

# Henri Matisse: Paper Cutouts (gouaches découpés)

In 1941 Henri became sick and, following surgery, he started using a wheelchair.

However, Matisse's extraordinary creativity was not be dampened for long. "Une seconde vie", a second life, was what he called the last fourteen years of his life.

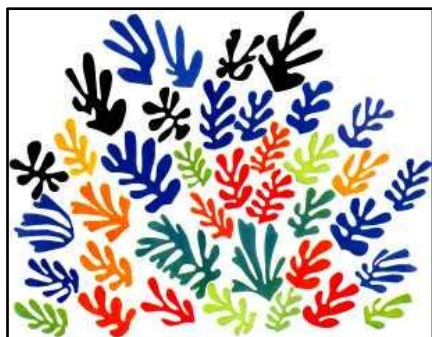
Following an operation he found renewed and unexpected energies and the beautiful Russian-born assistant, Lydia Delectorskaya, to keep him company. Vast in scale (though not always in size), lush and rigorous in color, his cutouts are among the most admired and influential works of Matisse's entire career.

The cut out was not a renunciation of painting and sculpture: he called it "painting with scissors."

In 1947 he published *Jazz*, a limited-edition book containing prints of colorful paper cut collages, accompanied by his written thoughts.

Matisse viewed jazz as a "chromatic and rhythmic improvisation." The title *Jazz* evoked for Matisse the idea of a structure of rhythm and repetition broken by the unexpected action of improvisations.

(Excerpt from: <http://www.henri-matisse.net>)



# Henri Matisse: Paper Cutouts (gouaches découpés)

In 1941 Henri became sick and, following surgery, he started using a wheelchair.

However, Matisse's extraordinary creativity was not be dampened for long. "Une seconde vie", a second life, was what he called the last fourteen years of his life.

Following an operation he found renewed and unexpected energies and the beautiful Russian-born assistant, Lydia Delectorskaya, to keep him company. Vast in scale (though not always in size), lush and rigorous in color, his cutouts are among the most admired and influential works of Matisse's entire career.

The cut out was not a renunciation of painting and sculpture: he called it "painting with scissors."

In 1947 he published *Jazz*, a limited-edition book containing prints of colorful paper cut collages, accompanied by his written thoughts.

Matisse viewed jazz as a "chromatic and rhythmic improvisation." The title *Jazz* evoked for Matisse the idea of a structure of rhythm and repetition broken by the unexpected action of improvisations.

(Excerpt from: <http://www.henri-matisse.net>)

