

Aug 186

NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

FOR IMMEDIATE RELEASE

CONTACT: Randall Kremer
Ellen Stanley
(202) 842-6358

** PRESS PREVIEW: Tues., Oct. 28,
11:00 a.m. - 2:00 p.m.

NATIONAL GALLERY OF ART TO PRESENT PAINTINGS BY MATISSE

Title: Henri Matisse: The Early Years in Nice 1916 - 1930

WASHINGTON - The National Gallery of Art will present the first exhibition ever devoted exclusively to the paintings of Henri Matisse during the years from 1916 - 1930, when he lived in the south of France. The selection of more than 170 paintings will be on view in the National Gallery's East Building, Nov. 2, 1986 through March 29, 1987. The exhibition is made possible by a grant from GTE Corporation and will appear only at the National Gallery.

J. Carter Brown, director of the National Gallery of Art, said: "The paintings by Henri Matisse during these early years in Nice include some of his most beautiful, yet enigmatic works. With remarkable sensitivity to color, pattern, light and atmosphere, these paintings capture the mood and spirit of the south of France during the 1920s. However, they also reflect the intense creative anxieties of Matisse at what proved to be a major turning point in his life."

"The exhibition brings together more than 170 paintings, almost one-third of which have seldom or never before been on public view. For both scholars and the public this will be a rare opportunity to discover this important, but little-known period of Matisse's career."

(more)

Along with Picasso, Henri Matisse is recognized as one of the two foremost painters of the 20th century. As a colorist, Matisse's work is unsurpassed in post-impressionist and early modern painting.

Matisse's move to Nice represented a decision to distance himself from Paris and to take up the challenge of easel painting and figure study. Influenced by the unique niçoise light, Matisse painted what inspired him most: nudes, flowers, exotic interiors and the stunning landscape of the c^ote d'Azur. With the subject matter and time to explore fully the interaction between light and color, Matisse arrived at a new concept of coloration, one which would influence his work for the rest of his life. This exhibition is the first in-depth examination of the various qualities that characterize the period of Matisse in Nice.

Among the paintings on view will be:

- ° Pianist and Checker Players, 1924
- ° Self-Portrait, Jan. 1918
- ° Festival of Flowers, 1921 (four of the five known versions with this title)
- ° Interior with Phonograph, 1924
- ° The Moorish Screen, 1921
- ° Odalisque with Red Culottes, 1921
- ° Grand Interior, Nice, 1919 or early 1920

The exhibition has been organized by Jack Cowart, curator of 20th century art at the National Gallery, and Dominique Fourcade, a noted authority on Matisse. To accompany the exhibition, Cowart and Fourcade have co-authored a fully illustrated scholarly catalogue, with documentary essays and a new chronology of Matisse's early years in Nice. An indemnity from the Federal Council on the Arts and the Humanities supports the exhibition.

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BACKGROUND: Henri Matisse: The Early Years in Nice 1916 - 1930

At a time when he was established in both material comfort and critical acclaim, Henri Matisse chose to leave Paris to live alone in Nice. He settled in a modest hotel room and began a series of paintings inspired by the light and ambience of the French Riviera. Although he had traveled to many exotic regions of the world, Nice was to have a unique and lasting effect on Matisse's life and work. Never again would physical location and environment play so large a role in his art.

This exhibition is the first in-depth, chronological presentation of Matisse's painting during his early years in Nice. The exhibition is organized by still lifes, landscapes, interiors, portraits and models posed in the studio. According to Jack Cowart, National Gallery curator and organizer of the exhibition, "This enables us to see the almost cinematic transitions from painting to painting that characterized the artist's work during these years. The number of repetitive motifs in these works shows how closely they were connected to each other."

(more)

With their smaller scale and more "figurative" composition, many of the paintings were a striking departure from Matisse's previous works and in dramatic contrast to the cubist trends that were then dominating the art scene in Paris. Cowart explained: "Matisse's decision to abandon explicit abstraction was seen by many as a departure from the progressive course of artistic development. This is one of the reasons that the Nice period has received less attention than other stages of Matisse's career."

Seen in retrospect, the Nice paintings capture with remarkable clarity not only the artistic growth and struggle of Matisse, but also the topical details, colors and sense of period decoration that characterized the French Riviera during the 1920s. They represent his attempt to record the luminous quality of the light of Nice. "What made me stay [in Nice] are the great colored reflections of January, the luminosity of day-light," he recalled.

In the view of the exhibition's co-curator, Dominique Fourcade, Matisse's use of light is "the major pictorial development as well as the very subject of the years 1916 - 1930." This is the theme that unites the paintings in this exhibition, Henri Matisse: The Early Years in Nice 1916 - 1930.

The Move to Nice - 1917

Henri Matisse was never a stay-at-home artist. He traveled constantly, seeking experiences that would motivate him intellectually, spiritually and creatively. As a Frenchman born in the north, he especially enjoyed going to warmer, visually "hotter" climates. Invariably, the places he visited nourished his art.

Although he had traveled extensively throughout Europe, North Africa and the Mediterranean, it was not until December 1917 that Matisse made his first trip to Nice. Occurring when he was 48 years old, it may have begun as a symbolic return to the adventures, challenges and yearnings of his earlier years, the "hot" fauve period (1904 - 1906) for example, or the romantic allure of North Africa (1912 - 1914). With Europe engaged in war and the arts in a state of radical transition, Matisse found Nice most conducive to his own artistic expression.

"It is impossible to be in Nice and not be profoundly struck by the immense presence of the region," said Cowart. "One cannot escape the dramatic arc of the baie des Anges, the broad spread of the city filled with palms, colorful flowers, red tile-decorated buildings and lively, expressive people. The steep hills and rugged terrain are a prelude to the Alps and have inspired writers and artists for centuries, one of the foremost being Henri Matisse."

The Hôtel Beau-Rivage

Taking a room in the sea-front Hôtel Beau-Rivage, Matisse was disappointed to find little of the warmth and beauty he had expected. "It never stopped raining," he recalled. "Forced to work in a gloomy hotel room, I was reduced to painting my umbrella standing in the slop jar. Finally I decided to leave. The next day the mistral chased the clouds away and it was beautiful. I decided not to leave Nice and have stayed there practically the rest of my life." In Self Portrait(1918), painted in the same hotel room, one can see Matisse's suitcase and the "umbrella standing in the slop jar"; the waiting suitcase also appears on the table at the right in Interior, Nice(1918).

Matisse's room at the Hôtel Beau-Rivage was long and narrow, dominated by a single large window overlooking the sea. The room's decor was modest, yet through the window a brilliant stream of direct sunlight could flow, creating an overwhelming effect of luminosity. Six scenes are known to have been painted in this room, four of which are in this exhibition: My Room at the Beau-Rivage (late 1917 - early 1918) and Interior, Nice (Jan. 1918), two works painted from a bird's-eye-view; The Open Window (early 1918), a vibrant close-up of the solitary window; and the aforementioned Self Portrait, a painting that evokes a sense of isolation and remote sadness.

A Visit with Renoir

In early 1918 Matisse visited Auguste Renoir to seek the master's opinion of the Nice work. Renoir, who was by then crippled from arthritis, reacted with consternation to Matisse's paintings: "In all truthfulness, I don't like what you do. I'd almost like to say that you are not a good painter, or even that you are a very bad painter. But one thing prevents me from doing this: when you put black on the canvas it stays in its plane. All my life I thought that one couldn't use it without breaking the chromatic unity of the surface. It is a tint that I have banished from my palette. As for you, using a colored vocabulary, you introduce black and it holds. So, in spite of my feeling, I think that you are most surely a painter."

Matisse recalled Renoir's opinion of the painting of the hotel room, presumably Interior, Nice: "How you have managed to express the atmosphere of a hotel room in Nice . . . everything is very accurate. It was difficult . . . it makes me mad."

In the spring of 1918 Matisse rented an apartment next door to the Beau-Rivage to use as a studio. Its balcony view is recorded in The Bay of Nice (Easter 1918), a painting as significant for what it suggests as for what it actually shows. Through a transparent wash of color one can see the image of a balcony railing that Matisse has painted over and moved forward. The earlier image is so clearly visible that the effect is undoubtedly as Matisse intended it. The result of the "ghost" image is a feeling of tension that tends to strengthen and tighten the painting.

Odalisque Fantasies

In late 1918 Matisse moved to the Hôtel Méditerranée, where he was to return for the next three winter/spring seasons. Using his room as a studio, Matisse painted numerous still lifes and portraits, among them a striking series of paintings of the 18-year-old model Antoinette Arnoux. Built around the motif of a plumed hat, the works from the four-painting suite range from thinly brushed and intimate studies (Woman with a Flowered Hat, 1919, Hat with Feathers, 1919 and Antoinette with a Feathered Hat, Standing Naked, Early 1919) to the harder-edged, severely stylized The White Feathers (1919). Antoinette was also posed in landscapes and interiors, and dressed in costumes reminiscent of Middle Eastern or North African odalisques (The Black Table, summer 1919; Nude with a Spanish Rug, summer 1919).

The odalisque fantasy would be explored to the fullest with the arrival in 1920 of Henriette Darricarrère, who served as Matisse's primary model for the next seven years. The 1922 - 1923 season is significant for a series of single-figure frontal portraits of Henriette set closely against decorative backgrounds. Their stylistic evolution toward dramatic patternizing is apparent in a group of four odalisques, including: Odalisque, Half-Length - The Tattoo(1923), Odalisque Seated with Raised Arms on a Striped Green Armchair(1923) and The Hindu Pose(1923).

In response to a suggestion that the odalisque scenes were the product of his imagination, Matisse stated: "I do odalisques in order to paint nudes. But how does one paint nudes without their being artificial . . . I know that odalisques exist, I was in Morocco. I have seen some."

Landscapes and the Festival of Flowers

The terraces of the Hôtel Méditerranée provided Matisse with the views for a series of five so-called "Festival of Flowers" paintings: three from 1921, one from 1922 and the last probably from 1923. All represent the "Batailles de Fleurs," the competitive parade of flower-decorated floats and marching bands held near the time of Mardi Gras. According to Cowart, "These festival paintings make this 1920 - 1923 period one of heroic landscape work. In many ways it signaled Matisse's return to landscape painting." Four of the five "Festival of Flowers" paintings are on view in this exhibition.

A Studio in Nice

In September 1921 Matisse rented a third-floor apartment and studio at 1, place Charles-Félix, the address to which he would return for the next six years. Taking this apartment and studio was a major step in the personal, physical and creative attachment that would bind Matisse to Nice and the côte d'Azur until his death 33 years later.

"From 1923 onward Matisse focused almost exclusively on the fantasies of the studio, where his manipulated compositions of textile patterns, still lifes and human forms raise to their highest level the issues of theatrical illusion versus abstraction," Cowart explained.

A group of works from 1923 - 1924 portrays Henriette making music and art, two activities close to Matisse's own personal life. Here the model, who painted and played the piano, and had trained as a ballet dancer, was not artificially posed, but rather was involved in realistic activities (Pianist and Checker Players, 1924, The Piano Lesson, Henriette and her Brothers, 1923 and Small Pianist, Blue Dress, Red Background, 1924).

The dense, lush atmosphere of the studio at 1, place Charles-Félix is present in three of the strongest works of the winter and spring of 1924: Anemones in an Earthenware Vase(1924), Interior with Phonograph (1924) and the monumental Decorative Figure on an Ornamental Ground (winter 1925-1926). Each is a masterpiece of its subject, comprising significant scale, pattern against pattern, vivid palette, comprehensive modeling of forms and a dramatic luminosity.

The Years in Nice 1927 - 1931

The years 1927 - 1931 are characterized by high-contrast paintings of odalisques and decorative screens, with many of the objects which appeared in earlier Nice paintings: a rococo table, a Turkish chair, a checkerboard and floral hangings, some of which are seen in Harmony in Yellow(1928). "This period represents the fullest realization of Matisse's thesis on pattern, decoration and the odalisque fantasy," said Cowart.

Among the most striking paintings of the final years represented in the exhibition are four large-scale works: two of flowers, (Gladioli, 1928 and Dahlias, 1928), The Yellow Dress, 1929 - 1931 and the haunting Woman with Madras(1929 - 1930).

Cowart comments on the final part of the exhibition: "In these great and most fluid of all paintings, each work appears soaked with light. The paintings look as though a camera aperture has been opened, resolution of form washed over, softened, volume and weight dismissed. This literal and most astonishing niçoise light is, at last, captured."

The stylistic and figurative trends represented in this exhibition were largely concluded by 1930. Matisse's acceptance the following year of a commission from Dr. Albert Barnes to produce a grand mural decoration, La danse, for his Merion, Pennsylvania gallery/museum represented the beginning of a new stage in the artist's career. However, Matisse would draw upon the lessons and discoveries of the early Nice years in this work and countless other artistic inventions for the rest of his life.

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FACT SHEET

EXHIBITION TITLE: Henri Matisse: The Early Years in Nice 1916 - 1930

DATES: Nov. 2, 1986 - March 29, 1987, at the National Gallery of Art

SIGNIFICANCE: The first exhibition ever devoted exclusively to the paintings of Matisse during the years 1916-1930, when he lived in the south of France. With subject matter that ranges from flowers, nudes, and exotic interiors to landscapes of the cote d'Azur, this collection of paintings captures the mood and spirit of the French Riviera during the 1920s. Almost one-third of the more than 170 paintings in the exhibition have seldom or never before been on public view.

CREDITS: This exhibition is made possible by a grant from GTE Corporation and will appear only at the National Gallery. It was organized by Jack Cowart, curator of 20th century art at the National Gallery, and Dominique Fourcade, a noted authority on Matisse. An indemnity from the Federal Council on the Arts and the Humanities supports the exhibition.

HISTORICAL CONTEXT: Along with Picasso, Henri Matisse (1869-1954) is recognized as one of the two foremost painters of the 20th century. As a colorist, Matisse's work is unsurpassed in post-impressionist and early modern painting.

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NOTICE TO EDITORS:

[Aug 1986]

HENRI MATISSE: THE EARLY YEARS IN NICE 1916-1930
November 2, 1986 - March 29, 1987

ENTRY SYSTEM

Admission to Henri Matisse: The Early Years in Nice 1916-1930 will be on a first-come, first-serve basis only. No reservations are available.

For most days there will be no restrictions on entering the exhibition. When there is a possibility of overcrowding, a waiting line will be established to temporarily control entry into the exhibition area.

When there is a probability of crowding, as on weekends and holidays, passes will be distributed to avoid lengthy waits in line. The passes will be distributed on a first-come, first-serve basis from the pass desk on the Ground Floor of the East Building. The passes will be timed for entry by the half-hour and will be valid for the same day use only.

TOURS

The Education Department offers a limited number of guided tours of the exhibition, Monday through Friday, at 9:40 a.m. and 9:50 a.m. between November 12, 1986 and March 20, 1987 (except holidays). Groups of 15 or more can request a tour by writing to:

Matisse Tours
National Gallery of Art
Washington, D.C. 20565

A self-addressed, stamped envelope must be sent with the request so that a confirmation can be sent. No changes will be made after confirmation.

RECORDED INFORMATION

Current information on the Matisse exhibition is available by calling (202) 842-3472.

#

MATISSE EXHIBITION CHECKLIST

1

Deux bateaux bord à bord dans le port de Marseilles, 1915/1916
Two Ships Side by Side in the Port of Marseilles
oil on panel
Private Collection

2

Quatre bateaux bord à bord dans le port de Marseilles, 1915/1916
Four Ships Side by Side in the Port of Marseilles
oil on panel
Private Collection

3

Café des Ponchettes sous la tente, 1916?
Café de Ponchettes, Under the Awning
Nice, Quai des Etats-Unis
oil on board
Private Collection

4

L'atelier du quai Saint-Michel, 1916
The Studio, Quai Saint-Michel
Paris
Model: Lorette
oil on canvas
The Phillips Collection, Washington, D.C.

5

Bouquet des fleurs mélangées, 1916 or 1917
Bouquet of Mixed Flowers
Issy-les-Moulineaux
oil on canvas
San Diego Museum of Art: Gift of Annetta Salz Wertheimer

6

Marguerite au ruban de velours noir, 1916
Marguerite with Black Velvet Ribbon
Issy-les-Moulineaux
oil on panel
Private collection

7

Deux barques dans le port de Marseilles, 1917
Two Boats in the Port of Marseilles
Oil on panel
Private collection

8

@ Lorette sur fond noir, robe verte, Season 1916-1917

Lorette, Black Background, Green Dress
Paris
oil on canvas
Private collection
9

Lorette assise, bergère rose, 1917
Lorette Seated, Pink Armchair
Paris
oil on canvas
Dr. and Mrs. Paul Hahnloser, Fribourg

10
@ La femme au collier d'ambre, 1917
Woman with Amber Necklace
Paris or Issy-les-Moulineaux
Model: Lorette
oil on canvas
Private collection

11
Tête de Lorette aux longues boucles, 1916-1917
Head of Lorette with Long Locks of Hair
Paris or Issy-les-Moulineaux
oil on cradled panel
Norton Gallery and School of Art, West Palm Beach, Florida

12
Tête de Lorette aux deux mèches, 1917
Head of Lorette with Two Locks of Hair
Paris or Issy-les-Moulineaux
oil on panel
Mr. and Mrs. William R. Acquavella, New York

13
Tête de Lorette, 1916-1917
Head of Lorette
Paris or Issy-les-Moulineaux
oil on panel
Private collection

14
La méditation, Lorette, 1916-1917
The Meditation, Lorette
Paris or Issy-les-Moulineaux
oil on canvas
The Museum of Fine Arts, Houston, Gift of Miss Ima Hogg

15
Lorette à la veste rouge, Season 1916-1917
Lorette in a Red Vest
Paris or Issy-les-Moulineaux
oil on panel
Columbus Museum of Art, Ohio: Gift of Ferdinand Howald

16

Lorette au turban, veste jaune, 1917

Lorette with Turban, Yellow Jacket

Paris or Issy-les-Moulineaux

oil on cradled board

National Gallery of Art, Washington, Chester Dale Collection 1963.10.39

17

Femme au turban, 1917

The White Turban (Lorette)

Paris or Issy-les-Moulineaux

Model: Lorette

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.229

18

Déjeuner oriental, 1917

"Oriental" Lunch

Issy-les-Moulineaux

Models: Lorette (seated) and Aïcha

oil on canvas

Detroit Institute of Arts, Bequest of Robert H. Tannahill

19

Les deux soeurs, 1917

Two Sisters

Paris or Issy-les-Moulineaux

Models: Lorette and her sister

oil on canvas

The William D. Lippitt Memorial Collection, Denver Art Museum

20

Aïcha et Lorette, 1917

Aïcha and Lorette

Issy-les-Moulineaux

Models: Aïcha (on left) and Lorette

oil on canvas

Private collection

21

Les trois soeurs, 1917

The Three Sisters

Issy-les-Moulineaux

Models: Lorette, seated at left, and her two sisters or Lorette, her sister, and a third model

oil on canvas

Paris, Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume

22

Le pot d'etain, 1917

The Pewter Jug

Paris or Issy-les-Moulineaux

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.230

23

La table de marbre rose, Spring or Autumn 1917

The Rose Marble Table

Issy-les-Moulineaux

oil on canvas

The Museum of Modern Art, New York, Mrs. Simon Guggenheim Fund, 1956

24

Route de Villacoublay, 1917

The Road to Villacoublay

oil on canvas

The Cleveland Museum of Art,

Bequest of Lucia McCurdy McBride, In memory of John Harris McBride II

25

Promenade des Anglais, Nice, 1915/1917

Promenade des Anglais, Nice

oil on board

Mrs. Heinz Berggruen

26

Oliviers, jardin de Renoir à Cagnes, 1917

Olive Trees, Renoir's Garden at Cagnes

Cagnes-sur-Mer

oil on canvas

Private collection

27

@ Autoportrait, January 1918

Self-Portrait

Nice, Hôtel Beau-Rivage

oil on canvas

Musée Matisse, Le Cateau

28

@ Ma chambre au Beau-Rivage, Late 1917-Early 1918

My Room at the Beau-Rivage

Nice, Hôtel Beau-Rivage

oil on canvas

Philadelphia Museum of Art: The A. E. Gallatin Collection

29

@ Interieur à Nice, January 1918

Interior, Nice

Nice, Hôtel Beau-Rivage

oil on canvas

Private Collection

30

La Fenêtre ouverte, early 1918

The Open Window

Nice, Hôtel Beau-Rivage
oil on canvas
Private Collection

31

32

La baie de Nice, Easter 1918
The Bay of Nice
Nice, 105 Quai des Etats-Unis
oil on canvas
Private Collection

33

Mlle. Matisse en manteau écossais, Easter 1918
Miss Matisse in Scotch Plaid Coat
Nice, Quai des Etats-Unis
oil on canvas
Collection of Henry Ford II

34

Portrait de mademoiselle Matisse, Easter 1918
Portrait of Miss Matisse
Nice, Quai des Etats-Unis
oil on canvas
Ohara Museum of Art, Kurashiki, Japan

35

Paysage du midi, 1918
Landscape of the Midi
Oil on board
Columbus Museum of Art, Ohio: Gift of Ferdinand Howald

36

Paysage d'oliviers, 1918
Landscape with Olive Trees
Nice
oil on canvas
Private collection

37

Les eucalyptus, Montalban, Spring 1918 [between 14 May and 1 June]
Eucalyptus, Mont Alban
Nice
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone
and Miss Etta Cone of Baltimore, Maryland. BMA 1950.231

38

Chemin entre les murs, 1918

Road Between the Walls

Nice

oil on canvas

Private collection, New York

39

L'automne à Cagnes, 1918

Autumn at Cagnes

oil on canvas

Private Collection

40

Le jardin du Château, 1918

The Chateau Garden

Nice

oil on cardboard

Kunstmuseum Bern

41

* Grand paysage, Mont Alban, 1918

Large Landscape, Mont Alban

Nice

oil on canvas

Alexina Duchamp

42

Nature morte, pêches et verre, 1916 or 1918

Still Life, Peaches and Glass

Issy-les-Moulineaux

oil on canvas

Collection Martha Baer

43

Petit portrait de Marguerite, toque de fourrure, 1918

Small Portrait of Marguerite, Fur Hat

Issy-les-Moulineaux

oil on canvas

Private Collection

44

Marguerite à la toque de fourrure, Late 1918

Marguerite with Fur Hat

Issy-les-Moulineaux

Oil on panel

Private collection

45

Marguerite à la toque bleue, 1918

Marguerite with Blue Hat

Issy-les-Moulineaux

oil on canvas

Private collection

46

La toque de goura, 1918

The Ostrich Feather Hat

Paris or Issy-les-Moulineaux

Daughter Marguerite

oil on canvas

Wadsworth Atheneum, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection

47

* La fenêtre fermée, Season 1918-1919

The Closed Window

Nice, Hôtel Méditerranée

oil on canvas

Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

48

Intérieur au cahier noir, December 1918

Interior with Black Notebook

Nice, Hôtel Méditerranée

oil on cardboard

Private collection, Switzerland

49

Intérieur à la boîte à violon, Winter 1918-1919

Interior with Violin Case

Nice, Hôtel Méditerranée

oil on canvas

The Museum of Modern Art, New York, Lillie P. Bliss Collection, 1934

50

@ Femme au balcon à l'ombrelle verte, de face, 1919

Woman on a Balcony, Green Umbrella, Front View

Nice, Hôtel Méditerranée

Model: Antoinette

oil on canvas

Private Asset Management Group, Inc., New York

51

Femme au balcon à l'ombrelle rose, de face, mi-corps, 1919

Woman with a Pink Umbrella on the Balcony, Front View, Half-Length

Nice, Hôtel Méditerranée

Model: Antoinette

oil on canvas

Annick and Pierre Berès, Paris

52

Femme assise au balcon, ombrelle verte, bas violets, 1919

Woman Seated on the Balcony, Green Umbrella, Purple Stockings

Nice, Hôtel Méditerranée

Model: Antoinette

oil on canvas

Annick and Pierre Berès, Paris

53

La liseuse distraite, 1919

The Distracted Reader

Nice, Hôtel Méditerranée

Model: Antoinette

oil on canvas

The Trustees of The Tate Gallery, London

54

La séance de peinture, 1919

The Painting Session

Nice, Hôtel Méditerranée

The artist and model Antoinette

oil on canvas

Scottish National Gallery of Modern Art, Edinburgh

55

Anémones au miroir noir, 1919

Anemones with a Black Mirror

Nice, Hôtel Méditerranée

oil on canvas

Private collection

56

Nature morte, vase de fleurs, citrons et mortier, 1919

Still Life, Vase of Flowers, Lemons and Mortar

Nice, Hôtel Méditerranée

oil on canvas

Mr. and Mrs. James W. Alsdorf, Chicago

57

Le peintre et son modèle, intérieur d'atelier, 1919

The Painter and His Model, Studio Interior

Nice, Hôtel Méditerranée

The artist and model Antoinette

oil on canvas

Mr. and Mrs. Donald B. Marron, New York

58

Liseuse, fleurs dans les cheveux, 1918 or 1919

Reader with Flowers in Her Hair

Nice, Hôtel Méditerranée

Model: a sister of Antoinette

oil on canvas

Stephen Hahn Collection, New York

59

@ Tête de femme, fleurs dans les cheveux, 1918 or 1919

Head of a Woman, Flowers in Her Hair

Nice, Hôtel Méditerranée

Model: one of Antoinette's sisters

oil on board

Courtesy of Stephen Hahn, Inc.

60

La blouse transparente, 1919
The Transparent Blouse
Nice, Hôtel Méditerranée
Model: Antoinette
oil on canvas
Private collection

61

@ Grand intérieur, Nice, 1919 or early 1920
Large Interior, Nice
Nice, Hôtel Méditerranée
Model: Antoinette
oil on canvas
The Art Institute of Chicago, Gift of Mrs. Gilbert W. Chapman

62

* Femme au chapeau fleuri, 1919
Woman in a Flowered Hat
Model: Antoinette
oil on canvas
Mr. and Mrs. Herbert J. Klapper, New York

63

Les plumes blanches, 1919
The White Plumes
Nice, Hôtel Méditerranée
Model: Antoinette
oil on linen
The Minneapolis Institute of Arts, The William Hood Dunwoody Fund

64

Le chapeau à plumes, 1919
The Plumed Hat
Nice, Hôtel Méditerranée
Model: Antoinette
oil on canvas
National Gallery of Art, Washington, D. C., Chester Dale Collection
1963.10.168

65

Antoinette au chapeau à plumes, debout torse nu, Early 1919
Antoinette with the Plumed Hat, Standing, Nude Torso
Nice, Hôtel Méditerranée
oil on canvas
Mrs. Harold Uris, New York

66

67

Dans la campagne de Nice, jardin aux iris, 1919

In the Nice Countryside, Iris Garden

Nice

oil on canvas

Collection Georges and Lois de Menil

68

Sur la terrasse, jeune fille à l'ombrelle rose, 1919

On the Terrace, Young Woman with Pink Umbrella

Nice

Model: Antoinette

oil on canvas

Worcester Art Museum

69

Jeunes filles au jardin, Summer 1919

Young Girls in the Garden

Issy-les-Moulineaux

Mme Matisse, Daughter Marguerite, and model Antoinette

oil on canvas

Musée des Beaux Arts de La Chaux-de-Fonds, Collection René and Madeleine Junod

70

La table noire, Summer 1919

The Black Table

Issy-les-Moulineaux

Model: Antoinette

oil on canvas

Private collection, Switzerland

71

@ Femme vêtue à l'orientale, July 1919

Woman Dressed as an Oriental

Issy-les-Moulineaux

Model: Antoinette

oil on canvas on cardboard

Glasgow Art Gallery and Museum

72

Nu au tapis espagnol, Summer 1919

Nude with Spanish Carpet

Issy-les-Moulineaux

Model: Antoinette

oil on canvas

Private Collection

73

Le torse de plâtre, bouquet de fleurs, 1919

Plaster Figure, Bouquet of Flowers

Issy-les-Moulineaux

oil on canvas

Museu de Arte de Sao Paulo

74

Les Pavots--Feu d'artifice, 1919

Poppies--Fireworks

Issy-les-Moulineaux

oil on canvas

Detroit Institute of Arts, Bequest of Robert H. Tannahill

75

Bouquet de fleurs--Les marguerites, 1919

Bouquet of Flowers--Daisies

Issy-les-Moulineaux

oil on canvas

Private Collection, Chicago

76

Double portrait de Marguerite sur fond vert, c. 1919

Double Portrait of Marguerite on a Green Background

oil on canvas

Private Collection

77

Nu au peigne espagnol, assis devant une fenêtre à voilages, Season
1919-1920

Nude with Spanish Comb, Seated in Front of a Curtained Window

Nice, Hôtel Méditerranée

Model: Antoinette or her sister

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.237

78

* Nu au peigne espagnol, assis près de la fenêtre, 1919

Nude with Spanish Comb, Seated by the Window

Nice, Hôtel Méditerranée

Model: Antoinette or her sister

oil on canvas

Kunstmuseum Solothurn, Josef Müller-Stiftung

79

@ Femme au peigne espagnol, debout devant la fenêtre, 1919

Woman with Spanish Comb, Standing at the Window

Nice, Hôtel Méditerranée

Model: Antoinette, or one of her sisters

oil on canvas

Private Collection

80

Femme assise dans un fauteuil, peignoir entrouvert, 1920

Woman Seated in a Chair, Transparent Peignoir

Nice, Hôtel Méditerranée

Model: Antoinette or Henriette

oil on canvas

Mr. and Mrs. Nathan L. Halpern

81

@ La Méditation--Après le bain, 1920
The Meditation--After the Bath
Nice, Hôtel Méditerranée
Model: Antoinette or Henriette
oil on canvas
Private collection

82

*@ Le petit déjeuner, 1920
The Breakfast
Nice, Hôtel Méditerranée
Model: Antoinette
oil on canvas
Philadelphia Museum of Art: The Samuel S. White,
3rd, and Vera White Collection

83

Le thé du matin, 1920
The Morning Tea
Nice, Hôtel Méditerranée
Model: Antoinette
oil on canvas
Private collection, Tokyo

84

Intérieur à Nice, femme assise avec un livre, 1920
Interior, Nice, Seated Woman with a Book
Nice, Hôtel Méditerranée
Model: Antoinette or Henriette
oil on canvas
Philadelphia Museum of Art: Given by Mr. and Mrs. R. Sturgis Ingersoll

85

Femme au divan, 1920
Woman on a Sofa
Nice, Hôtel Méditerranée
Model: Antoinette or Henriette
oil on canvas
Oeffentliche Kunstsammlung, Kunstmuseum Basel

86

L'Allée des oliviers, 1920
Path Through the Olive Trees
Nice, Rimiez
oil on canvas
Musée d'art moderne de la ville de Paris

87

Grande falaise, le congre, 1920
Large Cliff, The Eel
Etretat
oil on canvas
Columbus Museum of Art, Ohio: Gift of Ferdinand Howald

88

Grande falaise, les deux raies, 1920

Large Cliffs, The Two Rays

Etretat

oil on canvas

Norton Gallery and School of Art, West Palm Beach, Florida

89

Grande falaise, les poissons, 1920

Large Cliff, Fish

Etretat

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.233

90

Intérieur à Etretat, le 14 Juillet, 1920

Etretat Interior, 14 July

oil on canvas

Courtesy of Davlyn Gallery, New York

91

Portrait de Marguerite endormie, 1920

Portrait of Marguerite Asleep

Etretat

oil on canvas

Private Collection

92

Les crevettes roses, 1920

Pink Shrimps

Etretat

oil on canvas

Everhart Museum, Scranton, Pennsylvania

93

Liseuse en plein air, ombrelle posée sur la table, October 1921

Reader in the Out-of-Doors, Umbrella Resting on a Table

Nice

Model: Henriette

oil on canvas

The Trustees of The Tate Gallery, London

94

Sur la terrasse, Parc Liserb, 1921

On the Terrace, Parc Liserb

Nice

Model: Henriette

oil on canvas on cardboard

Musées Royaux des Beaux-Arts de Belgique, Bruxelles

Koninklijke Musea voor Schone Kunsten van België, Brussel

95

La conversation sous les oliviers, 1921

Conversation under the Olive Trees
Nice (probably Rimiez)
Daughter Marguerite and model Henriette
oil on canvas
Thyssen-Bornemisza Collection, Lugano, Switzerland

96

Nu assis au turban, reflété dans le miroir, 1921
Seated Nude with Turban, Reflected in a Mirror
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Sam and Ayala Zacks Collection, Art Gallery of Ontario

97

Deux femmes dans un intérieur, February 1921
Two Women in an Interior
Nice, Hôtel Méditerranée
Daughter Marguerite on the divan and model Henriette
oil on canvas
Paris, Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume

98

Femme à l'ombrelle rouge, assise de profil, 1919 or 1921
Woman with Red Umbrella, Seated, in Profile
Nice, Hôtel Méditerranée
Model: Antoinette or Henriette
oil on canvas
Private Collection

99

Deux femmes sur un balcon, 1921
Two Women on a Balcony
Nice, Hôtel Méditerranée
Daughter Marguerite and model Henriette
oil on canvas
Simon and Marie Jaglom

100

Fête des fleurs, 1921
Festival of Flowers
Nice, Hôtel Méditerranée
Daughter Marguerite and model Henriette
oil on canvas
Private collection, Switzerland

101

@ Fête des fleurs, 1921
Festival of Flowers
Nice, Hôtel Méditerranée
Daughter Marguerite and model Henriette
oil on canvas
Private Collection, Zurich

102

Nature morte, poissons et citrons, 1921

Still Life, Fish and Lemons

Etretat

oil on canvas

Private Collection

103

@ Le paravent mauresque, 1921

The Moorish Screen

Nice, Place Charles Félix

Models: Henriette standing and an occasional model

oil on canvas

Philadelphia Museum of Art: Bequest of Lisa Norris Elkins

104

Liseuse au guéridon (en vert, robe rayée rouge), 1921

Reader at Circular Table (in Green, Red striped Dress)

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Kunstmuseum Bern

105

@ Intérieur à Nice, jeune femme en robe verte accoudée à la fenêtre, 1921

Nice Interior, Young Woman in Green Dress Leaning at the Window

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Colin Collection

106

L'attente, 1921-1922

Waiting

Nice, Place Charles Félix

Models: Antoinette and another woman

oil on canvas

Collection of the late Lucien Abrams

107

Jeune femme à la fenêtre, soleil couchant, February 1921

Young Woman at the Window, Sunset

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.245

108

@ Odalisque à la culotte rouge, 1921

Odalisque with Red Trousers

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Musée National d'Art Moderne/Centre Georges Pompidou

109

Femme assise, le dos tourné vers la fenêtre ouverte, 1921-1923

Seated Woman, Back Turned to the Open Window

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Montreal Museum of Fine Arts/Musée des beaux-arts de Montréal

Purchased 1949 with Tempest Fund

110

Intérieur à Nice, la sieste, 1922

Interior, Nice, the Siesta

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Musée National d'Art Moderne/Centre Georges Pompidou

111

Fête des fleurs, 24 February 1922

Festival of Flowers

Nice, Hôtel Méditerranée

Daughter Marguerite and model Henriette

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.240

112

Odalisque à mi-corps--le tatouage, 1923

Odalisque, Half-Length--The Tattoo

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

National Gallery of Art, Washington, D. C., Chester Dale Collection

1963.10.40

113

@ Odalisque assise aux bras levés, fauteuil rayé vert, 1923

Seated Odalisque with Raised Arms, Green Striped Chair

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

National Gallery of Art, Washington, D. C., Chester Dale Collection

1963.10.167

114

La pose hindoue, 1923

The Hindu Pose

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Private collection

115

Nu allongé sur un sofa, 1923

Reclining Nude on a Sofa

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Private collection, Switzerland

116

@ Odalisque debout reflétée dans la glace, 1923

Standing Odalisque Reflected in a Mirror

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.250

117

La blouse rose, 1922 or 1923

The Pink Blouse

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

The Museum of Modern Art, New York, Gift of Mr. and Mrs. Walter Hochschild, 1963

118

Jeune femme en rose, 1923

Young Woman in Pink

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

The Fine Arts Museums of San Francisco, Memorial Gift from Dr. T. Edward and Tullah Hanley, Bradford, Pennsylvania

119

La capeline de paille d'Italie, vase de fleurs, 1923

The Italian Straw Hat, Vase of Flowers

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Private Collection

120

La capeline de paille d'Italie, 1922 or 1923

The Italian Straw Hat

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Mr. and Mrs. Arnold Saltzman, New York

121

Liseuse aux pêches, 1923

Reader with Peaches

Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Stephen Hahn Collection, New York

122

Femme assise, sur le fond rouge de l'envers d'un paravent, 1923-1924
Seated Woman, Against the Red Ground of the Back of a Screen
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Worcester Art Museum, Gift of Mrs. R. L. Riley

123

L'espagnole aux fleurs, 1923
Spanish Woman with Flowers
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Private Owner represented by Acquavella Galleries

124

@ Espagnole, harmonie bleue, 1923
Spanish Woman, Harmony Blue
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Lent by The Metropolitan Museum of Art, Robert Lehman Collection 1975.1.193

125

Peintre dans les oliviers, 1923-1924
Painter in the Olive Grove
Model: Henriette
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.249

126

Fête des fleurs, 1923
Festival of Flowers
Nice, Hôtel Méditerranée
Daughter Marguerite and model Henriette
oil on canvas
Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund

127

Jeune femme jouant du violon devant la fenêtre ouverte, 1923
Young Woman Playing a Violin Before an Open Window
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Mrs. W. Leicester Van Leer, New York

128

La leçon de piano, Henriette et ses frères, 1923

The Piano Lesson, Henriette and Her Brothers

Nice, Place Charles-Félix

oil on canvas

Private collection

129

*@ Pianiste et joueurs de dames, Early 1924

Pianist and Checker Players

Nice, Place Charles-Félix

Models: Henriette and her brothers

oil on canvas

National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon
1985.64.25

130

*@ Petite pianiste, robe bleue, fond rouge, 1924

Small Pianist, Blue Dress, Red Background

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Musée Matisse, Nice

131

La séance du matin, 1924

The Morning Session

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Estate of Frederick M. Peyser

132

La séance de trois heures, early 1924

The Three O'Clock Session

Nice, Place Charles-Félix

Models: Henriette (painting) and her brother

oil on canvas

Private collection

133

* Anémones dans un vase de terre, 1924

Anemones in an Earthen Vase

Nice, Place Charles-Félix

oil on canvas

Kunstmuseum Bern

134

* Nature morte, 'Les pensées de Pascal', 1924

Still Life, "Les Pensées de Pascal"

Nice, Place Charles-Félix

oil on canvas

Private Collection

135

Vase de fleurs devant la fenêtre, 1924
Vase of Flowers in Front of the Window
Nice, Place Charles-Félix
oil on canvas
Museum of Fine Arts, Boston, Bequest of John T. Spaulding

136

Nature morte aux pommes sur nappe rose, 1924
Still Life with Apples on a Pink Tablecloth
Nice, Place Charles-Félix
oil on canvas
National Gallery of Art, Washington, Chester Dale Collection 1963.10.169

137

@ Nature morte, 'Histoires Juives', 1924
Still Life, "Histoires Juives"
Nice, Place Charles-Félix
oil on canvas
Philadelphia Museum of Art: The Samuel S. White, 3rd, and Vera White
Collection

138

Liseuse accoudée à une table, devant une tenture relevée, Season
1923-1924
Reader Leaning at a Table, Before a Drawn Up Curtain
Nice, Place Charles-Félix
oil on canvas
Collection of Henry Ford II

139

Intérieur, fleurs et perruches, 1924
Interior, Flowers and Parrots
Nice, Place Charles-Félix
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone
and Miss Etta Cone of Baltimore, Maryland. BMA 1950.252

140

*@ Intérieur au phonographe, 1924
Interior with Phonograph
Nice, Place Charles-Félix
oil on canvas
Private Collection

141

Les roses safrano devant la fenêtre, 1925
Safron Roses in Front of the Window
Nice, Place Charles-Félix
oil on canvas
Private collection, Switzerland

142

Nature morte, nappe rose, vase d'anémones, citrons et ananas, 1925
Still Life, Pink Tablecloth, Vase of Anemones, Lemons, and Pineapple

Nice, Place Charles-Félix
oil on canvas
Private collection

143

Nature morte (ananas, compotier, fruits, vase d'anémones), 1925
Still Life (Pineapple, Compote, Fruits and Vase of Anemones)

Nice, Place Charles-Félix
oil on canvas

Philadelphia Museum of Art, The Henry P. McIlhenny Collection In Memory of
Frances P. McIlhenny

144

Rochers de la vallée du Loup, 1925

Rocks in the Valley of the Loup

oil on canvas

Bridgestone Museum of Art, Tokyo

145

*@ Antibes, paysage vu de l'intérieur d'une automobile, 1925

Antibes Landscape from the Interior of an Automobile

oil on canvas

Mr. and Mrs. Warren Brandt

146

Figure décorative sur fond ornemental, Winter 1925-26

Decorative Figure on an Ornamental Background

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Musée National d'Art Moderne/Centre Georges Pompidou

147

Sylphide, 1926

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Mr. and Mrs. Peter D. Meltzer, New York

148

Odalisque à la culotte rouge, aiguière et guéridon, 1926

Odalisque with Red Trousers, Ewer and Pedestal Table

Nice, Place Charles-Félix

Model: Henriette

oil on canvas

Paris, Musée de l'Orangerie, Collection Jean Walter et Paul Guillaume

149

Les citrons au plat d'étain, 1926

Lemons on a Pewter Plate

Nice, Place Charles-Félix

oil on canvas

Mrs. Joanne Toor Cummings

150

Ananas dans un panier, 1926
Pineapple in a Basket
Nice, Place Charles-Félix
oil on canvas
Mme Jean Matisse, Pontoise

151

Route du Cap d'Antibes--Le grand pin, 1926
Road to Cap d'Antibes--The Large Pine
oil on canvas
Mme Jean Matisse, Pontoise

152

Odalisque à la ceinture verte, 1926-1927
Reclining Odalisque with Green Sash
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.253

153

Odalisque allongée, culotte verte, ceinture bleue, 1927
Reclining Odalisque, Green Culotte, Blue Belt
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Collection of Henry Ford II

154

Nu couché de dos, Summer 1927
Reclining Nude, Seen from the Back
Nice, Place Charles-Félix
Model: Henriette
oil on canvas
Gérard Matisse

155

@ La femme au voilette, 1927
Woman with a Veil
Nice, place Charles-Félix
Model: Henriette
oil on canvas
Collection William S. Paley

156

Odalisque assise, genou gauche replié, fond ornemental et damier, 1928
Seated Odalisque, Left Knee Bent, with Ornamental
Background and Checkerboard
Nice, Place Charles-Félix
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.255

157

Le repos des modèles, fond ornemental et damier, 1928
Two Models Resting, Ornamental Ground and Checkerboard
Nice, Place Charles-Félix
Models: Hélène and Lily or Zita
oil on canvas
Philadelphia Museum of Art: Gift of Mrs. Frank A. Elliott

158

Deux odalisques dont l'une dévêtue, fond ornemental et damier, 1928
Two Odalisques, One Being Nude, Ornamental Background and Checkerboard
Nice, Place Charles-Félix
Models: Zita, dressed, and one of her sisters
oil on canvas
Moderna Museet, Stockholm

159

Odalisque au fauteuil turc, March 1928
Odalisque with a Turkish Chair
Nice, Place Charles-Félix
Model: Zita
oil on canvas
Musée d'art moderne de la ville de Paris

160

Harmonie jaune, 1928
Yellow Harmony
Nice, Place Charles-Félix
Model: Zita
oil on canvas
Collection S

161

Nature morte au torse de plâtre, 1928
Still Life with Plaster Figure
Nice, Place Charles-Félix
oil on canvas
William Kelly Simpson

162

Nature morte au buffet vert, July 1928
Still Life, Green Buffet
Nice, Place Charles-Félix
oil on canvas
Musée National d'Art Moderne/Centre Georges Pompidou

163

*@ Les dahlias, 1928
Dahlias
Nice, Place Charles-Félix
oil on canvas
From the Mortimer D. Sackler Family Collection, Courtesy of Romas Investments Limited

164

@ Les glaïeuls, 1928
Gladioli
Nice, Place Charles-Félix
oil on canvas
Private Collection

165
Nu dans l'atelier, 1928
Nude in the Studio
Nice, Place Charles-Félix
Model: Loulou
oil on canvas
Fredrik Roos

166
Nu nacré, 1929
Pearly Nude
Nice, Place Charles-Félix
Model: Loulou
oil on canvas
Private collection

167
Nu gris, 1929
Grey Nude
Nice, Place Charles-Félix
Model: Loulou
oil on canvas
Courtesy of Harmon Fine Arts, Inc.

168
Odalisque debout au brasero, 1929
Odalisque Standing by the Brazier
Nice, Place Charles-Félix
Model: Lisette
oil on canvas
Private collection

169
Le chapeau jaune, 1929
The Yellow Hat
Nice, Place Charles-Félix
Model: Lisette
oil on canvas
Courtesy of Smith College Museum of Art, Northampton, Massachusetts

170
La robe tilleul, 1929-1931
The Yellow Robe
Nice, Place Charles-Félix
Model: Lisette
oil on canvas
The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland. BMA 1950.256

171

Femme au madras, 1929 - 1930

Woman with Madras

Nice, Place Charles-Félix

Model: Lisette

oil on canvas

Private Collection