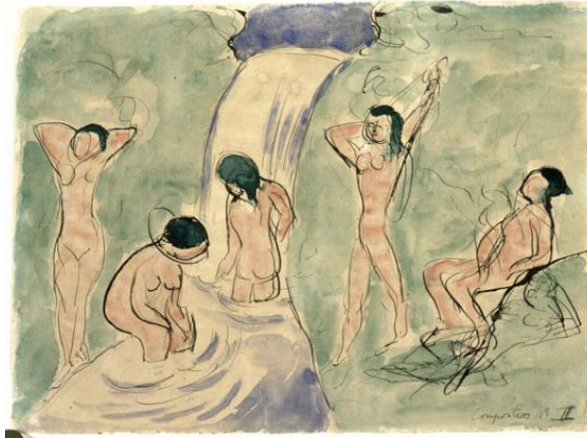




The figure of a woman drawn in one stroke of the hand. Colors on a canvas that leap out at you like a wild African animal charging through the bush. Goldfish, parlors, portraits, landscapes, and music, always music. These were among the many varied subjects of your art, an art form that propelled you for a half a century and made you one of the leading and most influential artists of your time, rivaling even Picasso. More than any artist, you were known for your use of **color** to convey emotional expression, and your fluid, direct and original painting style. If it hadn't been for a bout of appendicitis when you were young, you wouldn't have discovered "a kind of paradise" during your convalescence, drawing and painting from your bed much to the dismay of your father. Early in your career, you led the *Fauvist* movement, a painting style which focused on pure colors used in an aggressive and direct manner. You believed the arrangement of colors was as important as a painting's subject matter to communicate meaning. You avoided detail, instead using bright color and strong lines to create a sense of movement. Although intellectually sophisticated, you always emphasized the importance of **instinct** and **intuition** in the production of a work of art. You drew your influences from Chardin, Watteau, Poussin, and Japanese art. You often argued that an artist did not have complete control over color and form; instead, colors, shapes, and lines would come to dictate to the sensitive artist how they might be employed in relation to one another. You were known to abandon yourself to the play of the forces of color and design, and you explained the rhythmic, but distorted, forms of many of your figures in terms of the building of a total artistic harmony. But it is getting late in life, and other than a chapel in Vence, you have strived but have not yet created that

ultimate masterpiece that would have given you the happiness that you so strongly desire

1. * A Russian collector made a requisition,
In 1909 for an expensive commission,
He wanted three water color tableaux,
To hang on the walls of his Moscow chateau,
Take Alexandre Mari to La Terrasse,
And ocean bound to the English pass,
90 meters to the left of Hotel Suisse,
In Tour Belanda you'll find release,
Go to the top in the ascenseur,
And to the left, monsieur, n'ayez pas peur,
The Baie des Anges don't overlook,
Through an opening you'll you'll find your nook .



2. A passage ties the new to old,
Off Jean Jaurés you have been told,
Your old traditional art soon gave way,
To Russell's teachings and the sway,
Of color's scope and the fluid form,
Where "impressionism" was the norm,
Back and up past where you began,
A Sarkis' landmark is soon at hand,
Where steps connect Modernity,
With the cobblestone paths of History,
Francis Gallo stands nearby,
Down to the Boucherie is the hue and cry,

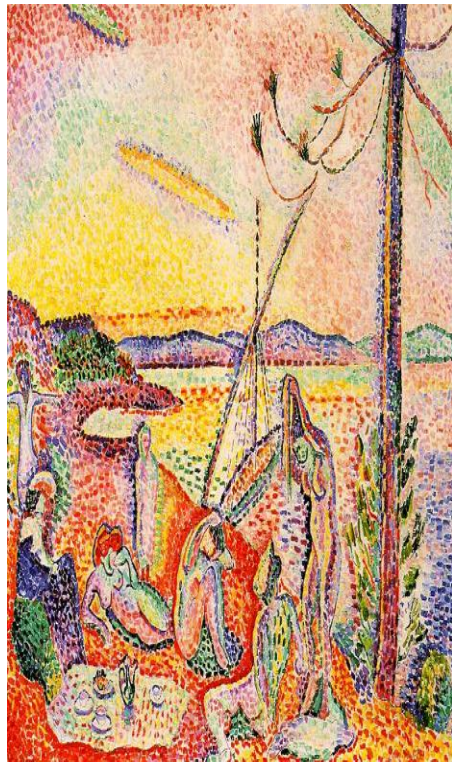
Of marble steps that bridge the floor
With the entry of one false door.



- 3.* Your work was so prodigious for five decades
That much of what received accolades,
In the Villa d'Arenes found its home,
To the Cimiez hill you must now roam,
A drive inland on Jaurés,
Stay left where Sebastian and Risso make their play,
A left at Barla's traverse, past a square head ,
At Place Moulin, up Cimiez you're led,
Follow the signs and park streetside,
Not an amusing or easy ride,
Walk to grounds with paths of names,
Of jazz musicians of great fame.



4. You fortune and fame did not elude,
The influence of Pissarro's mood,
In 1906 Pointillism was the rage,
Connect the dots on your bag's sealed page,
Park outside the parapets,
Of a millionaire's port to which you jet,
A little English will get you there,
A western route on the Bord de Mer,
Over Napoleon's bridge on November 11,
Time's loss Avenue Verdun will soon replevin,
A queen to the populace once declared
A phrase that enflamed beyond compare,
_ _ _ _ _ E M _ _ _ _ _ A _ _ !
Through public gate to Republic Road a claim you'll stake.



**CHECK IN TO YOUR AUBERGE NEXT,
AND A PHOTO OF THAT ACT YOU'LL TEXT,
AT LEAST TWO OF YOU WITH CLOCK ON WALL,
MUST POSE TO REGISTER YOUR LANDFALL.**

MARC (310) 779-3057

CONNIE (361) 774-7793

RICK (512) 913-3290

PART TWO

5. The top of the morning to you!
Go up the Rue de l'Italie to get your due,
In the first two blocks upon liberal side
To an opulent boutique you're sure to glide,
An epicerie of similar shade,
Is the place you'll simply have to raid,
With Cezanne at your heels,
Your reputation needs appeal,
If your colors are exact,
Now is the time to counter-attack,
If playing the turtle and the hare,
Perhaps a snail's pace is your best fare.



6. You started a movement of wild color schemes,

With hedonist motifs and emotional themes,
Donatello coined your penchant for the wild,

As “ fauvism,” the artworld’s unruly child,
Dissonant colors that did not conform,

To the traditional palette’s standard norm,

But when Gertrude Stein had bought such a piece,

You and Derain were much more at ease,

Up and to the right on Gambetta from the Concorde,

A-8 west to A-7 will soon afford,

Liberal access near a Salon’s door,

8 kms west you head on the A-54,

A treacherous journey awaits at exit thirteen,

The Route du Salon/D-5 to site unseen,

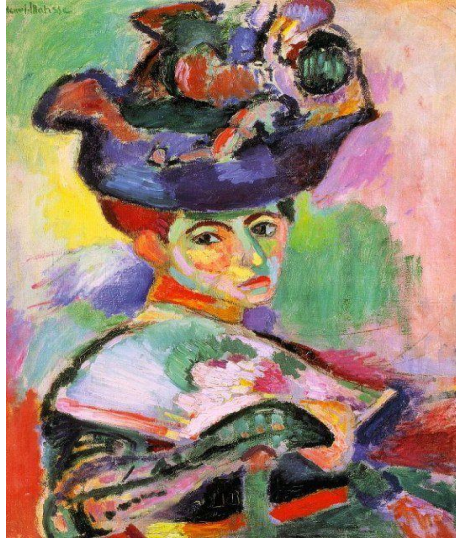
The D-17 route is steep, the road is small, the closer that you get

D-27 leads to the place wherein your *Quarry’s* set.



7. North on the N570 through St. Remy,
In a papal town lies your destiny,
Down Jaurés through a Republic gate,
The town of the half bridge holds your fate.
On the Rue des Marchands you must report,
You borrowed ideas there for your models to sport,
You could either walk or drive,
But it's clear on foot you'll more quickly arrive,
A drive against the clock
At Folco de Baroncelli you liberally dock,
Right on Vernet and you can park,
And walk west on St. Agricole to your merchant's mark,
Or drive on to Rue de la République and north,

And at Favart on foot you'll sally forth,
To a storefront next to a Coton Doux vitrine,
Near the place for a headless queen.



8. You made a career of découpage,
By placing your patterns in a certain montage,
If you are soon to celebrate,
Then upon a construct meditate,
Back down to Rue de la République,
To Favart through the Place of the Clock you sneak,
French writers will help you continue
Western on St. Etienne past Peyraud's venue,
Conservatively on Limas to where it ends,
Left to the Rhone and up again,
The D225 will take you to an exit at Sorgues,
D6 TO D17 through commerce you'll forge,
Near the inner conclave of a new Pope,
Another Republic Road's the place to next elope
- To vintner then you'll sing your bag's jingle,
Inside the caveau where he hangs his shingle.



MARC (310) 779-3057

CONNIE (361) 774-7793

RICK (512) 913-3290

PUZZLE PAINTING



Les toits de Collioure



A glimpse of Notre Dame in the Late afternoon

LITTLE CLUES

1. In water tight container in waterfall

Water, water everywhere,
But where's a drop to drink?
Near sushi planetary fare,
For 40 years has stood a marble sink,

2. Under water fountain in Porte Fausse

In a gift shop posters are sold
Where you could be careful and bold,
But first head Dizzy to a monastery,
To your resting place in a cemetery.

3. On grave and in gift shop

Luxe, calme et volupté,
Au port de Vauban vous êtes invités
Chez **Pélé** vous ferez la fête,
Le magasin de Vincent est à **vingt-sept**.

4. In Antibes or cake at Pele

Head to a place that's Aix-cellent
It's west on A8 that you're now sent,
The second exit after the Pont de L'Arc,
At the Hotel Le Concorde you'll board and park.

5. In snails and card in container

SNAILS (15)

Letters in each snail shell

LES BAUX DE PROVENCE

white

Card:

In this place of **Light** you're sure to find

Artists mingling of a competitive kind,

The left corner of **Le Bonheur** will give you a start,

If you watch the walls for your art.

6 . In corner at Les Carrieres de Lumieres

At twenty of the merchant's street,
Monsieur Mouret you're sure to greet,
Find that which did inspire,
My hat's off to you, but please inquire.

7. In Hat at Mouret's

The label you search for is one of your arts,
In your book pasted together as a sum of its parts,
Next to Chauds les Pains is J.J. Bertou's winery,
Find it by plucking your newest finery.

Decoupage and label : (not on card)



8. Card behind Label; To Chateau

When all in place the masterpiece is found,
And now your life's work is crowned,
Follow the arrows on the map that suggest,
At Chateau Bijou you're an honored guest.

MATISSE POINTILLISME

46-23-9-11-7-2-1-8-13-12-19-15-17-31-61-5-6-13-33-51-17-8-13-17-2-3-4-11



1.

To Laurent , you must now sing,
The above jingle to the ring,
Of the instrument in your bag,
To a half bridge you should not lag.

3.a. In grave and poster at Matisse giftshop

Au port de Vauban vous êtes invités,
Sur la bastion de St. Jaume,
Cherchez la lettre première de votre premier nom.

6. Card at St. Benezet behind pillars and in chapel

At twenty of the merchant's street,
Monsieur Mouret you're sure to greet,

Find that which did inspire,
My hat's off to you, but please inquire

1954) was a French artist, known for his use of color and his fluid and original draughtsman ship. He was a [draughtsman](#), [printmaker](#), and [sculptor](#), but is known primarily as a painter.^[1] Matisse is commonly regarded, along with [Pablo Picasso](#) and [Marcel Duchamp](#), as one of the three artists who helped to define the revolutionary developments in the [plastic arts](#) in the opening decades of the 20th century, responsible for significant developments in painting and sculpture.^{[2][3][4][5]} Although he was initially labeled a [Fauve](#) (wild beast), by the 1920s he was increasingly hailed as an upholder of the classical tradition in French painting.^[6] His mastery of the expressive language of color and drawing, displayed in a body of work spanning over a half-century, won him recognition as a leading figure in [modern art](#).^[7]

Contents

[\[hide\]](#)

- [1 Early life and education](#)
 - [1.1 Early paintings](#)
- [2 Fauvism](#)
- [3 Gertrude Stein, Academia Matisse, and the Cone sisters](#)
- [4 Selected works: Paris, 1901–1917](#)
- [5 After Paris](#)
- [6 The war years](#)
- [7 Last years](#)
- [8 Legacy](#)
- [9 Partial list of works](#)
- [10 Portrayal in media and literature](#)
 - [10.1 Film dramatizations](#)
 - [10.2 Literature](#)
- [11 Books/Essays](#)
- [12 References and sources](#)
- [13 Further reading](#)
- [14 External links](#)

[\[Edit\]](#) Early life and education



Woman Reading, 1894, Museum of Modern Art, Paris

Matisse was born in [Le Cateau-Cambrésis](#), Nord, France, the oldest son of a prosperous grain merchant.^[8] He grew up in [Bohain-en-Vermandois](#), Picardie, France. In 1887 he went to Paris to study law, working as a court administrator in [Le Cateau-Cambrésis](#) after gaining his qualification. He first started to paint in 1889, after his mother brought him art supplies during a period of convalescence following an attack of [appendicitis](#). He discovered "a kind of paradise" as he later described it,^[9] and decided to become an artist, deeply disappointing his father.^{[10][11]} In 1891, he returned to Paris to study art at the [Académie Julian](#) and became a student of [William-Adolphe Bouguereau](#) and [Gustave Moreau](#). Initially he painted [still-lives](#) and landscapes in a traditional style, at which he achieved reasonable proficiency. Matisse was influenced by the works of earlier masters such as [Jean-Baptiste-Siméon Chardin](#), [Nicolas Poussin](#), and [Antoine Watteau](#), as well as by modern artists such as [Édouard Manet](#), and by [Japanese art](#). Chardin was one of Matisse's most admired painters; as an art student he made copies of four Chardin paintings in the [Louvre](#).^[12]

In 1896 and 1897, Matisse visited the Australian painter [John Peter Russell](#) on the island [Belle Île](#) off the coast of [Brittany](#). Russell introduced him to [Impressionism](#) and to the work of [van Gogh](#), who had been a friend of Russell but was completely unknown at the time. Matisse's style changed completely, and he would later say "Russell was my teacher, and Russell explained [colour theory](#) to me."^[11] In 1896 Matisse exhibited five paintings in the salon of the [Société Nationale des Beaux-Arts](#), two of which were purchased by the state.^[13]

With the model Caroline Joblau, he had a daughter, Marguerite, born in 1894. In 1898 he married Amélie Noellie Parayre; the two raised Marguerite together and had two sons, Jean (born 1899) and Pierre (born 1900). Marguerite and Amélie often served as models for Matisse.^[14]

In 1898, on the advice of [Camille Pissarro](#), he went to London to study the paintings of [J. M. W. Turner](#) and then went on a trip to [Corsica](#).^[15] Upon his return to Paris in February 1899, he worked beside [Albert Marquet](#) and met [André Derain](#), [Jean Puy](#),^[16] and [Jules Flandrin](#).^[17]

Matisse immersed himself in the work of others and went into debt from buying work from painters he admired. The work he hung and displayed in his home included a plaster bust by [Rodin](#), a painting by [Gauguin](#), a drawing by [van Gogh](#), and [Cézanne's](#) *Three Bathers*. In Cézanne's sense of pictorial structure and colour, Matisse found his main inspiration.^[16]

Many of Matisse's paintings from 1898 to 1901 make use of a [Divisionist](#) technique he adopted after reading [Paul Signac's](#) essay, "D'Eugène Delacroix au Néo-impressionisme".^[15] His paintings of 1902–03, a period of material hardship for the artist, are comparatively somber and reveal a preoccupation with form. Having made his first attempt at sculpture, a copy after [Antoine-Louis Barye](#), in 1899, he devoted much of his energy to working in clay, completing *The Slave* in 1903.^[18]

[\[edit\]](#) Early paintings



Blue Pot and Lemon (1897), [Hermitage Museum](#), [St. Petersburg](#), Russia



Fruit and Coffeepot (1898), [Hermitage Museum](#), [St. Petersburg](#), Russia



Vase of Sunflowers (1898), [Hermitage Museum](#), [St. Petersburg](#), Russia



Crockery on a Table (1900), [Hermitage Museum](#), [St. Petersburg](#), Russia

[[edit](#)] Fauvism

Main article: [Fauvism](#)



Woman with a Hat, 1905. [San Francisco Museum of Modern Art](#)

[Fauvism](#) as a style began around 1900 and continued beyond 1910, the [movement](#) as such lasted only a few years, 1904–1908, and had three exhibitions.^{[19][20]} The leaders of the movement were Matisse and [André Derain](#).^[19] Matisse's first solo exhibition was at [Ambroise Vollard's](#) gallery in 1904,^[16] without much success. His fondness for bright and expressive colour became more pronounced after he spent the summer of 1904 painting in [St. Tropez](#) with the [neo-Impressionists](#) Signac and [Henri Edmond Cross](#).^[15] In that year he painted the most important of his works in the neo-Impressionist style, *Luxe, Calme et Volupté*.^[15] In 1905 he travelled southwards again to work with [André Derain](#) at [Collioure](#). His paintings of this period are characterized by flat shapes and controlled lines, and use [pointillism](#) in a less rigorous way than before.

In 1905, Matisse and a group of artists now known as "[Fauves](#)" exhibited together in a room at the [Salon d'Automne](#). The paintings expressed emotion with wild, often dissonant colours, without regard for the subject's natural colours. Matisse showed *Open Window* and *Woman with the Hat* at the Salon. Critic [Louis Vauxcelles](#) described the work with the phrase "[Donatello](#) parmi les fauves!" (Donatello among the wild beasts), referring to a [Renaissance](#)-type sculpture that shared the room with them.^[21] His comment was printed on 17 October 1905 in [Gil Blas](#), a

daily newspaper, and passed into popular usage.^{[19][21]} The exhibition garnered harsh criticism—"A pot of paint has been flung in the face of the public", said the critic [Camille Mauclair](#)—but also some favourable attention.^[21] When the painting that was singled out for special condemnation, Matisse's [Woman with a Hat](#), was bought by [Gertrude](#) and [Leo Stein](#), the embattled artist's morale improved considerably.^[21]



[Les toits de Collioure](#), 1905, oil on canvas, [The Hermitage](#), [St. Petersburg, Russia](#)

Matisse was recognized as a leader of the Fauves, along with André Derain; the two were friendly rivals, each with his own followers. Other members were [Georges Braque](#), [Raoul Dufy](#) and [Maurice de Vlaminck](#). The [Symbolist](#) painter [Gustave Moreau](#) (1826–1898) was the movement's inspirational teacher; as a professor at the [École des Beaux-Arts](#) in Paris, he pushed his students to think outside of the lines of formality and to follow their visions.

In 1907 [Apollinaire](#), commenting about Matisse in an article published in *La Falange*, said, "We are not here in the presence of an extravagant or an extremist undertaking: Matisse's art is eminently reasonable."^[22] But Matisse's work of the time also encountered vehement criticism, and it was difficult for him to provide for his family.^[11] His controversial 1907 painting [Nu bleu](#) was burned in effigy at the [Armory Show](#) in Chicago in 1913.^[23]

The decline of the Fauvist movement after 1906 did nothing to affect the rise of Matisse; many of his finest works were created between 1906 and 1917, when he was an active part of the great gathering of artistic talent in [Montparnasse](#), even though he did not quite fit in, with his conservative appearance and strict [bourgeois](#) work habits. He continued to absorb new influences: he traveled to [Algeria](#) in 1906 studying African art and [Primitivism](#); after viewing a large exhibition of [Islamic art](#) in [Munich](#) in 1910, he spent two months in Spain studying Moorish art. He visited [Morocco](#) in 1912 and again in 1913 and while painting in [Tangiers](#) he made several innovative changes to his work, including his use of black as a colour.^{[24][25][26]} The effect on Matisse's art was a new boldness in the use of intense, unmodulated colour, as in [L'Atelier Rouge](#) (1911).^[15]

Matisse had a long association with the Russian art collector [Sergei Shchukin](#). He created one of his major works [La Danse](#) specially for Shchukin as part of a two painting commission, the other painting being [Music](#), 1910. An earlier version of [La Danse](#) (1909) is in the collection of [The Museum of Modern Art](#) in New York City.

[[edit](#)] Gertrude Stein, Académie Matisse, and the Cone sisters



Henri Matisse, [Red Room \(Harmony in Red\) \(1908\)](#)



Henri Matisse in Paris, August 13, 1913. Photo by [Carl Van Vechten](#)

Around April 1906 he met [Pablo Picasso](#), who was 12 years younger than Matisse.^[11] The two became lifelong friends as well as rivals and are often compared; one key difference between them is that Matisse drew and painted from nature, while Picasso was much more inclined to work from imagination. The subjects painted most frequently by both artists were women and [still life](#), with Matisse more likely to place his figures in fully realized interiors. Matisse and Picasso were first brought together at the Paris [salon](#) of [Gertrude Stein](#) and her companion [Alice B. Toklas](#). During the first decade of the 20th century, Americans in Paris— Gertrude Stein, her brothers [Leo Stein](#), Michael Stein and Michael's wife [Sarah](#)—were important collectors and supporters of Matisse's paintings. In addition Gertrude Stein's two American friends from [Baltimore](#), the [Cone sisters](#) Claribel and Etta, became major patrons of Matisse and Picasso, collecting hundreds of their paintings. The Cone collection is now exhibited in the [Baltimore Museum of Art](#).^[27]

While numerous artists visited the Stein salon, many of these artists were not represented among the paintings on the walls at 27 Rue de Fleurus. Where [Renoir](#), Cézanne, Matisse, and Picasso's

works dominated Leo and Gertrude Stein's collection, Sarah Stein's collection particularly emphasized Matisse.^[28]

Contemporaries of Leo and Gertrude Stein, Matisse and Picasso became part of their social circle and routinely joined the gatherings that took place on Saturday evenings at 27 Rue de Fleurus. Gertrude attributed the beginnings of the Saturday evening salons to Matisse, remarking:

More and more frequently, people began visiting to see the Matisse paintings—and the Cézannes: "Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began."^[29]

Among Pablo Picasso's acquaintances who also frequented the Saturday evenings were: [Fernande Olivier](#) (Picasso's mistress), Georges Braque, André Derain, the poets [Max Jacob](#) and [Guillaume Apollinaire](#), [Marie Laurencin](#) (Apollinaire's mistress and an artist in her own right), and [Henri Rousseau](#).^[30]

His friends organized and financed the *Académie Matisse* in Paris, a private and non-commercial school in which Matisse instructed young artists. It operated from 1907 until 1911. [Hans Purrmann](#) and Sarah Stein were amongst several of his most loyal students.

Matisse spent seven months in [Morocco](#) from 1912 to 1913, producing about 24 paintings and numerous drawings. His frequent [orientalist](#) topics of later paintings, such as [odalisques](#), can be traced to this period.^[31]