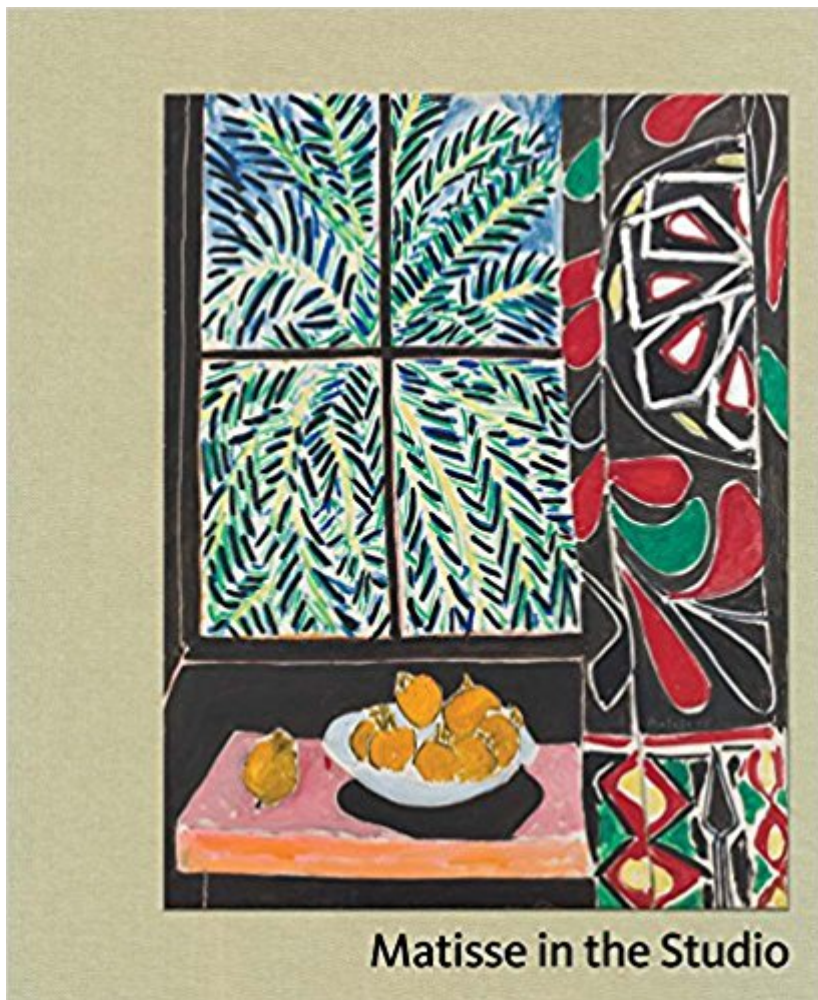


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# Matisse In The Studio



Matisse in the Studio



## Synopsis

The personal objects in Matisse's studio form a secret history in his art. This book is the first in English to explore the essential role that Henri Matisse's personal collection of objects played in his studio practice. The artist traveled with his collection even to temporary residences, and letters to family members often included requests for objects to be moved to where he was working, revealing them to be critical creative stimulants. Featured frequently in the modern master's bold paintings, drawings and cutouts, and influencing the development of his work in sculpture, Matisse's objects formed a secret history hiding in plain sight. Works that span Matisse's entire career are presented here alongside the objects that inspired them, from Asian vases and African masks to intricate textiles from the Islamic world. An introduction and five chapters take readers through studies of the object as actor and the studio as theater, the importance of African art in Matisse's renderings of the human form and his sitter's inner selves, and the invention and transformation of his own language of signs. With lush illustrations and archival images, *Matisse in the Studio* provides exceptional insights into the artist at work.

## Book Information

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## Customer Reviews

...Matisse loved beautiful, well-designed objects and had collected more than 200 by his death in 1954... they served him as visual references that opened his mind to new possibilities in seeing and creating. (Debbie Hagan Hyperallergic) I can think of no other exhibition that has told us so much about what artists do and how they think. (Eric Gibson The Wall Street Journal) *Matisse in the Studio*

â focuses on the artistâ™s relationship with his objectsâ – a seaglass green vessel, a Congolese mask, North African tapestries – paired with the paintings where they appear. The result is a heightened sense of intimacy with his already sensual, summery paintings, and gives a glimpse into the studio – and mental – space of the artist. (Nina Maclaughlin Boston Globe)As the same rotating cast of inanimate characters appears again and again in the paintings, we realize that what we are seeing is a memory play, a chronicle of the interaction over time between objects and owner. (John Dorfman Art & Antiques)

Henri Matisse (1869–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1940s. He followed a career-long path that he described as “construction by means of color.” Ellen McBreen is Associate Professor of Art History at Wheaton College, Massachusetts. Helen Burnham is Pamela and Peter Voss Curator of Prints and Drawings at the Museum of Fine Arts, Boston. Suzanne Preston Blier is Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies at Harvard University. Ann Dumas is Curator at the Royal Academy of Arts, London. Jack Flam is Distinguished Professor Emeritus of Art and Art History at Brooklyn College and The Graduate Center of the City University of New York, and President of the Dedalus Foundation. Claudine Grammont is Director and Chief Curator of the Musée Matisse, Nice. Hanne Ivanoff is a postdoctoral research fellow at the Frobenius Institute of Johann Wolfgang Goethe University, Frankfurt. Marie-Thérèse Pulvenis de Seligny is the former Director and Chief Curator of the Musée Matisse, Nice.

This book converted me from indifference to Matisse to lively interest in his ideas and his work. Matisse was an inveterate collector, not of precious things, but of objects that pleased his eye and stirred his emotions. The authors trace his artistic development through the objects he lived with and painted, over and over, always achieving something fresh and new. This is a catalog for the show I saw at the MFA in Boston, and as a guide to the exhibit it is wonderful. But it stands alone, too, giving a fascinating perspective on Matisse’s personal universe, and why he painted, sculpted, and designed as he did at different stages of his career. The writing is good, even when indulging in close academic analysis. The reproductions are excellent. And the objects so important to Matisse become equally important to the reader. The authors train our eye to look for the anthropomorphic qualities and the energy verging on consciousness in these objects as transformed in Matisse’s work. We learn to notice in the artwork the influence of African art, Islamic design and Chinese porcelain and calligraphy. Matisse’s rebellion against the traditional realism of classic Western art

was aided and abetted by the objects and textiles from other cultures he acquired in his travels. The chronology in the back of the book is in part a history of his pivotal acquisitions. The narrative is full of interesting tidbits (like the fact that Matisse's wife Amelie supported the family in early years by making hats). The authors look at how Matisse differed philosophically from the Impressionists -- and was influenced by Bergson's ideas. A lovely art book all around -- a pleasure for visual browsing, and equally rewarding to read.

Excellent companion to the show. Vivid reproductions.

This is a beautiful book. The color plates are exquisite. The binding is lovely. A treasure to keep.

A must for anyone interested in Matisse. Good insight into Matisse's creative process. Excellent attention paid to the quality of printing of this book and its attendant reproductions.

I keep picking it up and looking at it over and over. Each time I see new things

A beautiful book, wisely divided so that we understand correctly different phases of Matisse's life as a painter.

Matisse in the Studio is an intimate look at Matisse's practice over the years with works grouped by theme. The exhibition this book accompanies shows objects Matisse kept in his studio and how they reappeared or influenced his paintings. It's a fascinating look of how an artist can find inspiration and how the artist translates things he sees into paintings. There are roughly 60 paintings and drawings along with some sculptures and prints by Matisse plus images of the objects from the studio. This is by no means a massive retrospective type book of Matisse's career but it's worthwhile to get an idea of how an artist translates the ordinary into the magical. For Matisse fans this is recommended.

Read the book before I saw exhibit in Boston. Most helpful.

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