

Alongside the Pierre Matisse exhibition, discover 16 Henri Matisse masterpieces from the great Nahmad collection

VILLA – LEVEL 0

There are only a handful of collections that reflect the full breadth of Henri Matisse's practice in existence !

The Musée Matisse is privileged to welcome 16 paintings from the David and Ezra Nahmad collection. These great art dealers and collectors have built this exceptional collection over the years. We would like to pay tribute to their continued generosity in lending artworks to many French public institutions.

These paintings, painted in Nice or in Vence, are shown alongside the museum's permanent collection, providing a wide panorama of Matisse's art.

Some of these paintings like *La Leçon de piano* (1923) or *Jeune fille à la mauresque, robe verte* (1921) are famous. Others are less well-known : the small *Intérieur – porte ouverte* painted in Etretat (1920-1921), *Figure assise et le torse grec* (1939) or *La lecture* painted in 1947. All these paintings were bought at public sales in London, New York, Paris or Tokyo and were part of renowned French or American private collections. They often belonged to prominent collectors from the 1920s and 1930s such as the Americans John Quinn (*L'Artiste et le modèle nu*) and Lillie Bliss

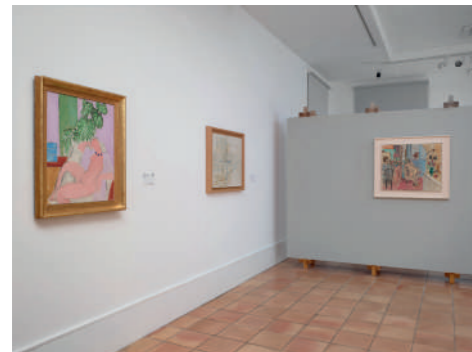
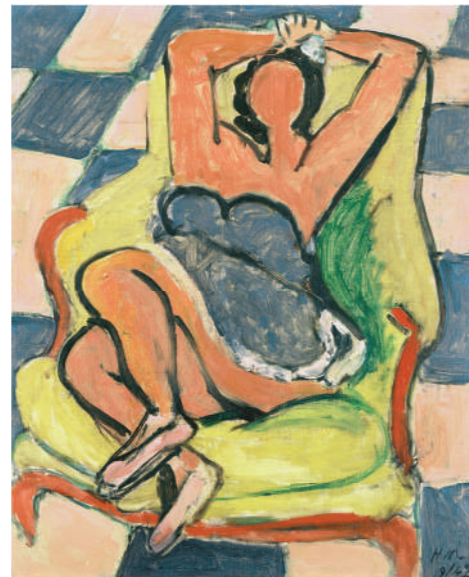


Photo © François Fernandez
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(*Jeune fille à la mauresque, robe verte*) or the French Jacques Sobies (*Nu au drapé*), Georges Renand (*Nu au drapé; Jeune femme assise en robe grise*), Marcel Kapferer (*La Leçon de piano, Jeune fille à la mauresque, robe verte*) and Henri Canonne (*Intérieur – porte ouverte*). *Portrait au manteau bleu, Nu aux jambes croisées* and *Figure assise et le torse grec* belonged to the artist himself then to his son Jean before he parted with them.

This set of paintings has its own story and raison d'être and is part of a larger collection of modern and impressionist artworks which could be the foundation of a formidable museum in its own right.



Henri Matisse, *Le repos de la danseuse*, 1942, huile sur toile, 45,6 x 38 cm, coll. David et Ezra Nahmad
© Succession H. Matisse / Photo : The Nahmad Collection

PRATICAL INFORMATION

ACCESS

164, avenue des Arènes de Cimiez - 06000 Nice
Bus lines: 5, 16, 18, 33, 40, 70
Bus stop: Arènes / Musée Matisse

OPENING HOURS

Open daily except on Tuesdays
Open from 10 am to 5 pm from November 1st to April 30th
Open from 10 am to 6 pm from May 2nd to October 31st

Closed on January 1st, Easter Sunday, May 1st and December 25th



FREE MUSEUM MOBILE APP, AUDIOGUIDE INCLUDED
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WEBSITE

www.musee-matisse-nice.org

Engage with our collection online and get access to exclusive content

ACTIVITIES

Guided tours of the museum and the exhibition, but also interactive tours for families and workshops for children and adults.

Information :

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musee-matisse-nice.org

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MUSEUM SHOP

ARTEUM

Selection of books and objects related to the collections and the exhibition, on level -1 of the museum
Or online on arteum.com

EXHIBITION CATALOGUE

Published by Bernard Chauveau, edited by Claudine Grammont
Illustrated book of 184 pages – Only in French
Essays by Serena Bucalo-Mussely, Catherine Dossin, Fabrice Flahutez, Jack Flam, Claudine Grammont, Marianne Jakobi and Johanne Lindskog



MUSÉE MATISSE
11 JUNE > 30 SEPT. 2021
164, avenue des Arènes de Cimiez
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PIERRE MATISSE
AN ART DEALER
IN NEW YORK

Hosting a major exhibition devoted to Pierre Matisse (1900-1989), the Musée Matisse revisits the exceptional career of Henri Matisse's youngest son, a New York art dealer and a key figure of the 20th century art world.



Pierre Matisse, c. 1940
The Pierre and Tana Matisse Foundation, New York
© PTMF / Photo: Christopher Burke

For about sixty years, the Pierre Matisse Gallery played a prominent role in the art world: it tirelessly championed French and European modern art in the United States during a key period which saw the formation of major private and institutional American collections. The 300 or so exhibitions organised at the gallery allowed a generation of European artists to gain visibility and take part in the New York art scene.

Pierre Matisse applied himself to build his artists' reputation and promote the American careers of major figures represented by the gallery: Henri Matisse, Joan Miró, Alexander Calder, Balthus, Alberto Giacometti, Jean Dubuffet and Marc Chagall to name but a few.



Joan Miró, *Palette : pour Pierre Matisse, compagnon de route*, recto, 1972, huile sur bois, 19 x 26 cm, The Pierre and Tana Matisse Foundation, New York
© Successió Miró / Adagp, Paris, 2021
Photo : PTMF / D.R.

He supported individuals rather than movements like fauvism, cubism, surrealism or the School



Jean Dubuffet, *Pierre Matisse, portrait obscur*, 1947, huile, gravier et sable sur toile, 130 x 97,3 cm, Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle, datation Pierre Matisse, 1991, inv. AM 1991-296.
© ADAGP, Paris, 2021 - Photo : Centre Pompidou, Mnam-CCI / Philippe Migeat / Dist. RMN-GP

of Paris. Without claiming to be exhaustive, the exhibition *Pierre Matisse, an Art Dealer in New York* retraces this odyssey through the presentation of around seventy artworks by twenty-three essential artists of the gallery. Divided into four sections, the exhibition covers the period from 1931 to 1989, following the main phases of the gallery's development.

EXTENSION – LEVEL 1

1 1931-1939 – A Modernist Gallery

The gallery built its reputation in a particularly difficult economic climate. Pierre Matisse showed works by artists such as André Derain, Raoul Dufy, Marcel Gromaire, Georges Rouault, Giorgio de Chirico or Jules Pascin. Henri Matisse's art, already represented in major American collections, formed the backbone of the gallery. His work was the subject of four shows at the gallery in the mere first decade of its existence.

In parallel, Pierre Matisse introduced to the American public two strong and singular personalities who were still unknown in the United States: Joan Miró and Balthus. Apart from these founding and long-lasting collaborations, he also curated memorable exhibitions, notably the ones devoted to André Masson (in 1932 and 1935) and one about Chirico's metaphysical period (1935).



Vue de l'exposition *African Sculptures from the Ratton Collection*, 1935, Pierre Matisse Gallery Archives, The Morgan Library & Museum, New York
© The Morgan Library & Museum. MA 5020. Gift of the Pierre Matisse Foundation, 1997

Partnering with Pierre Loeb and Charles Ratton, Pierre Matisse also tried to establish himself in the market for non-European art by organising shows on African, Oceanic and ancient American art. He felt he could grasp American art better by looking at indigenous art of the Americas rather than by looking at the production of contemporary North American painters. He showed nonetheless the sculptures of the American artist Alexander Calder whose mobiles reinforced the position of abstract art in his gallery.

VILLA – LEVEL 1

2 1939-1945 - Artists in Exile

After Europe went to war, Pierre Matisse campaigned vigorously in favour of European Art the vitality of which served as a propaganda tool to defend freedom against the rise of fascism and Nazism. Since some of his artists' works were stuck in Europe, he tapped into the gallery's collection or borrowed paintings to collectors, making sure his father, André Derain and Joan Miró stayed in the spotlight. Pierre Matisse also took part in different operations to rescue intellectuals and artists in flight from the Nazis and help them leave Europe. In march 1942, the landmark exhibition *Artists in Exile* assembled, around the leading figure of André Breton, a number of exiled artists from the Parisian avant-garde, the majority of which were surrealists. Pierre Matisse started representing new artists which allowed him to remain relevant and to harness the public's appetite for novelty. Some were established artists like Marc Chagall whom he exhibited once a year between 1941 and 1948 or Yves Tanguy whose latest paintings he started showing in 1939 after entering into an agreement : a monthly income in exchange of the entirety of the painter's production. He also welcomed new surrealist figures who were close to André Breton, the Chilean-born artist Roberto Matta whose large-format paintings were exhibited five times between 1942 and 1945 as well as the Cuban painter Wifredo Lam whose work he started to show in 1942.



Wifredo Lam, *La Réunion*, 1945, huile et craie blanche sur papier marouffé sur toile, 152,5 x 212,5 cm, Centre Pompidou, Paris, Musée national d'art moderne-Centre de création industrielle, achat avec la participation de Mme Pauline Parry-Karpidas et de la Georges Pompidou Art and Culture Foundation, 1983
© ADAGP, Paris, 2021 - Photo : Centre Pompidou, Mnam-CCI / Philippe Migeat / Dist. RMN-GP

VILLA – LEVEL 1

3 1946-1959 – Great Post-war Artists

These years were marked by a shift in the balance of power between Western Europe which was worn out by the war and the United States. It established cultural hegemony while New York became the new capital of the arts. The art market thrived and became more and more competitive which didn't prevent the Pierre Matisse Gallery from remaining a bastion of European avant-garde art.

Pierre Matisse continued to organise a Miró exhibition almost every year while being granted exclusive rights to sell Jean Dubuffet and Alberto Giacometti's art in North America. The twelve Dubuffet exhibitions Pierre Matisse curated showed how his work remained outside the abstraction versus figuration debate and was centred on materiality, coinciding with the aspirations and investigations of the abstract expressionist painters. Concurrently Pierre Matisse introduced Giacometti's sculpture to the New York art scene, organising three landmark exhibitions (1948, 1950 et 1958) that met with critical success. Pierre Matisse worked in close collaboration with these two artists whom he invited to participate in the creation of their catalogues, some of which are noteworthy objects and have become invaluable references in their own right.

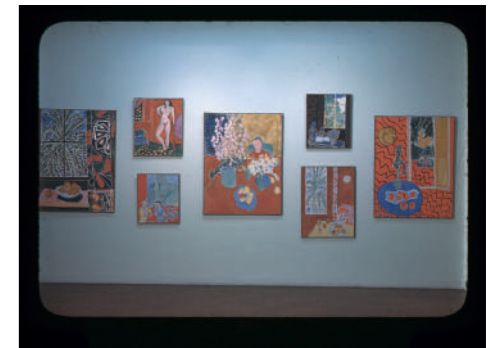


Converture du catalogue de l'exposition de Simon Hantai, *Paintings, 1960-1970, 1970*, coll. part.
© Archives Simon Hantai / ADAGP, Paris, 2021 - Photo : Ville de Nice, Musée Matisse

VILLA – LEVEL 1

MATISSE

In 1949, Pierre Matisse curated his last exhibition on his father's work. It's one of the most resounding successes of the gallery's history and testifies to Pierre's bold and thoughtful curatorial approach. Showing 16 unframed recent paintings from the series of the Vence interiors along with brush and ink drawings and a selection of cut-outs which had never been shown in the United States was a stroke of genius.



Vue de l'exposition d'Henri Matisse *Paintings, Papiers Découpés, Drawings, 1945-1948, 1949*, coll. part. Photo : Archives Henri Matisse / D.R.
© Succession H. Matisse pour les œuvres de l'artiste

4 1960-1989 – A Recognised Gallery

From 1970 onwards, the annual pace of the exhibitions slowed down. Pierre Matisse continued to show recent works by Miró, Giacometti and Chagall but also by Jean-Paul Riopelle, a Canadian abstract artist who joined the gallery in 1954. Pierre Matisse started representing younger new artists such as Spanish painters from the El Paso group (Manolo Millares, Rafael Canogar, Manuel Rivera and Antonio Saura) but also Simon Hantai, Claude Viallat, François Rouan and Zao Wou-Ki.

Simultaneously, his level of activity and dealings with institutions intensified. In 1978, he gave a number of works to the MoMA in memory of his late wife Patricia Kane Matisse. In addition to this gift, he played a decisive role in helping the Centre Pompidou buy masterpieces from his collection.