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164, avenue des Arènes de Cimiez - 06000 Nice
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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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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
Essays by Serena Bucalo-Mussely, Catherine Dessin, Fabrice Flahutez, Jack Flam, Claudine Grammont, Marianne Jakobi and Johanne Lindskog

PIERRE MATISSE
AN ART DEALER
IN NEW YORK

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.

Those 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 those paintings like La Leçon de piano (1923) or Jeune fille à la mauresque, robe verte (1931) are famous. Others are less well-known: the small Intérieur – porte ouverte painted in Etretat (1920-1921), Figure assise et le torse grec belonged to the artist himself then to his son Jean before he painted 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.

They often belonged to prominent collectors from the 1920s and 1930s such as the Americans John Quinn (L’Artiste et le modèle nu) and rubble Bliss (Jeune fille à la mauresque, robe verte) or the French Jacques Sobies (Nu au drap), Georges Renard (Nu au drap), Jeune femme assise en robe grisée, Marcel Kaplan (La Leçon de piano, Jeune fille à la mauresque, robe verte) and Henri Canonne (Intérieur – porte ouverte). Portrait au manteau blanc, Nu aux jambes croisées and Fi- gure assise et le torse grec belonged to the artist himself; then to his son Jean before he painted with them.

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PRATICAL INFORMATIONS
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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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.

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 organized 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 Pierre Matisse (1900-1989), the Musée Matisse revisits the essential artists of the gallery. Divided into four sections, the exhibition covers the period from sections, the exhibition covers the period from 1920 to 1969, the main years of the gallery’s existence.

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 and Joaquín Pascin. Henri Matisse, 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 (1932 and 1935) and one about Chirico’s metaphysical period (1933).

After Europe went to war, Pierre Matisse campaigned vigorously in favour of European Art the viability 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 Jean Miró stayed in the spotlight. Pierre Matisse also took part in different operations to rescue intellectuals and artists in right from the Nazis and help them leave Europe.

In 1942, the landmark exhibition Artists in Exile assemblage, 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. 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 French-born artist Roberto Matta whose large-format paintings were exhibited five times between 1942 and 1945 as well as the Cuban painter Wilfredo Lam whose he worked he started show in 1942.

Pierre Matisse continued to organise a Miró exhibition almost every year while being granted exclusive rights to sell Joan Dufy and Alberto Giacometti’s art in North America. The New Dufy exhibitions Pierre Matisse curated showed how his work remained outside the abstraction versus figurative debate and was centred on materiality, coinciding with the aspirations and investigations of the abstract expressionist painters. Concurrently Pierre Matisse introduced Giacometti’s sculptures to the New York art scene, organizing three landmark exhibitions (1948, 1950 and 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.

These years were marked by a shift in the balance of power between Western Europe which had never been shown in the United States was a stroke of genius.

In 1949, Pierre Matisse curated his last exhibition on his father’s work. It’s one of the most rewarding successes of the gallery’s history and testifies to Pierre’s bold and thought-provoking 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, the United States.

Partnersing with Pierre Loos and Charles Ratton, Pierre Matisse also took the initiative to establish himself in the market for non-European art by organizing 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 European or 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.

Also, according to the 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. 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 French-born artist Roberto Matta whose large-format paintings were exhibited five times between 1942 and 1945 as well as the Cuban painter Wilfredo Lam whose he worked he started show in 1942.

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