The first exhibition dedicated to the sculpture of the French artist takes place in 1912 at the Alfred Stieglitz Gallery in New York. From that moment on, there would be many major exhibitions focusing on this medium, particularly in the United States: in 1901 and 1972 at the Museum of Modern Art in New York, in 1948 at the Philadel-phia Museum of Art, and more recently, in 2007 in Dallas, San Francisco and Baltimore. But it is in France, at the Musée Matisse Nice, that one of the world’s largest collections of Henri Matisse sculptures is housed. While the various donations from Henri Matisse, Amalie Matisse and their heirs have enabled the museum to exhibit an exceptional collection of paintings, drawings and gouache découpage, it owes the core of its sculpture collection to the donation by Jean Matisse. Indeed, Marie Ma-tisse (who was the wife of Henri Matisse’s elder brother, Jean) donated an exceptionally complete collection of fifty sculptures to the French state in 1973, to be bestowed to the Musée Matisse Nice. This tremendous donation brought the museum’s number of three-dimensional works to 58, comprising one of the most complete collections of the artist’s three-dimensional pieces, bearing in mind that the number of sculptures produced by Henri Matisse comes to a total of 84. The exhibition of the Jean Matisse Donations took place on 25 June 1979 at the Musée Matisse Nice. The Musée Matisse Nice’s collection represents a comprehensive catalogue of Matisse’s sculptural work, and offers a unique panorama that extends from 1894 to 1950, and includes masterpieces such as the “Jeanette” (see p 10) and “Henri Matisse” (see ill series, and Back p 11 and III). The Matisse Metamorphoses exhibition offers the chance to study the treasures of this collection and learn about the process of transforming the subject through a series of iterations. It gives free access to all the city’s museums and galleries.

PRACTICAL INFORMATION

MUSÉE DE NICE PASS

The pass is free for anyone living in Nice and the towns in the Métropole Nice Côte d’Azur area. It gives free access to all the city’s museums and galleries.

MUSÉE Matisse

164, avenue des Arènes de Cimiez 06000 Nice
Information: +33 (0) 04 93 81 08 08
Fax: +33 (0) 04 93 53 00 22
musee.matisse@ville-nice.fr
http://www.museum-matisse-nice.org/

Open daily except Tuesdays
1 November to 30 April: 10.00 a.m. to 5.00 p.m.
2 May to 31 October: 10.00 a.m. to 6.00 p.m.
Closed on 1 January, Easter Sunday, 1 May and 25 December.

THE LITTLE MATISSE ACADEMY

MATISSE WEDNESDAYS

Practical art workshops for children aged 6-16 years
These practical art workshops are intended to introduce children to the works of Matisse, and to modern and contemporary art. The children will practice different techniques including drawing, painting, gouache paper collage, etching and sculpture, to develop their creative potential and stimulate their imagination.

Workshop schedule: 10.00 a.m. [Lasts 1h 30]
Enrolment fee for 5 sessions: 40€ [To be paid at the beginning of the 1st session]
Transforming shapes through the techniques of monotype, etching and sculpture:
Spring Workshop 1: on the following Wednesdays: 18/03 - 25/03 - 01/04 - 08/04 - 22/04

HISTORY OF ART

Educational tour for ages 9 - 14
Learn about the work of Matisse, the times in which he lived and various different topics, while carrying out simple research projects within the museum and the workshop.
Tour schedule: 2.00 p.m. [Lasts 2 hrs]
Enrolment fee per session: 9€ [To be paid at each session]
Spring school holidays 2020: History of Modern Sculpture
Friday 24/04

PRACTICAL INFORMATION

The MUSÉE Matisse Nice’s collection represents one of the most complete collections of the artist’s three-dimensional pieces, bearing in mind that the number of sculptures produced by Henri Matisse comes to a total of 84. The exhibition of the Jean Matisse Donations took place on 25 June 1979 at the Musée Matisse Nice. The Musée Matisse Nice’s collection represents a comprehensive catalogue of Matisse’s sculptural work, and offers a unique panorama that extends from 1894 to 1950, and includes masterpieces such as the “Jeanette” (see p 10) and “Henri Matisse” (see ill series, and Back p 11 and III). The Matisse Metamorphoses exhibition offers the chance to study the treasures of this collection and learn about the process of transforming the subject through a series of iterations. It gives free access to all the city’s museums and galleries.

Enrolment fee per session: 9€ [To be paid at each session]
Spring school holidays 2020: History of Modern Sculpture
Friday 24/04

Enrolment fee per session: 8€ [To be paid at each session]
Spring school holidays 2020: Visit the Matisse Metamorphoses exhibition
Thursday 16/04 and Friday 24/04
To book a place on any of these workshops or tours, please email: sylvie.garet@ville-nice.fr
(Workshops require a minimum of 3 participants to run)

THE LITTLE MATISSE ACADEMY

MATISSE WEDNESDAYS

Practical art workshops for children aged 6-16 years
These practical art workshops are intended to introduce children to the works of Matisse, and to modern and contemporary art. The children will practice different techniques including drawing, painting, gouache paper collages, etching and sculpture, to develop their creative potential and stimulate their imagination.

Workshop schedule: 10.00 a.m. [Lasts 1h 30]
Enrolment fee for 5 sessions: 40€ [To be paid at the beginning of the 1st session]
Transforming shapes through the techniques of monotype, etching and sculpture:
Spring Workshop 1: on the following Wednesdays: 18/03 - 25/03 - 01/04 - 08/04 - 22/04

HISTORY OF ART

Educational tour for ages 9 - 14
Learn about the work of Matisse, the times in which he lived and various different topics, while carrying out simple research projects within the museum and the workshop.
Tour schedule: 2.00 p.m. [Lasts 2 hrs]
Enrolment fee per session: 9€ [To be paid at each session]
Spring school holidays 2020: History of Modern Sculpture
Friday 24/04

PRACTICAL INFORMATION

The MUSÉE Matisse Nice’s collection represents one of the most complete collections of the artist’s three-dimensional pieces, bearing in mind that the number of sculptures produced by Henri Matisse comes to a total of 84. The exhibition of the Jean Matisse Donations took place on 25 June 1979 at the Musée Matisse Nice. The Musée Matisse Nice’s collection represents a comprehensive catalogue of Matisse’s sculptural work, and offers a unique panorama that extends from 1894 to 1950, and includes masterpieces such as the “Jeanette” (see p 10) and “Henri Matisse” (see ill series, and Back p 11 and III). The Matisse Metamorphoses exhibition offers the chance to study the treasures of this collection and learn about the process of transforming the subject through a series of iterations. It gives free access to all the city’s museums and galleries.

Enrolment fee per session: 9€ [To be paid at each session]
Spring school holidays 2020: History of Modern Sculpture
Friday 24/04

Enrolment fee per session: 8€ [To be paid at each session]
Spring school holidays 2020: Visit the Matisse Metamorphoses exhibition
Thursday 16/04 and Friday 24/04
To book a place on any of these workshops or tours, please email: sylvie.garet@ville-nice.fr
(Workshops require a minimum of 3 participants to run)
Henri Matisse started creating sculptures while he was a student at the École des Beaux-Arts (School of Fine Art, Fieschi), then continued at the various independent academies he attended in the 1900s. Initially, his first attempts at sculpture are clearly influenced by the works of Auguste Rodin, who he visited at this time. But he very quickly sought to go beyond the Rodin model, based on a more abstract approach to form and structure, notably de- claring his opposition to the literal representation and abstract approach to form and texture, notably de-

in his garden at Issy and later in his Nice studio. Henri Matisse was born in Cateau-Cambrésis in 1869 and started painting around 1908. He took several art classes before going to the Ecole des Beaux-Arts (School of Fine Art, Fieschi) to find new ways to rep- resent the human body. He found it to be a new source of inspiration and sought to understand the structural principles of these pieces, which he was able to relate to the classical style: “Compared to European sculpture, which is always based on describing the muscle and form of the subject, these African sculptures were created as a whole, as a single structure with all contours and proportions that were the invention of a ‘master’” (Matisse to Pierre Courtin, 1941).

In the 1930s, Matisse began to work on a new project, which enabled him to evolve his paint- ing by reflecting on his composi- tion and thereby work in progress. At the end of each stage of painting, he would photograph the painting and modify it once again during the next session: “The reaction to the composition is so important as the subject... during each stage, I find a balance, a conclusion. At the following session, if I find that there is a weakness in my arrangement, I re-enter my paint- ing through this weakness - I go once more until the breach - and I re-create the whole painting. As a result, everything finds its rhythm again. Each element is just one part of the energy of the painting.” (Matisse to Taïbali, 1938).

The depiction of sculpture is part of classical icono- graphy in painting and in Art. It is also a subject of representation of a paragon. The dia- logue of relationship between art forms

Henri Matisse was one of the first artists in France to take an interest in primitive art and artistic interest in abstract art, to explore and collect it. At the time he started to work on a new project, pieces from outside Europe, far from being considered works of art, they wounded up in the collection of other artists. He created both in second-hand shops and antiques, like the kouros, twice by Raoul, in Rennes, where Matisse purchased a small Kongo-Vili statue in 1908. In 1908, he already owned two dozen pieces from various origins. This interest in primitive art corresponds with a great discovery of African sculpture. He compared the sensual abundance of Maillol’s nudes to Amélie Parayre. In Paris, Matisse takes over sculptures in his collection. He acquires a plaster cast of the first time at the Autumn Salon, namely the Jax and Medeaule’s plaster casts.

1905: He spends the summer with André Derain in Collioure, where he visits Aristide Maillol in Banyuls-sur-Mer, as well as George de Maire-Daniel, with whom he discovers Paul Gauguin’s wooden sculptures.

1915: Matisse commissions Eugène Drout to take pictures of his works. He shows his sculptures for the first time at the Autumn Salon, namely the Jax and Medeaule’s plaster casts.

1906: He spends the summer with André Derain in Collioure, where he visits Aristide Maillol in Banyuls-sur-Mer, as well as George de Maire-Daniel, with whom he discovers Paul Gauguin’s wooden sculptures.

1907: Matisse acquires his first African sculpture, a Kongo-Vili statue which he shows to Picasso at a dinner with the American collectors Léo and Gertrude Stein on Rive droite.

1908: Opens an academy in Montparnasse which includes a sculptures studio. It explicitly closes its doors in 1913. The first version of Au de dos de l’oiseau (Which is now only known from a photograph, would be followed by four more versions between 1909 and 2013).

1909: Matisse goes to Burgin for the first major re- construction of his atelier and his studio, on the roof of his gallery. Eleven sculptures were shown, including two bronzes. He moves later to the Mount Royal Hotel.


1913: His first statue is born, then his marriage to Amélie Parayre. In Paris, Matisse takes over sculptures in his collection. He acquires a plaster cast of the first time at the Autumn Salon, namely the Jax and Medeaule’s plaster casts.

1915: Matisse moves to Nice permanently. At the New School of Decorative Arts, he works from the plaster casts of Michelangelo’s The Night and Day.

1922: Begins working on Grand nu (ass) Large seated nude), Works on Henriette (based on Henriette Darricarrère, the artist’s favourite model from 1902 to 1927. Begins working with the bronze founder, Serf.

1928: Exhibits the four versions of Nu de dos at a dinner with the American collectors Léo and Gertrude Stein on Rive droite.

1936: Exhibits the four versions of Nu de dos at a dinner with the American collectors Léo and Gertrude Stein on Rive droite.

1949: Henri Matisse was born in Nice on 18th November 1868 and died on 3 November 1954 in Cimiez, France. He was one of the greatest artists of the first half of the 20th century, but Henri Matisse is the greatest painters of the first half of the 20th century who came after Auguste Rodin.

of work in its own right, to be viewed on a par with the works of the great sculptors of the 20th century. The starting point for the exhibition is the artist’s creative method and the way he worked to trans- form faces and silhouettes through a series of iterations. The exhibition also includes an extensive collection of non-Western sculptures from the artist’s own collection, which was a source of inspira- tion for him, and intersperses them with Matisse’s work to create a dialogue between them.

Matisse was a pupil of Antoine Bourdelle at his studio on the Impasse du Maine, while Bourdelle was still Ro- din’s sculptural assistant. A little later, during his visits to Collioure from 1901 onwards, he became friends with Aristide Maillol, who had a studio in Banyuls. Matisse admired his ascetic lifestyle as well as his “love of things that are handmade, this love of the craft of the master”. Matisse was in particular interested in primitive art and his sculptures. He found it to be a new medium for him, and intersperses them with Matisse’s work to create a dialogue between them.

and therefore escape the restriction as well as the monotony. By taking this restriction away from the model, the artist could never completely extricate himself. In 1900, Matisse was also a pupil of Antoine Bourdelle at his studio on the Impasse du Maine, while Bourdelle was still Ro- din’s sculptural assistant. A little later, during his visits to Collioure from 1901 onwards, he became friends with Aristide Maillol, who had a studio in Banyuls. Matisse admired his ascetic lifestyle as well as his “love of things that are handmade, this love of the craft of the master”. Matisse was in particular interested in primitive art and his sculptures. He found it to be a new medium for him, and intersperses them with Matisse’s work to create a dialogue between them.

...and therefore escape the restriction as well as the monotony. By taking this restriction away from the model, the artist could never completely extricate himself. In 1900, Matisse was also a pupil of Antoine Bourdelle at his studio on the Impasse du Maine, while Bourdelle was still Ro- din’s sculptural assistant. A little later, during his visits to Collioure from 1901 onwards, he became friends with Aristide Maillol, who had a studio in Banyuls. Matisse admired his ascetic lifestyle as well as his “love of things that are handmade, this love of the craft of the master”. Matisse was in particular interested in primitive art and his sculptures. He found it to be a new medium for him, and intersperses them with Matisse’s work to create a dialogue between them.

and therefore escape the restriction as well as the monotony. By taking this restriction away from the model, the artist could never completely extricate himself. In 1900, Matisse was also a pupil of Antoine Bourdelle at his studio on the Impasse du Maine, while Bourdelle was still Ro- din’s sculptural assistant. A little later, during his visits to Collioure from 1901 onwards, he became friends with Aristide Maillol, who had a studio in Banyuls. Matisse admired his ascetic lifestyle as well as his “love of things that are handmade, this love of the craft of the master”. Matisse was in particular interested in primitive art and his sculptures. He found it to be a new medium for him, and intersperses them with Matisse’s work to create a dialogue between them.

and therefore escape the restriction as well as the monotony. By taking this restriction away from the model, the artist could never completely extricate himself. In 1900, Matisse was also a pupil of Antoine Bourdelle at his studio on the Impasse du Maine, while Bourdelle was still Ro- din’s sculptural assistant. A little later, during his visits to Collioure from 1901 onwards, he became friends with Aristide Maillol, who had a studio in Banyuls. Matisse admired his ascetic lifestyle as well as his “love of things that are handmade, this love of the craft of the master”. Matisse was in particular interested in primitive art and his sculptures. He found it to be a new medium for him, and intersperses them with Matisse’s work to create a dialogue between them.