



## **HENRI MATISSE (1869-1954)**

### **Nu accoudé**

oil on canvas

18 3/4 x 15 3/4 in.

1919

37499

### **PROVENANCE:**

Galerie Bernheim-Jeune et Cie., Paris (acquired from the artist on June 23, 1919)

Georges Bernheim, Paris (acquired from the above on November 6, 1920)

Léopold Zborowski, Paris (acquired from the above on April 6, 1922)

Galerie Thannhauser, Berlin (by 1930)

Justin K. Thannhauser, New York (by 1955)

Mr. & Mrs. Wilbur D. May, Reno, Nevada (acquired from the above by 1957)

The Saint Louis Art Museum (gift from the above on December 8, 1957)

Christie's, New York, November 6, 2007, lot 90

Private collection

### **EXHIBITION:**

Paris, Galerie Bernheim-Jeune et Cie., Henri Matisse, 1920, no. 13 (titled Femme nue accoudée)

Berlin, Galerie Thannhauser, Henri Matisse, 1930, no. 42, catalogued p. 18, illustrated p. 13 (titled Weiblicher akt im sessel)

San Francisco Museum of Art, Art in the 20th Century, 1955 (titled Nude)

### **LITERATURE:**

Guy-Patrice & Michel Dauberville, Matisse, vol. II, Paris, 1995, no. 326, illustrated p. 789

"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."

"Drawing is like making an expressive gesture with the advantage of permanence."

"If I trust my drawing hand it is because in training it to serve me, I forced myself never to let it take precedence over my feelings."

- Henri Matisse

Matisse considered his drawings to be a very intimate means of expression. The method of artistic execution, whether it was charcoal, pencil, crayon, etcher's burin, lithographic tusche or paper cut, varied according to the subject and personal circumstance. His favorite subjects were the female form, evocative and erotic, the nude figure of the beautiful head of a favorite model. Miracles of pure line, seemingly spontaneous and free, admitting of no correction and devoid of shading or hatching, his drawings

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