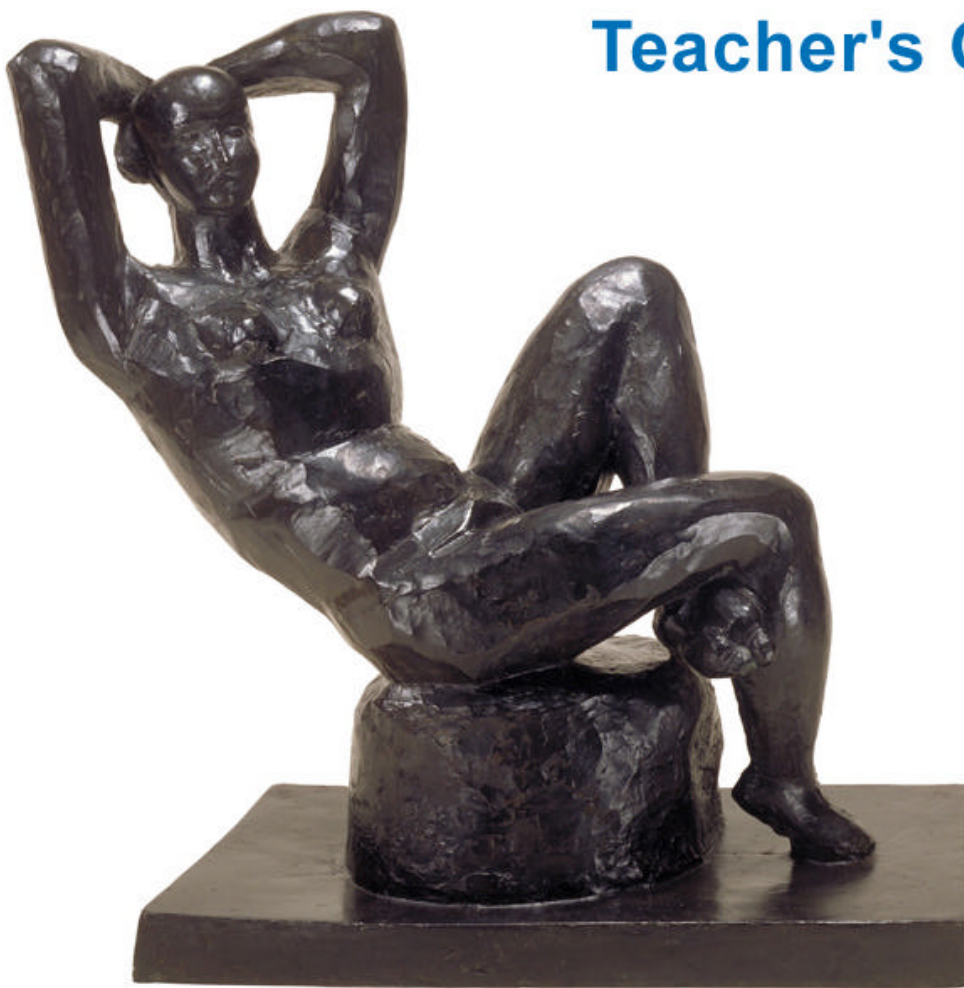


Matisse

PAINTER AS SCULPTOR

Presented by Bank of America 

Teacher's Guide



Nasher Sculpture Center

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Introduction to the Exhibition

Matisse: Painter as Sculptor

On view at the Nasher Sculpture Center
and the Dallas Museum of Art
January 21 - April 29, 2007

In our first collaborative exhibition, the Nasher Sculpture Center and The Dallas Museum of Art will present concurrently *Matisse: Painter as Sculptor*. Co-organized also with the Baltimore Museum of Art, *Matisse: Painter as Sculptor* is the first major exhibition of Matisse's sculpture organized in the United States in nearly two decades. To establish the artist's role as a modern sculptor, the exhibition places approximately 40 of his most important bronzes and plasters in carefully constructed thematic groups that also include related paintings, drawings, and cut-outs. Additionally, works by artists such as Paul Cézanne, Constantin Brancusi, Auguste Rodin, and Pablo Picasso illuminate the context of Matisse's work, his dialogue with the figurative tradition, the radical nature of his sculpture in the history of modern art, and his interaction with other great modernist masters. Highlighting new three-dimensional imaging technology, special interactive video programs explore details of the artist's creative process. While the Dallas Museum of Art portion of the exhibition offers a broad overview of Matisse's work in sculpture, the installation at the Nasher Sculpture Center focuses on the great sculptural series of Matisse's career, such as the *Madeleine*s, the *Backs*, and the *Jeanettes*, as well as important related paintings and drawings, and influential works by artists from Cézanne to Picasso. Drawn from public and private collections around the world, the exhibition will highlight and put into broader context the important collection of Matisse sculpture formed by Raymond and Patsy Nasher.

After its inauguration in Dallas, *Matisse: Painter as Sculptor* will travel to the San Francisco Museum of Modern Art and the Baltimore Museum of Art. The exhibition is accompanied by a lavishly illustrated exhibition catalogue, co-produced with Yale University Press, encompassing new research and offering significant insights into Matisse's sculptural work.



Matisse with La Serpentine
Edward Steichen, 1901, Photogravure

Exhibition Themes

Looking at Matisse's Sculpture

Throughout his lifetime, Henri Matisse sculpted the female figure more than any other subject. This section will illustrate ways to begin looking at these sculptures using *Large Seated Nude* as an example.

- To begin, walk around the sculpture and view it from numerous perspectives. Notice how the composition changes as you move around it.
- Next, examine the pose. Matisse often simplified and exaggerated the form, positioning the figure to emphasize physical tension and balance.
- Finally, look closely at the surface texture. This aspect of Matisse's sculpture varies greatly from work to work. Consider how these variations affect the way you see and interpret the work, and how the surface treatments of these sculptures reflect Matisse's stylistic innovations and development as an artist over time.



Large Seated Nude
Henri Matisse, 1922-29, Bronze

Perspective

Although often photographed from the front, *Large Seated Nude* was created in the round. One must walk around the sculpture to truly appreciate it. Positive and negative spaces shift as the figure is foreshortened from the side. The form closes when seen from the back in comparison to the openness of the front.

- How do different vantage points change your reception of the work?
- Look closely at the sculpture from the front. How do your eyes follow the curve of the figure? How does Matisse use lines and forms in the sculpture to guide your eyes over the entire surface?

Pose

Try to imagine holding this pose. How difficult would it be? Although asymmetrical, the *Large Seated Nude* displays a distribution of weight that results in a sense of balance between the upper and lower halves of the figure.

- How has Matisse positioned the figure to achieve this delicate balance?
- What would happen if the legs were straightened out? Or the arms lowered toward the torso? How would repositioning the form affect the distribution of weight?

Style

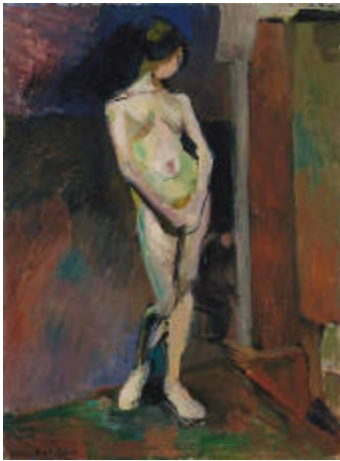
Matisse worked on the *Large Seated Nude* from 1922-1929. Photographs from throughout this period show the sculpture transforming from a more naturalistic representation of the model into its present form. Matisse simplified the anatomy by faceting the surface and elongating the limbs.

- Matisse spoke of the desire to depict the “essential truth” of the human form. How has Matisse reduced the *Large Seated Nude* to the “essentials” necessary for a successful reading? What has been taken away? What has been exaggerated and emphasized?
- Does Matisse's treatment of the form suggest that he was more interested in the harmony of the composition or in a faithful representation of the model? What makes you think this?

Series and Matisse's Process

“Sculpture does not say what painting says. Painting does not say what music says. They are parallel ways, but you can't confuse them.” - Henri Matisse

One of Henri Matisse's first sculptural masterworks, *Madeleine I* was part of a series of works that, seen together, illustrate Matisse's artistic process and how he clarified his ideas through sculpture. In this series, Matisse explores the human form through painting, drawing and sculpture, each version informing the next.



***Standing Model/
Nude Study in Blue***
Henri Matisse, 1900-1901,
Oil on canvas



Study for Madeleine I
Henri Matisse, 1901, Graphite



Madeleine I
Henri Matisse, 1901 (cast
1903), Painted plaster



Madeleine I
Henri Matisse, 1901, Bronze



Madeleine II
Henri Matisse, 1903, Bronze



Still Life in Venetian Red
Henri Matisse, 1908, Oil on canvas
(Not included in this exhibition)

The painting *Standing Model/Nude Study in Blue* depicts the figure later used in the *Madeleine* sculptures in a similar pose. Matisse focuses on the structure of the model's body, using broad strokes of color to express highlights and shadows.

In *Study for Madeleine I*, the figure stands in a pose similar to the figure in the painting *Standing Model/Nude Study in Blue*. Here Matisse uses line rather than color to suggest volume. He has adjusted the figure's pose, bringing her arms in close to her chest and emphasizing the swelling volume of her hips to create a more unified, dynamic sculptural form.

Matisse used drawings such as the *Study for Madeleine I* as a reference for his sculptures in clay. In *Madeleine I*, Matisse has pared down the form of the body even further, eliminating a portion of the figure's right arm to create a clean, elegant curve from shoulder to waist.

After creating plaster casts from the wet clay version of *Madeleine I*, Matisse continued to work the clay, eventually transforming it into *Madeleine II*. Here Matisse concentrates less on curves and volumes, and more on creating an energetic surface texture.

The plasters and bronzes of *Madeleine I*, are, in effect, a snapshot of Matisse's work mid-process, and a record of how he worked and reworked forms as he explored the figure.

Matisse included a plaster version of *Madeleine I* in his 1908 painting *Still Life in Venetian Red*. Here, in paint, Matisse translates his three-dimensional sculpture back into a two-dimensional image, using patches of color to express the volumes he modeled with his hands in clay.

Discussion

- Matisse often spoke of his interest in the *arabesque*, the shifting, sinuous pose seen in the *Madeleine* figures. In a 1952 interview, Matisse said that one could even find the *arabesque* "...in the general outline of certain cave drawings. It is the impassioned impulse that swells these drawings."
 - Look closely at *Standing Model*, *Study for Madeleine I*, and *Madeleine I*. What changes has Matisse made to the figure to shift the focus from the human model to the arabesque pose?
- Matisse said: "Put in no holes that hurt the ensemble, as between thumb and fingers lying at the side."
 - Where in the *Madeleine* series can you see evidence of Matisse adjusting his figures to suit this idea?
- Matisse said: "I might be satisfied with a work done at one sitting, but I would soon tire of it; thus I prefer to rework it so that later I may recognize it as representative of my state of mind."
 - What purpose might an artist have for returning to a single form or subject over and over?
 - How could a similar change in perspective pose a solution to a problem or challenge in your life? Can you think of a situation where an outside point of view or change of approach offered the new insight you needed?

From Model to Sculpture

“The model must not be made to agree with a preconceived theory or effect. It must impress you, awaken in you an emotion, which in turn you seek to express.”

- Henri Matisse

Henri Matisse chose the female figure as the subject for many of his paintings and sculptures. Matisse used a variety of women as his models, including his wife, studio models, and posed photographs of nudes from magazines.

Matisse’s attitude towards models varied. At times, he claimed to draw inspiration from their personality and mannerisms, asserting that his models were the “principal theme” of his work: “I depend absolutely on my model, whom I observe at liberty, and then I decide on the pose which best suits her nature.” Other times, Matisse preferred the emotional detachment of working from photographs, saying: “When I wanted to get rid of all influences that prevented me from seeing nature in a personal way, I copied photographs.”

While Matisse relied on models and photographs to inform the poses of his figures, he never copied the model exactly, telling his students: “You are representing the model, or any other subject, not copying it.”

Matisse intended his figures to speak broadly about emotion and the human form, rather than to be faithful representations of his models. Of the figures in his paintings, he said: “If you put in eyes, nose, mouth, it doesn’t serve for much; on the contrary, doing so paralyzes the imagination of the spectator and obliges him to see a specific person, a certain resemblance, and so on; whereas if you paint lines, values, forces, the spectator’s soul becomes involved in the maze of these multiple elements... and so, his imagination is freed from all limits.”

Discussion

- Compare the photograph of the models above with the sculpture *Two Negresses*. How has Matisse altered the figures?
- In many ways, Matisse had made *Two Negresses* a study in duality and opposites.
 - Visually, how do the two figures oppose and complement each other?
- How might sculpting from a live model differ from using a photograph?
 - What would be some advantages of working from a still image? How could the presence of a live model affect the final product?
- How do Matisse’s sculptures differ from portraits?

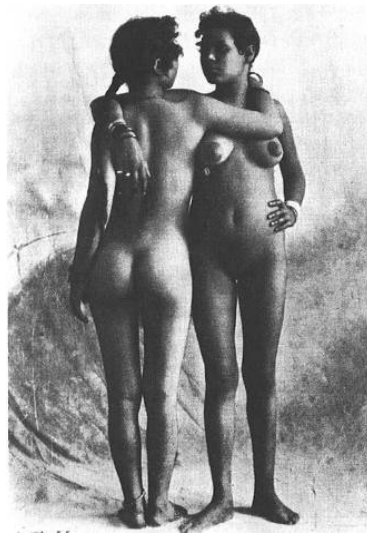


Image of two Tuareg girls, from which Matisse drew the pose for the sculpture *Two Negresses*.



Two Negresses (Deux Nègresses)*, also called *Two Women
Henri Matisse, 1907, Bronze

Cézanne, Rodin and Matisse: Dialogues between Artists

Despite being a struggling artist at the turn of the century, Henri Matisse collected art by artists he admired. In addition to a Gauguin painting and a van Gogh drawing, Matisse purchased a Rodin plaster bust of *Henri de Rochefort* (1884) and Cézanne's *Three Bathers* (1881 – 1884), in 1899.

By looking closely at *The Serf*, we can see how Rodin and Cézanne influenced Matisse. When comparing and contrasting Matisse's art with that of another artist, it is helpful to focus on what the artworks have in common *and* what you think Matisse changed to suit his needs. The following discussion points illustrate what can be learned from looking at surface texture alone, and are designed to encourage the same kind of questions for other formal qualities (shape, space, volume, weight, etc.) Also, below you will see two possible comparisons in *Matisse: Painter as Sculptor*.

Discussion

Rodin

- For *The Serf*, Matisse chose a model Rodin had used for several seminal works including *Walking Man*, an Italian man named Bevilaqua.
 - How are the poses of *Walking Man* and *The Serf* similar? How do they differ?
- Whereas Rodin used a rough surface texture to accentuate musculature, Matisse chose instead to forgo a realistic representation of anatomy in favor of a more expressive surface.
 - What does the surface of *The Serf* suggest about the subject?
- One of the distinguishing characteristics of *The Serf* is that the arms have been removed. An early photograph shows the sculpture with arms and fists balled up much like Rodin's *Jean d'Aire*. Matisse removed them before it was cast into bronze.
 - Why do you think Matisse made this decision? How does this affect the balance and focal point of the composition?



The Serf
Henri Matisse,
1900-03, Bronze



Walking Man
Auguste Rodin, c.1900, Bronze



Matisse and *The Serf* with
arms, c. 1904



Jean d'Aire,
from the Burgers of Calais
Auguste Rodin, 1895, Bronze

Cézanne

- Matisse said once of Cézanne, he “is a kind of god to me.” Matisse admired the way the older artist integrated figures into his paintings, often simplifying the forms into rough, planar sections of color.
 - How has Matisse transformed Cézanne’s two-dimensional surface treatment into a three-dimensional object in *The Serf*?
- An oil sketch of Cézanne’s *Three Bathers* is included in *Matisse: Painter as Sculptor*.
 - Look closely at how Cézanne composed his figures. If the two-dimensional figures were taken out of the painting and transformed into three-dimensional objects, would they have the same kind of surface texture as *The Serf*? How would they differ?



Three Bathers

Paul Cézanne, c.1875, Oil on canvas

Two comparisons from *Matisse: Painter as Sculptor*



Jaguar Devouring a Hare
Henri Matisse, 1899 – 1901, Bronze



Jaguar Devouring a Hare
Antoine Barye, 1850, Bronze

- As part of his academic training, Matisse had to select one sculpture from the Louvre to copy. He chose Barye's *Jaguar Devouring a Hare*.
 - How do these two sculptures differ? How are they similar?
 - What elements of the Barye sculpture has Matisse eliminated and what characteristics has he preserved? Does the Matisse sculpture seem to have the same ferocious energy as the Barye? Why or why not?
- Like the oil sketch for *Three Bathers*, *Standing Female Nude* is an example of how Cézanne broke up the curves of the body into planes of color.
 - In what ways does the paint application in *Male Model* look similar to Cézanne's technique?
 - How does the treatment of the figure in *Male Model* compare to the surface texture of *The Serf*?



Standing Female Nude
Paul Cézanne, 1898-99, Oil on Canvas



Male Model
Henri Matisse, 1900, Oil on Canvas

Gallery Activities

Artist Quotations

Use Matisse's own words to spark discussion in the galleries. Begin by asking students to read aloud one of the quotations in bold below.

- What do they think Matisse meant when he said this?
- Do they agree with the statement? Why or why not?
- Why might this idea be important to him as an artist?

Have students find a work in the exhibition that seems to support Matisse's statement.

- What evidence do they see that ties the artwork to the quotation?

You may choose to discuss with the whole group, or divide students into several smaller groups that will share what they find with one another.

Quotations from Henri Matisse:

“What interests me most is neither still life nor landscape but the human figure. It is through it that I best succeed in expressing the nearly religious feeling that I have toward life.”

“The smaller the bit of sculpture, the more the essentials of form must exist.”

“In addition to the sensations one derives from a drawing, a sculptor must invite us to handle it as an object, just so the sculptor must feel, in making it, the particular demand for volume and mass.”

“I will condense the meaning of this body by seeking its essential lines. The charm will be less apparent at first glance, but it must eventually emerge from the new image I have obtained, which will have a broader meaning, one more fully human.”

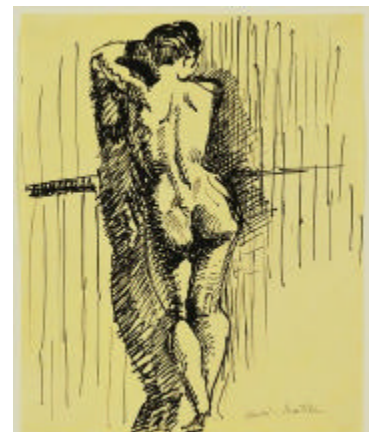
“Expression, to my way of thinking, does not consist of the passion mirrored upon a human face or betrayed by violent gesture.”

- The artist made this statement in response to Auguste Rodin's sculpture *Eve*, which is on view in the garden. Ask students to compare *Eve* with one of Matisse's figures.

Sketching

“I have always considered drawing not as an exercise of particular dexterity... but as a means deliberately simplified so as to give simplicity and spontaneity to the expression, which should speak without clumsiness, directly to the mind of the spectator.” - Henri Matisse

Henri Matisse often made drawings to inform his paintings and sculptures, feeling that these drawings should be quick, gestural exercises that captured the form and emotion evoked in him by the subject.



Standing Woman seen from Behind (study for The Back, I)
Henri Matisse, 1909, Ink on paper,

In his drawings and sculptures, Matisse sometimes gave just as much attention to the negative space around the model as he did to the figure itself.

- Select a sculpture and sketch the space around it before filling in any details of the figure.
- Sketch the object again, this time drawing it as you would normally. How do the two images differ? Which approach gives you a better sense of the form of the object?

Matisse frequently worked in series, such as the *Madeleine* figures or the *Jeanette* heads, often beginning with more naturalistic representations, and moving toward abstraction.

- Choose a sculpture to sketch in detail, then create two subsequent sketches moving progressively toward abstraction. It may be easiest to think of this progression in terms of becoming more fluid and organic, or more basic and geometric.
- What basic elements of the sculpture remain in the final sketch? What did you eliminate? What does this tell you about the general composition of the piece?

Writing

Select a series of artworks, such as the *Madeleine*, *Jeanette*, *Henriette*, or *Backs* series. Divide into small groups, and assign each group to one work in the series. Have each group write a series of 5-10 adjectives to describe their work, then share them with the larger group.

- Among the small groups, what adjectives were similar, and which were unique to each group? What do the similar terms say about the motif, subject, series and style as a whole?

Focusing on a series of artworks, create a story describing the evolution of the main subject through its various incarnations in paint, paper, and clay.

- Write from the perspective of this figure or artwork, describing the way the world feels during each incarnation and what brings about the changes.

Have students each select a print from the *Jazz* series and write a paragraph describing who or what each of the shapes represent, and what appears to be happening in the image.

- Discuss as a group how Matisse repeated certain shapes and motifs throughout the series, and how he used solid-color shapes to evoke plant, animal, and human life in motion.
- Create a story that links three or more of the prints in a narrative.

Younger Students

Tell students briefly about Henri Matisse and the artworks they'll be seeing.

- What sorts of artworks have they themselves made?
- Discuss how Matisse sometimes made similar works in different media in order to think of creative new ideas to make the subject more interesting or unique.

Matisse said, "[m]ovement is itself unstable and does not correspond to something durable like a statue, unless the artist has an understanding of the entire movement of which he represents but a moment," and suggested taking the pose of one's model to better understand the figure's movement.

- Direct students to begin to make slow, continuous movements, like a dance, continuing to move until you tell them to freeze where they are. Is this a pose they would normally

take? Ask students to look around at their classmates while in the pose, then have them stand normally and look at their classmates again. Which pose seemed more interesting or dynamic? Discuss how artists choose poses for their figures that will make them more interesting to look at, or convey a movement or emotion.

- Within sight of one of Matisse's sculptures, direct students to carefully take the pose they see. Ask them to begin to move the way the sculpture would if it suddenly came to life. Discuss whether students would rather look at a sculpture that appears to be in motion, or one that seems to be at rest.

Use the sculptures and paintings of Matisse to discuss the different possibilities of various media.

- Identify what each artwork is made of, then compare it with similar works in other media. Which works are two-dimensional and which are three-dimensional? Which works incorporate color? Which works place the subject in an environment? Which seem to have a greater sense of motion? Discuss how the artist used line, shape, form, or color in each of the works.

Classroom Activities

The Essence of Matisse Painting and Process

Grades: 6-12

Time Required: Three to four 45 minute class periods



Lesson Overview:

This project will introduce students to the painting style of Henri Matisse, focusing on his use of simplified shapes and bold colors to depict his subjects. Students will create three sketches based on a photograph, gradually removing details, highlights, and shadows. Students will then create a final painting inspired by Matisse using the essential shapes and colors they reveal through their sketches.

Learning Objectives:

1. Students should be able to identify the important elements of their images and demonstrate critical thinking as they remove details while still preserving the essence of the original image.
2. Students will learn to work backwards from their usual creative process by removing rather than adding detail.
3. Students should be able to point out similarities and differences between their final product and the paintings of Henri Matisse.



Discussion:

Connect this project to Matisse by showing images of Matisse's paintings and focusing discussion on his use of color, and his depiction of objects and figures through simple and powerful shapes.

Materials:

Magazines or color photographs
White drawing paper
Pencils
Colored pencils
Erasers
Rulers
Heavy weight paper (or canvas) for painting
Tempera or acrylic paints
Paint brushes

Steps:

1. Select an image from a magazine or photograph.
2. On a sheet of white drawing paper, draw three squares no smaller than 4"x5" in size. Each square will be used to sketch the image with progressively less detail:
Square 1: Sketch the image using full detail including highlights and shadows. Lightly draw in the colors using colored pencils.
Square 2: Sketch the image again using contour line, leaving out details such as highlights and shadows. Again, lightly color the sketch using colored pencils.
Square 3: Draw the final sketch, simplifying the image to basic shapes and colors while still capturing the essence of the original picture.
3. Transfer the third sketch onto a larger sheet of paper or canvas.
4. Create a painting based on the final sketch. The final artwork will be a vibrant painting that captures the essence of the original picture in a style reminiscent of Matisse.

Exploring Space with Matisse
Plaster Sculpture

Grades: 6 -12

Time Required: Five 45 minute class periods

Lesson Overview:

Students will create abstract plaster sculptures exploring positive and negative space based on Matisse's treatment of space in his sculpture.

Learning Objectives:

1. Students will gain an understanding of positive and negative space and how they can balance each other in an aesthetically pleasing way.
2. Students will learn about Henri Matisse's approach to representing spatial relationships in his artwork.
3. Students will learn to model in plaster and explore carving and reductive sculpture techniques.



Discussion:

Connect to Matisse by showing students images of his sculptures and discussing how he has balanced solid forms with open space to create a dynamic composition.

Materials:

Square orange juice containers (waxed on the inside)
Plaster of Paris
Exacto knives
Small balloons
Sandpaper
Bucket
Plastic carving tools

Steps:

1. Using an Exacto knife, cut the top off of the orange juice container leaving only the rectangular form.
2. Fill approximately 6 balloons with water. The water balloons can vary in sizes but they should remain relatively small in order to fit about 5-6 balloons in the container.
3. Mix plaster in a bucket. Make sure the consistency is not too thin and it is free of clumps.
4. Place two balloons in the orange juice container. Pour enough plaster to cover these balloons, then add another balloon, pour more plaster, and so on until the container is full of balloons and plaster. Balloons may rise above the surface of the container.
5. Let the plaster dry for at least 24 hours.
6. After the plaster is dry, take the Exacto knife and carefully cut the box off of the plaster. Pop their water balloons and pull out the balloon skins over the sink (if the balloons are hidden or stuck in the plaster, you can retrieve them as you begin carving that area).
7. Use plastic carving tools and sandpaper to carve the plaster. (**CAUTION** students to **not blow** away dust or particles from the plaster. Place newspaper under the plaster before carving to catch dust. Do not carve into wet plaster as this will crumble under the pressure of the plastic carving tools.) Students should strive to create a form that they feel has an aesthetic balance of positive and negative space. The sculpture will begin with the shape of the container, but as they carve away the plaster it will begin to take its own organic shape and style.

Harmonious Symmetry with Matisse **Cut Paper Collage**

Grades: K–5

Time Required: Two 45 minute class periods

Lesson Overview:

Students will be introduced to the artwork of Henri Matisse, focusing primarily on his paper cutouts and collage. Students will learn about the positive subjects of Matisse's work and his simplification of forms through cutouts. Along with learning about Matisse, students will learn about symmetry and will incorporate symmetry into their own cut paper collage.



Learning Objectives:

1. Students should be able to employ various techniques of paper folding to cut out symmetrical shapes, and demonstrate ability to cut out more than one shape at a time.
2. Students will show ability to simplify objects and subjects into clear, simple shapes.
3. Students will learn concepts of symmetry and balance and apply these concepts to their artwork.

Discussion:

Connect to Matisse by introducing students to the artist's cut paper work, such as the *Jazz* series, and discussing how Matisse achieved simple and powerful images using bold shapes and colors.

Materials:

Several colors of construction paper, approximately five colors per student
Scissors
Glue

Steps:

1. Select one of the five colors of paper for the background to which the cutout shapes will be applied.
2. For your subject, imagine a scene that makes you feel happy, at ease, in harmony, or relaxed. You may use figures and representational subjects along with abstract shapes.
3. Carefully plan your composition so that it is symmetrical. (Students will benefit from an effective demonstration on how to cut and place paper on the artwork to create symmetry. It may help if the students start with a focal point in the center of the paper and work their way out.)
4. Draw the elements of your composition on one side of the construction paper. When the paper is cut, the side with the drawing will be glued down so that the plain side is showing. You may also cut your shapes out freehand, as Matisse did, without drawing them first.
5. The final artwork should be vibrant and colorful with no pencil marks showing. When folded in half, the collage should be perfectly symmetrical.

Matisse in Motion **Sculpture and Environment**

Grades: K-5

Time Required: Four to five 45 minute class periods

Lesson Overview:

This lesson will introduce students to Henri Matisse's use of pattern, and his emphasis on form and motion over naturalistic proportion in his figures. Students will create a figure in an active pose out of clay (jumping, flying, kicking, punching, dancing, swimming, etc.), along with a shoebox environment filled with patterns to showcase the figure.



Learning Objectives:

1. Students will learn about Henri Matisse's use of pattern in his work, and incorporate pattern into their own artwork.
2. Students will model a clay figure performing an action, emphasizing the motion of the figure and demonstrating knowledge of how the body and proportions may change as the figure performs the action.
3. Students will consider choice of color and pattern to make the figure stand out from the background.

Discussion:

Connect to Matisse by sharing images of the artist's cut paper collages and paintings that incorporate bold patterns, and his sculptures that show movement or dynamic body position. Discuss why Matisse may have used pattern in his work, and have students imagine what sort of patterned environments might be appropriate for Matisse's sculptures. You may follow up by showing paintings Matisse made of his sculptures which place them in this type of setting.

Materials:

Air dry clay
Tempera paint
Shoebox (1 for each student)
Markers or crayons
Paper (cut to fit inside of shoeboxes, all 5 walls)
Fishing wire or string
Eye hooks

Steps:

1. Using a small amount of clay (large enough to create a figure to fill the space of the shoebox without touching the sides), model a figure performing an action (such as running, jumping, swimming, kicking, flying, etc. It may help to brainstorm actions before you begin the project).
2. As the clay dries over the next day or so, paint the outside of your shoebox black, covering all five outer walls.

3. Cut paper to fit the five interior walls of the box. Draw and color various patterns inspired by Matisse's patterns on the paper. Try to create patterns that will complement the action of the figure, and choose colors that will make the figure stand out. Glue the paper inside the box.
4. When the clay figure is dry, paint it a solid color.
5. Screw a small eye hook into the figure (students will need teacher assistance). Be sure to place the eye hook at a point where the figure will hang at a proper angle inside the box.
6. Punch two small holes in the top of the box. Loop a string through the two holes and through the eye hook, securing it with a knot. The figure should hang freely in the box.

More about Henri Matisse

Key Books on Matisse

Flam, Jack. [Matisse on Art](#). Rev. ed. Berkeley: University of California Press, 1995.

- Edited by Jack Flam, *Matisse on Art* presents major interviews and writings by Henri Matisse, including the influential “Notes of a Painter” of 1908.

Schneider Pierre. [Matisse](#). Translated by Michael Taylor and Bridget Stevens Romer. New York: Rizzoli, 1984 (Rev. ed. 2002).

- Schnieder’s *Matisse* is generally considered to be the most comprehensive book on the artist. With 880 illustrations and a wealth of biographical information, the book is an essential reference for those interested in Matisse.

Elderfield, John. [Henri Matisse: A Retrospective](#). Exh. Cat. New York: Museum of Modern Art, 1992.

- *Henri Matisse: A Retrospective* is an exhibition catalogue for the largest Matisse exhibition ever conceived.

The exhibition catalogue *Matisse: Painter as Sculptor* is available for purchase in the Nasher Store.

Biographical information online

<http://www.picassomatisse.com/Henri.Matisse.Bio.html>

Text written by Richard Shiff, Professor, University of Texas at Austin

http://www.metmuseum.org/toah/hd/mati/hd_mati.htm

Text written by Magdalena Dabrowski, Department of Nineteenth-Century, Modern, and Contemporary Art, The Metropolitan Museum of Art

http://www.guggenheimcollection.org/site/artist_bio_104.html

More information on Henri Matisse and *Matisse: Painter as Sculptor*

Matisse in Dallas

www.matisseindallas.org

Baltimore Museum of Art

www.baltimore.org

Nasher Sculpture Center

www.nashersculpturecenter.org

San Francisco Museum of Modern Art

www.sfmoma.org

Dallas Museum of Art

www.dallasmuseumofart.org

Musée Matisse

www.musee-matisse-nice.org



Henri Matisse in Nice around 1927

Visiting the Center

Located in the heart of the Dallas Arts District, the Nasher Sculpture Center houses one of the finest collections of modern and contemporary sculpture in the world including masterpieces by Calder, Giacometti, Hepworth, Matisse, Miró, Moore, Picasso and Rodin, among many. The Center features a 55,000-square-foot building and a one-and-a-half acre sculpture garden designed by world-renowned architect Renzo Piano in collaboration with landscape architect Peter Walker.

School Tours

The Center offers highlight tours that include: information about the history of the collection, building, garden, and a docent-selected discussion of works from the collection. School tours are open to all disciplines, and tours can be tailored to suit your particular classroom content.

The Center offers two types of tours by reservation: *docent-guided* and *self-guided*.

Docent-guided visits are available on Tuesdays and Thursdays at 10:00 – 11:00 am and 11:00 am – 12:00 pm. The maximum group size for docent-guided tours is 60, including chaperones. Three docents are available for these tours, and each docent can lead a maximum of 20 students. The tours are approximately 1 hour in length. To book a docent-guided tour, the minimum number of students and chaperones is 10 per tour.

Self-guided visits for teachers wishing to conduct their own tours are available Tuesday through Friday beginning at 11:00 am. The maximum group size for self-guided tours is 60, including chaperones. Informational maps and materials are available.

Teachers wishing to book joint tours of the exhibition *Matisse: Painter as Sculptor* at the Dallas Museum of Art and Nasher Sculpture Center (January 30 – April 27, 2007) should contact Tours@DallasMuseumofArt.org.

All school tours booked in advance are free of charge for students and chaperones.

Free admission will be granted to the required number of adult chaperones. Additional chaperones must pay regular admission.

Visits not booked in advance are subject to the following admission fees: Adults, \$10.00; Senior Citizens 65 & over, \$7.00; Students with ID, \$5.00; Children 12 & under, free.

Chaperone Requirements

The following chaperone/student ratios are required for all school tours:

Kindergarten – 8th grade: 1 adult chaperone per 5 students
9th grade – 12th grade: 1 adult chaperone per 10 students

Chaperones must supervise students at all times and all groups must stay together. Before your trip to the Nasher Sculpture Center, please review these rules and regulations with your adult chaperones.

Your behavior provides a model for students to follow. Students are expected to exercise

appropriate behavior in the museum and in the garden. No food, drinks, or gum is allowed. Sculpture should never be touched.

Groups larger than 60 students and chaperones will need to either schedule multiple visits on different days, or divide the students into smaller groups that visit at separate times on the same day.

Sketching

Sketching with pencil, crayon, pastel and charcoal is permitted throughout the Center and in most special exhibitions. Groups that would like to sketch at the Center must be led by an instructor and schedule an appointment with the Education Coordinator three weeks prior to their visit. The use of ink, fountain pen, felt tip, ballpoint, watercolor, acrylic or oil is prohibited. Gallery walls, floors or pedestals may not be used to support sketch pads.

Teacher Materials and Preview Visit

Nasher Sculpture Center Documentary Check-Out

Educators may check-out a copy of the 30 minute documentary, *Nasher Sculpture Center: a Gift to Dallas* that originally aired on WFAA and was produced and directed by Judy Kelly. The documentary is available in both VHS and DVD formats, and may be checked out for two weeks (depending on availability). Please contact the Education Coordinator and leave your name, school's name, preferred video format, and shipping address.

Preview Visit

After booking a tour at the Center, teachers may preview the museum to prepare an activity for the class visit. This visit, if scheduled in advance, will be free of charge. Please keep in mind the Center is open until 9:00 pm on Thursdays and 11:00 am – 5:00 pm on weekdays and weekends.

Location and Parking

The Nasher Sculpture Center is located at 2001 Flora Street in the Dallas Arts District.

Parking is available at privately-owned pay lots on Olive Street and Ross Avenue, and in the Arts District and Dallas Museum of Art garages. Bus parking is available on Harwood Street, between Woodall Rodgers Freeway and Flora Street.

Contact Information

To schedule a school tour, please contact the Education Coordinator at SchoolTours@NasherSculptureCenter.org or call 214.242.5170.

TEKS Objectives and Visiting the Nasher Sculpture Center

Visual Art

Perception

- Glean information from the environment using the five senses (K)
- Identify similarities, differences and variations among subjects (1)
- Identify variations in objects from the environment using the senses (2)
- Identify colors, textures, form, line, and subjects in the environment (K, 1)

Identify art elements such as color, texture, form, line and space and art principles such as emphasis, pattern and rhythm (2)
Identify sensory knowledge and life experiences as sources for ideas about visual symbols, self, and life events (3)
Identify color, texture, form, line, space, and value art principles (3)
Communicate ideas about self, family, school and community using sensory knowledge and life experiences (4, 5)
Choose appropriate vocabulary to discuss the use of art elements and art principles (4)
Identify in artwork basic art elements and principles (5)
Analyze and form generalizations about the interdependence of the art elements and principles (6)

Creative Expression

Identify simple subjects expressed in artworks (K)
Identify simple ideas expressed in artworks (1)
Express ideas and feelings in artwork (2)
Create effective compositions (2)
Identify and practice skills needed for producing drawings, paintings, prints, constructions, and modeled forms using a variety of materials (2)
Combine information from direct observation, experience, and imagination to express ideas about self, family and community (5)
Compare relationships between design and everyday life (5)
Express a variety of ideas based on personal experience and direct observations (6)
Describe in detail a variety of personal applications for design ideas (6)

Historical/ Cultural Heritage

Select artworks that show families and groups (1)
Share ideas about personal artwork and work of others, demonstrating a respect for differing opinions (K)
Relate art to everyday life (K, 1)
Identify stories and constructions in artworks (2)
Compare ways people are depicted in artworks (2)
Identify different kinds of jobs in art (2)
Compare content in artworks from the past and present for various purposes (3)
Relate art to different jobs in everyday life (3)
Identify simple main ideas expressed in art (4)
Compare and contrast selected artworks from a variety of cultural settings (4)
Identify the roles of art in American society (4)
Compare cultural themes honoring history and traditions in American and other artworks (5)
Identify the use of art skills in a variety of jobs (5)
Identify in artworks the influence of historical and political events (6)
Compare specific artworks from a variety of cultures (6)
Compare career and avocational opportunities in art (6)

Response/ Evaluation

Express ideas about personal artwork (K, 1)
Express ideas about original artworks, portfolios, and exhibitions by peers and artists (K, 1)
Define reasons for preferences in personal artworks (2)
Identify ideas in original artworks, portfolios, and exhibitions by peers and artists (2)
Identify general intent and expressive qualities in personal artwork (3)
Apply simple criteria to identify main ideas in original artworks, portfolios, and exhibitions by peers and major artists (3)
Describe intent and form conclusions about personal artwork (4)
Interpret ideas and moods in original artworks, portfolios and exhibitions by peers and others (4)
Analyze personal artwork to interpret meaning (5)
Analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about properties (5)
Analyze original artworks, portfolios, and exhibitions by peers and others to form conclusions about properties and historical and cultural contexts (6)

Credits

All quotations drawn from: Flam, Jack. *Matisse on Art*. Rev. ed. Berkeley: University of California Press, 1995.

Classroom Activities developed by Jennifer Cox, Education Intern, Nasher Sculpture Center.

Images

Matisse with La Serpentine, Edward Steichen, 1901, Photogravure, The Baltimore Museum of Art, E Kirkbride Miller Library

Large Seated Nude, Henri Matisse, 1922-29, Bronze, Raymond and Patsy Nasher Collection, Dallas, Texas

Standing Model/ Nude Study in Blue, Henri Matisse, 1900-1901, Oil on canvas, Tate Gallery, London, Bequeathed by C. Frank Stoop

Study for Madeleine I, Henri Matisse, 1901, Graphite, The Museum of Modern Art, New York; gift of Mr. and Mrs. Pierre Matisse in honor and memory of Victor Leventritt, Succession H. Matisse, Paris/ Artists Rights Society, New York

Madeleine I, Henri Matisse, 1901 (cast 1903), Painted plaster, Raymond and Patsy Nasher Collection, Dallas, Texas

Madeleine I, Henri Matisse, 1901, Bronze, Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore

Madeleine II, Henri Matisse, 1903, Bronze, Centre Pompidou, National Museum of Modern Art—Centre for Industrial Creation; remittance in lieu of inheritance taxes to the government of France, 1991

Still Life in Venetian Red, Henri Matisse, 1908, Oil on canvas, Pushkin Museum, Moscow

Two Negresses (Deux Nègresses), also called Two Women, Henri Matisse, 1907, Bronze, Raymond and Patsy Nasher Collection, Dallas, Texas

The Serf, Henri Matisse, 1900-04, Bronze, Raymond and Patsy Nasher Collection, Dallas, Texas

Walking Man, Auguste Rodin, 1900, Bronze, Musée d'Orsay, Paris

Matisse and The Serf with arms, c.1904, Dr Claribel and Miss Etta Cone Papers, Manuscripts Collections, The Baltimore Museum of Art

Jean d'Aire, from the Burghers of Calais Auguste Rodin, 1895, Bronze, Dallas Museum of Art, given in memory of Louie N. Bromberg and Mina Bromberg by their sister Essie Bromberg Joseph

Three Bathers, Paul Cézanne, c.1875, Oil on canvas, Private collection

Jaguar Devouring a Hare, copy after Barye's, Henri Matisse, 1899-1900, Bronze, The Baltimore Museum of Art, Purchase with exchange funds from the Nelson and Juanita Greif Gutman Collection

Jaguar Devouring a Hare, Antoine Barye, 1850, Bronze, The Baltimore Museum of Art, Purchased in Honor of Stiles Tuttle Colwill on his 50th Birthday with funds contributed by his Friends and Colleagues

Standing Female Nude, Paul Cézanne, 1898-99, Oil on canvas, Private collection

Male Model, Henri Matisse, c.1900, Oil on canvas, The Museum of Modern Art, New York, Kay Sage Tanguy and Abby Aldrich Rockefeller Funds, 1975

Standing Woman seen from Behind (study for The Back, I), Henri Matisse, 1909, Ink on paper, Carol Buttenweiser Loeb Memorial Fund. © 2007 Succession H. Matisse, Paris / Artists Rights Society (ARS), New York

Matisse in Nice around 1927, Photo: Matisse Archive

Evaluation

We want to hear from you. Please send us your comments and feedback to using this guide, suggested activities, and your visit to the Center.

Please fill out this form, and return to: Education Department, Nasher Sculpture Center, 2001 Flora Street, Dallas, Texas 75201, or fax 214.242.5179.

Please also feel free to send an email to: SchoolTours@NasherSculptureCenter.org.

Exhibition Themes – please comment on content

Gallery Activities – please comment on activity suggestions

Classroom Activities – please comment on activities

Visiting the Center – please comment on content and your visit to the Center
