

# MATISSE

## DRAWING LIFE

Gallery of Modern Art, Brisbane  
3 December 2011 — 4 March 2012



## MEDIA KIT

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EXHIBITION ORGANISED BY

QUEENSLAND ART GALLERY | GALLERY OF MODERN ART | ART EXHIBITIONS AUSTRALIA | BnF

Exhibition organised by the Queensland Art Gallery and Art Exhibitions Australia with the exceptional participation of the Bibliothèque nationale de France.

Funding for insurance has been provided through the Queensland Government Exhibition Indemnification Scheme, administered by Arts Queensland.

Henri Matisse / *Figure drapée dans un peignoir, main droite soutenant le visage* (Figure in a peignoir, head supported by her right hand) 1929 / Collection: Bibliothèque nationale de France / © Succession H Matisse. Licensed by Viscopy, Sydney, 2011





**Rachel Nolan MP**  
**Minister for Finance, Natural Resources and the Arts**

## Media release

02 December 2011

### **World-first Matisse exhibition marks GoMA's 5<sup>th</sup> anniversary**

Arts Minister Rachel Nolan will tonight open *Matisse: Drawing Life*, an exclusive exhibition of Henri Matisse's drawings and prints, showing at Brisbane's Gallery of Modern Art (GoMA) until 4 March 2012.

"The highlight of GoMA's fifth anniversary celebrations, the exhibition brings together more than 300 works from international museums, the National Gallery of Australia, and private collections, including works never previously shown or reproduced," Ms Nolan said.

"This comprehensive survey explores the extraordinary range and depth of Matisse's graphic art, providing a new understanding of this great and influential artist."

Ms Nolan said the exhibition was curated especially for Brisbane by Céline Chicha-Castex, Curator of Modern and Contemporary Prints, Bibliothèque nationale de France, and independent Paris-based curator Emilie Ovaere-Corthay in conjunction with Dr Miranda Wallace, the Queensland Art Gallery's Curatorial Manager of International Art, Exhibitions and Research.

"*Matisse: Drawing Life* reveals how drawing was central to every aspect of the great artist's practice," she said.

"The works include early academic sketches and engravings that promise his later brilliance, through experiments with watercolour, ink and woodcuts to the vibrant paper cut-outs and simple brush-and-ink works of his final years."

Ms Nolan said the seeds for *Matisse: Drawing Life* were planted following a major retrospective of the artist's paintings organised by the Queensland Art Gallery and Art Exhibitions Australia in 1995.

"It was the artist's grandson, Claude Duthuit, who at the time suggested an exhibition of Matisse's drawings would complete the story started with that exhibition," she said.

"Sadly, Claude Duthuit passed away in May 2011, but the current exhibition stands as a testament to his vision.

"This inspirational show is complemented by The Drawing Room, a large-scale drawing studio for visitors, a program of film documentaries, panels, tours and conversations delving into many aspects of the artist's life and work. The popular Up Late program of evening viewings and live music will begin January 20."

Events Queensland Chief Executive Officer John O'Sullivan said the exhibition was part of a dynamic and growing events calendar for Queensland.

"Queensland is cementing its reputation as an arts and cultural hub. *Matisse: Drawing Life* joins a number of exciting events for Brisbane, including the upcoming *Mummy: Secrets of the Tomb* at the Queensland Museum, the QPAC International Performance Series, *Portrait of Spain: Masterpieces from the Prado* at the Queensland Art Gallery, the World Theatre Festival and the Australian Performing Arts Market," said Mr O'Sullivan.

Queensland Art Gallery Director Tony Ellwood said the exhibition told the compelling story behind the artist regarded by many as having decisively changed the direction of art in the early 20th century.

“The exhibition is presented by the Queensland Art Gallery and Art Exhibitions Australia in partnership with the Bibliothèque nationale de France, Paris,” he said.

*Matisse: Drawing Life* features over 100 works from the Bibliothèque nationale de France and significant loans from the National Gallery of Australia, Canberra; St Petersburg’s State Hermitage Museum; the Musée Matisse, Nice; the Musée Matisse, Le Cateau-Cambrésis; the Musée national d’art moderne, Centre Pompidou, Paris; the Metropolitan Museum of Art, New York; the National Gallery of Art, Washington DC; and the Baltimore Museum of Art.

“Many people know Henri Matisse as the master of colour but this exhibition will reveal why he was also the master of line,” Mr Ellwood said.

“Throughout his career, drawing underpinned all of his work, regardless of whether it was painting, sculpture or print.

“The Drawing Room will add a unique interactive element to the exhibition and the celebration of drawing will extend to regional Queenslanders with *Drawing Life for Kids on Tour: Celebrating Artists* visiting over 50 venues in regional, remote and Indigenous communities.”

Tickets, \$10-\$20, are now on sale through [www.qtix.com.au](http://www.qtix.com.au)

For more information please visit [www.qag.qld.gov.au/matisse](http://www.qag.qld.gov.au/matisse)

**Media Contact: Justine Scarff 0400 367 174**

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Dan Cameron  
Media Officer  
Queensland Art Gallery  
tel: 61 (0) 7 3842 9563  
fax: 61 (0) 7 3840 7257  
e: dan.cameron@qag.qld.gov.au

Images:  
[www.qag.qld.gov.au/matisse/media](http://www.qag.qld.gov.au/matisse/media)

## FACT SHEET

## EXHIBITION SUMMARY



**Henri Matisse** / *Figure endormie sur fond de moucharabiah* (Sleeping figure against a 'moucharabiah' background) 1929 / Etching on wove paper / 38 x 28cm / Collection: Département des estampes et de la photographie, Bibliothèque nationale de France, Paris / © Succession H Matisse

- 'Matisse: Drawing Life' is an unprecedented exhibition of over 300 works on paper by Henri Matisse (1869-1954), to be shown exclusively at the Gallery of Modern Art (GoMA), Brisbane, from 3 December 2011 to 4 March 2012.
- The exhibition is the most comprehensive exhibition of Matisse's prints and drawings ever mounted.
- It follows on from the Queensland Art Gallery's major Matisse exhibition staged in 1995.
- It has been initiated and organised by the Queensland Art Gallery and Art Exhibitions Australia with the exceptional cooperation of the Bibliothèque nationale de France (BnF).
- 'Matisse: Drawing Life' will provide a unique insight into the artist's daily practice of drawing, exploring the themes and subjects to which Matisse repeatedly returned throughout his long career.
- Curated by Céline Chicha-Castex, Curator of Modern and Contemporary Prints, Bibliothèque nationale de France, and independent Paris-based curator Emilie Ovaere-Corthay, the exhibition brings together works from several international museums as well as private collections to explore the extraordinary range and depth of Matisse's engagement with the graphic mark.
- The exhibition includes early academic sketches and engravings that promise Matisse's later brilliance, his experiments with watercolour and ink drawings, through various printmaking methods such as woodblock, monotype, lithography and etching that reveal the artist's dedication to the print, and finishes with the illustrated books, vibrant paper cut-outs and simple brush-and-ink works of his final years.
- Henri Matisse was regarded by many as having decisively changed the direction of art in the early 20th century. Matisse was well known as the master of colour, and this exhibition reveals why he was also the master of line.
- Throughout his career drawing underpinned all of his work, regardless of whether it was painting, sculpture or print. From early academic charcoal sketches through to the clear, sinuous lines of the later pen and ink drawings, Matisse used line to effortlessly evoke a face, object or scene.

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- 'Matisse: Drawing Life' features significant loans from major international museums including the Bibliothèque nationale de France; the National Gallery of Australia, Canberra; St Petersburg's State Hermitage Museum; Musée Matisse, Nice; Musée Matisse, Le Cateau-Cambrésis; Musée national d'art moderne, Centre Pompidou, Paris; Metropolitan Museum of Art, New York; the National Gallery of Art, Washington DC and the Baltimore Museum of Art and private collections.
- A significant catalogue has been published by the Queensland Art Gallery to accompany the exhibition, featuring commissioned essays by leading scholars in the field.
- To complement 'Matisse: Drawing Life', GoMA's Long Gallery has been transformed into a large-scale drawing studio inspired by Matisse's arts and working environments. A spectacular setting of changing displays, including still-life arrangements, sculptures, furniture, fabrics and plants, as well as violin performances and models will inspire visitors to draw.
- Tickets are now on sale through [www.qtix.com.au](http://www.qtix.com.au) **Adult \$20 / Concession \$16 / Members \$15** (Discount available to Gallery and Foundation Members) / **Secondary students \$10 / Children (12 years & under) FREE / Family (1–2 Adults & Children aged 13–17) \$50 / Season adult \$60 / Season concession \$48 / Season member \$45** (Discount available to Gallery and Foundation Members)

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### THE DRAWING ROOM

As a spectacular installation within the 'Matisse: Drawing Life' exhibition, The Drawing Room features an abundance of objects to draw, ranging from still-life arrangements and sculptures to fabrics and furniture, as well as live musicians and models, to inspire visitors to draw. Taking a twenty-first-century approach to drawing, visitors can also sketch on touchscreen interactive tablets.

**All programs and events are free with exhibition entry unless otherwise stated.**

#### **APPROACHES TO DRAWING WITH CONTEMPORARY ARTISTS**

##### **2.30pm selected Saturdays**

Through a series of informal conversations, local artists will share their approaches to making art. Visit the website for details.

#### **MUSIC IN THE STUDIO 12.30 – 2.30pm Daily**

From the musician as model to the music itself, music's powerful impact on the senses has inspired many artists, including Matisse. Solo violinists, will perform daily for visitors to draw.

#### **LINE FROM LIFE 11.30am – 1.30pm Tuesdays, Thursdays & Sundays**

Matisse captured the patterns and detail of textiles with models dressed in formal gowns and Romanian blouses, as odalisques and as dancers, and studied the sinuous line of the human form through their poses. Visitors will have the opportunity to draw from costumed models.

#### **NEW WAVE TEENS: WORKSHOP 1.00 – 4.00pm Saturday 21 January**

Young audiences can learn more about the graphic arts and drawing through zines, comic book illustration and computer graphics. Bookings required, email [newwaveteens@qag.qld.gov.au](mailto:newwaveteens@qag.qld.gov.au).

#### **NEW WAVE EMERGING: THE FASHION OF DRAWING 5.30pm Thursday 2 February**

Costume inspired Matisse's drawings, and drawing continues to be integral to contemporary fashion design. Emerging artists and designers are invited to a special after-hours event, combining a tour of the exhibition and a drawing workshop led by local fashion designer and couturier, Paul Hunt. Bookings required, email [new.wave@qag.qld.gov.au](mailto:new.wave@qag.qld.gov.au).

#### **MY GEN 50+: BOTANICAL ILLUSTRATION SESSION 5.00pm Thursday 23 February**

With the guidance of an instructor, visitors are invited to use nature as inspiration and create their own botanical illustration by depicting the delicate and diverse range of plant life on display. Bookings required, email [mygen@qag.qld.gov.au](mailto:mygen@qag.qld.gov.au).



**Henri Matisse / Acrobate (Acrobat)** (from the series 'Danseuses acrobates' ('Acrobatic dancers')) 1931 / Lithograph on tinted Arches wove paper / 48.2 x 17.7cm / Collection: Département des estampes et de la photographie, Bibliothèque nationale de France, Paris / © Succession H Matisse

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## FACT SHEET

### EXHIBITION CURATORS AND LENDERS

#### CURATORS

**Céline Chicha-Castex** is the Curator of Modern and Contemporary Prints, Bibliothèque nationale de France (BnF), where she is in charge of twentieth and twenty-first century prints. She has curated numerous exhibitions, including 'Les impressions de Pierre Alechinsky' (2005), with Marie-Françoise Quignard, and teaches the history of printmaking at the École du Louvre and the Institut National du Patrimoine in Paris.

**Emilie Ovaere-Corthay** was Deputy Director at the Musée Matisse in Le Cateau-Cambrésis from 2004 until 2010. She is now a freelance exhibition curator specialising in Matisse and French contemporary art. She has curated exhibitions on Matisse for the Pinacoteca do Estado de São Paulo, Brazil (2009), was artistic director for the festival 'L'Art dans les Chapelles' in Brittany in 2011 and is general curator of 'Dessiner-Tracer' 2011–12.



**Henri Matisse** / *Fée au chapeau de clarté. Souvenir de Mallarmé* (Fairy with the cap of light. Souvenir of Mallarmé) 1933 / Drypoint on Arches wove paper / 58 x 40cm / Collection: Département des estampes et de la photographie, Bibliothèque nationale de France, Paris / © Succession H Matisse.

#### LOANING INSTITUTIONS

The exhibition features over 300 works from 22 international private lenders and institutions.

Bibliothèque nationale de France, Paris  
National Gallery of Australia, Canberra  
Baltimore Museum of Art  
Fondation Beyeler, Riehen  
Institut national d'histoire de l'art, Paris  
Kerry Stokes Collection, Perth  
Metropolitan Museum of Art, New York  
Musée d'art moderne de Céret  
Musée départemental Matisse du Cateau-Cambrésis  
Musée des beaux-arts, Dijon  
Musée Fabre, Montpellier  
Musée Matisse, Nice  
Musée national d'art moderne, Centre Pompidou, Paris  
Musée Tavet-Delacour, Pontoise  
National Gallery of Art, Washington DC  
Pierre and Tana Matisse Foundation, New York  
State Hermitage Museum, St Petersburg  
State Library of Queensland, Brisbane  
Several anonymous private lenders

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### CHRISTOPHE CUZIN



Christophe Cuzin / *Bleu sans l'exposition* (Blue without exhibition) 2011 / Installation view, Gallery of Modern Art, Brisbane / Photograph: Mark Sherwood

French contemporary artist Christophe Cuzin (b.1956) has worked with the Queensland Art Gallery's curators and exhibition design team on the presentation of the 'Matisse: Drawing Life' exhibition. In a site-specific work in the GoMA foyer, Cuzin has applied a typical 'Matissonian' blue to the wall of the Gallery. The white negative space on this immense blue wall accurately represents each of the 305 works in the exhibition. The largest works in the exhibition are *Océanie, la Mer* (Oceania, the sea) and *Océanie, le ciel* (Oceania, the sky) 1946. When Matisse first worked on these large screenprints he cut out the designs in paper and pinned them to the walls of his studio, allowing him to reflect on his composition on a one-to-one scale. In this sense Cuzin's mural enables us to reflect on Matisse's life's work in a single view.

Cuzin has also introduced colour to the exhibition itself, selecting a very subtle shade for the wall of each room and an accompanying brightly coloured rug. He has intervened in the exhibition's resource lounge with thick lines that borrow motifs from Matisse's Nice studios and flatten the space in an optical illusion, while large coloured vinyl rectangles at the river end of The Drawing Room respond to Matisse's later works.

Cuzin's practice takes the form of a dialogue between painting, light, colour and space. He frequently undertakes site-specific interventions that respond to existing architectural spaces by painting directly onto walls or doing a 'line drawing' using custom-coloured masking tape. Cuzin uses sketches and basic architectural plans created in Photoshop to define and record his interventions, which are rarely documented photographically.

Cuzin also works as an exhibition designer. He exhibits regularly at the Galerie Bernard Jordan, Paris, and has also been involved in exhibitions of Henri Matisse's work at the Musée Matisse, Le Cateau-Cambrésis (2007) and 'Matisse Hoje / Aujourd'hui' at the Pinacoteca do Estado de São Paulo (2009). In 2005 he was guest curator and designer of an exhibition at the Musée Picasso in Antibes. His interest in the work of Henri Matisse is long-standing and broadly informs his practice.

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### PUBLIC PROGRAMS

In addition to a wealth of activities presented as part of 'The Drawing Room', visitors to 'Matisse: Drawing Life' can further delve into the life and work of Henri Matisse, learning about the sources of inspiration that influenced his work through a dynamic range of programs and events.

### **OPENING PROGRAMS**

The opening weekend will feature panel discussions and curatorial tours by visiting guest curators and specialists.

#### **Saturday 3 December**

#### **PANEL DISCUSSION: An artist abroad**

**11.30am | Cinema A | Free, no ticket required**

Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, QAG, will chair a discussion on the influence of place in Matisse's work, considering his early years in a textile-manufacturing region of northern France, his formal training in Paris, and his travels southwards to Nice, North Africa and, eventually, Tahiti. Speakers include Terence Maloon, Curator, Special Exhibitions, Art Gallery of New South Wales; Dr Prue Ahrens, Lecturer in Art History, University of Queensland; and Dominique Szymusiak, Director, Musée Matisse, Le Cateau-Cambrésis.



**Henri Matisse** / *Grande odalisque à la culotte bayadère* (*Large odalisque in Bayadère culottes*)  
1925 / Lithograph on paper / 75 x 56cm /  
Collection: Département des estampes et de la photographie, Bibliothèque nationale de France, Paris / © Succession H Matisse

#### **Saturday 3 December**

#### **IN CONVERSATION: A life in line**

**1.30pm | The Fairfax Gallery (Gallery 1.1)**

Exhibition curators Céline Chicha-Castex, Curator of Modern and Contemporary Prints, Bibliothèque nationale de France, and independent curator Emilie Ovaere-Corthay, join Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, QAG, on a tour and provide a personal insight into the development of the exhibition.

#### **Sunday 4 December**

#### **CURATOR'S PERSPECTIVE TOUR**

**11.30am | The Fairfax Gallery (Gallery 1.1)**

Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, QAG, and 'Matisse: Drawing Life' Coordinating Curator (Australia) leads a tour of the exhibition.

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## SKETCHES OF THE ARTIST: ILLUSTRATED LECTURE SERIES

### 1.00pm selected Saturdays | Cinema B | Free, no ticket required

Through a four-part illustrated lecture series, visitors will be enriched by knowledge of Matisse's career, life and work as heard from diverse perspectives.

#### **10 December**

Professor Roger Benjamin, a Matisse enthusiast from the University of Sydney, has written extensively on the history of French Orientalism and Matisse's place in that movement. In this lecture, Benjamin looks at the inspiration that Islamic decorative arts, textiles and painting provided Matisse throughout his career.

#### **28 January**

Matisse was an avid reader of poetry, and his first book set out to complement a collection of poems by the nineteenth-century Symbolist writer Stéphane Mallarmé, with an array of 29 sumptuously beautiful etchings. Terence Maloon, Curator, Special Exhibitions, Art Gallery of New South Wales explores the affinities between the artist and the poet.

#### **11 February**

Philosopher and author Damon Young has an enduring fascination with Henri Matisse, dedicating a chapter to the artist in his well-known book *Distraction* (2008). Young explores the ideas behind Matisse's striking works.

#### **25 February**

An historical anthropologist and Professor in Gender and Cultural Studies at the Australian National University College of Asia and the Pacific, Margaret Jolly will reflect on how the Oceanic travels and embodied experience of Matisse and Gauguin were distilled and translated in their art practice.

## SPECIAL EVENT: WORKING WITH PAPER

### 1.30pm Wednesday 1 February | The Fairfax Gallery (Gallery 1.1)

Queensland Art Gallery conservators and curators lead a discussion tour of the exhibition, exploring the intricacies and considerations in working with paper from the perspectives of David Burnett, Curator, International Art, and Kim Barrett, Paper Conservator.

## MY GEN 50+: CONVERSATIONS WITH CURATORS

### 2.30pm Thursday 19 January | The Fairfax Gallery (Gallery 1.1)

Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, QAG, provides curatorial insight into the development of the exhibition and invites visitors to be a part of the conversation.

## TALKING TRAVEL

### 2.30pm | The Fairfax Gallery (Gallery 1.1)

A series of talks trace Matisse's career through the perspective of travel, exploring the places he visited and how travel was an ongoing source of inspiration for his work.

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### **Thursday 15 December**

As a visitor to the Pacific, Matisse had a special affiliation with Pacific objects and material culture. Dr Graeme Were, Lecturer in Museum Studies at the University of Queensland, looks at Matisse's connection with material culture.

### **Sunday 15 January**

Collecting objects from our travels and incorporating these into our everyday lives is an important part of personal expression. Dr Margaret Gibson, Senior Lecturer, School of Humanities, Griffith University, looks at objects that recur in many of Matisse's works, and the significance of objects for memory, place and space.

### **Sunday 29 January**

Matisse was heavily influenced by his experiences of travelling throughout the South Pacific, living in Tahiti for some months. Dr Prue Ahrens, Lecturer in Art History at the University of Queensland, explores the lure of the Pacific for modern artists such as Matisse.

### **Thursday 16 February**

Matisse referred to his personal collection of mats, rugs and textiles, which included several items from the Pacific, as his 'library'. Imelda Miller, Assistant Curator, Torres Strait Islander and Pacific Indigenous Studies at the Queensland Museum speaks about material cultures of the Pacific Islands.

## GUIDED TOURS

**11.00am | From 5 December (excluding 24 Dec to 1 Jan) | 11.00am and 1.00pm | From 30 January**

Tours are free with purchase of an exhibition ticket. Volunteer guides commence tours from inside the exhibition entrance.

## CINEMA

The Gallery's Australian Cinémathèque will present a free weekly program of documentaries profiling the life and work of Henri Matisse. The program will include a number of important films, archival fragments and biographical documentaries featuring footage of the artist working in his studio. Included in this program is a rare presentation of François Campaux's documentary *Henri Matisse 1946*, which shows the evolution of a series of charcoal drawings of Matisse's grandson; and *A Model for Matisse 2003*, which presents the tender relationship between Matisse and the woman who would inspire him to create the masterpiece of his life's work: the *Chapel of the Rosary* in the French Mediterranean village of Vence.

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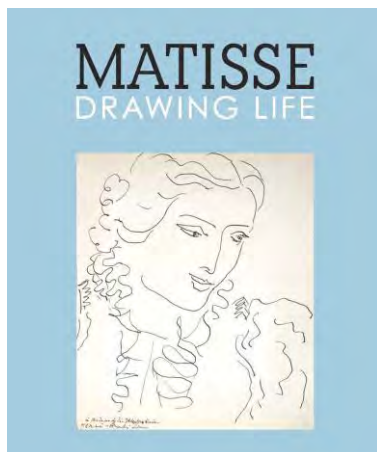
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### EXHIBITION PUBLICATION



Published on the occasion of the most comprehensive exhibition of Henri Matisse's prints and drawings ever mounted, *Matisse: Drawing Life* explores the artist's works, on and with paper, made throughout his long career. The publication traces an arc from his studies in Paris at the turn of the twentieth century, through the intimacies of daily life in his studio sketched in pencil and pen, to the masterpieces made using line, light and colour in the decade before the artist's death in 1954.

*Matisse: Drawing Life* showcases the most comprehensive gathering of Matisse's graphic work, with an introduction by esteemed Matisse scholar Isabelle Monod-Fontaine and new writing by exhibition curators Céline Chicha-Castex and Emilie Ovaere-Corthay.

In addition to an extensive chronology and plates, there is a selection of primary texts in which Matisse details his relationship with drawing: 'Notes of a painter on his drawing' (1939), 'How I made my books' (1946), 'Jazz' (1947) and 'Oceania' (1946).

Also included are essays by Marie-Françoise Quignard on book design, Anne Coron on gouache cut-outs and Thomas Primeau and Kimberly Schenck on the artist's materials and techniques.

The 352-page exhibition publication is available for purchase from the Gallery Store and online at [www.australianartbooks.com.au](http://www.australianartbooks.com.au) / RRP: \$49.95 (softcover) / \$79.95 (hardcover)

### ABOUT THE AUTHORS

**Céline Chicha-Castex** is the Curator of Modern and Contemporary Prints, Bibliothèque nationale de France (BnF), where she is in charge of twentieth and twenty-first century prints. She has curated numerous exhibitions, including 'Les impressions de Pierre Alechinsky' (2005), with Marie-Françoise Quignard, and teaches the history of printmaking at the École du Louvre and the Institut National du Patrimoine in Paris.

**Anne Coron** wrote her PhD dissertation on the gouache cut-outs of Henri Matisse and her writing on Matisse has appeared in many exhibition catalogues including *Matisse une seconde vie* (2005) and *La Donation Alice Tériade au Musée Matisse du Cateau-Cambrésis* (2008). She is currently responsible for Modern and Contemporary Art at Agence France Muséums.

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**MEDIA INQUIRIES**

Dan Cameron  
Media Officer  
Queensland Art Gallery  
tel: 61 (0) 7 3842 9563  
fax: 61 (0) 7 3840 7257  
e: dan.cameron@qag.qld.gov.au

**Images:**

[www.qag.qld.gov.au/matisse/media](http://www.qag.qld.gov.au/matisse/media)

**Isabelle Monod-Fontaine** is Conservateur général du patrimoine (General curator of French Heritage) and was previously Deputy Director in charge of collections at the Musée national d'art moderne, Centre Pompidou, from 2000 to 2009. She has organised many major exhibitions on Henri Matisse including 'Henri Matisse: Dessins et Sculptures' in 1975; 'Matisse 1904–1917' in 1993; and 'Matisse–Picasso' in 2002. Her publications on Matisse have since become reference works.

**Emilie Ovaere-Corthay** was Deputy Director at the Musée Matisse in Le Cateau-Cambrésis from 2004 until 2010. She is now a freelance exhibition curator specialising in Matisse and French contemporary art. She has curated exhibitions on Matisse for the Pinacoteca do Estado de São Paulo, Brazil (2009), was artistic director for the festival 'L'Art dans les Chapelles' in Brittany in 2011 and is general curator of 'Dessiner–Tracer' 2011–12.

**Thomas Primeau** is the Director of Conservation and Paper Conservator at the Baltimore Museum of Art. He has worked at McKay Lodge Fine Arts Conservation Laboratory, the Pierpont Morgan Library and the Detroit Institute of Arts. His published research includes exploration into the history and technology of handcoloured Renaissance prints, the engraving techniques of Martin Schongauer and his followers, and the printmaking methods of Henri Matisse.

**Marie-Françoise Quignard** is honorary chief curator at the Bibliothèque nationale de France and was in charge of rare books, contemporary collections and, more specifically, artists' books, from 1990 to 2010. She has curated numerous exhibitions, including 'Les impressions de Pierre Alechinsky' in 2005 with Céline Chicha-Castex.

**Kimberly Schenck** is Head of Paper Conservation at the National Gallery of Art, Washington DC. From 1988 to 2006, she worked as Paper Conservator at the Baltimore Museum of Art. Her published work includes research into the Japanese and Chinese papers of 19th-century prints, 19th-century French drawing materials, the prints of Hendrik Goltzius and *cliché verre*.

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# MATISSE

## DRAWING LIFE

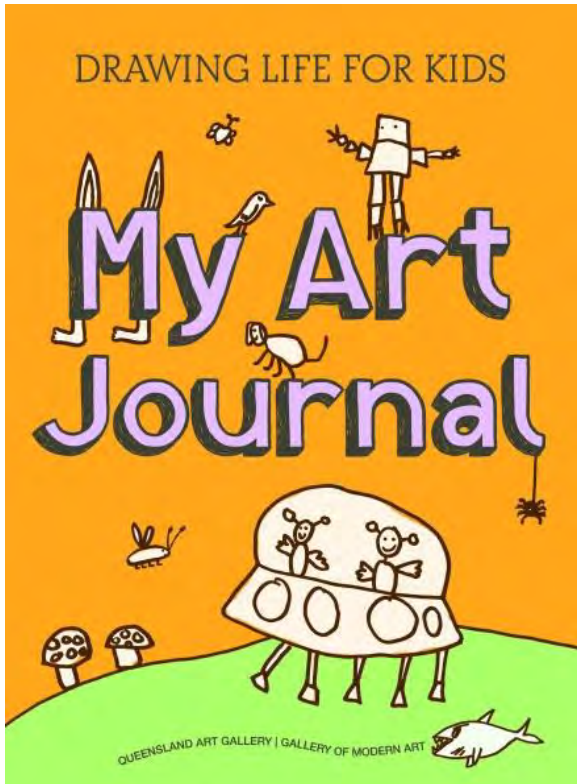
Gallery of Modern Art, Brisbane  
3 December 2011 — 4 March 2012

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Media Officer  
Queensland Art Gallery  
tel: 61 (0) 7 3842 9563  
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## FACT SHEET

### DRAWING LIFE FOR KIDS: MY ART JOURNAL



Developed especially for the Gallery's younger audiences, this activity book is inspired by Matisse's love of drawing and contains over 100 pages of activities. *My Art Journal* invites children of all ages to illustrate their lives and to treasure their creations for years to come in this beautifully designed volume.

The 160-page publication will be available for purchase from the Gallery Store and online at [www.australianartbooks.com.au](http://www.australianartbooks.com.au).

RRP: \$19.95 (softcover)

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This art journal is all about **you**. Take your **time** and make each drawing **special**. When it's finished, your journal will be full of your **childhood memories**. Treasure it for life!

Image: pages from My Art Journal



Draw your favourite shoes.

Image: pages from My Art Journal

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### DRAWING LIFE FOR KIDS ON TOUR AT 60 REGIONAL VENUES



A child completing a drawing based on a page from the Children's Art Centre publication *Drawing Life for Kids: My Art Journal* / Photograph: Mark Sherwood

Regional Queensland children and families will have the opportunity to participate in the Drawing Life for Kids on Tour: Celebrating Artists program at 60 venues.

The On Tour program will be held during school summer holidays from Saturday 7 to Sunday 22 January 2012 as part of 'Matisse: Drawing Life' at Brisbane's Gallery of Modern Art (3 December 2011 – 4 March 2012).

Drawing Life for Kids on Tour will comprise a stimulating range of interrelated sketching activities designed to inspire children's imaginations and be shared with family and friends.

As part of the Drawing Life for Kids on Tour: Celebrating Artists program, the Queensland Art Gallery will assist regional venues in facilitating artist-run workshops by local artists.

Each child who visits Drawing Life for Kids on Tour will receive a richly illustrated Children's Art Centre journal specifically produced for the tour. The publication features 18 drawing activities which invite children to record their daily lives, aspirations and imaginings.

The journal is grouped in three sections to engage children with ideas surrounding observation in everyday life:

- All about me
- Around me
- My imagination

A series of four full-colour drawing templates focusing on celebratory moments in a child's life including birthdays and sleepovers will also be available for young visitors to draw on and share with family and friends.

Drawing Life for Kids on Tour continues the Queensland Art Gallery's commitment to regional engagement and will travel to 60 confirmed venues throughout Queensland. For participating galleries, community centres and children's hospitals, visit the Gallery website for more information

[http://qag.qld.gov.au/exhibitions/travelling/regional\\_services/drawing\\_life\\_for\\_kids\\_on\\_tour\\_celebrating\\_artists](http://qag.qld.gov.au/exhibitions/travelling/regional_services/drawing_life_for_kids_on_tour_celebrating_artists)

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### MATISSE UP LATE

GoMA will open for the Up Late program every Friday night from January 20 until March 2 during the exhibition 'Matisse: Drawing Life'.

Matisse Up Late takes a sophisticated, soulful approach, with DJ Jazz in the early evening introducing the lush arrangements of the greats, such as the Art Ensemble of Chicago, Django Reinhardt, Alice Coltrane, Wes Montgomery, Don Cherry, Miles Davis and Chet Baker.

Audiences can take in talks by contemporary artists, sketch live models in The Drawing Room and enjoy music performances with an acoustic edge, providing the perfect backdrop to the exhibition.

Tickets are \$20 and are available through Qmix via [www.qmix.com.au](http://www.qmix.com.au) or telephone 136 246 (booking fees apply) and at the Gallery of Modern Art ticket office on the night (subject to availability) includes exhibition entry. Members \$18



Bonnie 'Prince' Billy (USA)

### Up Late line-up

**Friday 20<sup>th</sup> January:** Eleanor Friedberger  
**Friday 27<sup>th</sup> January:** Sam Amidon  
**Friday 3<sup>rd</sup> February:** Tyrone Noonan  
**Friday 10<sup>th</sup> February:** Brous  
**Friday 17<sup>th</sup> February:** Jason Lytle  
**Friday 24<sup>th</sup> February:** Halfway  
**Friday 2<sup>nd</sup> March:** Bonnie 'Prince' Billy

For more information please visit:  
[www.qag.qld.gov.au/uplate](http://www.qag.qld.gov.au/uplate)



Eleanor Friedberger (USA)

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### GLOSSARY

#### DRAWING

##### **Gouache**

A water-based medium similar to watercolour but with the addition of a binder which renders it opaque. Also known as 'body colour', 'designer's gouache' and 'poster paint', the medium does not have the transparency of watercolour and dries to a flat, even finish.

##### **Ink (Indian ink; *encre de chine*)**

Also frequently called 'Indian ink', this carbon-black ink mixed with gum and resin originated in China. It is available as a solid form soluble in water or as liquid known as *Encre de chine* (Chinese ink). Chinese ink is commonly applied with steel-nib pens, soft-hair brushes, quills or pens cut from reeds.

##### **Paper cut-outs (*papiers gouachés découpés*)**

The paper cut-out technique was first developed by Matisse while working on the large mural for the Barnes Foundation. The technique of painting sheets of paper with coloured gouache that were then freely cut with scissors and applied to a wall or large surface, became a major working method for Matisse throughout the 1940s and 1950s. While recovering from illness in the early 1940s, the bed-ridden Matisse would make maquettes in cut paper, which his assistants would then reproduce in full-scale on the walls of his studio. The method was the inspiration behind the screenprinted panels *Océanie, la mer* and *Océanie, le ciel* 1946.

##### **Stump (*estompe*)**

A compressed stick of paper pulp or wad of cloth used for smudging and blending soft drawing materials such as charcoal or graphite. Matisse made extensive use of a paper stump to create subtle tonal variations in his drawings.

#### PRINTMAKING

##### **Aquatint**

A process in which a fine dust of acid-resistant resin particles is sprinkled onto a metal plate, usually copper or zinc. The plate is then heated, causing the resin to adhere to the plate and form tiny droplets. The plate is immersed in acid which 'bites' (dissolves) the metal between the droplets of resin. The resin is wiped from the plate leaving a pitted surface to receive the ink. A fine, soft texture — similar to watercolour — is produced when printed.



Henri Matisse / *Tête de femme de trois-quarts* (*Woman's head, three-quarter profile*) / 1939 / Pen and Indian ink on Bristol paper marked 'CF' / 48.1 x 31.5cm / Collection: Musée Matisse, Nice / © Succession H Matisse. / Image courtesy: Ville de Nice – Service photographique

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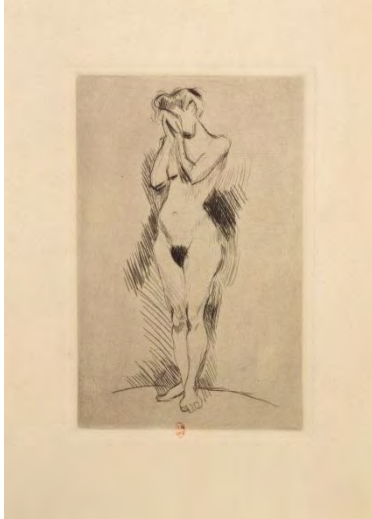


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**Henri Matisse** / *La Pleureuse (Woman weeping)* 1900–03 / Drypoint on van Gelder wove paper / 27.5 x 18cm / Collection: Département des estampes et de la photographie, Bibliothèque nationale de France, Paris / © Succession H Matisse

### Drypoint

A form of intaglio printing in which a metal plate is scored directly using a sharpened, pointed tool. The process of scoring the metal creates a ridge of metal along the edge of the furrow of the incised line. Known as a 'burr', this slightly raised deposit of metal (rather than the incised line), catches the ink when the plate is prepared with ink. When printed, the line appears as slightly fuzzy and has a dark velvety appearance.

### Etching

An intaglio process in which lines and incisions in the metal plate are produced through the action of a corrosive substance, such as acid. A plate is covered with an acid-resistant varnish or 'ground' (usually a mix of bitumen, beeswax and resin). The design is drawn into this ground, exposing the metal beneath to the action of the acid. The depth and quality of the line is dependent on the strength of the acid and the length of time the plate is immersed. Tonal variations are produced using cross-hatching and stipple effects. The acid-resistant ground is wiped from the plate with solvent and then prepared for printing by rubbing ink into the etched lines. The plate is then wiped and printed under pressure, forcing ink from the lines to a paper surface.

### Intaglio (drypoint, etching, engraving)

The Italian term means to cut into or engrave and is used as a generic term for prints produced from an incised line in a metal plate, either through the action of acid (etching) or direct scoring of the plate (engraving and drypoint). Ink is rubbed into the incised lines, depressions and recesses of the plate and then wiped from the surface with a cloth, leaving a deposit of ink in the incised lines. The ink from the incised lines is then transferred to a paper surface in a press, in which paper is mechanically rolled under pressure through two metal cylinders.

### Lift-ground aquatint

Also known as 'sugar-lift aquatint' this method is a form of aquatint etching which emulates ink and brush drawing. A design is drawn directly onto a metal plate using a sugar solution mixed with ink and left to dry. The plate is coated with an acid-resistant ground or varnish, left to dry and then placed in warm water that dissolves the sugar-ink solution, exposing the metal beneath. The plate is then aquatinted in the traditional way, etched with acid and printed. The method reproduces the freedom and spontaneity of brush and ink drawing.

### Linocut

A form of relief printing using linoleum rather than wood to hold the design. Matisse made particular use of the linocut's ability to produce a white image on a black background by carving out the principal lines of the design from the linoblock, often working directly into the block without preliminary drawings.

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Media Officer  
Queensland Art Gallery  
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## Lithography

Known as a 'planographic' process, lithography is a printmaking method which traditionally uses limestone blocks and zinc plates to produce printed imagery. More recently, flexible aluminium, mylar and polyester plates have been used. The method relies on the incompatibility of oil and water. The design is drawn onto the stone or plate with a greasy crayon or ink. Ink is then applied to the dampened stone or plate, which adheres to the grease of the crayon but is repelled by the water of the dampened stone. The method reproduces drawing accurately and directly. Matisse made use of a variation on this method, using transfer paper that avoids reversal and mirroring of the image. Transfer paper has a water-soluble coating on one surface of the sheet. A drawing is made on the coated side and adhered under pressure to a dampened stone or plate. The back of the paper is moistened, which dissolves the coating, releasing the drawing onto the printing surface of the stone or plate.

## Monoprint, monotype

A method of making a print (usually a single, unique impression) from a smooth surface such as a lithographic stone, metal plate or sheet of glass. The design is either drawn into the inked surface of the plate or drawn directly onto the plate with ink or sometimes paint. A sheet of paper is then applied to the surface, which takes an impression of the design. Monotypes cannot be editioned as multiple prints like other printmaking methods such as relief, intaglio or lithographic processes.

## Pochoir (stencil)

*Pochoir* is a refined stencil-based technique employed to create prints or to add colour to pre-existing prints. The method was a popular technique for book illustration during the 1920s in France and was also used for fashion illustration, patterns and architectural design. The popularity of Japanese woodcuts in the mid-nineteenth century contributed to the development of the technique. Matisse's publisher Teriade settled on this method as the most faithful method of reproducing the intense colours of Matisse's gouache paper cut-outs for the album *Jazz*.

## Relief print (woodcut, linocut)

A form of printmaking in which an image is produced from a carved block (usually wood). The design is carved into the surface of the block by removing the negative areas of the design. The parts of the block intended for printing are left in relief as raised surfaces. Ink is applied to the relief design and printed under pressure.

## Screenprint

The modern technique of screen printing utilises stencils (made of paper or plastic film, liquid block-out solutions such as glue or lacquer and oil-based crayons such as litho crayon) which are used to block the transfer of ink to the printed surface. It is the simplest and quickest method for creating bold, multi-coloured designs. A fabric of silk, polyester or nylon is stretched on a rectangular timber or aluminium frame to form the screen. Stencils are attached to the mesh of the fabric or applied directly to the fabric, which act as blocks or barriers to the ink which is forced through the mesh using a rubber blade known as a 'squeegee'. The design is created through the combination of printed (positive) and non-printed (negative) areas.

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### SPOKESPERSONS

#### CURATORS

- Céline Chicha-Castex, Curator of Modern and Contemporary Prints, Bibliothèque nationale de France
- Emilie Ovaere-Corthay, freelance exhibition curator specialising in Matisse and French contemporary art

#### ON THE EXHIBITION

- Tony Ellwood, Director, Queensland Art Gallery
- Suhanya Raffel, Deputy Director, Curatorial and Collection Development, Queensland Art Gallery
- Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, Queensland Art Gallery
- David Burnett, Curator, International Art, Queensland Art Gallery

#### ON THE PUBLICATION

- Miranda Wallace, Curatorial Manager, International Art, Exhibitions and Research, Queensland Art Gallery

#### ON THE EDUCATION, PUBLIC PROGRAMS AND UP LATE PROGRAM

- Andrew Clark, Deputy Director, Programming and Corporate Services, Queensland Art Gallery
- Donna McColm, Head of Public Programs, Children's Art Centre and Membership, Queensland Art Gallery
- Kate Ravenswood, Head of Access, Education and Regional Services, Queensland Art Gallery

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