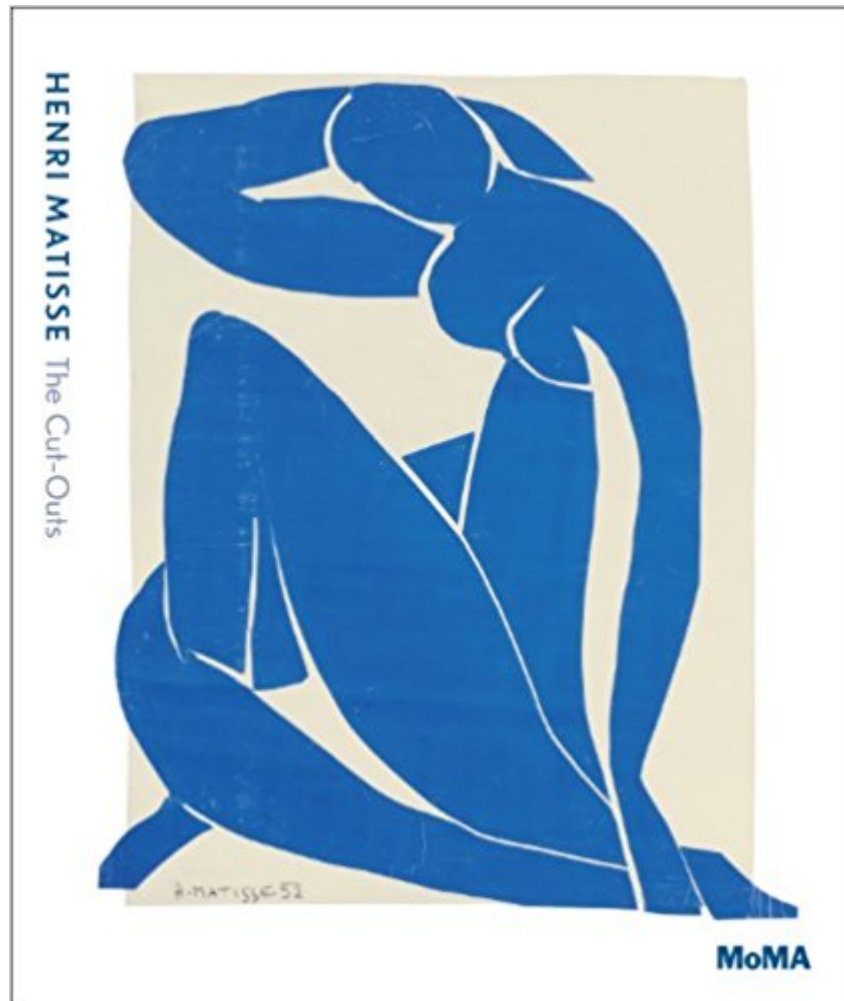




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Henri Matisse: The Cut-Outs



Synopsis

Published in conjunction with the most comprehensive exhibition ever devoted to Henri Matisse's paper cut-outs, made from the early 1940s until the artist's death in 1954, this publication presents approximately 150 works in a groundbreaking reassessment of Matisse's colorful and innovative final chapter. The result of research conducted on two fronts--conservation and curatorial--the catalogue offers a reconsideration of the cut-outs by exploring a host of technical and conceptual issues: the artist's methods and materials and the role and function of the works in his practice; their economy of means and exploitation of decorative strategies; their environmental aspects; and their double lives, first as contingent and mutable in the studio and ultimately made permanent, a transformation accomplished via mounting and framing. Richly illustrated to present the cut-outs in all of their vibrancy and luminosity, the book includes an introduction and a conservation essay that consider the cut-outs from new theoretical and technical perspectives, and five thematic essays, each focusing on a different moment in the development of the cut-out practice, that provide a chronicle of this radical medium's unfolding, and period photographs that show the works in process in Matisse's studio. One of modern art's towering figures, Henri Matisse (1869–1954) was a painter, draftsman, sculptor and printmaker before turning to paper cut-outs in the 1940s. From the clashing hues of his Fauvist works made in the South of France in 1904–05, to the harmonies of his Nice interiors from the 1920s, to this brilliant final chapter, Matisse followed a career-long path that he described as "construction by means of color."

Book Information

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Customer Reviews

Gift Guide: Books (The Editors Yahoo: Style)The catalogue for the Tate's exhibition Henri-Matisse: The Cut-Outs surveys Matisse's late collages, including Jazz and the Vence chapel. Works from small-scale collages to grand mural projects are not only illustrated in their final forms but also seen in progress in numerous studio photographs. Fold-out pages give an idea of the expansive nature of The Parakeet and the Mermaid, 1952, and The Swimming Pool, 1952, at 16m wide. A technical summary of the cut-outs explains the range of papers used, the paint used to colour the sheets and the method of composition. (Alexander Adams The Art Newspaper)In the 1950's, Matisse competed, consciously or not, with the very latest development in painting, Abstract Expressionism, filling vast surfaces with iconic forms and radiant color. (Joseph Wolin Time Out Magazine)Vibrant designs of apparent simplicity spooling from a master's hands in the last decade of his life, each one a tableau of luminosity and power. (The Economist)In the late 1940s, suffering from ill health, the French artist Henri Matisse retired his paintbrush. A spirit as creative as his, however, was not to be restrained. (Samuel Cochran Architectural Digest)

Karl Buchberg is Senior Conservator at The Museum of Modern Art.Nicholas Cullinan is Director of the National Portrait Gallery in London.Jodi Hauptman is a Senior Curator at The Museum of Modern Art.Samantha Friedman is an assistant curator of the Department of Drawings and Prints at The Museum of Modern Art.Flavia Frigeri is an assistant curator at Tate Modern in London; she is the organizing curator for Tate's Young Patrons.Nicholas Serota is director of Tate Modern's art museums and galleries.

This is the catalogue of the exhibition organized by New York's Museum of Modern Art, mounted at the Tate Modern in London from April to September 2014 and then at the MoMA from October 2014 until February 2015. The impetus for the exhibition was the major campaign of conservation of Matisse's huge "The Swimming Pool" cut-out, which the artist designed for his dining room in the HÃfÆ'Ã Â'tel RÃfÂ©gina in Nice in 1952; the Museum restored and remounted it and, in this exhibition, presents it once again to the public for the first time in over twenty years--but now, in order to reflect its original environment, it has been newly installed in a room constructed with the original proportions, details, and architecture of Matisse's dining room. This is a very major exhibition, the most extensive presentation of Matisse's cut-outs ever mounted. Although "The

"Swimming Pool" is its conceptual heart, the show encompasses a much wider range of works, including illustrated books, textiles, stained glass, and related drawings. The explosion of creativity and imagination that Matisse presented as the last act of his artistic life is truly amazing; it is not given to many people to invent an entirely new art form in their seventies, especially not one that vibrates with such youthful exuberance and juice as these cut-outs do. When he exhibited "Zulma" at the Salon de Mai in 1952 (at the tender age of eighty-two), critics referred to it as "the youngest and most innovative work there," and to himself as "the youngest exhibitor" (162), and in looking through this volume, I kept having to remind myself that Matisse was, in fact, really, born in 1869 and already over thirty at the turn of the century. This remarkable body of late work is authoritatively discussed in the catalogue's nine essays, all of which were written by senior curators and conservators at the Tate, the MoMA, or New York's Metropolitan Museum. They are short and concise (about eight or nine pages on average) and generously illustrated by some seventy accompanying reproductions. Topics discussed include how the artist came upon the idea of the cut-out in the beginning; their gradual evolution from simple maquettes in the service of developing works to independent works of art on their own, and Matisse's own growing realization of what they were; their reception by critics and the public at large; the "Dance" mural for the Barnes Foundation and designs for the ballet "Rouge et Noir

I thought the color was not bright enough in many of the images. It did give a good review of the exhibit and included useful information. Although many of the details can be found online in other sources. The fold out of the swimming pool (1952) made the purchase worth the purchase of yet another book on Matisse. It was well documented with photos of the artist and of his drawings. I would definitely recommend it to anyone that has an interest in Matisse.

Saw this at MOMA in NYC when I saw the cutouts November 2014. Didn't want to cart the book around so waited and ordered it online. Worth owning. The collection was borrowed from museums and private parties all over the world. A once in half a life-time opportunity.

As much as I loved the show at MoMa, I disliked this exhibition catalog. Page after page references images that are scattered through the book and are hard to find. The essays themselves are thoughtful and well researched, the colors are spot on, but reading this and trying to flip forward and back searching for the images was a pain.....

Bought a copy of this when I saw the "cut out" exhibit at MOMA. When I came home several of my artist friends were drowling over it so I bought some on as birthday and Christmas presents. It was WAY cheaper and the same EXACT book. One thing you should know is that ALL the copies of this book seem to have a print defect on the cover—fâçÃ â ÑÃ Â|even the one I bought at MOMA—fâçÃ â ÑÃ Â|so not be be distressed when you receive it from and think that somehow it is second rate.

Very detailed information about the making of the cutouts. Pretty complete selection of color plates of the cutouts and quite a few archival photographs of Matisse's studios showing works in progress.

Most pictures are quite small and there's a lot of text you may or may not be interested in. Honestly, beyond some brief remarks, I think the art should speak for itself.

lots of color images. Included reproductions of Matsses color chart, paints, many details of how he created these works. One thing I think could have made this book a bit better would have been to show images of the groups of cutouts as they were displayed at the museum exhibit.

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