

PRESS KIT

# MATISSE

## 1941-1954

### 24.03 → 26.07.26



GrandPalais  Centre Pompidou  
Rmn

# MATISSE

## 1941-1954

### 24.03 → 26.07.26

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Henri Matisse, *Acanthes (Acanthus)*, 1953  
 Charcoal and gouache paper cut-outs, pasted on paper mounted on canvas, 311.7 × 351.8 cm  
 Riehen/Basel, Fondation Beyeler, Beyeler Collection / Photo: Robert Bayer



Henri Matisse, *Acanthus* (Acanthus), 1953  
Charcoal and gouache paper cut-outs, pasted on paper mounted on canvas, 311,7 x 351,8 cm  
Riehen/Basel, Fondation Beyeler, Beyeler Collection / Photo: Robert Bayer

PRESS RELEASE | EXHIBITION

# MATISSE

## 1941-1954

### 24.03 → 26.07.26

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Grand Palais, Galeries 3 et 4

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Exhibition coproduced by Centre Pompidou  
and the GrandPalaisRmn

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Curated by

Head of Department of Graphic Arts, Musée national  
d'art moderne – Centre Pompidou  
Claudine Grammont

**“Matisse, 1941 – 1954” is an exhibition of unparalleled scale that highlights the artist's final creative years: a moment of synthesis, radicalness and formal invention. It brings together more than 300 works that testify to Matisse's burst of unprecedented creativity during this particularly fertile period. At the age of nearly 80, he reinvented himself with gouache cut-outs through which he entirely renewed his visual vocabulary and gave a monumental scope to his art. The exhibition takes visitors into the heart of Matisse's large studio, where paintings, series of drawings, illustrated books, gouache cut-outs, textiles and even stained-glass windows reveal the different facets of this final moment of grace.**

With over 300 works, many of which are shown for the first time in France, the exhibition is a unique opportunity to discover rarely seen ensembles. The already rich collection of Centre Pompidou is complemented by exceptional loans from private collections and national and international institutions such as the Hammer Museum, MoMA, the National Gallery of Art in Washington, the Barnes Foundation and Fondation Beyeler.

The exhibition brings together major ensembles from this period, including the masterful and final series of paintings titled *Intérieurs de Vence* (*Vence Interiors*) from 1946-1948, the *Jazz* album and its maquettes, series of drawings from *Thèmes et Variations* (*Themes and Variations*), brush and ink drawings, key works from the Vence chapel, and the monumental cut-outs of *La Gerbe* (*The Sheaf*), *Acanthes* (*Acanthus*), *L'Escargot* (*The Snail*) and *Mémoire d'Océanie* (*Memory of Oceania*). It also features large figures in gouache cut-outs, including works such as *La Tristesse du roi* (*The Sorrow of the King*), *Zulma*, *Danseuse créole* (*Creole Dancer*) and the *Nus Bleus* (*Blue Nudes*), which are rarely shown together.

"Matisse 1941 – 1954" builds on other major monographs dedicated to the artist by Centre Pompidou\*, and especially echoes the 1993 exhibition titled "Matisse 1904 – 1917". Unlike "Henri Matisse: the Cut-Outs" (presented at Tate Modern and MoMA, 2014), which focused exclusively on gouache cut-outs, it reveals the multidisciplinary dimension of his practice during this period. Never before had Matisse been so prolific in the variety of techniques and media he used, as demonstrated by the paintings, gouache cut-outs, drawings, illustrated books, textiles and stained-glass works that are exceptionally shown together in this exhibition.

This final creative period was characterised by an increasing symbiosis between the work and the studio space. Honed on the walls of his Régina apartment, the works were inherently mobile and contributed to the dynamic vegetalisation of the spatial environment. The exhibition seeks to replicate this constantly evolving setting and invites visitors into Matisse's "garden" through a space that grows and expands from room to room. It also evokes the context of the war and post-war period, when Henri Matisse was hailed as a symbol of freedom in both France and the United States.

\* "Matisse 1904 – 1917" in 1993, "Matisse. Paires et séries" (Pairs and Series) in 2012 and "Matisse. Comme un roman" (Like a novel) in 2021.

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Dorothee Mireux

**Press officer**  
Céline Janvier  
[celine.janvier@centrepompidou.fr](mailto:celine.janvier@centrepompidou.fr)

#### Practical information

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**"I was so prepared to leave this life behind that I feel like I am living a second life."  
Henri Matisse, 1942**

## 1941

In 1940, following the exodus, Matisse returned to his apartment in the Régina in Nice, located in the free zone. He had turned down several offers of exile. "If everyone of any worth leaves the country, what will become of France? And the future? I'm waiting for it. No matter what happens, I shall not budge from here." (Letter to Pierre Matisse, October 11, 1940).

In January 1941, he narrowly escaped death after undergoing an operation that left him severely physically impaired. Now mostly bedridden, he began writing extensive correspondence peppered with numerous recollections, and conducted a series of interviews with art critic Pierre Courthion, which were ultimately not published in his lifetime. This was the start of an intense period of drawing, which he compared to "a blossoming". He devoted his nights to illustrated book projects, notably *Pasiphaé. Chant de Minos (Les Crétois)* by Henry de Montherlant. These books became the medium for showing his work, as Matisse was considered a degenerate artist by the Nazi regime and refused to exhibit in France during the war.

## 1942

"My operation has been an extraordinary thing for me, mentally. It has balanced my mind – clarified my thoughts. It's like a second life." (Letter to Pierre Matisse, March 11).

The challenge of succeeding equally well in painting as in drawing caused Matisse a great deal of anxiety and led him to say that if he succeeded, he would be able to "die in peace". At the same time, he continued to work on illustrations for the books *Florilège des Amours (Anthology of Love)* de Ronsard and *Poèmes* de Charles d'Orléans.

## 1943

An air raid on Nice and the threat of seeing the Régina occupied by the Germans prompted Matisse to move to Vence, where he rented the villa Le Rêve. The villa's atmosphere, particularly its lush garden that reminded him of Tahiti, was a new and prolific source of inspiration for the artist.

The album *Dessins. Thèmes et variations (Drawings. Themes and variations)*, in which Matisse explained his serial method, was published. In the preface, Aragon described him as a symbol of hope for occupied France.

Commissioned by the art publisher Tériade in 1940 to create a "book on Matisse's colour", the artist designed the first plates in gouache-painted paper cut-outs for what would become the *Jazz* illustrated book, which was printed in 1947.

## 1944

In April/May, Matisse's wife, Amélie, and his daughter, Marguerite, were arrested by the Gestapo for acts of resistance. Amélie spent six months in Fresnes prison. Marguerite was tortured and deported before being

released in August. To cope with these tragic events, Matisse immersed himself in his work, devoting his energy to illustrating *Les Fleurs du mal (The flowers of Evil)* by Charles Baudelaire.

## 1945

With the end of the war, Matisse returned to the limelight at the Salon d'Automne in Paris, where thirty-seven of his recent works were exhibited, including *La Blouse roumaine (The Rumanian Blouse)*, a 'blue, white and red' painting symbolic of the Liberation. The acquisition by the government of seven paintings for the reopening of the Musée National d'Art Moderne and an exhibition at the Galerie Maeght cemented his reputation as a leading figure of peace and French art.

At the end of the year, he created *La Lyre* which he considered to be his first gouache cut-out.

## 1946

Matisse and Picasso resumed their dialogue and both participated in the exhibition "Art et Résistance" at the Musée National d'Art Moderne. Their friendship grew stronger as Picasso, accompanied by Françoise Gilot, made regular visits to his older friend.

At the end of the spring, Matisse embarked on his last major series of paintings, the *Intérieurs de Vence (Vence Interiors)*, which he completed in 1948.

In his flat on Boulevard du Montparnasse in Paris, he created two large decorative panels, *Océanie, la mer (Oceania, the sea)* and *Océanie, le ciel (Oceania, the sky)*, on the walls of his bedroom using cut-out paper. He also fulfilled a commission for a tapestry for the Gobelins factory.

## 1947

After a year in Paris, Matisse moved back to the villa Le Rêve, where he covered a wall with small, spontaneously-created gouache cut-outs.

After being asked for advice by Sister Jacques-Marie, he agreed to embark on the Chapel of the Rosary project in Vence, which he conceived as a total work of art. For this, he would create stained-glass windows, ceramic murals, the roof decoration, furniture and liturgical vestments. Largely financed using his own money, this architectural project took up almost all of his time for three years.

## 1948

From January onwards, he began to think about the architecture of the Chapel of the Rosary and its iconography. He was assisted by Brother Rayssiguier, a young Dominican and amateur architect, and Father Couturier, a central figure in the post-war revival of sacred art.

In the spring, he often received visits from André Breton, who marvelled at the cut-outs that he "endlessly created in his bed in an almost surrealist manner". (Letter to Pierre Matisse, 6 February)

## 1949

Back in his apartment in the Régina in Nice, he worked on the stained-glass windows for the Chapel of the Rosary, using full-scale maquettes made of gouache cut-outs that covered the entire height of the wall of his studio, which he now called "the factory". As the 'project manager', he ensured that everything ran smoothly, supported by several assistants.

The American press praised his youthfulness when a selection of his recent works was presented at the Pierre Matisse Gallery in New York. These included the *Intérieurs de Vence*, brush drawings and, for the first time, the gouache cut-outs. Part of the exhibition was brought to the Musée National d'Art Moderne in Paris to celebrate his 80th birthday. This created quite a stir, changing French opinion, which until then had considered him the "painter of odalisques".

## 1950

The gouache cut-out had now established itself as a mode of expression in its own right. This was also the first time that Matisse had used it to depict figures, such as *Zulma* and *Danseuse créole (Creole Dancer)*, which was created in a single day.

Now a prize-winner at the 25<sup>th</sup> Venice Biennale, Matisse exhibited in Paris at the Maison de la Pensée Française, the Communist Party's cultural centre. Aragon wrote the preface to the exhibition catalogue, but the artist's decision to present two mock-ups for the chapel in Vence reflected his desire to blur the lines and avoid any form of ideological appropriation.

## 1951

His final paintings: *Femme à la gandoura bleue (Woman with a blue guitar)* and *Katia à la chemise jaune (Katia in a yellow dress)*.

He started a vast composition made from gouache cut-outs on the walls of his bedroom/studio in the Régina, *La Perruche et la Sirène (The Parakeet and the Mermaid)*, which he compared to a garden.

In the United States, the retrospective organised by Alfred Barr at MoMA in the autumn and the publication of his monograph *Matisse. His Art and His Public* established the image of an avant-garde artist who was a precursor of abstraction.

## 1952

This was a prolific year. Matisse completed *La Perruche et la Sirène* as well as a very large panel, *La Tristesse du roi (Sorrow of the King)*, the first gouache cut-out to enter French public collections during the artist's lifetime. He created the *Nus Bleus (Blue Nudes)* series, which culminated in *La Piscine (The Swimming Pool)*, a decorative mural featuring a dance-like display of divers and swimmers covering four walls at the Régina.

A commission for a ceramic mural to decorate the courtyard of a villa in Los Angeles led Matisse to work on several maquettes until the following year, *Fleurs et fruits (Flowers and Fruits)*, *Grande décoration aux masques (Large Decoration with Masks)*, *Apollon* and *La Gerbe (The Sheaf)*, which was ultimately selected. For *Life Magazine*, he also

created a large stained-glass window *Nuit de Noël (Christmas Eve)*, which was installed at the Rockefeller Centre in December.

## 1953

Matisse completed two important gouache cut-outs during this year: *Mémoire d'Océanie (Memories of Oceania)*, his final piece evoking his trip to Tahiti in 1930, and *L'Escargot (The Snail)*, which is composed of pieces of paper torn by hand.

In the spring, the Galerie Berggruen in France hosted the first exhibition entirely devoted to works created using this technique.

## 1954

Matisse received a commission to create a stained-glass window for Nelson A. Rockefeller for the Union Church in Pocantico Hills, New York. He completed the maquette, *Rosace*, on 1 November. This would be his final work.

He passed away two days later in Nice, surrounded by his daughter Marguerite and his assistant and model Lydia Delectorskaya. His funeral on November 7 was an international event that was covered by the press. Two days earlier, the *New York Times* had written that he was one of "the young rebels who lived long enough to be regarded as an old master. His life was an integral and important part of what has come to be known as the Modern Movement."



Henri Matisse, *Visage (Face)*, 1952,  
Brush and ink on paper, 65 x 50 cm,  
Private collection

## JAZZ: THE ALBUM AND ITS MAQUETTES

Matisse designed the Jazz album, which was published by Tériade in 1947, during the war. It was the first work he made using gouache-painted paper cut-outs. The album was met with widespread success upon its release and was considered one of the greatest artist's books of the 20<sup>th</sup> century.

With Jazz, Matisse questioned the reproduction of colours, for which he maintained particularly high standards. The exhibition exceptionally presents all of the album's plates alongside their maquettes made of gouache-painted paper cut-outs, which are held in the Centre Pompidou collections, thus allowing visitors to compare the originals with their reproductions - made using a stencil process - and understand all the challenges presented by this major work.

This display is accompanied by an electro-acoustic work commissioned from Claudia Jane Scroccaro by Ircam, that immerses visitors in the musical atmosphere of the work and is a reminder that Matisse was a great lover of music (see page 23).



Henri Matisse, *Le Cauchemar de l'éléphant blanc (The Nightmare of the White Elephant)*, late October-early November 1943  
Original maquette for the book *Jazz*, Paris, Tériade, 1947  
Gouache paper cut-outs, pasted on paper mounted on canvas, 43.9 × 66.7 cm  
Paris, Centre Pompidou, Musée national d'art moderne  
Photo © Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn / image Centre Pompidou, MNAM-CC / Philippe Migeat, Christian Bahier

**"Cutting directly into colour reminds me of a sculptor's carving into stone. This book was conceived in that spirit." Henri Matisse, 1947**

## LES INTÉRIEURS DE VENCE, A FAREWELL TO PAINTING

This series of works, which are referred to generically as the *Intérieurs de Vence* (*Vence Interiors*), was made between 1946 and 1948 and can be considered Matisse's farewell to painting. References to past and present works run through the paintings which echo one another and can be seen as a retrospective dive into the foundations of his practice. Never has colour been given such an expansive quality as it extends the pictorial space beyond the limits of the frames.

The Centre Pompidou's collection includes two major works from the *Intérieurs de Vence* series, which are presented alongside a number of paintings that are on display in France for the first time, including works from the Barnes Foundation (Philadelphia), University of Iowa Museum of Art and Pinacoteca Agnelli (Turin). The exhibition also features exceptional loans from Fondation Beyeler and Kunstsammlung Nordrhein-Westfalen in Düsseldorf.

**11 of these *Intérieurs* will be exceptionally presented together in this exhibition.**



Henri Matisse, *Intérieur rouge, nature morte sur table bleue* (*Red Interior, Still Life on a Blue Table*), 1947, Oil on canvas, 116 × 89 cm, Kunstsammlung Nordrhein-Westfalen, Düsseldorf. Photo © BPK, Berlin, Dist. GrandPalaisRmn / Walter Klein



Henri Matisse, *Intérieur à la fougère noire* (*Interior with Black Fern*), 1948, Oil on canvas, 116 × 89.5 cm, Fondation Beyeler, Riehen/Basel, collection Beyeler / Photo : Robert Bayer



Henri Matisse, *Branche de prunier, fond vert* (*Plum Branch, Green Background*), 1948, Oil on canvas, 116 × 88.9 cm, Pinacoteca Agnelli, Turin. Photo © GABRIELE CROPPI/Scala, Florence

## LARGE COMPOSITIONS OF GOUACHE CUT-OUTS

Matisse invented the gouache-painted-paper cut-out technique, which was to become his favourite medium, between 1941 and 1954. He managed to fuse line and colour in a single gesture which allowed him to complete monumental compositions.

Cut-outs are only very rarely displayed in museum rooms because they are light-sensitive and therefore particularly fragile. The last exhibitions dedicated to gouache cut-outs were held in 2014 at Tate Modern in London and MoMA in New York. This is the first time since a 1961 exhibition at the Musée des Arts Décoratifs de Paris that the public is able to discover this essential part of his practice that left an enduring legacy among artists of the 20<sup>th</sup> and 21<sup>st</sup> centuries.



Henri Matisse, *Zulma*, early 1950  
Gouache paper cut-outs, pasted in place, 273 x 152 cm  
Statens Museum for Kunst, Copenhagen



Henri Matisse, *L'Escargot (The Snail)*, 1953  
Gouache paper cut-outs, pasted on paper mounted on canvas, 286 x 287 cm,  
London, Tate  
Photo © akg-images / Erich Lessing

## LARGE COMPOSITIONS OF GOUACHE CUT-OUTS

Matisse composed most of his gouache cut-outs on the walls of his apartment. As they were simply pinned in place, Matisse could rearrange them as often as he wanted until he was satisfied. The exhibition includes many of these works, allowing visitors to immerse themselves in the atmosphere of the artist's apartment-cum-studio.

The large panels from the collections of the Mobilier National, which are stored at Centre Pompidou – Musée national d'art moderne, titled *Polynésie, le ciel* (*Polynesia, the Sky*) and *Polynésie, la mer* (*Polynesia, the Sea*), and the masterpiece from its Cabinet d'art graphique, *La Tristesse du roi* (*The Sorrow of the King*), are complemented by *Les Bêtes de la mer* (*Beasts of the Sea* [National Gallery of Art, Washington]) and two rare figure compositions: *Danseuse créole* (*Creole Dancer* [Musée Matisse Nice]) and *Zulma* (Statens Museum for Kunst).

Lastly, the four large and masterful compositions made in 1953, namely *La Gerbe* (*The Sheaf* [Hammer Museum, Los Angeles]), *Acanthes* (*Acanthus* [Fondation Beyeler]), *L'Escargot* (*The Snail* [Tate Modern, London]) and *Mémoire d'Océanie* (*Memory of Oceania* [MoMA, New York]), are displayed together for the first time in France.



Henri Matisse, *Danseuse créole* (*Creole Dancer*), June 1950  
Gouache paper cut-outs, pasted on paper mounted on canvas, 205 × 120 cm  
Musée Matisse Nice.  
Photo © GrandPalaisRmn / Gérard Blot

**"You cannot imagine how much, in the cut-outs period, the sensation of flying that was unleashed in me helped me to refine the motion of my hand when it guided the path of my scissors.**

**It's rather difficult to explain. I would say it was a kind of linear, graphic equivalent to the sensation of flying."**

**Henri Matisse, 1952**

## THE VENCE CHAPEL

Between 1948 and 1951, Matisse devoted himself to designing a chapel for Dominican nuns in Vence. He considered his total work of art the crowning achievement of his career. He designed the entire decorative programme of the building including the murals, the stained-glass windows, liturgical furnishings and vestments. He worked to scale, on the walls of his large studio in the Régina, to make the maquettes for the windows or the preparatory brush drawings for the ceramic murals. All the full-scale models, which were made of gouache-painted paper cut-outs, and brush drawings were produced on the walls of his large Régina studio.

**The exhibition features two maquettes for the chapel's stained-glass windows and a series of six maquettes for chasubles (from the collections of Centre Pompidou), as well as a large brush drawing of Saint Dominic, which gives an indication of the size of the building (an exceptional loan from the Nice Matisse Museum) and a study for a face that was removed from the wall of the Régina studio (on loan from a private collection).**

**"When I enter the chapel, I feel that my entire self is there – all that is best in me."  
Henri Matisse, 1952**



On the left  
Henri Matisse, *Saint Dominique (St Dominic)*, 1949  
Brush and Indian ink on paper mounted on canvas  
with white gouache and pasted paper, 310 × 137 cm  
Musée Matisse Nice  
Gift of the artist's heirs, 1960  
Photo © Musée Matisse Nice / François Fernandez

On the right  
Henri Matisse, *Jérusalem céleste (Celestial Jerusalem)*, 1948  
Gouache paper cut-outs, pasted on paper mounted  
on canvas, 265,5 × 130 cm,  
Paris, Centre Pompidou, Musée National d'Art  
Moderne  
Photo © Centre Pompidou, MNAM-CCI/ Georges  
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## STAINED GLASS

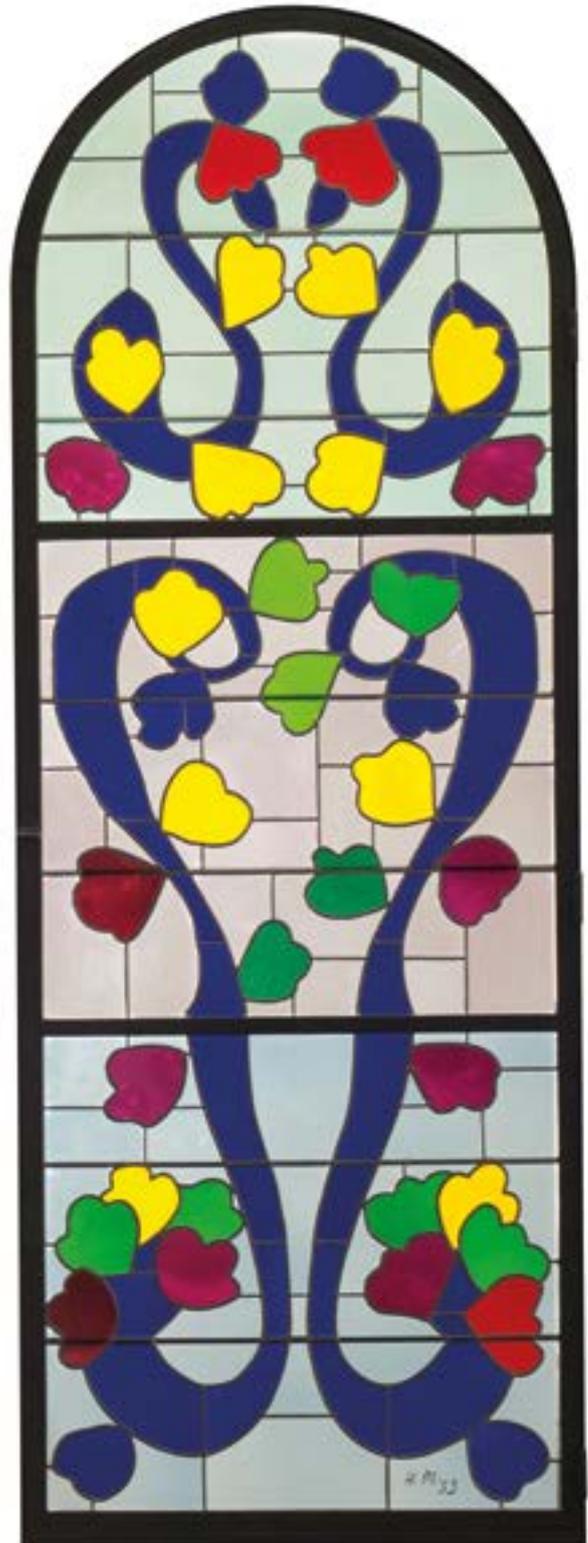
After completing the Vence chapel, Matisse was commissioned to design a number of stained glass windows with no religious purpose.

As always, he was particularly attentive to the quality of the colours and he found the best methods for adapting his designs to this medium based on the transparency of colour-as-light thanks to the assistance of master glassmaker Paul Bony.

These monumental stained-glass works are very rarely exhibited due to their fragility and their complex installation process.

Among them, *La Vigne (The Vine)*, a stained-glass work donated to Centre Pompidou by the Monnier-Matisse family in 2024, is revealed to the public for the first time. This work was designed in 1953 to adorn the staircase in the villa of Matisse's son, Pierre Matisse, and his wife Patricia in Saint-Jean-Cap-Ferrat.

Thanks to an exceptional loan by MoMA, the exhibition also reveals the splendour of the stained-glass window titled *Nuit de Noël (Christmas Eve)*, which was commissioned by Life Magazine in 1952.



Henri Matisse, *La Vigne (The Vine)*, 1953-1954  
Made by the Atelier Bony, window: glass, lead, metal structure, 274,6 × 99,8  
Centre Pompidou, Paris  
Photo © Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn / image Centre Pompidou, MNAM-CCI

## THE NUS BLEUS

Works from the *Nus bleus (Blue Nudes)* series are exceptionally shown together in this exhibition.

The series comprises a number of cut-outs dating from 1952 and 1953, through which Matisse explored the theme of a blue figure, immobile or in movement, whether stationary or in movement. These masterpieces are a brilliant demonstration of his ability to synthesize.

The presentation of *Nu bleu II and III (Blue Nude II and III)*, which come from the collection of Centre Pompidou – Musée National d'Art Moderne, is complemented by the loan of *Nu bleu IV (Blue Nude IV)*, which is kept at Nice Matisse Museum, and *Nu bleu I (Blue Nude I)* from Fondation Beyeler.

Other loans include the very-rarely-shown *Vénus (Venus)* and *Femme à l'amphore (Woman with Amphora)*, both from the collections of the National Gallery of Art in Washington, the *Acrobates (Acrobats)*, which have never been exhibited in France before, and *Nu bleu aux bas verts (Blue Nude with Green Stockings)* from Fondation Louis Vuitton.

Lastly *Nu bleu, la grenouille (Blue Nude, the Frog)*, which has not been exhibited in France since 1970, has been loaned by Fondation Beyeler.



Henri Matisse, *Nu Bleu, La Grenouille (Blue Nude, The Frog)*, 1952  
Gouache paper cut-outs, pasted on paper mounted on canvas, 141 x 134,5 cm  
Fondation Beyeler, Riehen/Basel, collection Beyeler / Photo : Robert Bayer



Henri Matisse, *Nu bleu I (Blue Nude I)*, 1952  
Gouache paper cut-outs, pasted on paper mounted on canvas, 106,3 x 78 cm,  
Fondation Beyeler, Riehen/Basel, collection Beyeler / Photo : Robert Bayer



Henri Matisse, *Nu bleu II, (Blue Nude II)* 1952  
Gouache paper cut-outs, pasted on paper mounted on canvas, 103,8 x 86 cm,  
Centre Pompidou, Paris  
Photo © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist. GrandPalaisRmn



Henri Matisse, *Nu bleu III (Blue Nude III)*, 1952  
Gouache paper cut-outs, pasted on paper mounted on canvas, 112 x 73,5 cm,  
Centre Pompidou, Paris  
Photo © Centre Pompidou, MNAM-CCI/Service de la documentation photographique du MNAM/Dist. GrandPalaisRmn



Henri Matisse, *Nu bleu IV (Blue Nude IV)*, 1952  
Charcoal and gouache paper cut-outs, pasted on white Canson paper mounted on canvas, 103 x 74 cm  
Donated by Mme Jean Matisse to the French State, on deposit to Musée Matisse Nice, 1978, Musée d'Orsay, Paris.  
Photo © François Fernandez

## OTHER EXCEPTIONAL LOANS 1/2

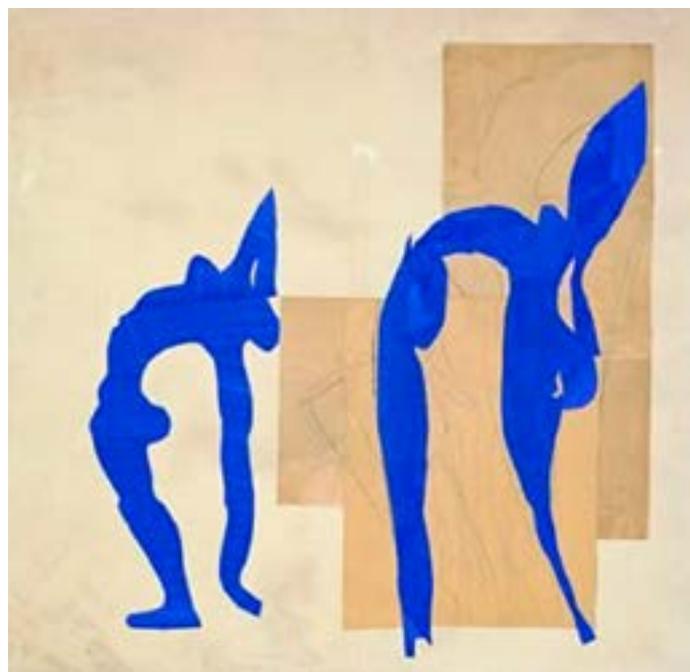
### The acrobat

The acrobat is the epitome of Matisse's approach to drawing. He often referred to it to describe what was risky, adventurous and irreversible in his work. When performing their act, acrobats have to have practised extensively before they can throw themselves into it without a second thought or any restraint.

### *Acrobates (Acrobats)*, 1952

Exceptional loan from a private collector

**"It is in order to liberate grace and character that I study so intently before making a pen drawing. I never impose violence on myself; to the contrary, I am like the dancer or tightrope walker who begins his day with several hours of different limbering exercises." Henri Matisse, 1939**



Henri Matisse, *Acrobates (Acrobats)*, 1952.  
Charcoal and gouache paper cut-outs, pasted on paper mounted on canvas, 213 × 208,3 cm,  
Private collection

### The fall of Icarus

The myth of Icarus takes on a sombre tone in this cut-out paper composition, which differs from the version Matisse chose for one of the plates in *Jazz*. "The yellow splashes, suns or stars according to a mythological interpretation, stood for bursting shells" noted Aragon in *Matisse, roman* (1971), evoking the tragic fate of a downed aviator. It is certainly, therefore, the darkness of war that pervades this piece, which Matisse was keen to reproduce as the frontispiece for the 1945 issue of *Verve*, which was planned as early as 1941. It is one of the few gouache cut-outs still studded with pins, illustrating the precariousness and delicate, almost living materiality of this medium.

### *La Chute d'Icare (The Fall of Icarus)*, 1943

Exceptional loan from a private collector



Henri Matisse, *La Chute d'Icare*, 1943  
Gouache paper cut-outs, pinned in place, 36 × 26.5 cm,  
Private collection, courtesy Galerie de l'Institut

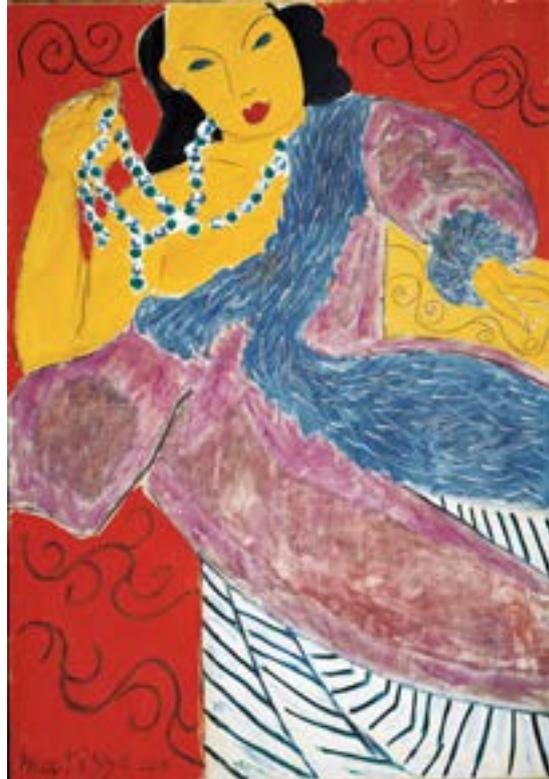
**« There is no separation between my old pictures and my cut-outs, except that with greater completeness and abstraction, I have attained a form filtered to its essentials. »  
Henri Matisse, 1952**

## OTHER EXCEPTIONAL LOANS 2/2

### The black model

The title of this painting reflects the ethnic ambiguity surrounding Matisse's depictions of black and mixed-race women in the 1940s, ten years after an Orientalist phase in which he produced numerous depictions of languid odalisques. Matisse asked Elvire van Hyfte to pose for this painting and for *Jeune fille en blanc sur fond rouge* (*Young Woman in White on a Red Background*). The stylised figure is set against an opulent decorative backdrop characterised by the shimmering of the materials and patterns, with the arabesque of the body echoing those on the red background and the sinuous lines of the necklace. Apart from her black hair, there is nothing to suggest the model's Belgian-Congolese origins. This ambiguity serves as a reminder that considerations about form always took precedence for him.

### Exceptional loan from Kimbell Art Museum

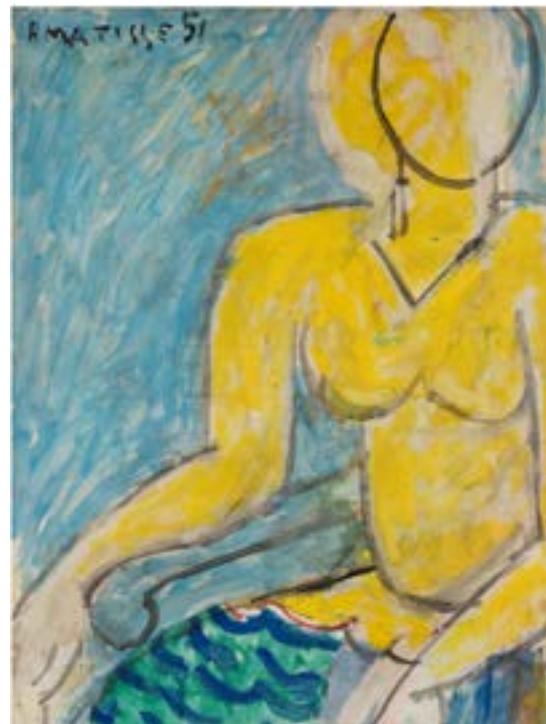


Henri Matisse, *L'Asie (Asia)*, 1946, Oil on canvas, 116,2 × 81,3 cm,  
Photo © Kimbell Art Museum, Fort Worth, Texas / Art Resource, NY/Scala, Florence

### The last painting

Although Matisse made the features of his model, Carmen Leschennes – whom he nicknamed Katia – disappear, the bright yellow that unifies her head and bust emphasises her stature and gives her presence a sensual materiality. This work, which is the artist's last painting, is a synthesis of the knowledge he had gained from his experiments with brush drawings and gouache cut-outs. This can be seen in its clean lines, colours freed from the contours of the drawing and monumentality. Carmen's statuesque body permeates the final period of his work. It inspired him to create *Nu aux oranges* (*Nudes at Oranges*), where the combination of paper cut-outs and a simple black line demonstrates that the compartmentalisation of techniques no longer had any meaning in his practice.

### Exceptional loan from Musée des Beaux-Arts de Lyon



Henri Matisse, *Katia à la chemise jaune (Katia in a Yellow Shirt)*, 1951,  
Oil on canvas, 82,5 × 61 cm,  
Musée des Beaux-Arts, Lyon  
Photo © Lyon MBA – Photo Martial Couderette

# A ROOM-BY-ROOM GUIDE TO THE EXHIBITION

## A second life

In 1941, having undergone a serious operation that nearly cost him his life, Henri Matisse felt like he was entering a 'second life'. This would be a time of renewed creativity for him right up until his death in 1954. These later years were marked by quiet fulfilment – a sense of completeness that encompassed all forms of artistic expression, which Matisse approached with a great feeling of synthesis. Never before had he been so prolific in the variety of techniques and media he used. The exhibition features paintings, drawings, gouache cut-outs, illustrated books, textiles and stained-glass windows, all of which reflect this new-found energy. At nearly 80 years old, Henri Matisse reinvented himself through the medium of gouache cut-outs, which proved to be an autonomous and sovereign visual language in its ability to attain the universal through its simplicity. The technique was well-suited both to reproduction and the requirements of monumental commissions, and allowed him to express the decorative and architectural aspects of his art to the full.

## Focus: The different stages of a painting

For his 1945 exhibition at the Galerie Maeght, Matisse displayed six of his paintings which had been created during the war. Each was surrounded by photographs documenting the different stages in its creation. The artist's bold presentation offered a glimpse into the time it took to complete each work, so as to refute any notion of ease that might be suggested by the radical simplification of his more recent paintings. *La Blouse Roumaine* was displayed alongside ten transitional stages, which were no longer visible as they were erased during the course of its creation. Rather than focusing on the progress towards a finished work, this approach highlighted the artist's thought process. "When I work," wrote Matisse, "it's really like a kind of perpetual cinema." By presenting his work in this way, his creative process is revealed and takes on an importance that is equivalent to that of the artworks themselves.

## Section 1: Themes and variations

Matisse quickly returned to work, despite the context of the war and the consequences of his operation, which had left him partially disabled. An intense drawing practice, which he described as a blossoming, unexpectedly rejuvenated him. This jubilant burst of inspiration provided an opportunity to develop a method of serial drawing, which he published in a book with the evocative title *Dessins. Thèmes et variations*. He strove for the same expressive ease in his paintings, with his depictions of interior scenes and still lifes.

Here, the significance of the mental aspect of working in the studio became clear. The presence of models (Lydia Delectorskaya, Nezy Chawkat, Monique Bourgeois and Madame Van Hyfte...), adorned with luxurious accessories, resulted in what Louis Aragon, a key contemporary witness, referred to as "the comedy of the model", to describe the constantly renewed experience the painter had with his painting. The familiar objects with which he surrounded himself also contributed to the construction of a sensitive and multifaceted reality, providing a backdrop for his musings, which evolved through echoes and recollection.

The same effervescence nourished the youthful and sensual vitality that permeates the pages of his illustrated books. These were the only works by Matisse available to the public during the war – a period when the artist refused to exhibit his work.

## Focus: Camera lucida

Matisse reproduced a selection of one hundred and fifty-eight of his recent drawings in the *Dessins. Thèmes et variations* publication. He was exploring two different approaches to drawing. The charcoal drawing theme was heavily reworked through erasure and stumping whereas in variation, the ink or pencil drawing unfurled in one stroke, without hesitation. "The path traced by my pencil on the sheet of paper is, to some extent, analogous to the gesture of a man groping his way in the darkness. I mean that there is nothing foreseen about my path: I am led. I do not lead." When all the drawings were displayed on the walls of the studio in the Régina, the effect produced was like an animation. "One thinks of cinema," he wrote to his son, Pierre, [...] "And yet that is not it; it's the viewer's mind that is being led in this way."

## Section 2: Jazz

In 1944, Matisse agreed to a request by the publisher Tériade who had been wanting to work with him on "a book about colour" for several years. Between 1943 and 1944, he worked on a series of twenty plates created by cutting out shapes from paper painted with gouache. These evoked the world of childhood, the circus and folk tales, combined with memories of lagoons in Oceania. Alongside, he composed a collection of short texts. They were his musings on art and life, which he then wrote out in calligraphy with ink.

The book's structure was based on alternating coloured pages and text, whose role, he explained, "is purely visual". The choice of the title *Jazz* reflects not only the rhythm, but also the sometimes strident chords of pure colour and the sense of improvisation that pervades the entire work. Matisse spent many months trying to find the best reproduction technique for his work. In the end, he opted for stencils, which he executed with the gouache paints of the Linel brand he had used to create the originals. The display of the maquette alongside the book shows just how demanding this transposition process was. Matisse thought that, in some cases, the book's plates were better than his original cut-outs, or vice versa.

## Section 3: Intérieurs de Vence

The series known collectively as the *Intérieurs de Vence* was produced between 1946 and 1948, and can be regarded as Matisse's farewell to painting. It consists of echoes from near and far, like a retrospective dive into the very foundations of his work. The resonance from one painting to the next in the series ties in with the theme of the studio, which for Matisse was always more than just a physical space; it was a mental space where people and things came together. Colour has seldom been used so effectively to assert its expansive quality, extending the pictorial space beyond the limits of the frame. The *Intérieurs de Vence* are inseparable from the other modes of expression that Matisse was developing at the

# A ROOM-BY-ROOM GUIDE TO THE EXHIBITION

same time, namely the gouache cut-outs and brush drawings. The same air flows through them, the same feeling of lightness.

Here, he managed to attain a synthesis of his artistic approaches. "I have attained a form filtered to its essentials – and of the object which I used to present in the complexity of its space, I have preserved the sign which suffices and which is necessary to make the object exist in its own form and in the totality for which I conceived it."

## Focus: The bedroom in the Villa Le Rêve

At the beginning of 1948, Matisse filled the walls of his bedroom in Vence with his cut-outs, literally covering them from floor to ceiling. The gouaches were simply pinned up on the wall and could be rearranged and altered as his imagination dictated. These compositions, which varied in size and had no narrative thread or content, mostly drew on the aquatic and plant imagery of the *Océanie* and *Polynésie* panels, to which other shapes were added. The spontaneity and impermanence underpinning this creative process are key to understanding the contingent nature of the gouache cut-outs. The gouaches were eventually taken down before being sent to Paris, where Matisse had them mounted before exhibiting them. They have been reunited here, but without imitating their original setting.

## Section 4: Matisse's 'Garden'

Between 1948 and 1951, Matisse dedicated his time to designing a chapel for the Dominican Sisters of the Rosary in Vence. He envisaged it as a total work of art, from its overall architecture and iconography to its liturgical furnishings and religious vestments.

Here, the gouache-coated paper cut-outs gained the status of a monumental work of art. Maquettes for the stained-glass windows and large brush drawings were worked on at full size directly on the walls of the studio in the Régina. Other commissions were to follow, secular in nature this time, and also spontaneous pieces.

Matisse cut into the colours with scissors as each project progressed, creating a whole range of polysemic shapes that he could assemble and rearrange as inspiration struck, transforming his studio into a space teeming with ideas. This world in constant metamorphosis created an ethereal environment in which the elderly artist experienced a sense of lightness.

The plant metaphor became the most powerful symbol of creative energy and the expansive quality of Matisse's space. This can be seen in the spiral structure of *L'Escargot* and the radiating, explosive structure of *La Gerbe* and *Acanthes*.

## Section 5: Faces

From the very outset, Matisse emphasised the paramount importance of studying faces. The final publication he worked on was a collection of portraits, for which he also wrote the preface. In this, he wrote, "The almost unconscious transcription of the meaning of the model is the initial act of every work of art." While portraiture was certainly central to his approach, it was not the result of faithfully reproducing

the person, which he left to photography, but rather of a process of identifying with his subject.

On several occasions, Matisse described this experience of drawing, during which he gradually detached himself from physical resemblance in order to absorb the model's inner spiritual essence in the free flow of his lines.

The use of ink and brushes, the graphic equivalent of the gouache cut-outs, brought drawing back into the realm of writing and signs. Instead of singling out individual features, his drawings dissipate particularities and create distance from appearances in order to achieve universality and transform the face into a mask.

In this, Matisse is reconnecting with his inspiration from the Orient, which had always guided the decorative aspect of his work. The frontal view of these portraits and the aura emanating from the whiteness of the empty spaces give the mask-like faces a monumental presence.

## Section 6 : Carving into colour

The final years of Matisse's life were particularly prolific. The great success of the retrospective organised by Alfred Barr at MoMA in New York in 1951 brought the artist into the limelight and commissions began to pour in. At the same time, he continued to work with freedom, following his inspiration and developing gouache cut-outs (which had now become his preferred medium) in an increasingly personal direction.

The gouache cut-outs had become paintings. They now developed beyond the mere evocation of a stylised plant world and entered the realm of figurative art. The monumental figure of *Zulma* stands over two metres tall, while *La Danseuse créole* brings the idea of dance up to date and is infused with Afro-Caribbean rhythms. *La Tristesse du roi*, a vast biblical scene evoking the solitude and melancholy of life's twilight years, was an attempt to adapt this medium to history painting.

In 1952, Matisse began the *Nus bleus* series, which comprises around fifteen different variations of figures cut out of blue gouache in either static or dynamic poses. The *Nus bleus*, which take on the form of modern caryatids, follow in the tradition of the great Arcadian figures that punctuated his work. Matisse was reinventing himself right up until the end.

## Focus: The plane tree

This tree is a recurring theme in Matisse's work, and its dynamic vertical growth – echoing his renewed vitality – became a favourite subject in the 1940s. Its representation gave him the opportunity to formulate a theory about the distinction between imitative drawing and drawing based on identification with the subject matter, which he had discovered in the Chinese artistic tradition. "When you draw a tree, you must feel yourself gradually growing with it." In 1951, Matisse painted a series of large plane trees with a view of transposing them onto ceramics to decorate the dining room of Tériade's villa in Saint-Jean-Cap-Ferrat. Monumental and stylised, the way the foliage flourishes takes on an almost architectural quality, which was already evident in *L'Arbre de vie* stained-glass window in the chapel in Vence.

# A ROOM-BY-ROOM GUIDE TO THE EXHIBITION

## Focus: The Acrobat

The acrobat is the epitome of Matisse's approach to drawing. He often referred to it to describe what was risky, adventurous and irreversible in his work. When performing their act, acrobats have to have practised extensively before they can throw themselves into it without a second thought or any restraint. "It is in order to liberate grace and character that I study so intently before making a pen drawing. I never impose violence on myself; to the contrary, I am like the dancer or tightrope walker who begins his day with several hours of numerous limbering exercises." The ink drawing in the *Acrobates* series has nothing to do with a preconceived image; it is no longer a *disegno*, i.e. a vision in the mind's eye. Instead, it has been generated spontaneously by venturing into the unknown, where it reveals itself through the very process of its creation.

**"I hope that however old we live to be, we die young."  
Henri Matisse, 1950**

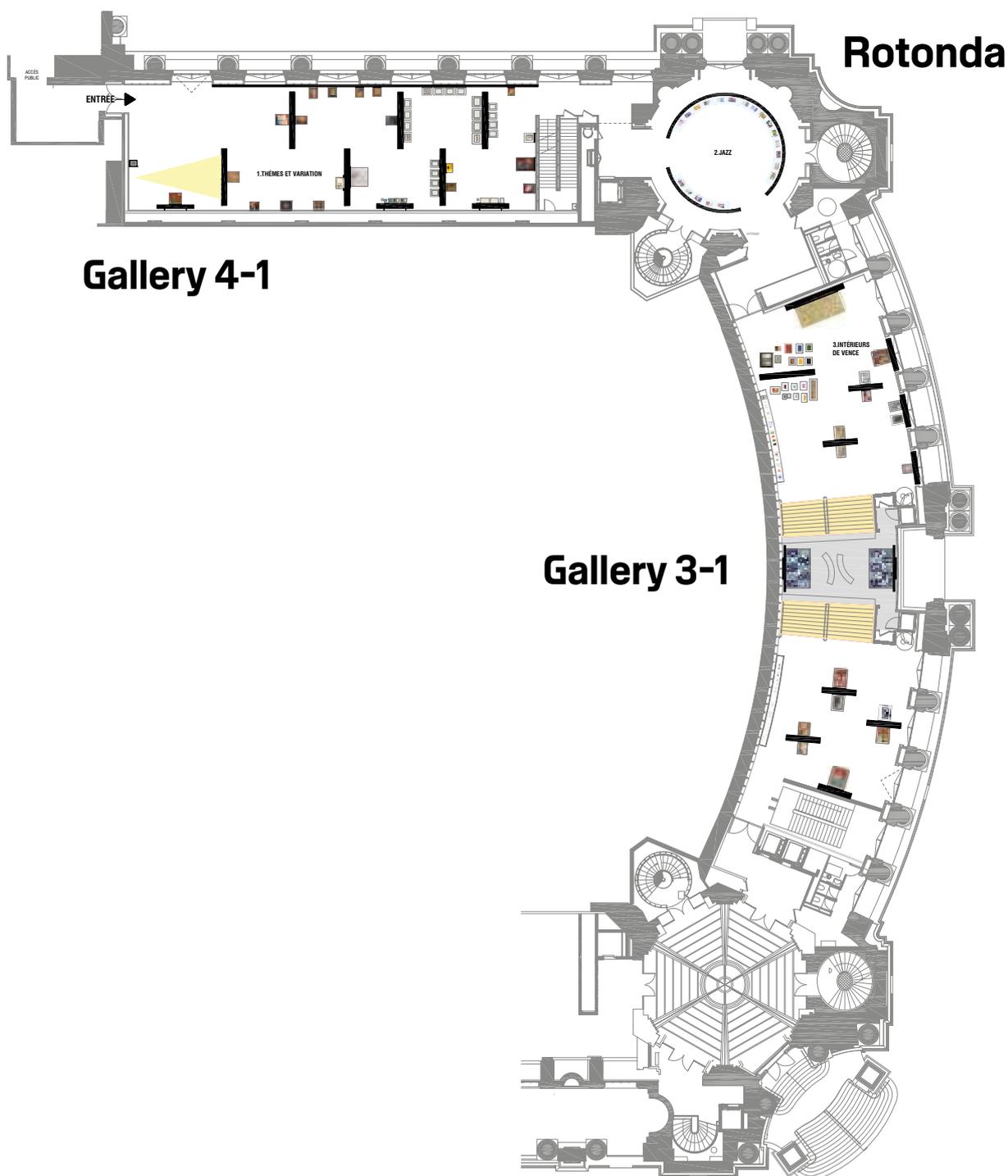


Henri Matisse, *La Tristesse du roi (The Sorrow of the King)*, 1952  
Gouache paper cut-outs, pasted on paper mounted on canvas, 292 x 386 cm,  
Centre Pompidou, Paris.  
Photo © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn

# EXHIBITION LAYOUT

Grand Palais, Galleries 3 et 4

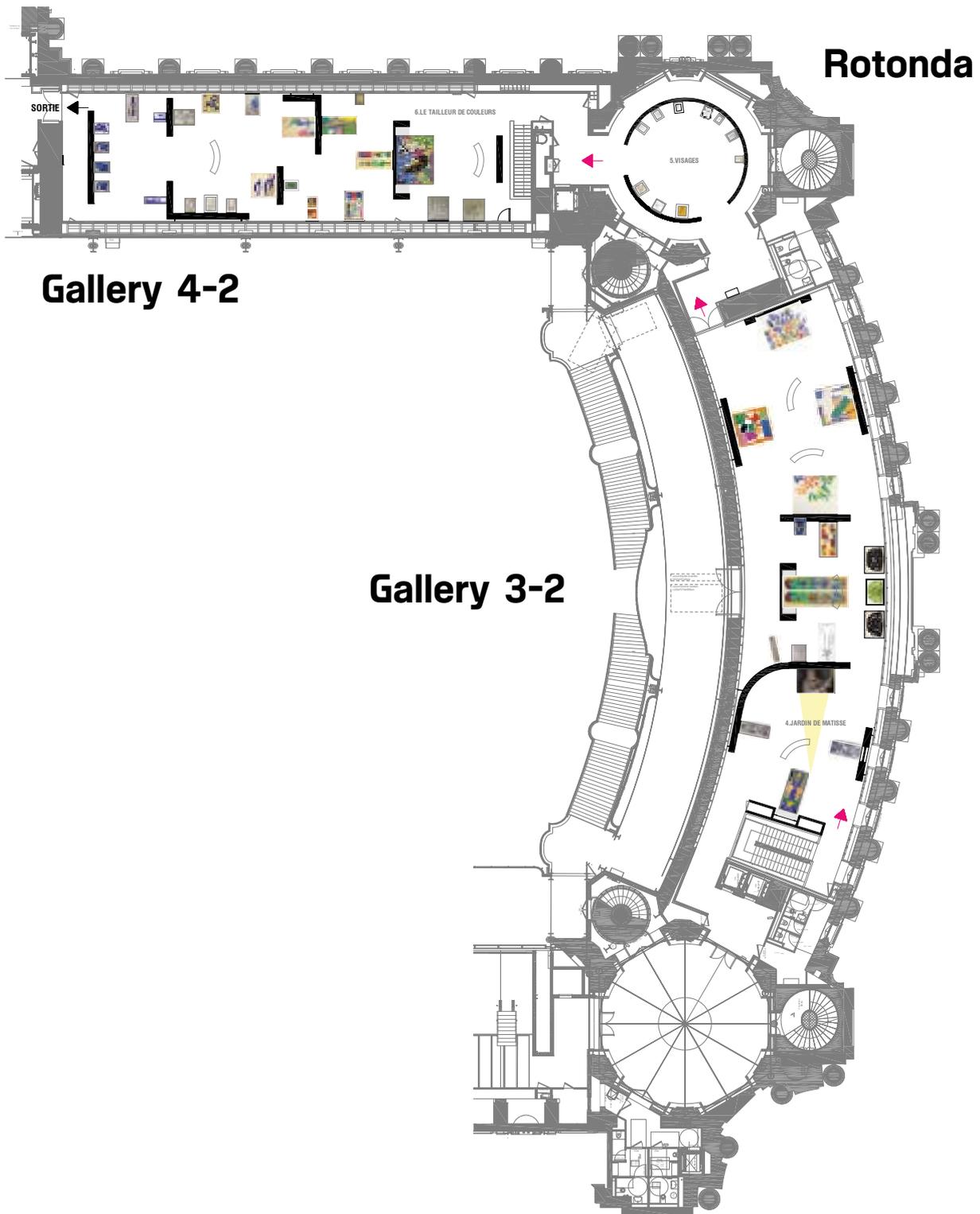
Architect and scenographer at Centre Pompidou  
**Julie Boidin**



# EXHIBITION LAYOUT

Grand Palais, Galleries 3 et 4

Architect and scenographer at Centre Pompidou  
Julie Boidin



# ALONGSIDE THE EXHIBITION

## PUBLICATIONS

21/31

### **Matisse, 1941-1954**

Exhibition Catalogue

Co-published by Centre Pompidou

- GrandPalaisRmnÉditions

Produced under the direction of Claudine Grammont

19.6 X 28 cm, 480 pages, 300 images

Price: €45

#### **Contents**

Foreword

1. "Matisse the acrobat", Claudine Grammont

Reproduction of the works on display, accompanied by old photos of the works in situ and selection of quotations

2. "The conclusion of a painting is another painting", Antoine Compagnon

3. "Eroticism and the pleasure of drawing in Matisse's late work", Alix Agret

4. "Free Jazz", Anne Théry

5. "Matisse and the question of collage", Yuval Etgar

6. "Portraits and faces from 1939 to 1954", Popy Venzal

7. "Modern / Sacred: resonances of the Vence Chapel", Fanny Drugeon

8. "Matisse style : graphic design in the 1950s", Catherine de Smet

List of exhibited works

Selected bibliography

### **Matisse, 1941-1954**

le Journal (The review)

Co-published by Centre Pompidou

- GrandPalaisRmnÉditions

Produced under the direction of Claudine Grammont

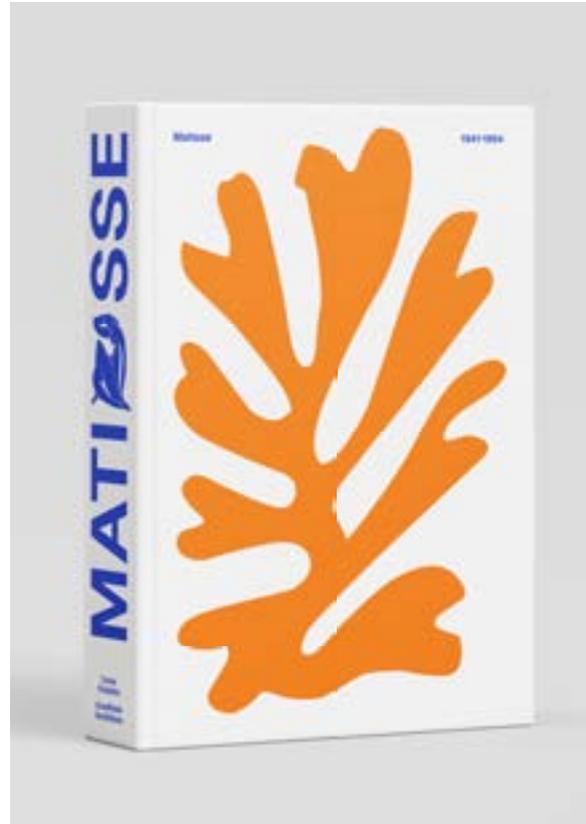
28 X 43 cm, 24 pages, 40 images

Price: €7

A journal structured around key words that provides a thematic and original way to explore the exhibition.

Beautifully illustrated with a selection of masterpieces and photos of Matisse's studio by renowned photographers.

Poster of *Nu bleu II (Blue Nude II)*



# ALONGSIDE THE EXHIBITION

## PUBLICATIONS

22/31

### **Jazz Portfolio – Henri Matisse** **Co-designed by Centre Pompidou – Maison Matisse**

To celebrate the “Henri Matisse, 1941 – 1954” exhibition presented at the Grand Palais, Centre Pompidou and Maison Matisse are releasing a limited-edition series of the famous and exceptional *Jazz* portfolio. Each copy is composed of 24 plates printed by Draeger in an edition of 150 and will be boxed and hand-numbered under the direction of Éditions du Centre Pompidou and delivered with a certificate of authenticity.

The original work, published in 1947, marked a key moment in the artist’s career when he transitioned from painting to paper cut-outs. This turning point provided the matrix for his later work.

The printing process employed by Draeger - the album’s original printers - uses a Marinoni Voirin lithographic press to recreate the unique quality of the coloured cut-outs and perfectly reproduce the chromatic finish. Each colour is printed individually using an engraved offset plate, requiring up to 11 successive pulls on the press.

The collaboration with Maison Matisse has allowed two calligraphic studies to be added to the work.

Format : 58 x 37,5 cm

Papier : Arches, BFK Rives white 270 g/m2, vellum, 100% cotton

Presented in a cardboard slipcase with a flap, featuring one of the “Jazz” signatures by Matisse marked in black.

Price: €4,000

To make Matisse’s work accessible to as many people as possible, Éditions du Centre Pompidou is also publishing five iconic plates from the portfolio, sold individually.

Price: €300

On sale at [boutique.centrepompidou.fr](http://boutique.centrepompidou.fr)



# ALONGSIDE THE EXHIBITION IRCAM SOUND INSTALLATION

23/31

## ***Jazz – Matisse***

**Commissioned by Ircam – Centre Pompidou**

Grand Palais - Gallery 3&4  
From Tuesday 24 March to Sunday 26 July 2026  
Admission with exhibition ticket

At the heart of the exhibition, the room dedicated to the Jazz album - one of the greatest artist's book ever made - features an electroacoustic sound installation by Claudia Jane Scroccaro.

The composer has designed a continual immersive soundscape offering individual listening experiences. It directly echoes the structure of Matisse's book, whereby each plate can be viewed separately while remaining part of a coherent whole.

This sound work is an integral part of the exhibition produced jointly by Centre Pompidou and GrandPalaisRmn.



Claudia Jane Scroccaro Photo © Salomé Bazin

### **Claudia Jane Scroccaro**

*Détails et retailles: conversation sonore  
avec Jazz de Matisse*

Commissioned by Ircam - Centre Pompidou

### **Janco Boy Bystron**

drums, percussion

### **Ruben Mattia Santorsa, Dirk Häfner**

guitar

### **Jérémie Bourgogne**

Sound engineer, Ircam

# PRESS IMAGES

## TERMS OF USE

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## CHANEL

GRAND MÉCÈNE  
DU GRAND PALAIS

**As the exclusive and long-standing patron of the Grand Palais since 2018, CHANEL is renewing its commitment to this symbol of Parisian heritage for a further five years as a patron of the Grand Palais' artistic and cultural programming through the GrandPalaisRmn endowment fund. CHANEL thus becomes Major Patron of the Grand Palais.**

The dialogue between the Grand Palais and CHANEL is a well-established one. From 2005, the Nave became the backdrop to the House's shows and a veritable creative playground for the House's various artistic directors. In his time, Karl Lagerfeld's imagined monumental staging and settings, from the CHANEL jacket to Gabrielle Chanel's beloved lion, to a reproduction of a supermarket or a full-scale rocket. Most recently, the Spring Summer 2026 collection fashion show transformed the Nave of the Grand Palais into a colourful galaxy imagined by Matthieu Blazy, Artistic Director of Fashion Activities at CHANEL.

"The Grand Palais is this incredible machine to create dreams. For us, it's one of the places that embody the House of CHANEL, in the same way as Rue Cambon or Place Vendôme," says Bruno Pavlovsky, President of CHANEL Fashion. "We're proud to continue our commitment to this important cultural player in the capital. The transformation of the Grand Palais will have a major impact on the influence of Paris and France. Like the Eiffel Tower, the Grand Palais will span centuries."

In 2018, CHANEL pledged its support to the restoration and refurbishment of the Grand Palais, an ambitious undertaking aimed at preserving this architectural gem and restoring it to the genius and beauty of its original design.

"A century after it was built for the 1900 Universal Exhibition, the Grand Palais has regained its former splendour, thanks to a restoration project led by hundreds of 'compagnons' and highly skilled construction workers," explains Didier Fusillier, President of the GrandPalaisRmn. "Under its reseda-green metal framework and walls painted a delicate powder pink, the Grand Palais, now adapted to today's challenges of conservancy and operation, has opened a new chapter in its history. An innovative programme is offered, embracing fine arts, contemporary art, festivities and live entertainment. We're delighted that CHANEL is accompanying our institution's new artistic and cultural agenda, in line with its investment in the restoration of the building."

CHANEL is accompanying every stage of the Grand Palais's renaissance. In April 2024, the French President, Emmanuel Macron visited the building site and inaugurated

the entrance to the Nave, renamed "Gabrielle Chanel" in tribute to the founder of the House. In October 2024, CHANEL marked its comeback to the Grand Palais with its Spring-Summer 2025 Ready-to-Wear show, ahead of art fairs and exhibitions scheduled for the end of 2024. In June 2025, the complete reopening of the Grand Palais gave the public the opportunity to discover new spaces that were previously inaccessible, now intended to host exhibitions and events.

A monumental curtain now separates the Nave of the Grand Palais from its central space, allowing the edifice to adapt to the wide range of events it hosts. This virtuoso work, measuring fifteen metres high by eight metres wide, is the result of an exceptional collaboration with *le19M*. Produced under the artistic coordination of Studio MTX, it brings to life the expertise and savoir-faire of all the Maisons d'art resident at *le19M*.

Inaugurated in January 2022, *le19M* is a heritage and creative space dedicated to the transmission of fashion and decoration Métiers d'art. A unique community of 700 artisans and experts, *le19M* brings together 12 Maisons (Atelier Montex, Studio MTX, ERES, Desrues, Goossens, Lemarié and Atelier Lognon, Lesage, Lesage Intérieurs, Maison Michel, Massaro, Paloma) and reflects the savoir-faire preservation policy initiated in the 1980s by CHANEL.

The House of CHANEL is delighted to support the Grand Palais and thereby promote the cultural and artistic influence of Paris and its institutions, in line with its support for the Palais Galliera and the Paris Opera.



Through its booking platform and loyalty program, ALL Accor, Accor, a world leader in hospitality, has become a Premium Patron of the Grand Palais for a three-year partnership via the GrandPalaisRmn Endowment Fund. ALL Accor will thus support the development of the missions and programs carried out by the GrandPalaisRmn public institution.

Accor operates one of the most diverse ecosystems in the industry, with over 45 hotel brands ranging from luxury to economy and lifestyle. The ALL Accor program embodies the Group's promise – both during and beyond the stay – across its 5,700 hotels and 10,000 restaurants and bars worldwide. ALL Accor enhances members' daily lives by offering unique experiences through more than 2,000 events each year, including local activities, masterclasses led by world-renowned chefs, major sporting tournaments, cultural happenings, and some of the most anticipated concerts around the globe.

The Group has a longstanding commitment to responsible tourism, sustainable development, social engagement, cultural connections, and the promotion of diversity and inclusion. As a pioneering advocate of responsible hospitality – where cultural dialogue, passion, and generosity lie at the heart of its mission – Accor is fully involved in structuring France's tourism offering and promoting it within major international networks.

With ALL Accor, the Group is especially proud to support the Grand Palais, an iconic institution that brings exceptional cultural experiences to life and shares them with all, enriching the very spirit of hospitality. Being a patron of the Grand Palais means affirming the belief that hospitality also means encouraging access to culture, supporting creativity, and participating in the transmission of heritage. Through this commitment, Accor wishes to contribute to the influence of French culture and its promotion both nationally and internationally.

## AG2R LA MONDIALE

AG2R LA MONDIALE is a solidarity-driven insurance group committed to protecting people at every life milestone and helping them prepare for a better future. Becoming a patron of the exhibition *Matisse, 1941-1954* at the Grand Palais in Paris, co-produced with Centre Pompidou, is fully aligned with our vision and reaffirms our longstanding support for artistic vitality.

Our corporate purpose reflects an active, responsible, and comprehensive approach to social and asset protection, guided by the public interest as our compass:

"All committed to preventing, protecting, and preparing every stage of our lives."

While this commitment is expressed through our health, personal protection, savings, and retirement services; supporting individuals in facing life's uncertainties, it also takes on its full meaning when extended to what connects and brings us together: artistic creation and culture.

Supporting the exhibition "*Matisse, 1941-1954*" represents a forward-looking commitment for AG2R LA MONDIALE:

Preventing through cultural awareness, as we are convinced that art fosters resilience in individuals while also strengthening social bonds, cohesion, and collective enrichment;

Protecting our heritage and its influence within the Grand Palais, an iconic historic monument renovated with the same dedication to transmission and modernity;

Preparing for the future by inspiring and nurturing the imagination of all, through the works of Matisse, who continually reinvented his artistic language.

Through this partnership, we reaffirm that our mission in social and asset protection is inseparable from a commitment to greater sharing, inspiration, and solidarity. We invite you to discover this exhibition and are proud of this collaboration, which reflects our dedication to serving everyone.

## MIRABAUD

Independent banking house founded in 1819, Mirabaud is today an international financial group active in Wealth Management and Asset Management, managed by the seventh generation of the founding family. With a presence in 14 cities around the world, the Group has a long-standing historical and strategic relationship with Paris, a major financial and cultural centre where Mirabaud has been established for many years.

In this context, Mirabaud is delighted to continue its partnership with Centre Pompidou by supporting the new exhibition dedicated to Henri Matisse at the Grand Palais. Organised by Centre Pompidou during its renovation period, this exhibition is part of Mirabaud's long-standing commitment to the institution, which it wished to reinforce during this phase of transformation.

Dedicated to the artist's final creative years (1941-1954), the retrospective highlights a decisive period during which Henri Matisse reinvented his artistic language, notably through cut-out gouaches and a bold exploration of colour. More than 230 artworks from the Centre Pompidou collection and international loans offer an exceptional overview of this late work, marked by formal freedom and radical modernity.

"Henri Matisse's work reflects an independence of thought and inventiveness that deeply resonates with our values," emphasises Lionel Aeschlimann, Senior Managing Partner of the Mirabaud Group. "With its long-standing roots in Paris, Mirabaud is proud and honoured to be able to support Centre Pompidou in presenting this major exhibition at a key moment in its history."

True to its commitment to innovation, creativity and transmission, Mirabaud has been supporting contemporary art for several decades. This commitment is particularly evident in the collection of works displayed in its offices in Switzerland and internationally, designed as a space for dialogue with its Clients, visitors and employees. "Art is a space for freedom and questioning; a work of art accompanies you, challenges you and invites you to make ever-new discoveries," adds Lionel Aeschlimann.

The Group also develops long-term partnerships with cultural institutions, artists and major events in the countries where it operates. These collaborations reflect the personalised, innovative and long-term approach that characterises Mirabaud's management activities.

Stéphane Jaouen, Head of Mirabaud Wealth Management in France, concludes: "Our partnership with Centre Pompidou illustrates our belief that art plays an essential role in opening minds and transforming perspectives. It is fully in line with the spirit of innovation and independence that has driven our firm for more than two centuries."



THE POWER OF SURFACE.

Caparol DAW is proud to partner with the Grand Palais for the exhibition "Matisse, 1941–1954", co-produced with Centre Pompidou, a vibrant tribute to Henri Matisse, a genius who turned color into pure emotion. For us, supporting the Grand Palais in this celebration is far more than a partnership: it is a natural extension of our long-standing connection with artists.

For over 130 years, Caparol, a European leader in paints and thermal insulation, has maintained a unique relationship with the world of art. Our paints, pigments, and binders, recognized by artists across France and Europe, do more than cover walls: they transform them into expressive canvases, where each hue invites emotion. For this exhibition, we have repainted the spaces of the Grand Palais to provide visitors with a fully immersive experience, where color is not just seen, but felt.

"Supporting the Grand Palais in this project is a tremendous source of pride," says Hugues Le Metter, President of DAW Caparol France. "We wanted every visitor to experience color as a full-fledged emotional encounter."

This partnership continues a long tradition of cultural patronage, similar to our ongoing collaboration with the Musée Soulages in Rodez.

"At Caparol, we believe that art and color have a unique power to unite, inspire, and transcend," explains Servane d'Hérouël, Marketing and Strategic Transformation Director. "It is this alchemy that guides us every day, whether in museums or in everyday spaces."

By supporting institutions that bring art to life, we do more than participate in an event: we help shape the history of color, in France and across Europe, so that every wall becomes a canvas and every space, a work of art.

# GrandPalais Rmn × Centre Pompidou

After four years of work, the Grand Palais, an emblematic Parisian monument, gradually reopened for the Olympic and Paralympic Games in 2024. It hosts exhibitions and events as part of a generous, festive program organized by the GrandPalaisRmn.

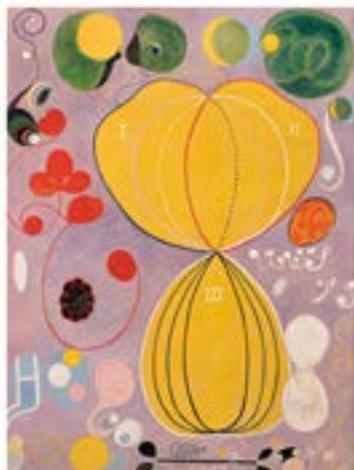
In 2025, Centre Pompidou begins its metamorphosis. Its iconic building, located in the Beaubourg district of Paris, will undergo a thorough renovation, which by 2030, will allow it to reconnect with its original utopia. During this unprecedented period, the spirit of Centre Pompidou will continue to thrive through its Constellation programme, which offers a vast array of exhibitions, live shows, films, meetings and workshops in France and abroad.

The GrandPalaisRmn and Centre Pompidou are thrilled that the Grand Palais takes on such a central role in this Constellation.

Upcoming

**Hilma af Klint**

May 6 - August 30, 2026



Hilma af Klint, *Les Dix Plus Grands, No.7, L'âge adulte, Group IV*, 2 octobre - 7 décembre 1907,

**Press contact**

**Florence Le Moing**

Head of press and promotion department

[florence.le-moing@grandpalaisrmn.fr](mailto:florence.le-moing@grandpalaisrmn.fr)

# 2025 → 2030

# LE CENTRE POMPIDOU

# SE MÉTAMORPHOSE

## **Le Centre Pompidou se métamorphose**

En 2025, Le Centre Pompidou entame sa métamorphose. Depuis le 22 septembre 2025, son bâtiment iconique parisien a fermé ses portes pour une rénovation qui lui permettra de renouer, en 2030, avec son utopie originelle. Dans le même temps, c'est tout l'esprit du Centre Pompidou qui va s'incarner dans de nombreux lieux partenaires partout en France comme à l'international, grâce au programme Constellation. En 2026, un nouveau site ouvre à Massy dans l'Essonne : le Centre Pompidou Francilien – fabrique de l'art.

## **Un lieu emblématique**

Depuis son ouverture en 1977, le Centre Pompidou n'a cessé d'être le promoteur d'une culture vivante et engagée – un centre pluridisciplinaire ancré dans la cité, ouvert sur le monde. Il accueille la première collection d'art moderne et contemporain en Europe, la plus grande bibliothèque publique de France (la Bpi), le centre de recherche et de création musicale unique (l'Ircam), ainsi qu'une programmation qui fait la part belle à des expositions, des spectacles, des festivals, de grands cycles de cinéma ou de conférences... Son bâtiment, conçu par les architectes Renzo Piano, Richard Rogers et Gianfranco Franchini, est un chef-d'œuvre de l'architecture du 20<sup>e</sup> siècle. Chaque année, quelque quatre millions de personnes empruntent la Chenille, son iconique escalier en façade.

## **Réinventer l'utopie originelle du Centre**

Après la fermeture progressive de tous les niveaux du bâtiment historique de Beaubourg, le vaste chantier de rénovation, confié aux agences d'architecture AIA, Moreau-Kusunoki et Frida Escobedo, est lancé début 2026. Faire face à l'exigence environnementale, mieux accueillir les publics, repenser la présentation de la collection ainsi que l'agencement de la Bpi, faire évoluer la

distribution des espaces pour laisser encore plus de place à la création et réaffirmer, ainsi, la nature pluridisciplinaire du Centre : tels sont quelques-uns des objectifs poursuivis. Pour un Centre Pompidou plus ouvert et plus engagé dès 2030.

## **Un Centre Pompidou plus vivant que jamais !**

Pendant la durée de la rénovation et grâce au programme Constellation, le Centre Pompidou essaime en France et à l'international. Rendez-vous dans de nombreux lieux partenaires pour découvrir une programmation associant expositions inédites, saisons éclectiques de spectacles vivants et de cinéma, rencontres avec les artistes, ou encore ateliers pour les familles.... Quant à la Bibliothèque publique d'information (Bpi), elle déménage dans le 12<sup>e</sup> arrondissement de Paris, au bâtiment Lumière. Seul l'Ircam demeure dans ses locaux historiques, situés place Stravinsky, au cœur d'un programme d'activations culturelles mené par le Centre Pompidou et permettant au quartier Beaubourg de demeurer un pôle d'attraction.

## **En 2026, le Centre Pompidou Francilien – fabrique de l'art ouvre ses portes**

Dès l'automne 2026, un tout nouveau lieu pour vivre l'art et la culture ouvre ses portes en Île-de-France. Situé à Massy dans l'Essonne, le Centre Pompidou Francilien – fabrique de l'art accueille les réserves du Centre Pompidou et celles du musée national Picasso-Paris. En plus de ce pôle d'excellence en matière de conservation et de restauration des œuvres, le site offre une programmation artistique pluridisciplinaire engagée et ouverte ainsi que de nombreuses activités de médiation, au plus près de la fabrique du musée et de ses métiers. Dessiné par l'agence PCA-Stream, ce bâtiment est conçu comme un véritable lieu de vie pour les Franciliens, à près de 30 minutes de Paris grâce au Grand Paris Express.