



NOTA DE PRENSA

THE KEYS FROM THE GRAPHIC ART OF MATISSE ARE THE FOCUS OF THE NEW CANAL FOUNDATION EXHIBITION

The *Matisse as Printmaker. Works from The Pierre and Tana Matisse Foundation* exhibition reveals the least known facet of the work of Henri Matisse: his innovative and intense relationship with printmaking and the extremely important role that this technique played in his creative process and the ability of the master of colour to articulate his visual ideas in black and white as well.

Madrid, 16 May 2019.- The Canal de Isabel II Foundation presented to the press today the exhibition “Matisse as Printmaker. Works from The Pierre and Tana Matisse Foundation”. The event was attended by Pedro Rollán, acting President of the Autonomous Community of Madrid; Jesús Albendea, Managing Director of Canal de Isabel II, Suzanne Ramljak, from the American Federation of Arts team of curators who has worked on the exhibition; and Eva Tormo, Managing Director of the Canal Foundation.



Nadia with a Serious Expression, 1948. © Succession H. Matisse, VEGAP, 2019

The exhibition includes 63 carefully selected prints from the collection that Matisse left to his son Pierre Matisse, an art dealer, following his death. Organised by the American Federation of Arts and The Pierre and Tana Matisse Foundation, the exhibition highlights the importance of printmaking to the artist in his creative process and the role it played in the evolution of his visual ideas.

Matisse's involvement with printmaking was intense and innovative at the same time, repeatedly going from one technique to another and adopting new approaches to reflect the evolution of his creations.

Divided into 11 sections, the exhibition didactically summarises the artist's dedication to printmaking, demonstrates his sources of composition and the origins of his master lines.

Almost all his prints include a series of images fundamental for the study of his pictorial compositions, such as the progress of reclined or seated poses –very present in this exhibition-, the integration of models in interior spaces, the study of facial expressions and the evolution of a theme from something





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concrete and faithful to reality to something more abstract. These works in general, and this exhibition specifically, offer a complete review of the different printmaking techniques used by Matisse to create his prints: drypoint, etching, monotyping, xylography, lithography, linoengraving, and aquatint.

Matisse made more than 800 prints from 1900 until his death in 1954. This large profusion of works increased the reach of his art and contributed to consolidating him as one of the most outstanding artists of the 20th century.

With the exception of two-colour prints (Dance, 1935, and the different prints of Marie-José in a Yellow Dress, 1950), both in the exhibition, all the prints made by Matisse were done in black ink, something striking for an artist associated with the provocative use of colour. Nevertheless, the strength of his prints shows that, in printing and drawing, Matisse could and wanted to articulate his ideas in black and white, an aspect that is reflected in a surprising montage.

About the American Federation of Arts (AFA)

The American Federation of Arts is a leading institution in the organisation of travelling exhibitions on the international level. The AFA, a non-profit organisation founded in 1909, works to enrich the public's experience and understanding of the visual arts by organising art exhibitions in museums around the world, publishing catalogues of exhibitions together with important academic research institutions and developing educational programmes.

Curator:

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Open to the public: From 17 May to 18 August 2019 / FREE ENTRY / Working Days and Public Holidays: 11 a.m. – 8 p.m. Wednesday: until 3 p.m.

Exhibition organised by the American Federation of Arts and The Pierre and Tana Matisse Foundation.



#expoMatisse

