

*Henri Matisse, a palette of objects*

25 June to 24 September 2016

Levels -1 et -2



Henri Matisse, *Fauteuil rocaille*, Vence, 1946, oil on canvas, 92 x 73 cm, coll. Matisse museum, Nice  
Photo : François Fernandez

**Musée Matisse**  
164, avenue des Arènes de Cimiez – Nice

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## Presentation of the exhibition *Henri Matisse, a palette of objects*

25 June – 24 september 2016



Hélène Adant, *Palette d'objets*, Villa Le Rêve, Vence, 1946, photography  
Coll. Photo library of the documentation center, Matisse museum, Nice  
Photo : Centre Pompidou, Paris, Mnam/Cci, Bibliothèque Kandinsky, Fund Hélène Adant

### **The collection of objects of the Matisse museum in Nice: a singularity**

Matisse liked to be surrounded in everyday life by furniture and objects, which constantly renew his inspiration, and which may become the main subject of his paintings and drawings. Some of them are faithful companions. In his book *Henri Matisse, roman*<sup>1</sup>, Louis Aragon noticed the importance of these objects in the painter's creative process. He illustrated, with the title « Palette – of objects », a photography that the artist gave to him and where stand the objects he often depicted.

Although few publications exist on this set of furniture and objects, considering them more precisely, as a palette of shapes and colors, may offer a new vision on the genesis of his work.

### **The singularity of the Matisse museum stands in the painter's wife and then his heirs' donations of the most complete and most representative set of objects and furniture used by the artist in his compositions both graphic and pictorial.**

Since the opening of the museum in 1963, this original collection was presented among the Matisse's paintings, drawings and sculptures and was the subject of a particular presentation in 1984. It was still missing the occasion to put in light these objects through an exhibition, for the public and the different institutions that make researches on Matisse's work.

For Matisse, the object, artistic or useful, is a pretext for researches on the line, the shape and the color, in his methodic process to the ever greater simplification to find the "sign" and the brightness in his works.

Furthermore, the artist gives them a personality and considers them as actors with a singular character and a particular story that he staged in different compositions.

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<sup>1</sup> Louis Aragon, *Henri Matisse, roman*, tomes I et II, Paris, Gallimard, 1971 ; rééd. coll. « Quarto », 1998.

This exhibition presents the set of objects and furniture belonging to the painter, conserved in the Matisse museum of Nice, as a reference basis for new researches and exhibitions, soon in Boston and London particularly.

**It enables to improve the knowledge of the creative process of one of the great masters of the 20<sup>th</sup> century. It also renews the focus on the works of the museum and, through prestigious loans, it allows to discover works from museums around the world where the objects of the collection of Nice are represented.**

**Visitor route: levels -1 et -2 of the museum, temporary exhibitions space**

From work of art to everyday object

Still life

Objects and et ornaments

Matisse, the object's role in orchestrating shape and color

Photographs: the life of objects

A « palette – of objects », Louis Aragon

Depictions of objects

Portraits of objects

Beyond the object

## Meaning of the exhibition *Henri Matisse, a palette of objects*

### Items that belonged to Henri Matisse in Nice's Musée Matisse collections



Hélène Adant, *Nature morte*, villa Le Rêve, Vence, 1946, photography  
Coll. Photo library of the documentation center, Matisse museum, Nice  
Photo : Ville de Nice – Musée Matisse / Nathalie Lavarenne

*"The environment creates the object. I spent my entire life working in front of the same objects that gave me a sense of reality, turning my mind to all that these objects had been through for me and with me<sup>2</sup>."*

Among the items that were originally donated to Nice's Musée Matisse<sup>3</sup> is a unique collection of over 130 objects, including fabrics, carpets, and pieces of furniture of various origins that once belonged to the painter. Up until now, little had been said about this collection, yet it is of significant interest. Studying the items provides insight into how the artist worked, allowing us a better understanding of his ideas and concepts and pointing to the foundations of what inspired him. Alongside his works of art, the furniture and objects, included in the donations made by Mrs Matisse followed by his children, form *"a cohesive and complementary whole via which to examine Matisse's approach and areas of research"*<sup>4</sup> in line with the painter's wishes. Over the years, this collection has been supplemented with new donations<sup>5</sup> that illustrate the breadth of the artist's interests and sources of inspiration.

This summer, the Musée Matisse is showcasing this collection in its entirety in a bid to pursue its vocation as the leading centre of knowledge on Matisse's work.

The exhibition is entitled 'A Palette of Objects', a reference to the photograph taken by Hélène Adant and commissioned by Louis Aragon, who approached Matisse in 1946, asking him to gather together the objects that featured most prominently in his life's work.

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<sup>2</sup> Henri Matisse, quoted in *Henri Matisse. Écrits et propos sur l'art*, notes and index by Dominique Fourcade, Éditions Hermann, collection Savoir, Paris, 1972, p. 247.

<sup>3</sup> Inaugurated on 5 January 1963.

<sup>4</sup> Deed of donation: "Henri Matisse, followed by Mrs Matisse and finally other members of the family after his death, made generous donations of works of art, items and souvenirs belonging to the painter, to the city directly, but in the hope that these items be kept together and showcased as a collection [...] one of the objectives being to form a cohesive and complementary whole via which to examine Matisse's approach and areas of research."  
Musée Matisse archives, Nice

<sup>5</sup> In 2011, textiles were donated by Mrs. Jacquelyn Matisse; in 2012, furniture and textiles were directly donated by the Pierre and Tana Matisse Foundation, New York; in 2015, two ceramic jugs were donated by Vincent and Irus Hansma; in 2016, a Moorish chair was donated by Michel Gaudet.

## Visitor route *Henri Matisse, une palette d'objets*



H. Matisse  
*Intérieur à l'esclave*  
Nice, ca. 1924  
Oil on canvas, 91,7 x 73,2 cm  
Coll. Matisse museum, Nice  
Photo : François Fernandez



H. Matisse  
*Nature morte aux livres*  
Bohain, 1890  
Oil on canvas, 21,5 x 27 cm  
Coll. Matisse museum, Nice  
Photo : City of Nice – photographic service



*Little black and yellow vase*  
Faïence, black and yellow decoration  
H. Matisse's personal object  
Coll. Matisse museum, Nice  
Photo : City of Nice – photographic service

### From work of art to everyday object

Throughout his life, Matisse approached classical art as a continuous point of reference on which his studies and philosophy were based. The painter held ancient art up as the path to "fullness of form [...]". From which unity and peace of mind stem". He surrounding himself with little statues and faces from the Cyclades, Greek and Roman busts from Antiquity, as well as copies of paintings such as Michelangelo's *The Slaves*, which he juxtaposed with everyday indoor items as he did in his paintings, creating interactions between different shapes and colours, with neither taking precedence over the other.

### Still life

Alongside his predilection for ancient art, objects as they are portrayed in classical paintings was of interest to Matisse throughout his training. From 1893 to 1894, the painter created a plethora of copies of the masters in the Louvre. One copy he painted in April 1893, when he was training under Gustave Moreau, *Still life after Davidsz de Heem's La Desserte*, is of particular significance. This painting was to serve as inspiration for a new take on the subject matter in 1915, now on display at the Museum of Modern Art in New York, drawing on a style reminiscent of cubism. Matisse had a soft spot for still life, which played a significant role in the development of the painter's artistic style and innovations. The *Still Life with Books* painting dated 1893 was produced in the classical 17th and 18th century style. Following on from this, *Still Life with Black Knife* and *Still Life with Chandelier* illustrate how Matisse's personal style developed through the use of colour as a way of creating effects of shadow and volume, and pave the way for a new approach in which a new conception of space is created through the simplification of shapes and surfaces.

### Objects and ornaments

*"Composition is the art of aesthetically arranging the various elements the painter may draw on to express his sentiments."*

The way in which Matisse laid out his work spaces, from hotel rooms to the various apartments he lived in, is key. Born in northern France (a cloth-making region where fabrics were sometimes inspired by exotic themes and often manufactured for high-end fashion designers or decorators), the painter was familiar with an interior design tradition that abounded with patterns, combining lines and shapes for an almost excessively ornamental effect. Carpets, upholstery and objects rub shoulders in a rich diversity of materials. Matisse draped his walls in hangings and tapestries and upholstered some pieces of furniture in a range of different fabric swatches, laying out and decorating the space with objects, flower vases and fruit bowls in different interchangeable staged scenes. He created environments in which female models would pose, often wearing colourful, luxurious outfits.



H. Matisse  
*Tulipes et huîtres sur fond noir*, 1943  
 Oil on canvas, 61 x 73 cm  
 Coll. national Picasso Museum, Paris  
 Photo : National Picasso Museum, Paris



Hélène Adant  
 « *La comédie du fauteuil rocaille* »  
 (dixit Aragon, in *Henri Matisse, roman*)  
 Villa Le Rêve, Vence, 1946  
 Photography  
 Coll. Photo library of the documentation  
 center, Matisse museum, Nice  
 Photo : Centre Pompidou, Paris,  
 Mnam/Cci, Bibliothèque Kandinsky,  
 Fund Hélène Adant



Hélène Adant  
*Palette d'objets*  
 Villa Le Rêve, Vence, 1946  
 Photography  
 Coll. Photo library of the  
 documentation center, Matisse  
 museum, Nice  
 Photo : Centre Pompidou, Paris,  
 Mnam/Cci, Bibliothèque  
 Kandinsky, Fund Hélène Adant

### **Matisse, the object's role in orchestrating shape and colour**

Through objects, as in the rest of his work, Matisse was seeking the purest expression of his view of the world around him. Objects were used as part of this process, enabling the artist to explore different coloured and graphic facets, in an approach that fostered constant, vibrant change and development in his style. The objects form a repertoire of shapes and colours the painter would dip into depending on the requirements of his compositions.

Matisse gives the object a crucial role to play:

" *Objects are actors: good actors can perform in ten different plays, an object can perform a different role in ten different paintings.*" A single object may therefore be transformed in a series of colourful, graphic variations on a same theme.

### **Photographs: the life of objects**

Photographs from the museum's documentary collection serve as an opportunity to show the objects and items of furniture in the places in which the painter once lived.

The photographs taken in Nice, in Matisse's Cours Saleya apartment, for example, reveal a Moroccan-inspired setting that featured wall hangings, carpets, a brazier and other exotic objects. The photos taken by Brassai, Henri Cartier-Bresson and Hélène Adant in Vence place Matisse's work in the context of his own private world embellished with plants, birds and mashrabiyyas, as alluded to by Aragon. In his sweeping apartment at the Régina, the painter is shown surrounded by works of art and objects in bright, airy rooms where splitleaf philodendrons flourish, the sinuous shapes of which are reflected in his gouache cut-outs.

Some photographs are precious evidence and testimonials of his life, such as those by Varian Fry, Pierre Boucher, Dmitri Kessel, and Hubert de Segonzac.

### **A 'palette of objects', Louis Aragon**

The expression 'palette of objects' was coined by Louis Aragon in his book *Henri Matisse, roman*. The phrase was a nod to a photo that Matisse commissioned Hélène Adant to take in July 1946. "*The world of Matisse's models... [...] was revealed to me by Matisse: I came across this photo he took care to send to me when I was writing La Grande Songerie [...] on the back of the photo, Matisse wrote me these words: Objects that served me almost my entire life*".

The writer explored the way in which the objects are just as important in the composition of Matisse's paintings as the colours of a palette. He described them as "*[a] group [of] useful helpers, depicted like a class picture, three rows one behind another, standing or sitting on steps, in which the older ones would have obscured the smaller ones had they been placed in the front*".

Aragon counted a total of 39 items in this photograph. Most of them are fragile yet were well-preserved by the painter. Matisse owned a great many objects, but this 'palette' forms the bedrock of a "*vocabulary of objects*" that has now been incorporated into the Musée Matisse's collection.



H. Matisse  
*Nature morte - Histoires juives*, 1924  
 Oil on canvas, 81,6 x 100,3 cm  
 Coll. Philadelphia Museum of Art,  
 Philadelphie, The Samuel D. White  
 3<sup>rd</sup> and Vera White Collection, 1967  
 Photo : Courtesy Philadelphia Museum



H. Matisse  
*Fauteuil vénitien et fruits*, 1942  
 Oil on canvas, 59,5 x 44,5 cm  
 The Pierre and Tana Matisse  
 Foundation, New York  
 Photo : Courtesy Fondation Pierre  
 et Tana Matisse



H. Matisse  
*Les Coloquintes*, 1916  
 Oil on canvas, 65,1 x 80,9 cm  
 The Museum of Modern Art, New York  
 Mrs. Simon Guggenheim Fund, 1935  
 Photo : © 2016. Digital image, The Museum  
 of Modern Art, New York / Scala, Florence

## Depictions of objects

From his very first painting, *Still Life with Books* (1890), Matisse always saw objects as standalone subjects, to the point that they were transformed into the protagonists of art that attempted to transmit emotion: "*copies don't interest me [...] what's important is the object's relationship to the artist, the artist's personality, the artist's skill in structuring his feelings and emotions*". The artist considered the chosen objects as loyal witnesses to a sense of curiosity, a period, a style of art, a friendship, and he displayed a great attentiveness to and interest in them.

Some acted as veritable studio companions. Thus in 'Tabac Royal', a white ceramic pot featuring two lions' heads and a blue motif, is depicted in different variants. In 1942, it is embellished with arum lilies and anemones, appearing in the N series of drawings *Themes and Variations*, before being re-adapted in *Florilège des Amours de Ronsard* and in a number of paintings. The Rhine wine glasses, porcelain teacups, pitchers (one with blue embellishment on a white background, one with white on blue) all feature in his work from different periods.

## Portraits of objects

Some objects are particularly significant, such as the Rococo chair he bought in Nice in 1942, and of which he told Aragon: "*I have finally found the object I've been looking for for a year now. It's a Baroque Venetian chair in varnished silver. Enamel-like. [...] When I saw it in an antique dealer's a few weeks ago, I was shaken. It is spectacular, I'm obsessed with it. I shall slowly make my way back with it in the summer*".

He painted many 'portraits' of the chair.

The same can be seen with the pewter pitcher with gadroons, which served him in a number of studies and is included in numerous compositions, such as *Peaches and Jug*, 1917, *Lemons and Pitcher*, 1939, and *Still Life with a Magnolia*, 1941.

## Beyond the object

On the subject of his *Les Coloquintes* painting, 1916, Matisse declared that "*this is a composition of objects that do not touch, but are nevertheless all equal players in creating the same intimate space. It was in this painting that I began using pure black as a colour with which to create light rather than darkness*".

The objects are depicted in their simplified forms. Placed against colourful backdrops that bring them together in a common atmosphere, they aim to translate an emotion, a key component of Matisse's work.

Throughout his art, the painter's objective remained essentially the same as he expressed in 1909, after having headed up the Fauves: "*We want something else. We want to reach serenity by way of simplifying ideas and the visual. The whole is our only ideal. Details diminish the purity of lines, they undermine emotional intensity, and we reject them.*"

## Objects from around the world



The Moorish chair  
H. Matisse's personal object  
Wood, fabric, painted décor  
polychrome  
Style ottoman, XIX<sup>e</sup> siècle  
Coll. Matisse museum, Nice  
Photo : François Fernandez



Vase (Japan)  
H. Matisse's personal object  
Coll. Matisse museum, Nice  
Photo : François Fernandez



Nigger mask « bombo »  
Central Africa, Kuba people  
H. Matisse's personal object  
Coll. Matisse museum, Nice  
*Niger mask « bombo »*  
Matière végétale, fibres textiles,  
coquillages, perles, graines,  
plaques de cuivre et de fer  
Afrique centrale, peuple Kuba  
Objet ayant appartenu à Matisse  
Coll. Musée Matisse, Nice  
Photo : François Fernandez

### The Orient

Some of Matisse's objects are oriental in style, such as the Moorish chair, the little green table and the copper brazier. Vestiges of the Oriental tastes and preferences of a specific era, they were used as decorative elements in the odalisques the artist painted and drew in his 1920s 'Nice period'. The copper brazier on four legs moves from one painting to the next. In Matisse's prints, it is depicted from a huge range of different angles. The Moorish chair reappears again and again, particularly in the *Odalisque with a Turkish Chair* dated 1928. The mirror with columns first appears in late 1916 in the painting *Studio, Quai Saint-Michel*, before later re-emerging in amongst other pieces in *Decorative Figure on an Ornamental Background*. A water jug, pitchers, and polychrome or mother-of-pearl decorated pedestal tables complete the overall effect. The mashrabiya's show how important the relationship between interior and exterior was to Matisse, one of the cornerstones and most characteristic features of his work. "This revelation came to me from the Orient [...] through its accessories, this art suggested a much larger space, a real visual space. It forced me away from a more intimate way of painting".

### Asia

A collection of porcelain vases from the Far East, embellished with white and blue motifs, demonstrate Matisse's interest in Chinese and Japanese art, from which he drew inspiration in his use of colours, composition and space, notably *ukiyo-e*. A Chinese panel that once hung from the wall in his Régina apartment, features ideograms engraved on wood, and serves as a reminder of Matisse's interest in Chinese ink and brush painting and the nuances of line the art form allows. This style appears in many of his late 1940s drawings, such as the variations on *Mask* or *Acrobat*, and his aquatints such as the *Nadia* and *Bedouin* series.

### Africa

Many African art objects, such as the raffia velour with its geometric pattern and the Bakuba mask from Congo, acquired by Matisse in 1937, or the panel with African face, were a source of inspiration for the artist, because of their geometric patterns and their resonance with the artist's constant quest for simplicity of line. An African stool can be seen in a photograph of his studio. It was used to hold brushes and palettes. It appeared in a painting dated 1940. More intriguing yet is a malagan, a totem found in the New Ireland province of Papua New Guinea, that once belonged to Paul Éluard.

## The objects in the museum's collection and their presentation



Henri Matisse's painting, *Fauteuil rocaille*, Vence, 1946

In the foreground : venitian armchairs and pedestal table that belonged to the artist. Coll. Matisse museum, Nice  
Photo : Ville de Nice – Musée Matisse / Nathalie Lavarenne

In 1963, the Musée Matisse was located on the first floor of the Villa des Arènes, formerly known as the Villa Garin de Cocconato.

Jean Matisse, son of the painter, an artist and sculptor in his own right, was tasked with structuring the display format for the collections alongside his sister Marguerite Duthuit and brother Pierre. He laid out the paintings, drawings and objects to create the requested "cohesive whole" that leads visitors through a step-by-step understanding of Matisse's art. He chose to combine styles, techniques and periods by displaying drawings and paintings side-by-side, with some even being mounted over doorways in accordance with the tastes of the time. In doing so, the objects and pieces of furniture found their place, thus contributing to the unique character of the museum's collection.

The collection of objects is on permanent display whether partially or in its entirety, with a view to maintaining a sense of cohesiveness with the works of art, based on the themed layouts of the various permanent or temporary exhibitions. The Venetian chair may therefore rub shoulders with the *Rococo Chair* painting (1946), the Rhine wine glasses, *Woman Reading at a Yellow Table* (1944), the Moorish furniture, or the *Odalisque au Coffret Rouge* painting (1927), with a view to maintaining the historical thread underpinning the collection displays.

This unprecedented and utterly original collection is a source of wonderment that is closely related to other museums around the world, home to works of art based on some of the objects on display here.

## Notices of some masterpieces from the collection of the Matisse museum, Nice



***Lectrice à la table jaune [Woman Reading at a Yellow Table ]***

Vence, 1944

Oil on canvas, 53,5 × 72,5 cm

Nice, coll. Matisse museum

Bequest of Mrs Henri Matisse, 1960

Photo : François Fernandez

In this portrait dated 1944, during Matisse's Vence period, the model Annelies Nelck rests her arms on a table and gazes at a book. To the right of the painting, a bouquet of flowers in a vase embellished with a floral pattern, a Rhine wine glass and pomegranates complete the composition. Matisse chose to depict these familiar objects that appear in many of his graphic and pictorial pieces.

In this painting, after several paintings featuring the same subject, Matisse tackles the object not through colourful volumes and surfaces, but by using lines. The objects are outlined with a single, decisive line that stands out from the coloured backdrop, lending a sense of rhythm to the painting through their simplified form. With both depicted in this same style, the object becomes as important as the model.

In this period, Matisse drew on this same principle in many of his paintings, a combination of graphic style and coloured surfaces, in a bid to express his emotion as directly as possible, through line and colour. This painting, as with other works of art in the museum's collection, sheds light on what the painter was seeking to achieve.



***Fauteuil rocaille [Rococo chair]***

Vence, 1946

Oil on canvas, 92 × 73 cm

Nice, coll. Matisse museum

Bequest of Mrs Henri Matisse, 1960

Photo : François Fernandez

*"I've been looking for a new object for months. I don't know what... I'm looking for something to grab me. "*

*"I have finally found the object I've been looking for for a year now. It's a Baroque Venetian chair in varnished silver. Enamel-like. [...] When I saw it in an antique dealer's a few weeks ago, I was shaken. It is spectacular, I'm obsessed with it. I shall slowly make my way back with it in the summer. "*

This Rococo chair became the primary protagonist in many paintings, including the one shown in this collection, which emerges as a veritable 'portrait of an object'. Its arabesque lines bring it to life. Its harmonious pose, slightly outside the frame, turns it into a truly exceptional model.

Photographed on a number of occasions as part of the décor, this chair was first depicted alongside a model in a series of paintings of a dancer in a blue tutu, painted in 1942. As a compositional element, its sinuous shape blends seamlessly with the ballerina's pose, creating mirrored curves that interact and complement one another.



*Nature morte aux grenades [Still Life with Pomegranates]*

Vence, November 1947

Oil on canvas, 80.5 × 60 cm

Nice, coll. Matisse museum

Donated by Henri Matisse, 1953

Photo : François Fernandez

Taken from Henri Matisse's donation to the City of Nice in 1953, the collection's key masterpiece is tied to the museum's history as well as that of Nice's cultural scene: in 1949, the painter used this painting to create the '*Nice, Travail & Joie*' [*Nice, Work & Joy*] poster for the tourism office.

Dated 1947, this painting is an example of the principles of graphics and colours inherent to his 'Vence period'. The shapes here are simplified to the extreme, with volumes stripped of all shadow. The object and plant-based décor take up the vast majority of the composition, laid out in the classical style to strike a balance between vertical and horizontal surfaces and the symmetrical layout of the objects and fruit. For Matisse, "still life painting is as difficult as working with antiques, the proportions of its various sections as important as heads and hands". In addition to this traditional composition is the depiction of the palm tree reduced to its most basic, graphic form. Pushed any further, it would become unrecognisable. This is what Matisse termed a 'sign', a graphic innovation. His leaves serve as an organic filter separating the interior from the exterior, like a mashrabiya.

A synthesis of Matisse's art, this still life combines the traditional and the innovative in its many different components.

## Loans obtained for the exhibition

These works are presented with the objects and works from the collection of Matisse museum, Nice.

The complete list of works, photographs and objects that will be presented in turn in the exhibition is available on the website of the museum: [www.musee-matisse-nice.org](http://www.musee-matisse-nice.org)

### PAINTINGS

*Les coloquintes*, 1916, oil on canvas, 65,1 x 80,9 cm  
The Museum of Modern Art, New York

*Fauteuil vénitien et fruits*, 1942, oil on canvas, 59,5 x 44,5 cm  
The Pierre and Tana Matisse Foundation, New York

*Le Petit déjeuner*, 1920, oil on canvas, 64,1 x 73,8 cm  
*Histoires juives (Still Life)*, 1924, oil on canvas, 81,6 x 100,3 cm  
Philadelphia Museum of Art, Philadelphie, Pennsylvanie

*Intérieur aux barres de soleil*, 1942, oil on canvas, 73 x 50 cm  
Matisse departmental museum, Le Cateau-Cambrésis

*Nature morte au magnolia*, oct. 1941, oil on canvas, 74 x 101 cm  
National museum of modern art / Centre de création industriel, Centre Pompidou, Paris

*Tulipes et huîtres sur fond noir*, 1943, oil on canvas, 61 x 73 cm  
National Picasso museum, Paris



*Nature morte au magnolia*, 1941  
National museum of modern art / Centre de création industriel,  
Centre Pompidou, Paris  
Photo : © Centre Pompidou, MNAM/CCI – RMN-Grand

### OBJECT

Piece of Kuba fabric, Henri Matisse's personal objects, 6,8 x 57,5 cm  
Matisse departmental museum, Le Cateau-Cambrésis

### PHOTOGRAPHS

Gaston Diehl, *Matisse au Régina*, Nice, January 1942, Frédéric Altmann's collection

Gaston Diehl, *Matisse au Régina*, Nice, January 1942, Frédéric Altmann's collection

Gaston Diehl, *Matisse au Régina*, Nice, January 1942, Frédéric Altmann's collection

Gaston Diehl, *Matisse au Régina*, Nice, January 1942, Frédéric Altmann's collection

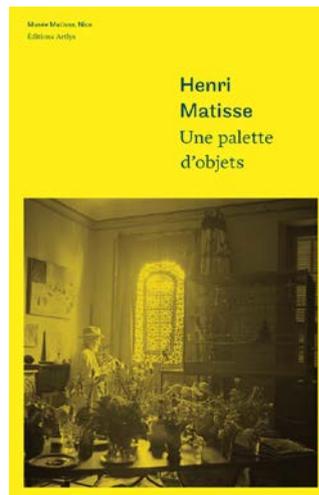
## Around the exhibition

- **Catalogue of the exhibition**

*Henri Matisse, palette d'objets*

Edition ARTLYS, Paris, 2016

28 €



- **Slideshow in conjunction with the exhibition on the theme et the representation of the objects in Matisse's work**

Continuous play from 10 am to 6 pm during the journées du patrimoine  
Auditorium, level - 2

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