

## Drawing with Scissors

At Frieze Masters 2023, Lyndsey Ingram presents the one-of-a-kind, hand-marked artist's proof of Matisse's celebrated *Jazz* portfolio, with original cut-outs and edits made by the artist.

Frieze Masters, Regent's Park, London  
11-15 October 2023  
Stand A09



Henri Matisse, '*Icare*' (*Icarus*) from *Jazz*, 1947

*By creating these coloured cut-outs, I seem to be happily anticipating what's to come. I don't think I've ever had as much equilibrium as in making these paper cut-outs. But I know that it will be much later that people will realize how much what I'm doing today is in tune with the future.*

– Henri Matisse on *Jazz*

Henri Matisse's *Jazz* – his celebrated series of 20 cut-outs of gouache painted paper mounted on canvas are now owned by the Centre Pompidou in Paris. Examples of the 350 editions of the artist's hand-coloured print portfolio of *Jazz* based on these cut-outs (published in 1947) can be found in museums and private collections across the world. The exceptional artist's proof of *Jazz* that Lyndsey Ingram is offering at Frieze Masters exists between these two versions of the work. It is

the *bon à tirer* or 'good to pull' artist's proof from which the 350 editions (250 books and 100 portfolios) were printed. Uniquely, this set features original cut-outs and gouache painted paper added to the plates and initialled by Matisse to ensure that their colour and composition matched his vision. Matisse also hand-wrote 'Henri Matisse Jazz' on the title page.

Lyndsey Ingram comments:

*The Matisse Jazz bon à tirer portfolio is exceptional – it exists between the cut-outs on canvas and the prints. I have been lucky enough to handle many editions of Jazz, which was widely disseminated and celebrated almost immediately from the time it was made. Although the editioned prints are very familiar to me, this bon à tirer set came as a complete discovery. It features original cut-outs and other markings added onto the plates by Matisse himself, making it one-of-a-kind and giving us a unique and intimate insight into Matisse's working process. This work is a bridge between the cut-outs in the Pompidou and the editioned set. It shows Matisse vigorously and joyfully translating his lyrical new vision into an editioned work, despite, or perhaps because of, recovering from a near-death experience.*



Henri Matisse, 'L' Enterrement de Pierrot' (Pierrot's Funeral) from Jazz, 1947

*Jazz* was Matisse's first cut-out project. He invented this medium after 1941 while recovering from a near fatal illness in Nice. He was too weak to paint so instead he started to cut shapes out of paper as he convalesced in bed, a process which he later compared to a sculptor carving from stone. The first project that he undertook in the medium of cut-outs was a portfolio suggested to him by his colleague and collaborator Tériade. The initial plates of this group are *The Clown* and *The Toboggan* in a series that he originally titled *Circus*. As the artist continued to play with shapes and make the cut-outs for this project, he and Tériade likened the improvisational process of making these works to the improvisation of a jazz player. A fan of jazz music, Matisse changed the title of the series to *Jazz*, which also opened up the subject matter of the series beyond the circus theme.

The question then arose of how to reproduce this series as prints. After much discussion and experimentation, Matisse and Tériade ultimately decided on the *pochoir* technique. *Pochoir* is French for stencil. It is an early form of screen printing with no matrix between the ink and the paper: in *pochoir*, the ink is applied directly to the paper via a stencil, which means that the exact same intense colours of the original gouache cut-out could be stencilled on the plate, giving a greater richness than other print techniques.

When Tériade reproduced the first version of the *Jazz* print portfolio and sent it to Matisse for his approval, the artist changed almost every plate by making additions to them by hand. He would make a cut-out and paste it on to the proof, then initial it. On one plate '*Icare*', (*Icarus*), he also painted in gouache to increase the colour intensity of the figure's red heart, and on several others, he insisted that the purple tone needed to be 'more lilac'. Of the 20 plates in this series, Matisse made additions to 19, pasting on 10 new cut-outs. Matisse initialled each of the 19 plates that he reworked. He then sent his hand-worked proof back to Tériade as *bon à tirer* – good to pull – the artist's proof from which all of the 350 editions of *Jazz* were printed. Lyndsey Ingram is showing this unique *bon à tirer* proof with Matisse's signed reworkings at Frieze Masters.

This *bon à tirer* proof of *Jazz* was owned by Matisse's print publisher Tériade, a Greek immigrant to France. He wrote a dedication in Greek in this edition and gave it as a wedding present to a close family friend, from whom the work comes.



Henri Matisse, '*Le Cauchemar d l'éléphant blanc*' (*The Nightmare of the White Elephant*) from *Jazz*, 1947