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

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 Venice, 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 greco belongs to the artist himself then to his son Joan 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.

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 greco belongs to the artist himself then to his son Joan 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.

Each painting was bought at public sales in London, New York, Paris or Tokyo and was 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 (Jeune fille à la mauresque, robe verte) or the French Jacques Sobies (Nu au drap), Georges Renard (Nu au drap), Jeanne Amie assise en robe grec, 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 Intérieur – porte ouverte greco belonged to the artist himself then to his son Joan before he parted with them.

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 greco belongs to the artist himself then to his son Joan 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.

Alongside the Pierre Matisse exhibition, discover 16 Henri Matisse masterpieces from the great 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
Download the museum free mobile app (available on App Store and Google play) and use the audioguide!

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

Information :
+33(0)4 93 81 08 08
musee.matisse@ville-nice.fr
musee-matisse-nice.org

WEBSITE
www.musee-matisse-nice.org
Engage with our collection online and get access to exclusive content

MUSEUM SHOP
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

Published by Bernard Chauveau, edited by Claudine Grammont
Illustrated book of 184 pages – Only in French

PIERRE MATISSE
AN ART DEALER
IN NEW YORK
Alberto Giacometti, Jean Dubuffet and Marc Matisse, Joan Miró, Alexander Calder, Balthus, Pierre Matisse applied himself to build his artists’ the New York art scene.

For about sixty years, the Pierre Matisse Gallery played a prominent role in the art world. For about sixty years, the Pierre Matisse Gallery played a prominent role in the art world. It established cultural hegemony while New York became the new capital of the arts. The art market trended 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 started to represent new artists such as Spanish painters from the El Paso group (Manolo Millares, Rafael Canogar, Manuel Rivera and Antonio Saura) but also by Jean-Paul Riopelle, a Canadian artist whose mobiles reinforced the position of abstract art in his gallery.

After Europe went to war, Pierre Matisse campaigned vigorously in favour of European Art through exhibitions 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 artists’ works were shown in the United States. In 1962, the landmark exhibition Artists in Exile assembled, around the leading figure of André Breton, a number of artists from the Parisian avant-garde, the majority of which were surrealist. Pierre Matisse started to represent 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 showing in 1939 after entering into an agreement: a monthly income in exchange of the entirety of the painter’s productions. He also welcomed new surrealist figure who were close to André Breton, the Chalcem-born artist Roberto Matta whose large-format paintings were exhibited five times between 1942 and 1946 as well as the Cuban painter Wilfred Lam whose work he started to show in 1942.

From 1970 onwards, the annual pace of the exhibitions slowed down. Pierre Matisse continued to show recent works by Miro, Giacometti and Chagall but also by Jean-Paul Riopelle, a Canadian 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 Hantaï, Claude Viollet, François Rouan and Zao Wou Ki.

Simultaneously, his level of activity and dealings with institutions intensified. In 1975, 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.