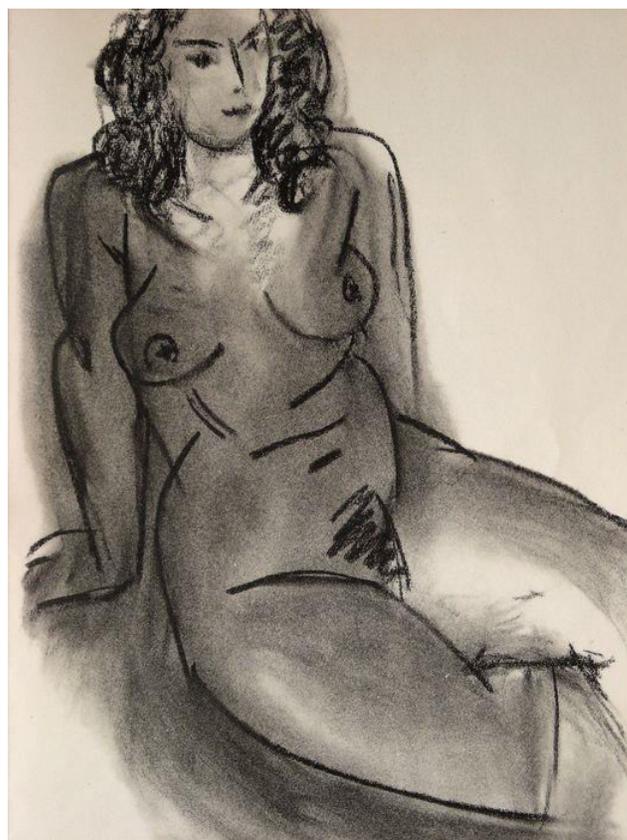
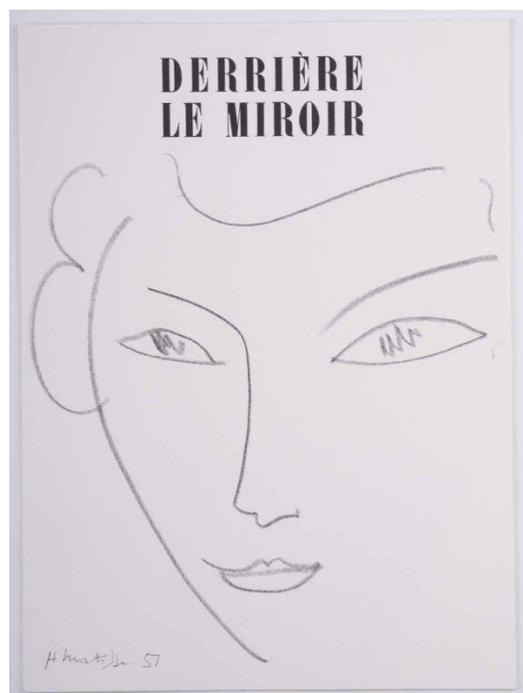
Stedelijk Museum Amsterdam; Gulbenkian, Lisboa; Museu Fundación Juan March, Palma de Mallorca; Musée Centre de la Gravure et de l'Image imprimée La Louvière (Belgique); National Art Library, London; Staatliche Museen zu Berlin.
Ejemplares en venta en 2017/ En vente en 2017 / For sale in 2017:

1. From: La Basse Fontaine (VENCE, France) Price: US\$

305.36 (EUR 250,00) Derrière Le Miroir Nº 46 - 47 . Matisse. Published by Maeght (1952) Description: Maeght, 1952. Book Condition: . Matisse (illustrator). In folio en

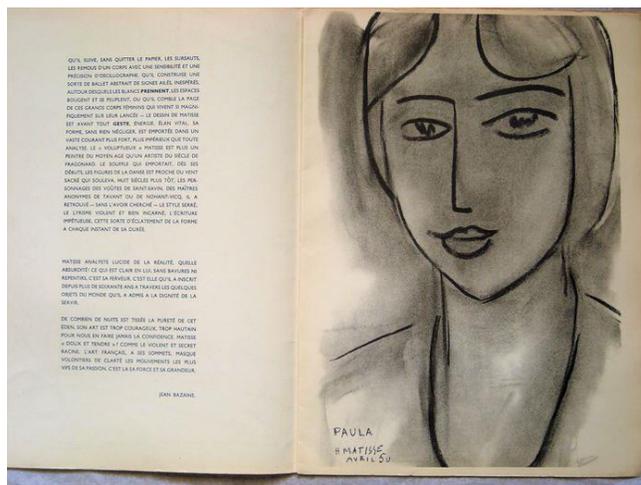
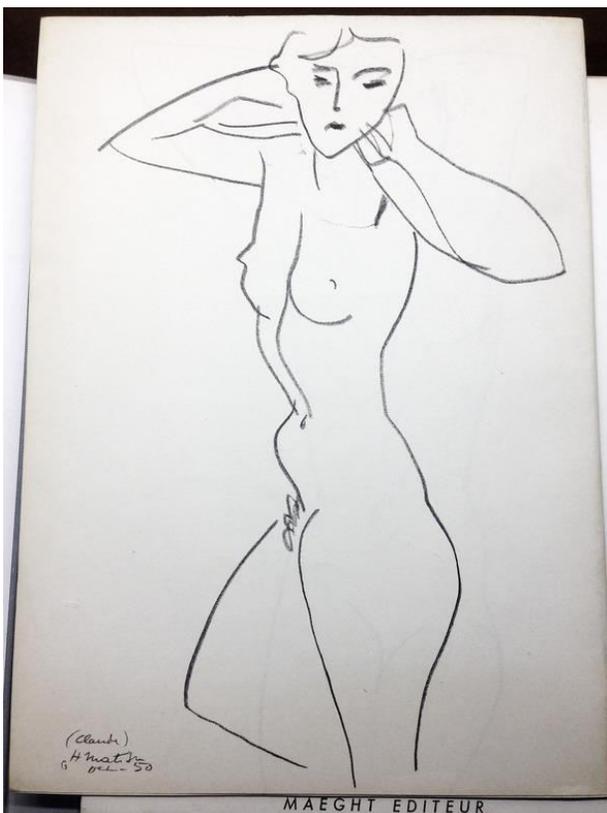
feuilles. 9 fac-similés de dessins. Première édition, dos jauni sinon très bel exemplaire. Bookseller Inventory # dlm046ter

2. From: Argosy Book Store, ABAA, ILAB (New York, NY, U.S.A.) Price: US\$ 300.00 (EUR 252,98) Derrière Le Miroir Nº 46 - 47 . Matisse. Published by Maeght (1952) Description: Maeght, Paris, 1952. paperback. Book Condition: near fine. Matisse (illustrator). First. Mai, 1952. Text in French by Jean Bazaine. Illustrated by Matisse. Including covers there are 9 b/w drawings in facsimile, mostly nudes. 16pp. Thin folio, sheets loose as issued in pictorial wrappers. Paris: Maeght, (1952). Light crease in first plate, otherwise near fine copy. Bookseller Inventory # 213394



Ouvrage illustré de 9 dessins en fac-similés. Un des numéros de la revue "Derrière le Miroir" éditée par la Galerie Maeght à Paris de décembre 1946 à juin 1982. Cette revue existe en double dans la collection. Numéro édité à l'occasion d'une exposition de dessins de Matisse. / Issue "Derrière le Miroir". Text by Jean Bazaine ("Clarté de

Matisse"), illustrated with nine lithographs of drawings by Henri Matisse. Second exhibition of drawings by Matisse to the Maeght Gallery. Maeght Editeur, Paris. Edition. Size of the issue : 28 x 38 cm. Ref. : Cat. Maeght DLM 1982, p. 28. Text by Jean Bazaine.



Título/Title/Titre: *Cantique des Cantiques*

N° Inventario/ Object No / N°

Inventaire: CO-MATIS-CANT
(1962)

Editor/Publisher/Editeur: Club
Français Du Livre, Paris 1962

Impresor/Printer/Imprimeur:
L'Imprimerie Union, Paris

Formato/Format: 25 x 21 cm

Ilustraciones/Illustrations: 15
dibujos de Henri Matisse/ 15
dessins de henri Matisse

Tirada/Print run/Tirage:

Ejemplar n° 220 de una tirada
limitada reservada a los miembros del
Club en "grand papier pur fil du
Marais"

Referencias museísticas/Museum

References/Numéro d'inventaire

Musée:

Vanderbilt University Library
Nashville, TN

Bibliothèque nationale de France

BnF Paris, 75013 Notice n° : FRBNF41651859 Arsenal - magasin de la Réserve RESERVE 8-Z-3103

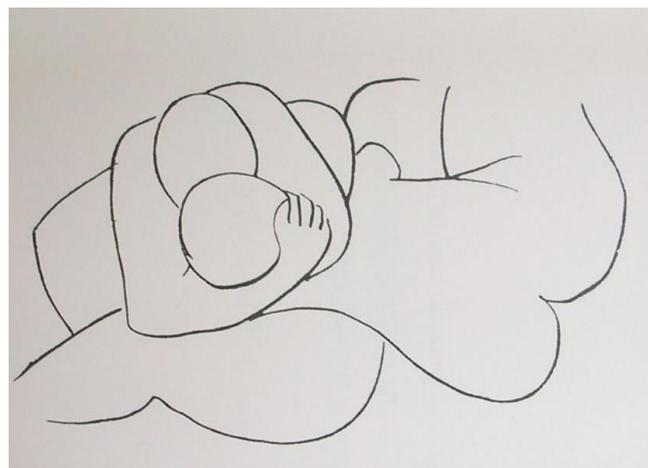
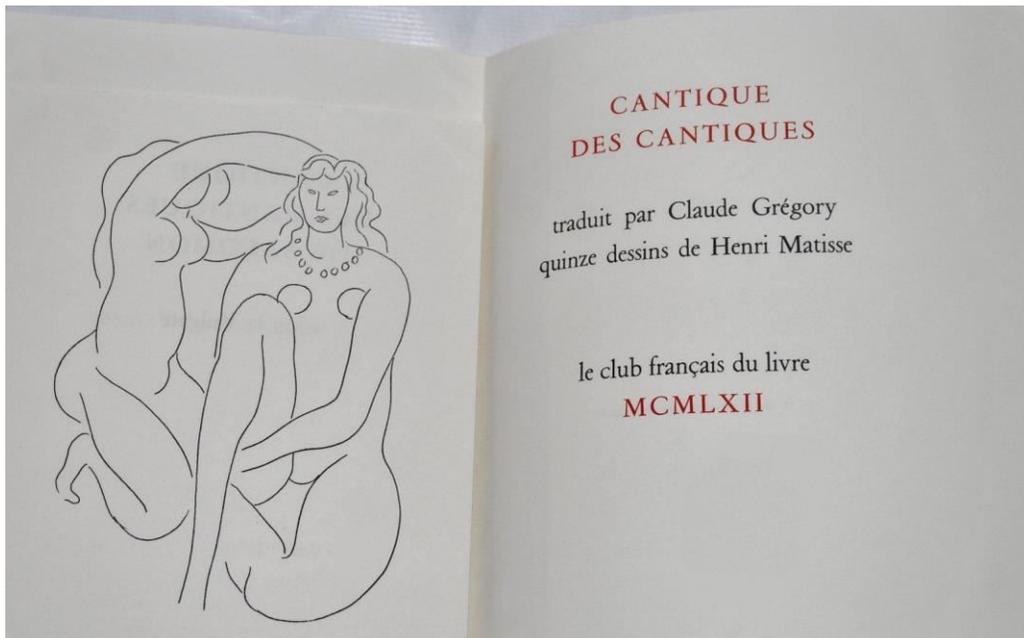
Bibliothèque littéraire Jacques Doucet

Musées de la Ville de Genève

Bibliothèque d'art et d'archéologie (BAA) Genève, 1204

National Library of Israel

Jewish National Library Jerusalem, 91390

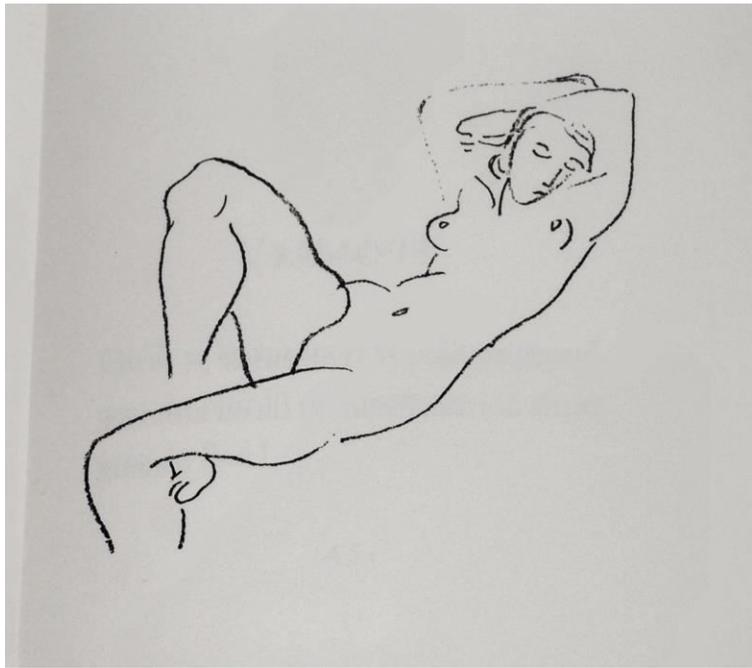
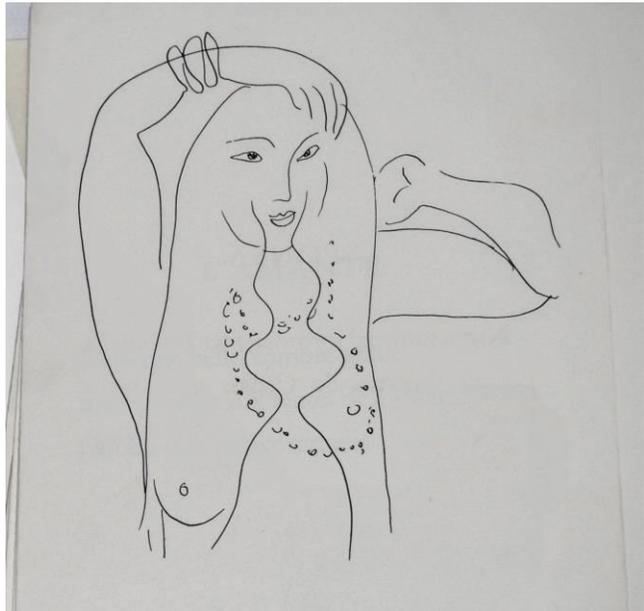
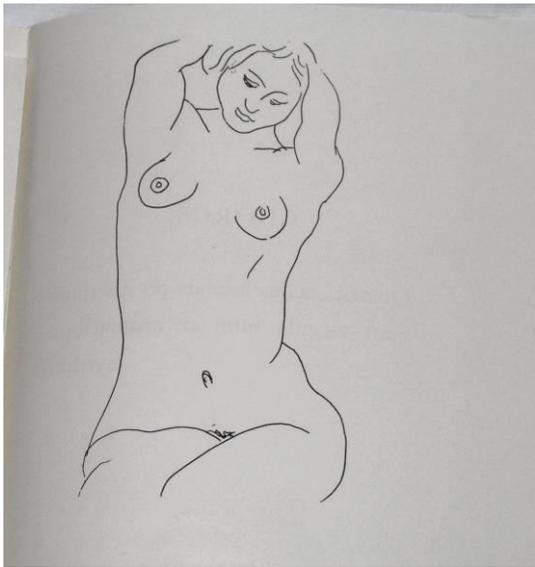


Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

Livres Anciens N. Rousseau (SLAM, ILAB) Téléphone : 33 (0)2 54 49
05 62 138,00 € Référence : cROU-1669 MATISSE- Le Cantique des
Cantiques de Salomon selon la Vulgate. Traduit par Claude Grégory.
Quinze dessins de Matisse. 1962 Paris, Le Club français du Livre, 1962 ;
in-8 carré en feuilles sous couverture imprimée et étui. Etui un peu
poussiéreux, ouvrage en très bon état. Texte latin imprimé en rouge en
regard du texte français imprimé en noir. Edition hors commerce à tirage
limité sur grand papier pur fil du Marais, exemplaire non rogné. Illustré
de 15 dessins en noir à pleine page de Henri Matisse. (Reu-CO1)
Paris: Club Français Du Livre, 1962 Softcover Wraps. 87 doublesided
pages, text printed in red (Latin) and black (French), quarto signatures
loose in wrap; in hardsided slipcase: 14 b/w illustrations by Matisse. In
mint condition. [McLean, VA, U.S.A.] Le Cantique des Cantique de

Salomon selon la Vulgate. Traduit par Claude Gregory. Quinze dessins d'Henri MATISSE

1962 Paris, Le club français du livre, 1962 in-8, carre, en double feuilles sous couverture rempliee, etui. Edition hors-commerce, a tirage strictement limite et numerote est reservee aux Membres-Associés du Club français du livre. Compose a la main en Garamont corps 24, d'après les maquettes de Jacques Daniel, elle a ete achevee d'imprimer par les ateliers de l'Imprimerie Union, sur grand papier pur fil du Marais. Bel exemplaire non coupe a grandes marges. Cantique des cantiques, traduit par Claude Gégory, quinze dessins de Henri Matisse. Edition recherchee pour la reproduction des dessins au trait de Henri Matisse. Texte bilingue, latin, français, imprimé en rouge et noir. Exemplaire en parfait état. En latin et français. Cet édition, hors commerce, à tirage strictement limité et numéroté, est réservé aux Membres-Associés du Club Français du Livre et tiré sur grand papier pur fil du Marais. Etat neuf, non-coupé,



Título/Title/Titre: *Poésies de Stéphane Mallarmé Eaux-fortes de Henri Matisse*

N° Inventario/ Object No / N° Inventaire: CO-MATIS-POESI (1932)

Autor/Author/Auteur: *Stéphane Mallarmé*

Editor/Publisher/Editeur: Edito-Service S.A.,
Genève

Formato/Format: 28 x 21.5 cm

Ilustraciones/Illustrations: 29 aguafuertes de Matisse sobre bouffant de las « Papeteries de Casteljoux » / papel tirée sur papier bouffant des Papeteries de Casteljoux

Descripción/Description : Edition en fac-similé 21.5x28 cm de l'édition originale de 1932 avec l'autorisation d'Albert Skira, tirée sur papier bouffant des Papeteries de Casteljoux, n°3689. Feuillet in-folio réunis sous deux jaquettes papier remplies, premiers plats illustrés nb, réunies sous une couverture plats cartonnés brique, dos simili cuir rouge, titres jaunes, et emboîtement cartonné brique. 158 pages sous la première jaquette + 28 planches illustrées nb pleine page sous la seconde jaquette. /Numbered fac-simile edition of the 1932 original edition. Copy n° 3689.

Referencias museísticas/Museum

References/Numéro d'inventaire Musée:

The Museum of Modern Art (MoMA), New York: MoMA Offsite Stacks PQ2344 .A1 1966

Philadelphia Museum of Art, Philadelphia, PA:

National Gallery of Canada Ottawa, ON:

Institut National d'Histoire de l'Art, Paris.

Collections Jacques Doucet:

Morgan Library & Museum New York, NY :

Reference Collection (REF) Call Number: 416 M433 M252 Record ID: 343769

Bibliothèque nationale de France, BnF Paris:

Koninklijke Bibliotheek Den Haag: Magazijn 71111 G 48

Exposiciones/Exhibitions:

Catálogos razonados de libros de artista:

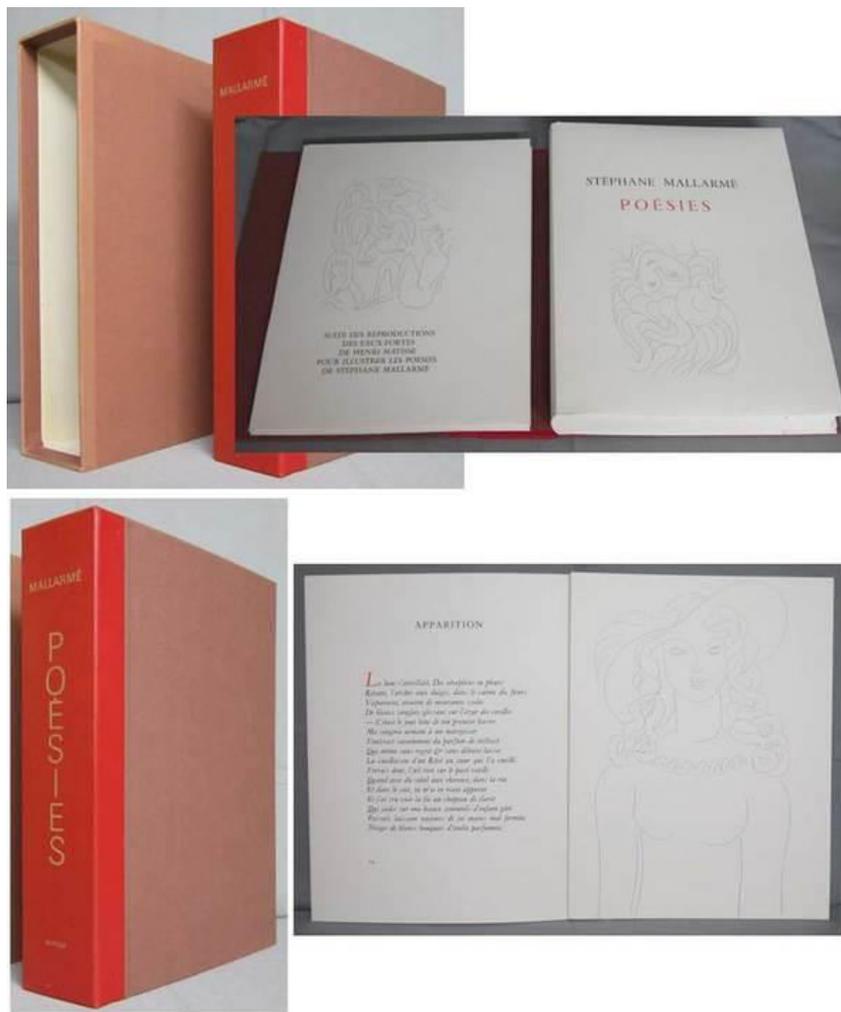
Duthuit 5. The Artist and the Book 196. From Manet to Hockney 95. A Century of Artists Books 92. Elderfield, Henri Matisse: A Retrospective 295-300.

Presencia en Subastas/Art Sales/ Ventas aux enchères:

Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017:

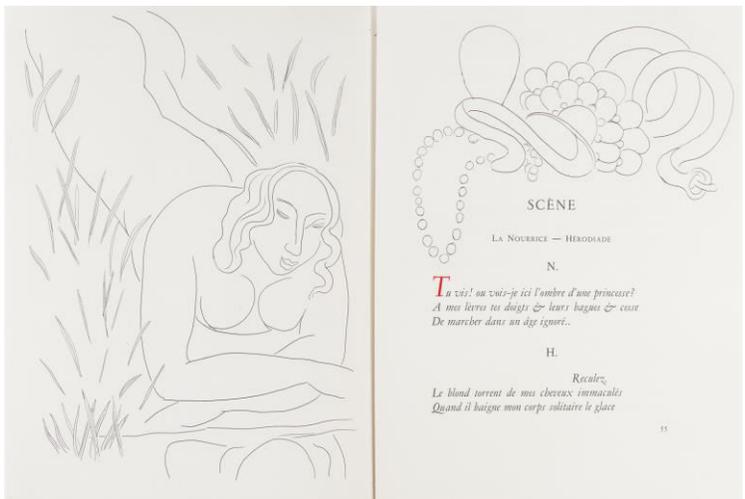
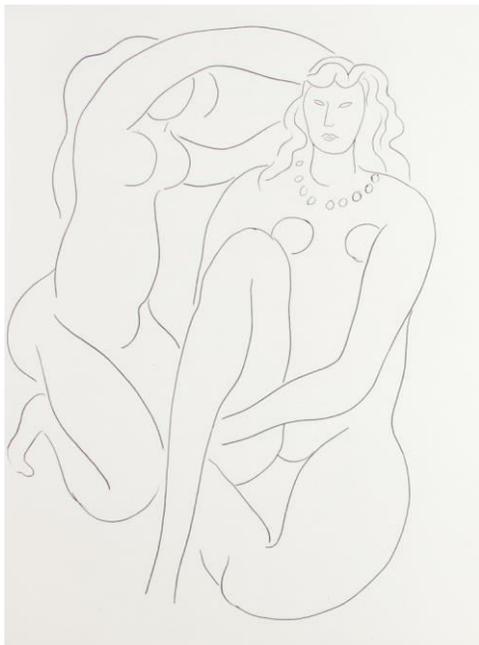
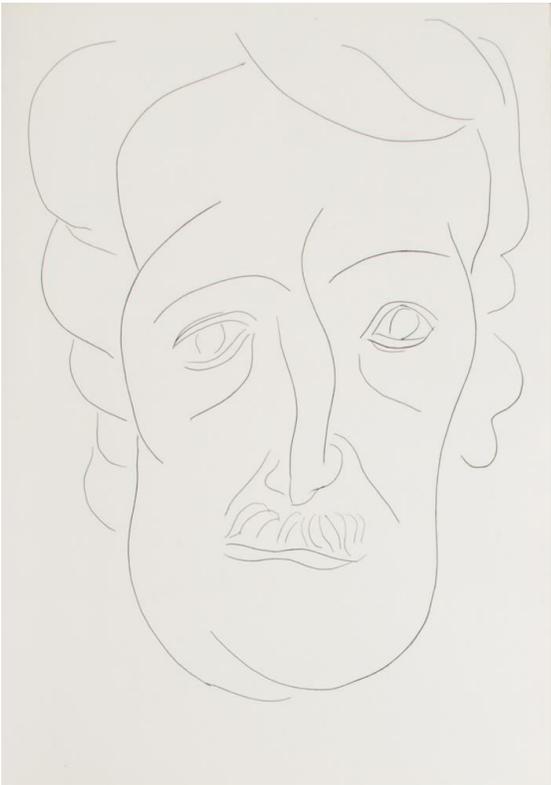
De blinde reiziger (Gent, Belgium) Price: US\$ 277.25 (EUR 250,00)

Ejemplares de la edición original de 1932 en venta en 2017: **1.** Libreria Antiquaria Il Cartiglio (TORINO, TO, Italy) Price: US\$ 160,802.28 (EUR 145.000,00) 153 numbered pages, 29 original etchings in black, 23 of which in full page on Arches paper. Book is signed by Henri Matisse, numbered and stunningly enriched by an original black ink drawing by Matisse himself on the half title double sheet, signed and dedicated on lower left corner "à Max Pellequer. 13/342 Henri Matisse" (usually the drawing accompanies only the first 5 numbered specimens in this edition). First artist book by Matisse, this is one of the 90 copies printed on Arches paper on a total circulation of 145, including 20 "Hors-Commerce". **2.** William Wyer Rare Books (Jackson, WY, U.S.A.) Price: US\$ 85,000.00 (EUR 78.946,33) 29 etchings printed in black. Small folio, 340 x 250 mm, bound in original printed wrappers, and housed in the original calf-backed chemise and slipcase. Lausanne: Albert Skira & Cie., 1932. This copy is one of 95 copies on velin paper, signed by Matisse, from a total edition of 145. **3.** Ursus Rare Books (New York, NY, U.S.A.) Price: US\$ 75,000.00



(EUR 69.658,53) 29 etchings printed in black. Small folio, bound in original printed wrappers, and housed in the original calf-backed chemise and slipcase.

Henri Matisse's etchings for Stéphane Mallarmé's *Poésies* are renowned for their delicate and pure design. "At the beginning of the decade, the etchings he made to illustrate an edition of Mallarmé's poems had an almost neoclassical quality to their elegant, filament-like lines -- a quality fully appropriate to the mythological themes of antiquity that they introduced into Matisse's art of this period" (Elderfield, *Henri Matisse: A Retrospective*, p. 357). "When Skira decided to publish fine books decorated by artists his first choice was Picasso, who seemed to never want to finish his interpretation of Ovid's *Metamorphoses*. However, Matisse was full of visions of his trip to the South Seas, always able to spin out his seductive linear drawings, and fully prepared to endow Mallarmé's poetry with perfect harmony" (Castleman). The artist worked on drawings for this book for a concentrated period of two years. This is considered "Skira's most beautiful book" (Castleman); it represents one of the snowy peaks of the twentieth-century *livre d'artiste*.



Título/Title/Titre: *Florilège des Amours de*

Ronsard (Fac-simile Réédition de l'ouvrage édité par Skira en 1948)

N° Inventario/ Object No / N° Inventaire: CO-MATIS-FLORIL (1948)

Autor/Author/Auteur: Pierre de Ronsard,

Editor/Publisher/Editeur: Edito-Service, Geneva 1975

Formato/Format: In-4 carré. 28 x 22 cm Intérieur frais. Fac-simile tiré avec l'autorisation d'Albert Skira sur papier bouffant vergé des papeteries de Casteljoux. Chemise cartonnée protégeant 2 chemises remplies : 1 contenant les feuillets avec les 1578 poèmes choisis par Matisse et illustrés de 126 lithographies (sanguines) et l'autre pour la suite de 75 lithographies (sanguine) dont 3 en double pages. Etui illustré. / In quarto 28x 22 cm. Authorised facsimile of Matisse's Ronsard, with a suite of the illustrations. Printed on papier bouffant vergé de Casteljoux.

Ilustraciones/Illustrations: 126 facsimiles des lithographies (sanguines) de Matisse et suite de 75 lithographies (sanguine) dont 3 en double page sur papier bouffant vergé de Casteljoux.

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

J. Paul Getty Museum, Los Angeles, CA: LC Call No.: PQ1676

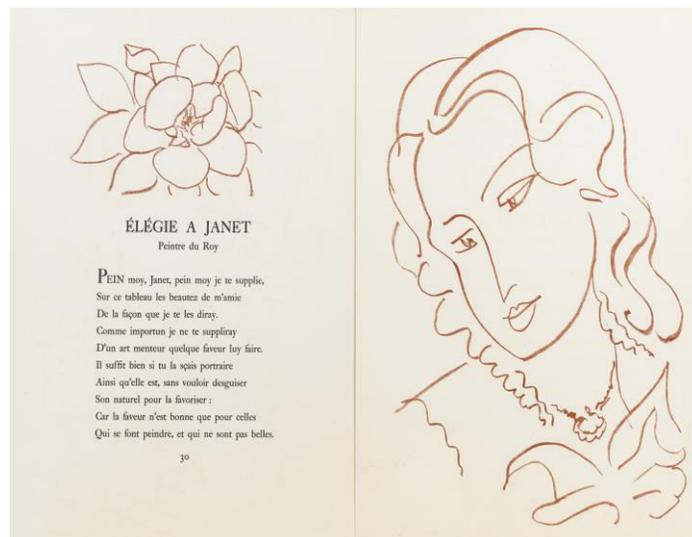
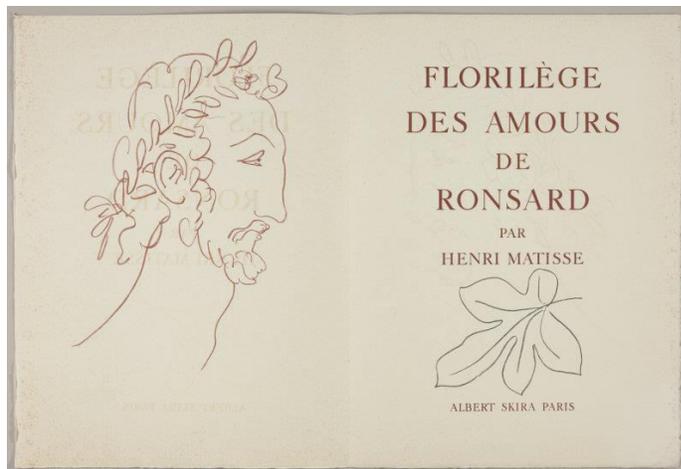
.A6 1970 LCCN: 74520304 //rev ID/Acc. No.: 89-B19275

Morgan Library & Museum New York, NY: Call N°: 416 M433

R77 ID: 339507. Tiene tambien el original de 1948: Call No 195611 ID: 307793 Accession No PML 195611 Gift of Frances and Michael Baylson, 2010.

National Gallery of Art Library, Washington, DC: Special Format Call Number: N44.M433 A33 1948b

Art Institute of Chicago, Chicago, IL: Tiene el original de 1948: ff Special K Restricted 769.944 M43r.



National Gallery of Canada, Ottawa, ON: **Art Gallery of Ontario**, Toronto, ON:

Musée national d'art moderne Centre Pompidou, Paris: Tiene tambien el original de 1948: Section : GR-RES Cote : RLGf 418

Institut National d'Histoire de l'Art, Paris. Collections Jacques Doucet: Tiene tambien el original de 1948: 6e étage - Consultable dans l'espace Jacques Doucet 4 Res 156

Bibliothèque nationale de France, Paris:

The British Library, St. Pancras London:

Victoria and Albert Museum, London: Tiene tambien el original de 1948: Special Collections Safe 1 D.1 ID 437828

Biblioteca Nacional de España, Madrid: ER/4614 3985244-1001 Fondo reservado Sala Goya. Bellas Artes

Universidad de Barcelona: Belles Arts B 75 Matisse 0701685341 Geografia i Història BA DA 75 0701471188

Catálogos razonados de libros de artista: Ch. Duthuit, Catalogue raisonné des ouvrages illustrés par Henri Matisse, n° 25.

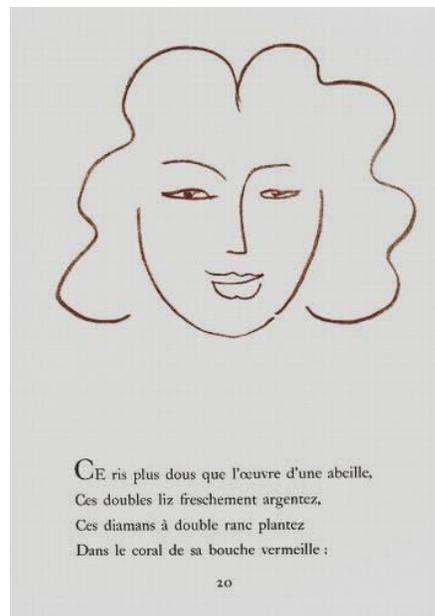
Presencia en Subastas/Art Sales/ Ventes aux enchères:

Ejemplares en venta en 2017 / En vente en 2017 / For sale in 2017: 1. Idbury Books (Chipping Norton, United Kingdom) Price: US\$ 456.31 (EUR 423,81) Description: Geneva: Edito-Service. Hardcover. Book

Condition: Fine. No Jacket. Gorgeous copy of the Edito-Service authorised facsimile of Matisse's Ronsard, with a suite of the illustrations, in near-Fine condition. No date (1974?). The book and the suite have been custom-bound in blue leather; the spines of both volumes have uniformly faded. The next-best thing to owning a copy of the original (published in an edition of 320 copies by Skira in 1948). Printed on papier bouffant vergé de Casteljoux.



4to. Deux volumes (livre et une suite des illustrations) relié en cuir bleu-foncé, dos uniformément passés. **2.** Concept Books (Veldhoven, Netherlands) Price: US\$ 371.51 (EUR 335,00) Authorised facsimile of Matisse's Ronsard, with a suite of the illustrations. The original was published in an edition of 320 copies by Skira in 1948. 2 volumes (loose leaves) in illustrated wrappers printed on papier bouffant vergé des Papeteries de Casteljoux. 188 pp. and a suite of 77 sheets with illustrations in sepia. In a fine half leather chemise, without the slipcase. 29x23 cm.



Dès novembre 1941, Matisse écrivait à Albert Skira : "Je crois qu'il y aurait grand intérêt à traiter cette affaire le plus tôt possible, car je suis chauffé et j'ai le désir de faire un beau livre. Ensuite j'ai les éléments pour cela en ce moment et tout à fait provisoirement, et je suis dans le dessin".

Il se passionne pour le texte et écrit le 19 du même mois à son ami André Rouveyre : "Ronsard est toujours près de moi, il chante sa chanson sur tous les tons et il faut que j'en fasse quelque chose. je crois que j'en ferai simplement du Matisse". Pour la préparation de l'ouvrage, il entend être le plus libre possible dans la réalisation : "Je préférerais illustrer 50 sonnets, de façon à pouvoir justifier le titre que tu indiques 'Florilège des A. de R.' par H.M. [...], et alors la liberté absolue de mon choix suffit pour qu'à la lecture apparaisse une image suffisante, dans mon esprit, pour créer une litho. [...]"



Mais, mon cher Rouveyre, si je me laisse aller, l'ouvrage ne va-t-il pas devenir spécialement 'galant'. Homère retouché par Armand Sylvestre. A mon âge ! Dans ma condition, que va-t-on penser de moi ! [...] Et pourquoi ? Ne peut-on garder jusqu'au dernier jour une imagination jeune et ardente ? [...] Pourquoi, puisque ma sensation de fraîcheur, de beauté, de jeunesse est restée la même qu'il y a 30 ans devant les fleurs, un beau ciel, un arbre élégant, devrait-elle se modifier devant un jeune fille ?... Parce que je ne peux plus y mettre la main ! Ce qui fait l'heureux temps de la vieillesse, c'est qu'elle est plus sensible aux parfums. [...] Skira va venir lundi. Je voudrais lui indiquer une composition du livre de ma façon, pour ne pas qu'il m'oblige !!! à accepter la sienne. [...] J'ai pris l'habitude de tout simplifier en me disant : j'ai 73 ans ! Qu'on me foute la paix. (j'exagère, je n'ai que 72 ans le 31 décembre prochain [...]) Ainsi, je ne voudrais composer les dessins qu'après la typographie, devant le blanc laissé par l'imprimerie, ou choisi, à l'avance, par moi. Mais je suis pressé de commencer ayant les modèles sous la main, autour desquelles naissent mes rêves en association avec la lecture des poèmes [...]"

Malgré l'enthousiasme, l'élaboration de ce livre dure sept ans, entrecoupée de longues interruptions dues à la guerre et aux difficultés techniques qui en découlent. Au cours des années, Matisse remania la maquette à plusieurs reprises, il amplifia le volume, refit certaines illustrations, en ajouta quelques-unes, et les "20-30" gravures originales qu'il prévoyait au début, se chiffrèrent en définitive à 128.

Louis Aragon, à propos de l'ouvrage, de Matisse et de ce que Ronsard lui inspire, écrit : "Pour l'heure qu'il est, Henri Matisse fait des dessins pour Ronsard. Cela m'a choqué au premier instant. On est bête. Je disais à Matisse (avant qu'il eût songé à me parler contre la Renaissance en peinture) : 'Qu'avez-vous à faire avec toute cette Renaissance ? le goût de l'antique...' Il n'a rien répondu. Il m'a dit : 'Vous croyez ?' Il m'a montré les premiers dessins. Une femme. Une autre femme. Ou la même. Et puis des visages faits d'un trait, des macarons, pour ouvrir chaque poème. Pas plus d'importance qu'une lettrine inventée, ces visages, ce visage toujours le même, terriblement graphique, un ornement... quel mot traître, pour ce qu'il y a de plus nu, de moins orné au monde ! Son chemin vers Ronsard, Matisse l'a trouvé seul. Les amours. Hélène. Peut-être lirait-on Ronsard autrement, après Matisse, comme cette soie aux baumes de temps..."

Sotheby's Livres Et Manuscrits 19 Juin 2014 Paris

Edouard Pignon

Título/Title/Titre: *Blasons*

Nº Inventario/ Object No / Nº Inventaire:

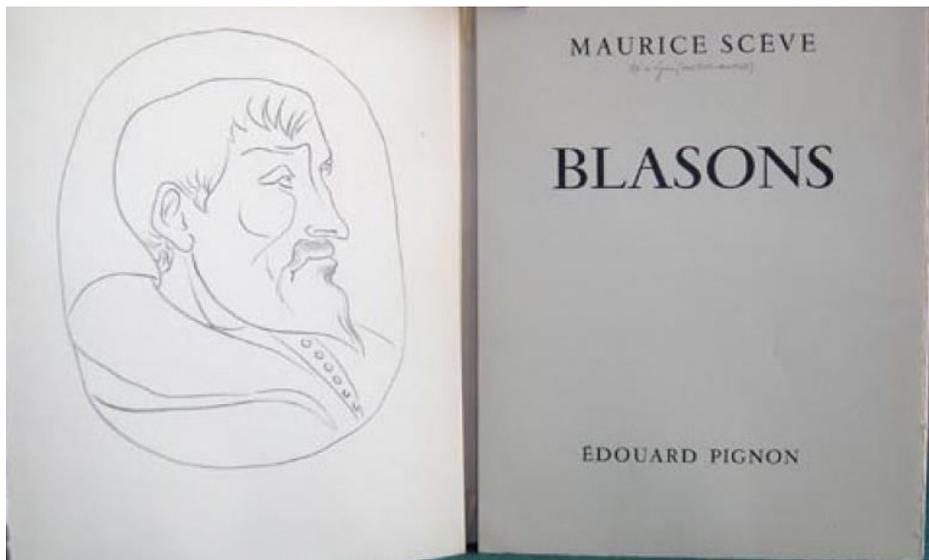
CO-PIGNON-BLASONS (1945)

Autor/Author/Auteur: Maurice Scève

Editor/Publisher/Editeur: Raoul Mortier, Paris 1945

Impresor/Printer/Imprimeur: Mourlot (lithographies) ; Imprimerie Union (texte)

Formato/Format: in-folio (44 x 33.5 cm.), 28 pages en cahiers in-folio non cousus sous chemise, 16 fnc, 6 lithos originales (tirées par Mourlot) en noir sous serpente, dont une en frontispice, 4 à pleine page et une en vignette, chemise rempliée crème, titre au dos, emboîtage bleu.



Ilustraciones/Illustrations: 6 lithographies originales d'Edouard Pignon

Tirada/Print run/Tirage: Exemplaire N. 22. L'un des 225 exemplaires sur vélin d'Arches numérotés

Referencias museísticas/Museum References/Numéro d'inventaire Musée:

Bibliothèque nationale de France, Paris: Notice n° : FRBNF32607625 Tolbiac - Rez-de-jardin - RES G-YE-153 Arsenal - Réserve FOL-NF-11184

Bibliothèque Cantonale, Lausanne-Dorigny:

Southern Methodist University, Dallas, Texas : Livres d'artistes. From the collection of Stanley Marcus. copy no. 189. Non-circulating Call Number: Folio-3 PQ1705.S5 A6 1945

Catálogos razonados de libros de artista: (Monod, 10195)

Ejemplares en venta en 2017: Expéditeur : 1. Librairie In-Quarto (Marseille, France)

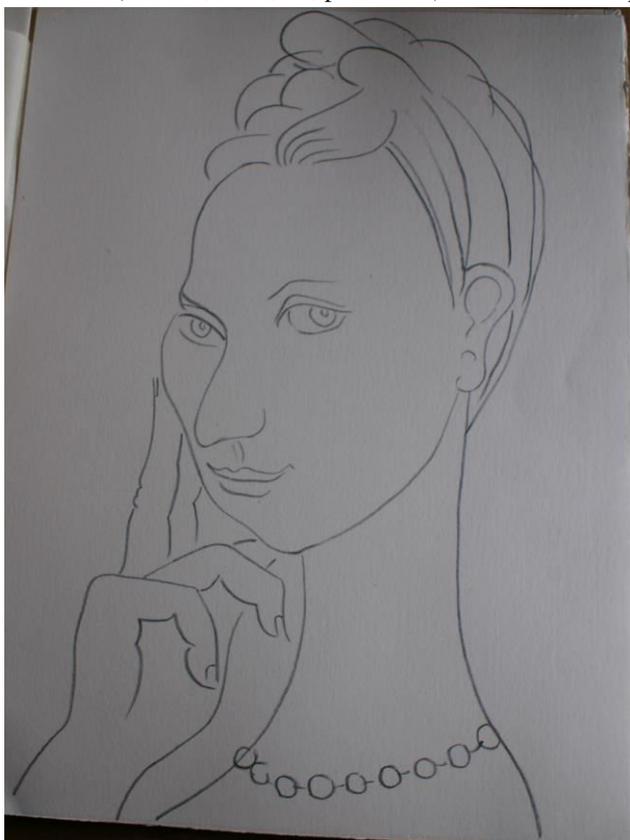
Prix: EUR 1 500 Blasons.: PIGNON (Edouard) SCEVE Blasons. Description du livre : Couverture rigide. État : Très bon. P. Raoul Mortier 1945. In-f° plein maroquin orangé à



bandes, plats ornés de bandes de papier de couleurs, dos à nerfs, tête dorée, couverture muette conservée. 6 lithographies originales en noir dont 5 H.T. d'Edouard PIGNON. Tirage limité à 225 exemplaires, tous sur vélin d'Arches. Celui-ci est enrichi d'un très beau dessin au crayon gras rouge à double page. Très bel exemplaire dans une agréable reliure postérieure. Nº de réf. du libraire IQ-0891 ; 2. Expéditeur : Librairie Chretien (PARIS, .. France) Prix: EUR 715 Blasons. SCEVE (Maurice). Edité par Raoul Mortier (1945) Description du livre : Raoul Mortier, 1945. . Illustrateur : PIGNON



(Edouard). (illustrateur). Paris, Raoul Mortier, 1945, in-folio (44 x 33.5 cm.) en feuilles, [28] pages, 6 lithographies originales d'Edouard PIGNON. Edouard PIGNON (Bully 1905-1993) est un peintre français de la nouvelle École de Paris. Son œuvre abondante, difficilement classable, se développe par séries autour de thèmes divers où l'influence de Cézanne et Picasso est si évidente que le Musée Granet d'Aix en Provence consacra un évènement pour ce trio d'artistes. Dès 1932 il expose aux Indépendants et en 1945 il devient co-fondateur du Salon de Mai. Il participe activement au monde du théâtre en réalisant des maquette et costumes pour Tchekov, Molière, . L'oeuvre de PIGNON est jugé "rude, foisonnant, généreux .". (Bénézit, 1976, t.8, p.331-332). Tiré à 225 exemplaires



numérotés sur vélin d'Arches. Lithographie par MOURLOT.

Livres.
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En 1937, Pignon participe à « 50 peintres du temps présent », aux côtés de Bazaine, Gromaire, Tal Coat, Tanguy, Jacques Villon et, pour la première du Quatorze Juillet de Romain Rolland, expose avec Picasso, Matisse, Braque, Léger, Jean Lurçat, Laurens. À cette occasion, il rencontre Picasso qui prend son parti et celui des jeunes peintres au cours d'une violente discussion qu'il a avec Léger. Pignon prend l'habitude de rendre visite, presque quotidiennement durant les années suivantes, à Picasso, chez qui ont lieu des discussions ininterrompues sur le « réalisme socialiste », prôné par la Pravda et L'Humanité, mais auquel ils s'opposent.

Après un premier voyage à Venise avec ses amis Zoran Mušič et Ida Barbarigo, Pignon en 1951 s'installe durant l'été et une partie de l'hiver chez Picasso à Vallauris. Un nouveau séjour de Pignon à Vallauris en 1953 est à l'origine de L'homme à l'enfant endormi, d'après le souvenir de Paloma Picasso endormie sur ses épaules alors qu'il remonte avec Picasso, en fin de journée, de l'atelier, mais aussi de la série des Nus à l'olivier (1953-1954). Sous l'incitation de Picasso il réalise encore à Vallauris, durant l'hiver, deux cents céramiques sur les thèmes de ses

toiles.

Tandis que, les troupes soviétiques entrant en Hongrie, l'opposition se fait de plus en plus manifeste entre le Parti communiste et les intellectuels antistaliniens, dont Picasso, Pignon et Hélène Parmelin. Pignon continue de travailler pour le théâtre, notamment en 1956 pour "Ce fou de Platonov" d'Anton Tchekhov monté par Vilar avec Maria Casarès et Philippe Noiret, en 1957 pour "Le Malade imaginaire" de Molière, en 1958 pour "On ne badine pas avec l'amour" de Musset. Après de longs séjours à Cannes chez Picasso, puis de nouveau à Sanary, Pignon peint les paysages de Sanary et la Colline de Bandol (1956-1958).

Venant régulièrement chez Picasso, il travaille de plus en plus dans le Midi, source de nouveaux thèmes telle La Jetée, après un séjour en 1959 avec Picasso à Toulon. En 1960 Pignon signe contre la guerre d'Algérie le « Manifeste des 121 ». De premières expositions rétrospectives de son œuvre sont organisées aux musées de Metz et de Luxembourg.

Blasons. Orné de six lithographies originales de Edouard Pignon.

Artista/Artist/Artiste: *Fernand Léger*

Título/Title/Titre: *Fernand Léger.*

Contrastes de formes 1912-1915

Nº Inventario/ Object No / Nº Inventaire: CO-LEGER-1962-CONTRASTES

Autor/Author/Auteur: Douglas Cooper

Editor/Publisher/Editeur: Berggruen, Paris 1962

Impresor/Printer/Imprimeur: Mourlot (cover lithograph, Daniel Jacomet (pochoirs)

Formato/Format: 22 x 12 cm

Ilustraciones/Illustrations: 1 Mourlot lithograph as cover plus 16 colour collotype/pochoirs, (4 of them double page)

Tirada/Print run/Tirage: 1000

Referencias museísticas/Museum

References/Numéro d'inventaire Musée:

Museum of Modern Art (MOMA) New York:

MoMA Offsite Stacks ND553.L5 C58 1962

Metropolitan Museum of Art, New York:

Watson Library Special Collections - N6490 .B47 no.37-42

Art Institute of Chicago:

Philadelphia Museum of Art: Location/Call. No. Stacks M LEGER P232f

Getty Museum, Los Angeles, CA : Collection:

Douglas Cooper Library LC Call Number:

ND553.L58 B470 ID/Accession Number: 88-B22138

San Francisco Museum of Modern Art: Cote de rangement N6853 .L35 C7 1962

Centre Pompidou Musée national d'art moderne, Paris :

Institut national d'histoire de l'art. Collections Jacques Doucet, Paris :

Victoria and Albert Museum, London:

Tate Gallery, London: Main Library Collection Item ID 7 LEGE COO 0230471

Stichting Stedelijk Museum Amsterdam:

El 5 de mayo de 1913 Fernand Léger, uno de los participantes en la «Salle 41» del Salon des Indépendants de 1911, que dio carta de naturaleza al movimiento cubista, pronunció en París la conferencia «Les Origines de la peinture contemporaine et sa valeur représentative», en la que declaraba: «El realismo pictórico es la ordenación simultánea de tres grandes cualidades plásticas: las líneas, las formas y los colores». Si

Picasso y Braque fueron quienes inventaron un nuevo lenguaje plástico que rompió con toda la pintura anterior, Léger quiso encontrar una nueva belleza en el mundo y capturar los contrastes de la vida moderna a través de los contrastes pictóricos, compaginando el cubismo con el uso del color. Léger llevó a la práctica este nuevo planteamiento estético en una serie de cuarenta y cinco pinturas que denominó Contrastes de formas, de 1913 y 1914, que marcan el punto álgido de su carrera durante el periodo anterior a la Gran Guerra. En este conjunto, a pesar de utilizar un lenguaje

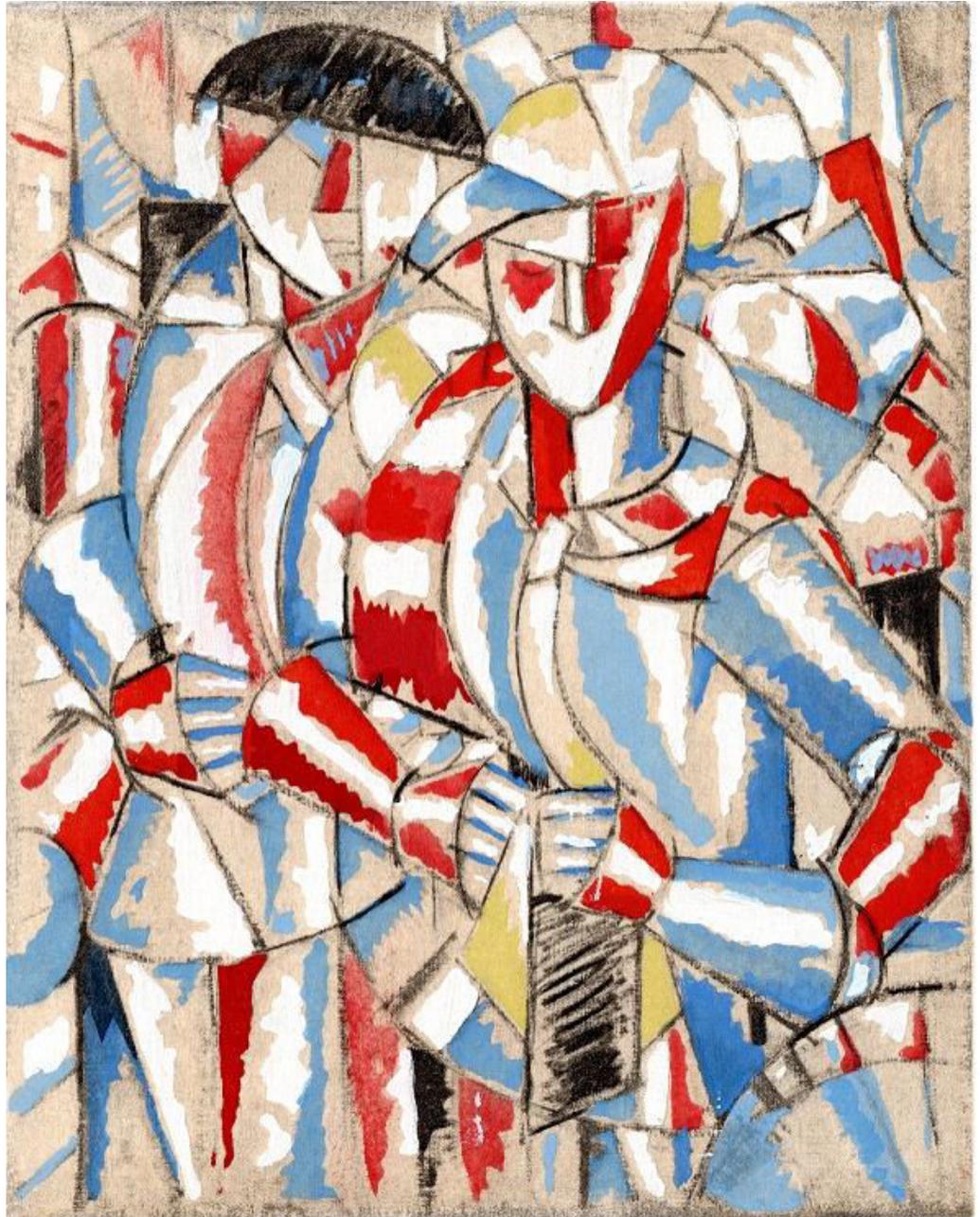


LÉGER

Contrastes de formes

cercano a la abstracción, se detecta la intención de representar la figura humana; una figura humana deshumanizada y mecanizada que se funde con su fragmentado entorno, que no es otro que el mundo de la máquina y de la tecnología. En contra de la planitud propia del cubismo más ortodoxo, Léger otorgó a los objetos un sentido de volumen físico: «Opongo las curvas a las rectas, superficies lisas a formas modeladas». Esto le llevó a utilizar unas formas tubulares, con planos cóncavos y convexos y ritmos mecánicos, construidas a base de contrastes de colores puros.

En su estudio de esta pintura, Christopher Green hace referencia a una carta de Léger fechada el 14 de noviembre de 1915 en la que menciona un grupo de obras realizadas en Normandía un mes antes del comienzo de la guerra, tituladas *La escalera* y derivadas de sus investigaciones abstractas de contrastes de formas y colores. En el catálogo razonado del artista de Georges Bauquier aparecen recogidas, además de *La escalera* de la colección Thyssen-Bornemisza, otras cinco obras de la misma serie. En la versión del Museo Thyssen-Bornemisza, un grupo de figuras mecanizadas, construidas a base de formas cilíndricas, están bajando hacia el espectador por una escalera de la que podemos claramente discernir la barandilla en escorzo y unos cuantos escalones amarillos a la derecha de la composición. Las formas tubulares, que delimitan las líneas negras de los contornos, adquieren volumen gracias a unos cuantos toques de rojo, azul y amarillo, que sólo cubren la superficie parcialmente dejando a la vista el resto de la tela. La profundidad se consigue a través de la superposición de planos y formas y, aunque no hay una fuente de luz definida, Léger utiliza algunas pinceladas de blanco para resaltar determinadas zonas y aumentar la tridimensionalidad de las formas cilíndricas. El movimiento, que se crea a través de la rotación que parecen tener las distintas piezas articuladas de las figuras y por su avance hacia el espectador, pone a Léger en relación con otros pintores contemporáneos interesados en representar escenas en movimiento: con su amigo Robert Delaunay, con Marcel Duchamp —cuyo *Desnudo bajando la escalera*, de 1911, fue expuesto en el Salon de la Section d'Or de 1912— o con los futuristas italianos, con los que comparte un mismo interés por la captación de la mecanización y la velocidad de la vida moderna.



Por lo demás, la representación del contraste, la fragmentación y la simultaneidad de la ciudad moderna que reflejó Léger en su obra no puede dejar de relacionarse con la exaltación de la ciudad y la representación del yo fragmentado

en el espacio y en el tiempo, presente en la poesía de Guillaume Apollinaire. Su noción de simultaneísmo, a la que se refiere el propio título de la serie, *Contrastes de formas*, es la misma que Apollinaire propone para su poesía a partir de 1912. Su poema *Zone*, de 1912, traduce su propia experiencia de la ciudad y ofrece un calidoscopio de imágenes a través de nuevos procedimientos poéticos, como el verso libre y la estética de la simultaneidad y la fragmentación.

Paloma Alarcó

Museo Nacional Thyssen-Bornemisza

Toward the end of 1912, Léger made among the most defiantly abstract works yet seen. Over the next two years he worked intensely in this experimental idiom, producing the fifty or so canvases, and twice as many works on paper, that constitute his *Contrastes de formes* (*Contrasts of forms*) series. An inventory of repeated forms—geometric cones, cubes, cylinders—jostle and pile across the surfaces of these works. Here, Léger rejects illusion to focus on the mechanics of representation, drawing attention to them with roughly blocked forms, exposed supports, unmodulated color straight from the tube applied in painterly patches, and highlights detached from any light source. Chiaroscuro, the traditional technique of light and shadow used to create the illusion of three-dimensionality within the two-dimensional reality of the picture plane, becomes a language of absolute contrasts: strident black and white or colored striations clash with one another across the works.



Museum of Modern Art (MOMA)

Gallery label from *Inventing Abstraction, 1910–1925*, December 23, 2012–April 15, 2013

Fernand Léger

Contrast of Forms (*Contraste de formes*)

Art historian and critic Michel Seuphor proclaimed that 1912 was “perhaps the most beautiful date in the whole history of painting in France.” That year marked the culmination of Analytic Cubism in the work of Pablo Picasso and Georges Braque as well as the maturation of Fernand Léger’s idiosyncratic Cubist style, as manifested in his lively painting *The Smokers*. All three artists were inspired by Paul Cézanne in their quest for a means by which to accurately describe three-dimensional objects on a two-dimensional canvas. By breaking the represented figures or items into series of splintered planes and rendering them against—or within—a similarly faceted background, they created an entirely integrated space in which field and object interpenetrate one another. Of the three painters, Léger developed a vocabulary of more precisely delineated forms—his fragmented units are larger, arcs predominate, and color prevails.

In both *The Smokers* and *Nude Model in the Studio* the curving, overlapping planes describe the corporeal forms of each painting's subject while articulating an all-over, rhythmically patterned surface. The resulting oscillation between volumetric body and dynamic space owes as much to Futurist aesthetics as to Analytic Cubism. By 1913 Léger had pushed his abstracting grammar to its logical extreme in a series of nonobjective paintings entitled *Contrast of Forms*. Premised on the visual disparity between discrete geometric volumes, the series presents assorted calibrations of cylindrical, cubic, and planar units. As variations on a theme, each composition of alternating solids and voids offers a different play of light and shadow. The Guggenheim's canvas *Contrast of Forms* accentuates the linear armature and abbreviated modeling of the shifting geometric shapes. With these thoroughly abstract images, Léger's explorations of the Cubist idiom approached those of Robert Delaunay, whose *Simultaneous Windows* and brilliantly colored circular motifs of 1913 neared complete detachment from empirical reality. For Léger, however, this foray into total nonobjectivity was only temporary, as he would soon revive his penchant for figurative subjects.

Nancy Spector

Solomon R. Guggenheim Museum



Du village à la forêt – Cezanne et Léger

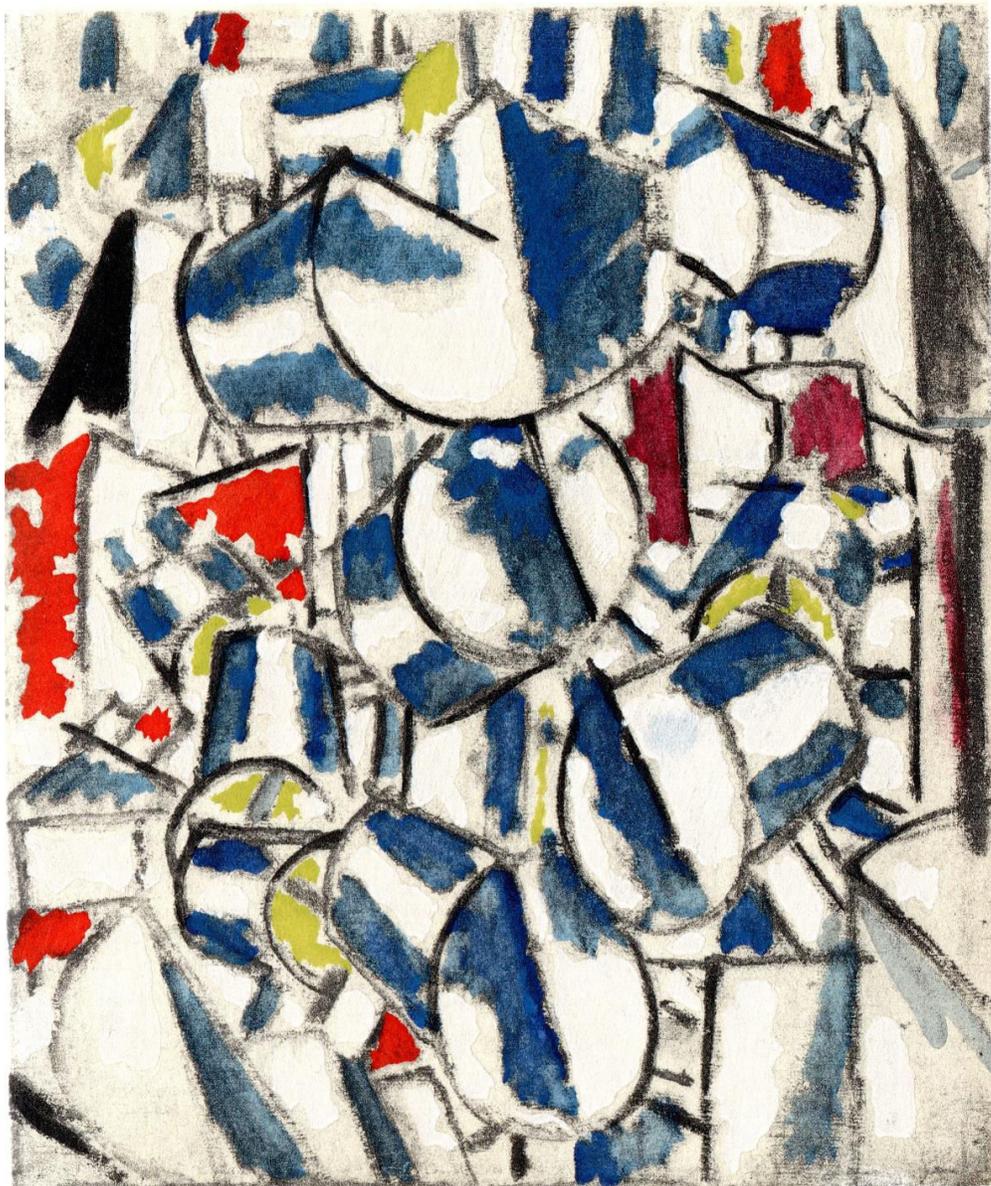
Dans *Les maisons sous les arbres* les maisons sont réduites à des pans de blancheur verticaux coiffés de trapèzes bleus ou rouges, les arbres à des fragments de cercle verts s'articulant en hauteur de façon biaisée. Maisons et arbres ne sont signifiés qu'allusivement, identifiables seulement par relation réciproque des formes et des couleurs, tel aplat devenant mur par corrélation avec le toit qui le coiffe, tel rectangle bleu reconnu comme toit d'ardoise parce qu'il est au-dessus de ce qui peut être un mur et proche d'indubitables toits, rouges, de tuile donc ; et puisque maisons ainsi il y a, les formes plus souples et vertes qui les entourent et les dominent ne peuvent être que des arbres... Toutefois en haut et en bas de la toile des formes, arrondies en bas, triangulaires et arrondies en haut, inassignables à un référent plausible, restent abstraites. Il semble que Fernand Léger ait ici tenté de tenir la part égale entre figuration et intellection, de trouver une autre voie, fondée sur le schématisme et le rythme, et non sur la déconstruction des formes et des volumes ou sur l'harmonie chromatique comme chez Braque, Picasso ou Delaunay, démarches qui semblaient devoir aboutir à l'abstraction. La façon dont au centre de la toile de Fernand Léger les maisons

s'établissent les unes au-dessus des autres n'est pas sans rappeler l'empilement pyramidal de celles que l'on voit dans les Vues de Gardanne de Cézanne, et l'on pourrait penser également que la façon de disposer la couleur, qui n'occupe que partie des formes dessinées, parallèlement à l'un de leurs côtés, résulte aussi de l'observation de certaines maisons ou du clocher dans la Vue de l'Estaque actuellement dans la collection Harrison.

Dans Les Maisons dans les arbres et Le village dans la forêt il n'y a plus de formes abstraites. Toutes les structures anguleuses rouges et bleues sont maisons et toutes les formes ovales vertes sont arbres. Les formes se pressent l'une contre l'autre sur toute la toile, dans une profondeur encore plus réduite que ce qu'il en était dans Les Maisons sous les arbres. Ici la contraste de formes — arrondies et anguleuses — et de couleurs — vert opposé à rouge et bleu — coïncident avec la distinction des deux composants — maisons et arbres — du paysage. Tout se passe comme si Fernand Léger essayait de confondre « réalisme pictural » et « réalisme de conception », d'atteindre « l'état d'équivoque » de ces deux valeurs, le « réel » et l'« imaginé », états auquel le peintre confie qu'il aspire dans sa « Note sur la vie plastique actuelle »[13].

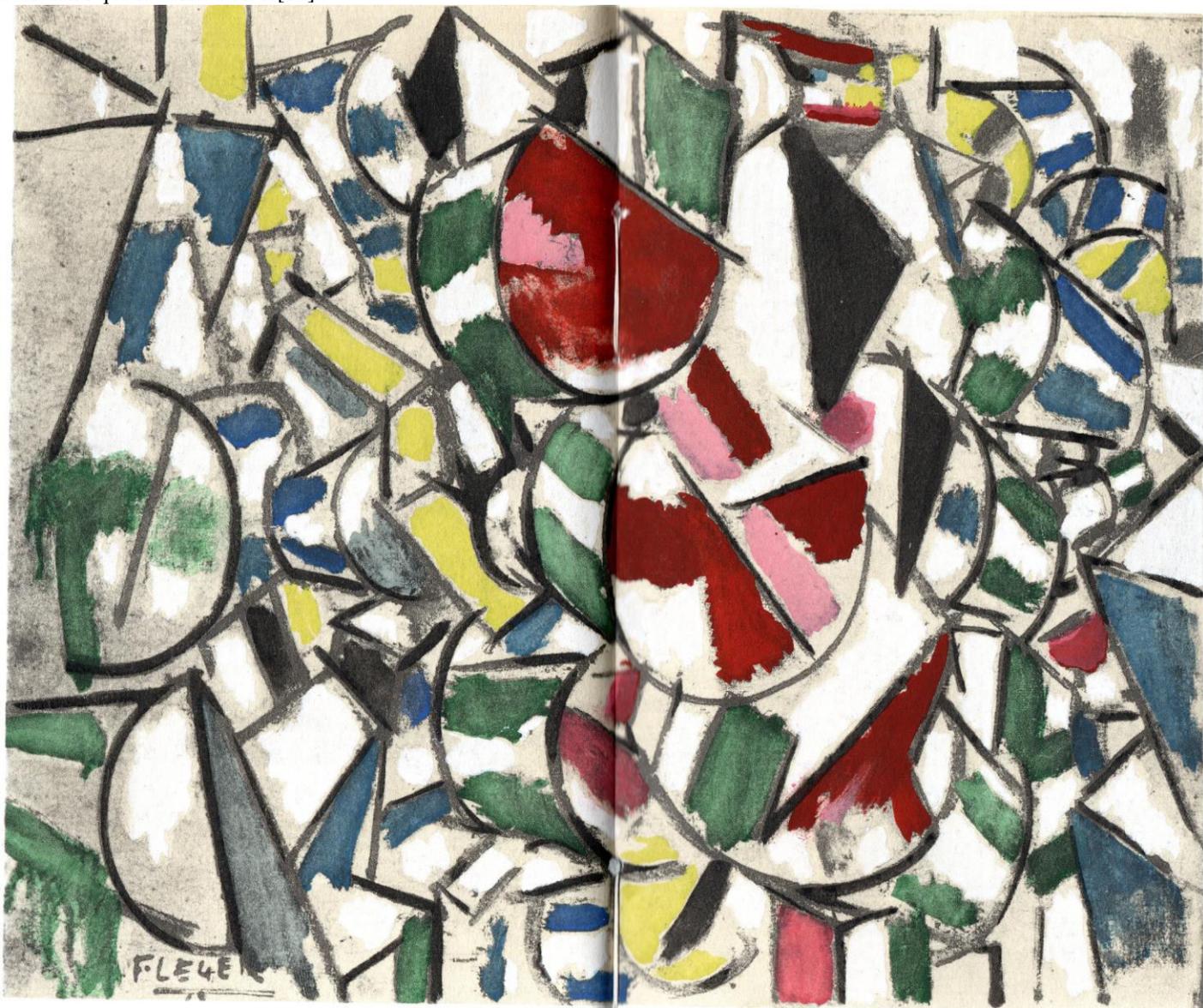
En tout cas, toutes ces toiles semblent être l'exécution fidèle du programme qu'il expose dans « Les réalisations picturales actuelles » :

La composition par contraste multiplicatif, en employant tous les moyens picturaux, permet en plus d'une plus grande expérience réaliste une certitude de variété ; en effet, au lieu d'opposer deux moyens expressifs dans un rapport immédiat et additionnel, vous composez un tableau de telle sorte que des groupes de formes similaires s'opposent à d'autres groupements contraires. Si vous distribuez votre couleur, elle aussi dans le même esprit, c'est-à-dire une addition de tons similaires, coloriant un de ces groupements de formes contre une même addition contraire, vous obtenez ainsi des sources collectives de tons, lignes et couleurs agissant contre d'autres sources contraires et dissonantes. Contraste et dissonances, par conséquent maximum dans l'effet d'expression. Je prendrai un exemple dans un sujet quelconque. Je prends l'effet visuel des fumées courbes et rondes s'élevant entre des maisons et dont vous voulez traduire la valeur plastique. Vous avez là le meilleur des exemples pour appliquer cette recherche des intensités multiplicatives. Concentrez vos courbes avec le plus de variété possible, mais sans les désunir ; encadrez-les par le rapport dur et sec des surfaces des maisons, surfaces mortes qui prendront de la mobilité par le fait qu'elles seront coloriées contrairement à la masse centrale et qu'elles s'opposent à des formes vives ; vous obtenez un effet maximum[14].



Faire cela, c'est, pour Fernand Léger, mener à sa fin logique ce que Cézanne aurait entrepris :

Dans de nombreux tableaux de Cézanne, on peut voir, à peine ébauché, cette sensibilité inquiète des contrastes plastiques. Malheureusement, et ceci vient corroborer ce que je disais tout à l'heure, son milieu très impressionniste et son époque moins condensée et moins rompue que la nôtre ne pouvaient l'amener au concept multiplicatif ; il l'a senti mais il ne l'a pas compris. Toutes ses toiles sont faites devant un sujet et dans ses paysages où des maisons s'écrasent maladroitement dans des arbres, il avait senti que la vérité était là[15].



En somme, comme Cézanne voulait faire du Poussin sur nature, Fernand Léger entreprend de faire du Cézanne sur peinture, c'est-à-dire en privilégiant la logique du tableau au détriment des lois de nature :

L'inquiétude du sujet à rendre a toujours gêné les artistes précédents. Beaucoup ont eu obscurément le sens de la valeur des contrastes plastiques. Aucun n'a su dominer assez son sujet pour les appliquer intégralement, c'est-à-dire déformer s'il le faut le sujet pour le résultat plastique[16].

Ce que fait systématiquement Fernand Léger, justifiant sa pratique par la nécessité de faire une peinture en accord avec son temps :

Si l'expression picturale a changé, c'est que la vie moderne l'a rendu nécessaire. L'existence des hommes créateurs modernes est beaucoup plus condensée et plus compliquée que celle des gens des siècles précédents. La chose imagée reste moins fixe, l'objet en lui-même s'expose moins que précédemment. Un paysage traversé et rompu par une auto ou un rapide perd en valeur descriptive, mais gagne en valeur synthétique ; la portière des wagons ou la glace de l'auto, jointes à la vitesse acquise, ont changé l'aspect habituel des choses [...] La condensation du tableau moderne, sa variété, sa rupture des formes est la résultante de tout cela[17].

Les tableaux intitulés *Contraste de formes* poussent à l'extrême ces caractères, renonçant à tout « réalisme pictural » pour ne montrer que des cylindres, des sphères et des troncs de cône (la formule de Cézanne est de plus en plus prise à la lettre) juxtaposés sur fond de plaques colorées comme eux par les seuls trois tons fondamentaux. La couleur, modulée et disposée de façon à suggérer des ombres et luisances semblables à celles qui se verraient sur la surface d'objets métalliques, industriels, « mécaniques ». La discontinuité qu'avait inaugurée *Nus dans la forêt*, sans la réaliser entièrement puisque plans et volumes s'y articulaient les uns aux autres, est ici complète. De l'un à l'autre objet géométrique, entre formes et couleurs, se multiplient les « contrastes plastiques », induisant un dynamisme que Fernand Léger estime caractéristique du monde moderne. La peinture ainsi se fait métaphorique.

Dans d'autres œuvres de 1913-14, *L'Escalier*, *Le Balcon*, *La Sortie des Ballets Russes* (ce sont des variantes du même sujet, reprenant sans doute le sujet du *Nu descendant un escalier* de Marcel Duchamp, peint en 1912), *Nature morte*[18], *Nature morte aux cylindres colorés*, ... ces mêmes volumes métalliques, semblablement colorés, sont disposés de façon à représenter allusivement personnages et objets, tous

portant ainsi la livrée du machinisme qui domine la société nouvelle.



De ces tableaux, le plus curieux, et l'un des premiers à être ainsi façonné, est *La Femme au fauteuil* qui est une transposition mécaniste des portraits de Madame Cézanne installée dans un fauteuil, et plus particulièrement de celui de Madame Cézanne à la jupe rayée. On en reconnaît la pose oblique compensée par le débord du dossier du fauteuil, les bras disposés en orbe, les mains juxtaposées, le visage stylisé en ovale (ici terminé en pointe) la chevelure symétriquement lissée (que Fernand Léger arrondit en cercle parfait). On peut se demander, à considérer l'extrême schématisation formelle, la radicale réduction chromatique et le dessin outrancièrement anguleux des traits du visage, si Fernand Léger, plutôt que rendre hommage à Cézanne, ne cherche pas encore à se délivrer de son influence. L'un et



l'autre sans doute puisque c'est chez lui qu'il trouve les principes de son « réalisme de conception » et l'exemple de la simplification des apparences, et parce qu'il n'applique si rigoureusement ces principes et n'aggrave si extrêmement cette simplification que pour récuser la tradition — et la tentation ? — d'une peinture « mélodieuse »[19]. Or les œuvres de Cézanne sont « mélodieuses ». L'histoire de la filiation cézannienne de Fernand Léger est donc aussi, à partir d'un certain moment, celle

d'une obstinée volonté de sevrage. Il semble que le passage par cette période de peinture, abstraite, des Contrastes de formes, ou, « équivoque »[20], des Escaliers, accomplisse ce sevrage, car les figures de femme que Fernand Léger continue de peindre de cette façon « contrastée » s'éloignent de plus en plus du modèle cézannien ; La Femme assise de 1914 n'en a plus que l'inclinaison et la tête ovale (mais ayant perdu toute physionomie, changée en masque plat mi-blanc, mi-noir) ; la Femme en rouge et vert, debout, ne lui doit plus rien.

Jean Arrouye
Conférence à l'Université
de Chicoutimi, Québec,
1995

