

Media release, 20 September 2024

Matisse – Invitation to the Voyage

From September 2024, the Fondation Beyeler in Riehen/Basel presents the first Henri Matisse retrospective in Switzerland and the German-speaking world in almost 20 years. With more than 70 significant works on loan from prestigious European and American museums and private collections, the exhibition highlights the development and range of the artist's pioneering oeuvre. It takes as its starting point Charles Baudelaire's famous poem *Invitation to the Voyage*, which features several key themes also found in Matisse's works. The latest in a long line of unparalleled exhibitions such as «Paul Gauguin» (2015), «Monet» (2017), and «The Young Picasso – Blue and Rose Periods» (2019), «Matisse – Invitation to the Voyage» will be on view at the Fondation Beyeler from 22 September 2024 to 26 January 2025.

Henri Matisse (1869–1954) ranks among the most celebrated exponents of modern art. His groundbreaking work has profoundly influenced generations of artists, from his contemporaries up to the present day. In freeing colour from its representational function and in simplifying forms, he redefined painting and imbued art with hitherto unknown lightness. Matisse was also an innovator in the realm of sculpture, and in his late cut-outs he devised a distinctive interplay of painting, drawing and sculpture.

The exhibition spans the full range of the artist's career. Beginning with the early works produced around 1900, it moves on to the revolutionary paintings of Fauvism and the experimental works of the 1910s, the sensual paintings of the Nice period and the 1930s, before culminating in the legendary late cut-outs of the 1940s and 1950s.

Curated by Raphaël Bouvier, the exhibition brings together iconic as well as seldom displayed works, on loan from renowned museums and private collections, among them the Baltimore Museum of Art; the Centre Pompidou, Paris; the K20, Düsseldorf; the Kimbell Art Museum, Fort Worth; the Museum of Modern Art, New York; the National Gallery, Washington; and the San Francisco Museum of Modern Art. The exhibition features masterpieces such as *La desserte (The Dinner Table)*, 1896/1897; *Luxe, calme et volupté*, 1904; *La fenêtre ouverte, Collioure (The Open Window, Collioure)*, 1905; *Le luxe I*, 1907; *Baigneuses à la tortue (Bathers with a Turtle)*, 1907/1908; *Poissons rouges et sculpture (Goldfish and Sculpture)*, 1912; *Figure décorative sur fond ornemental (Decorative Figure on an Ornamental Ground)*, 1925/1926; *Grand nu couché (Nu rose) (Large Reclining Nude [The Pink Nude])*, 1935; *L'Asie (Asia)*, 1946; *Intérieur au rideau égyptien (Interior with an Egyptian Curtain)*, 1948; and *Nu bleu I (Blue Nude I)*, 1952. This wealth of significant paintings, sculptures and paper cut-outs will hold up to view the development and the range of Matisse's unique body of work.

The exhibition takes as its starting point the poem *Invitation to the Voyage* by Charles Baudelaire (1821–1867), which Matisse repeatedly referred to. Its poetic leitmotifs of richness, serenity and pleasure («luxe, calme et volupté») are also guiding themes of Matisse's work and form the very essence of his art. Following Baudelaire's poem, the exhibition at the Fondation Beyeler thus invites viewers on a journey through Matisse's work, in which travel played an important part.

Matisse was driven to ever new travels by his quest for the ideal light. Having grown up in northern France, he initially found it in his country's Mediterranean South, before carrying on with his explorations in Italy, Spain and North Africa, then on a journey across the United States begun in New York, and finally in the South Pacific. On his many journeys within and beyond Europe, which also led him to Russia, he encountered new natural environments, cultures and pictorial traditions, which he blended into his own work. Travelling and the multiple experiences of light it brought were decisive drivers of Matisse's artistic development, from his revolutionary early Fauvist works to his iconic late paper cut-outs.

The experience of travelling and the studio as workplace thus formed the two poles between which Matisse's artistic practice unfolded. His life and his work were shaped by the constant interplay of journeying in France and abroad and settling down in various places of work. The experiences, memories and objects collected over the course of his travels are as central a theme in his work as is the studio as the site of artistic production. The open window is a recurring motif in Matisse's work. As a locus of articulation between the interior and the exterior, between a nearby here and a faraway yonder, it gives expression to the coexistence of settledness at home and transient travelling. In its symbolic dimension, the open window in particular operates as a form of «invitation to the voyage».

In a multimedia space conceived specially for the exhibition, Matisse's travels are made vivid through animated historical photographs and wall panels. Photographs and films further provide insights into his studios and his creative process.

A richly illustrated exhibition catalogue, edited by Raphaël Bouvier for the Fondation Beyeler and designed by Bonbon, Zurich, is published by Hatje Cantz Verlag, Berlin. Several authors have contributed to the scholarly relevance of the catalogue, most notably Larissa Dätwyler, Robert Kopp and Griselda Pollock, as well as Alix Agret, Dita Amory, Patrice Deparpe, John Elderfield, Claudine Grammont, Jodi Hauptman, Ellen McBreen and Anne Théry.

The exhibition is generously supported by:

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as well as further foundations and patrons who prefer to remain anonymous.

The Art Education Programme and enabling free admission for children and young adults up to 25 is supported by the Thomas and Doris Ammann Foundation.

Press images are available under www.fondationbeyeler.ch/en/media/press-images

Fondation Beyeler

The museum in Riehen near Basel is internationally renowned for its high-calibre exhibitions, its major collection of modern and contemporary art, as well as its ambitious schedule of events. The museum building was designed by Renzo Piano in the idyllic setting of a park with venerable trees and water lily ponds. It boasts a unique location in the heart of a local recreation area, looking out onto fields, pastures and vineyards close to the foothills of the Black Forest. In collaboration with Swiss architect Peter Zumthor, the Fondation Beyeler is constructing a new museum building in the adjoining park, thus further enhancing the harmonious interplay of art, architecture and nature.

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Fondation Beyeler, Beyeler Museum AG, Baselstrasse 77, CH-4125 Riehen, Switzerland

Fondation Beyeler opening hours: 10am to 6pm daily, Wednesday 10am to 8pm, Friday Beyeler 10 am to 21 pm



Henri Matisse
Grand nu couché (Nu rose), 1935
Large Reclining Nude (The Pink Nude)
Oil on canvas, 66.4 x 93.3 cm
The Baltimore Museum of Art, The Cone Collection, formed by Dr. Claribel Cone and Etta Cone of Baltimore, Maryland, 1950
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: Mitro Hood



Henri Matisse
Luxe, calme et volupté, 1904
Oil on canvas, 98.5 x 118.5 cm
Musée national d'art moderne, Centre Pompidou, Paris, donation, 1982, on loan to the Musée d'Orsay, 1985
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: © RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



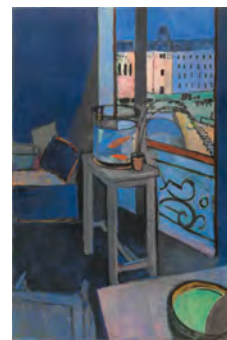
Henri Matisse
La fenêtre ouverte, Collioure, 1905
The Open Window
Oil on canvas, 55.3 x 46 cm
National Gallery of Art, Washington, DC, collection of Mr. and Mrs. John Hay Whitney, 1998
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: Courtesy National Gallery of Art, Washington



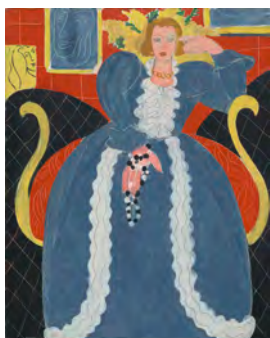
Henri Matisse
Baigneuses à la tortue, 1907-08
Bathers with a Turtle
Oil on canvas, 181.6 x 221 cm
Saint Louis Art Museum, gift of Mr. and Mrs. Joseph Pulitzer Jr.
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: Saint Louis Art Museum



Henri Matisse
Poissons rouges et sculpture, 1912
Goldfish and Sculpture
Oil on canvas, 116.2 x 100.5 cm
The Museum of Modern Art, New York, gift of Mr. and Mrs. John Hay Whitney, 1955
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: Digital image, The Museum of Modern Art, New York/Scala, Florence



Henri Matisse
Intérieur, bocal de poissons rouges, 1914
Interior with a Goldfish Bowl
Oil on canvas, 147 x 97 cm
Musée national d'art moderne, Centre Pompidou, Paris, bequest of Baronne Eva Gourgaud, 1965
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Photo: © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat



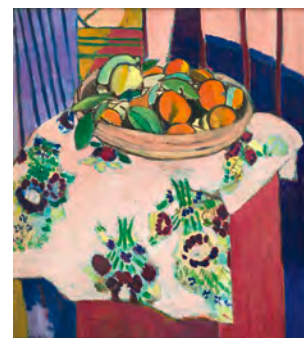
Henri Matisse
La grande robe bleue et mimosas, 1937
The Large Blue Robe and Mimosas
Oil on canvas, 92.7 x 73.7 cm
Philadelphia Museum of Art, gift of Mrs. John Wintersteen, 1956
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: Philadelphia Museum of Art



Henri Matisse
L'Asie, 1946
Asia
Oil on canvas, 116.2 x 81.3 cm
Kimbell Art Museum, Fort Worth, Texas
© Succession H. Matisse, / 2024, ProLitteris, Zurich
Photo: Kimbell Art Museum, Fort Worth, Texas



Henri Matisse
Figure décorative sur fond ornemental, 1925/26
Decorative Figure on an Ornamental Ground
Oil on canvas, 130 x 98 cm
Musée national d'art moderne, Centre Pompidou, Paris, state purchase 1938
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Henri Matisse
Nature morte aux oranges, 1912
Still Life with Oranges
Oil on canvas, 95 x 84.8 cm
Musée national Picasso-Paris, donation Picasso, 1978
© Succession H. Matisse / 2024, ProLitteris, Zurich
Photo: © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau

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Henri Matisse
Intérieur au rideau égyptien, 1948
Interior with an Egyptian Curtain
Oil on canvas, 116.2 x 89.2 cm
The Phillips Collection, Washington, DC,
acquired 1950
© Succession H. Matisse / 2024, ProLitteris,
Zurich
Photo: The Phillips Collection, Washington,
D.C.



Henri Matisse
Intérieur à la fougère noire, 1948
Interior with Black Fern (The Black Fern)
Oil on canvas, 116.5 x 89.5 cm
Fondation Beyeler, Riehen/Basel, Beyeler
Collection
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Zurich
Photo: Robert Bayer



Henri Matisse
Intérieur rouge, nature morte sur table bleue, 1947
Red Interior: Still Life on a Blue Table
Oil on canvas, 116 x 89 cm
Kunstsammlung Nordrhein-Westfalen,
Düsseldorf, purchased 1964 from a donation by
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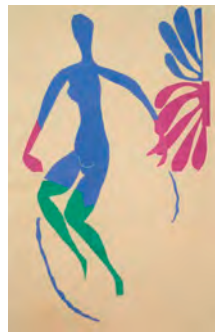
Henri Matisse
Intérieur au phonographe, 1924
Interior with a Phonograph
Oil on canvas, 100.5 x 80 cm
Pinacoteca Agnelli, Turin
© Succession H. Matisse / 2024,
ProLitteris, Zurich
Photo: Pinacoteca Giovanni e Marella
Agnelli, Turin



Henri Matisse
Nu bleu, la grenouille, 1952
Blue Nude, the Frog
Gouache on paper, cut and pasted, on paper
on canvas, 141 x 134.5 cm
Fondation Beyeler, Riehen/Basel, Beyeler
Collection
© Succession H. Matisse / 2024, ProLitteris,
Zurich
Photo: Robert Bayer



Henri Matisse
Nu bleu I, 1952
Blue Nude I
Gouache on paper, cut and pasted, on paper
on canvas, 106.3 x 78 cm
Fondation Beyeler, Riehen/Basel, Beyeler
Collection
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Zurich
Photo: Robert Bayer



Henri Matisse
Nu bleu aux bas verts, 1952
Blue Nude with Green Stockings
Gouache on paper, cut and pasted, on paper
on canvas, 258 x 167 cm
Fondation Louis Vuitton, Paris
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Zurich
Photo: © Primae / Louis Bourjac



Henri Matisse
Composition à la croix rouge, 1947
Composition with Red Cross
Gouache on paper, cut and pasted, on
paper, 74 x 52.4 cm
Private collection
© Succession H. Matisse / 2024,
ProLitteris, Zurich
Photo: Robert Bayer



Henri Matisse
Acanthes, 1953
Acanthus
Gouache on paper, cut and pasted, charcoal drawing, on
paper on canvas, 311.7 x 351.8 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
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Biography of Henri Matisse

31 December 1869	Henri Émile Benoît Matisse is born on 31 December 1869 in Le Cateau-Cambrésis in northern France. His parents, Émile Hippolyte Henri Matisse and Anna Héloïse Gérard, run a shop selling seeds and house paints.
1887	Following law studies in Paris, in August 1888 he takes up a position as a solicitor's clerk.
1890	Matisse first starts to paint during a period of several months of convalescence following an attack of appendicitis. Upon his recovery, he takes up painting and drawing classes alongside his professional activities. One year later, he abandons his legal career in favour of painting.
1892	Matisse fails to be admitted at the École des Beaux-Arts. The Symbolist painter Gustave Moreau, who teaches at the École des Beaux-Arts, unofficially accepts him in his studio class on the strength of his drawing abilities.
August 1894	Birth of his daughter Marguerite, whose mother is Matisse's first model Caroline Joblaud, known as Camille. Matisse legally recognises Marguerite as his daughter in February 1897. His relationship with Joblaud comes to an end shortly thereafter. Marguerite grows up with Matisse and his later wife Amélie.
1895	Admission to the École des Beaux-Arts.
Early 1898	Matisse marries milliner Amélie Parayre.
January 1899	Birth of the couple's first son Jean Gérard.
June 1900	Birth of the couple's second son Pierre.
1904	Journey to Saint-Tropez with Paul Signac. Studies for <i>Luxe, calme et volupté</i> (1904).
1905	In the spring, Matisse presents his painting <i>Luxe, calme et volupté</i> (1904), still influenced by Pointillism, at the Salon des Indépendants in Paris. He spends a first summer in the small harbour town of Collioure in the South of France, not far from the Spanish border. Matisse exhibits some of the works produced there – among them <i>La fenêtre ouverte, Collioure</i> (1905) – at the 1905 Salon d'Automne. He causes a scandal within academic painting and launches an artistic revolution that goes down in art history under the name of «Fauvism», as critics make a derogatory use of the term «fauves» (French for «wild beasts») to characterise the group of artists gathered around Matisse.
1906	Journey to Algeria. The painting <i>Les tapis rouges</i> (1906) features objects brought back by Matisse from his travels.
1907	Journey to Italy, stays in Florence, Siena, Padua, Venice and Ravenna. Upon his return, Matisse works on his monumental painting <i>Baigneuses à la tortue</i> , which he finishes in early 1908.

January 1908	Opening of the private Académie Matisse at the Couvent des Oiseaux in Paris.
June 1908	Journey to Germany, stays in Munich, Nuremberg and Heidelberg.
September 1909	Matisse and his family move into a house in Issy-les-Moulineaux on the outskirts of Paris. In the garden, he erects a spacious, prefabricated studio; there, he produces numerous images of interiors, among them <i>Poissons rouges et sculpture</i> (1912).
October 1910	Commissioned by Russian textile magnate Sergei Shchukin, the works <i>La danse</i> (1909/10) and <i>La musique</i> (1909/10) are shown at the Salon d'Automne and savaged by critics.
1910-1911	Matisse travels to Munich and then spends two months in southern Spain, where he visits the Alhambra in Granada and the Moorish mosques in Córdoba and Seville.
November 1911	Journey to Moscow to install <i>La danse</i> (1909/10) and <i>La musique</i> (1909/10).
1912	Following a first journey to Morocco in January and a summer in Issy, Matisse travels to Morocco a second time, coming back only in February 1913. There, he produces the paintings <i>Nature morte aux oranges</i> (1912) and <i>Les acanthes (Paysage marocain)</i> (1912).
August 1914	Due to his frail health, Matisse is not called up for military duty following France's entry into the First World War. During WWI, Matisse increases his use of dark tones and black as a colour. He paints <i>Intérieur, bocal de poissons rouges</i> (1914), <i>Porte-fenêtre à Collioure</i> (1914) and <i>Poissons rouges et palette</i> (1914/15).
Autumn 1915	Matisse begins working on an extensive series of paintings featuring the Italian model Laurette (also known as Lorette), among them <i>L'italienne</i> (1916), <i>Laurette à la tasse de café</i> (around 1917) and <i>Laurette en vert dans la bergère rose</i> (1917).
1917	Stays in Marseille and Nice.
From 1918	Matisse travels repeatedly to Nice, including for longer periods. The paintings he produces there such as <i>Grand intérieur, Nice</i> (1919) are commercially highly successful, yet critics call them out as too easily pleasing.
1919	Sergei Diaghilev commissions Matisse to design the stage set and the costumes for his Ballets Russes's production <i>Le chant du rossignol</i> . In the autumn, Matisse travels to London with the company.
1921	Matisse moves into an apartment with a studio in the old town of Nice. Using furniture and decorative objects, he creates stage-like backdrops against which his models pose. He paints <i>Odalisque à la culotte rouge</i> (1924/25) and <i>Figure décorative sur fond ornemental</i> (1925/26).
1928	In absentia, Matisse is awarded the prestigious Carnegie Prize by the Carnegie Museum of Art in Pittsburgh.
1929	Matisse struggles with painting and turns to printing and sculpture.
1930	Journey to Tahiti via the United States. He spends three months there and travels back via Panama, Martinique and Guadeloupe.

	After only five weeks, Matisse travels back to New York. On this same trip, he sits on the jury of the Carnegie Prize in Pittsburgh. Albert C. Barnes, founder of the Barnes Foundation in Merion near Philadelphia, commissions Matisse to create three wall panels on the topic of dance for the building's central gallery. Matisse is assisted by Lydia Delectorskaya, a Russian refugee to France who later becomes his model.
1932	A volume of poems by Stéphane Mallarmé illustrated by Matisse is published; it is the first of several book illustration projects.
1935	Lydia Delectorskaya becomes Matisse's favoured model and his assistant. Matisse produces important works such as <i>Grand nu couché (Nu rose)</i> (1935) and <i>La grande robe bleue et mimosas</i> (1937).
1936	In May 1936, the Galerie Paul Rosenberg in Paris stages an exhibition of current works by Matisse and in July offers him a three-year contract.
1938	The painting <i>Figure décorative sur fond ornemental</i> (1925/26) is bought by the French State.
March 1939	Henri and Amélie Matisse separate, after which he temporarily moves to Paris.
September 1939	Following France's entry into the Second World War, Matisse stores his works safely at the Banque de France in Paris and returns to Cimiez.
January 1941	Matisse undergoes emergency surgery in Lyon to remove an intestinal tumour. He only narrowly survives the operation.
Summer 1942	Due to gallbladder complications, Matisse is temporarily bedridden and prevented from working. From September, the trainee nurse Monique Bourgeois becomes his carer, and soon after his model.
1943	Matisse increasingly uses scissors to cut out shapes in sheets of paper painted with gouache, arranging them into his first cut-outs. Fleeing the threat of bombardments, in June Matisse leaves Nice and moves to the Villa le Rêve in Vence. He lives and works there until the end of 1948.
September 1943	Matisse produces illustrations for an edition of selected poems from Charles Baudelaire's <i>Les Fleurs du Mal</i> .
1946	15 years after his journey to Tahiti, his impressions find their way into his work: the Mobilier national, which manages a collection of furniture and textiles for use in official buildings, commissions Matisse to design cartoons for two tapestries, <i>Polynésie, le ciel</i> and <i>Polynésie, la mer</i>. Also in 1946, Matisse starts working on a series of interior images of the Villa le Rêve, such as <i>Intérieur au rideau égyptien</i> (1948) and <i>Intérieur à la fougère noire</i> (1948) – they are among the last paintings he produces before focusing exclusively on cut-outs from 1948 onward.

1947	The Dominican Louis-Bertrand Rayssiguier asks Matisse to create the decorative scheme of the Rosary Chapel in Vence.
January 1949	Matisse returns to his apartment in the former Hôtel Régina in Cimiez. The rooms there are spacious and open enough for him to work on full-size versions of his designs for the Rosary Chapel in Vence.
1950	Matisse is awarded the Grand Prize for painting at the Venice Biennale.
1952	The year marks one of Matisse's most intense periods of creativity: he designs more than 40 cut-outs, among them the impressive series of the <i>Nus Bleus</i> .
1954	As late as autumn 1954, despite his increasing frailty, Matisse works on designing a stained-glass window for a church in the State of New York commissioned by American politician Nelson A. Rockefeller. Matisse's final work is carried out and installed in its intended location only after his death.
3 November 1954	Henri Matisse dies in Cimiez and is laid to rest in the local cemetery.

Henry Matisse – Quotes

1

“I’ve often traveled in my mind and since the main goal of my work is clarity of light, I wondered, ‘What can it be like on the other side of the hemisphere?’”

Henri Matisse about his trip to the South Seas

2

“I find that part of France has a beauty perhaps less seductive but ultimately much richer than that of the other coast, the Riviera, whose landscapes everyone loves so much.”

Henri Matisse about France

3

“Revelation thus came to me from the Orient.”

Henri Matisse about a visit to an exhibition of Islamic art in Munich

4

“When I realized that I would see that light again every morning, I couldn’t believe my good luck.”

Henri Matisse about Nice

5

“The first time I saw New York, at seven in the evening, its mass of black and gold was reflected in the water, and I was completely ravished.”

Henri Matisse about New York

6

“In Tahiti I could appreciate the light, light as pure matter, and the coral earth. It was both superb and boring.”

Henri Matisse about Tahiti

7

“By drawing with scissors on sheets of paper colored in advance, one movement linking line with color, contour with surface.”

Henri Matisse in conversation with André Verdet, 1951

8

“I will condense the meaning of this body by seeking its essential lines.”

Henri Matisse about his way of working

9

“I feel through color, so I will always organize my painting through color.”

Henri Matisse about his way of working

10

“What I am after, above all, is expression.”

Henri Matisse about his way of working

11

“What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject matter, [...] a soothing, calming influence on the mind.”

Henri Matisse about his understanding of art

Sources:

- 1) Henri Matisse mit Pierre Courthion, Chatting with Henri Matisse. The Lost 1941 interview, Serge Guilbaut (hrsg.), Getty Research Institute: 2013, p. 107.
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- 3) Jack Flam, Matisse on Art, Revised Edition, Berkeley and Los Angeles, California: University of California Press, 2013, p. 178.
- 4) Georges Salle, préface au catalogue de l'exposition Matisse Henri Matisse, Nice, 1950, repr. dans Henri Matisse, Écrits et propos sur l'art, Paris, Hermann, 1992, p.123, translated by Joann Skrypzak.
- 5) Jack Flam, Matisse on Art, Revised Edition, Berkeley and Los Angeles, California: University of California Press, 2013, p. 206.
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- 9) Henri Matisse, Écrits et propos sur l'art, p. 195, translated by Joann Skrypzak.
- 10) Jack Flam, Matisse on Art, Revised Edition, Berkeley and Los Angeles, California: University of California Press, 2013, p. 37.
- 11) Jack Flam, Matisse on Art, Revised Edition, Berkeley and Los Angeles, California: University of California Press, 2013, p. 42.

Invitation to the Voyage

My sister, my child,
How sweet and how mild
It would be to go there, we two;
To live for the day,
To love and to die
In the land that resembles you!
For the wet suns there
In that watery air
Have a magic I always hold dear,
A secret that lies
In your dangerous eyes
And shines through the veil of their tears.

There all is beauty, all is measure,
Richness, serenity, and pleasure.

In our quiet room
The tables would gleam
With the polish of sedulous years;
Rare flowers, vague amber,
Pervading our chamber
Would mingle their scents in the air;
The ornate ceilings
And mirrors revealing
The boundless splendour of the east
Would whisper in secret
Their news to the spirit
In its own gentle native speech.

There all is beauty, all is measure,
Richness, serenity, and pleasure.

Ships made to plough the deep,
See where they lie asleep
In these canals with canvas furled;
It is to satisfy
Your slightest wish that they
Have come from the ends of the world.
See, from the glowing west
The setting sun has dressed
Canals and fields in its soft gown
Of hyacinth and gold,
As that warm light enfolds
The quiet country and the sleeping town.

There all is beauty, all is measure,
Richness, serenity, and pleasure.

Charles Baudelaire

Associated Events «Matisse – Invitation to the Voyage »

Events

Friday Beyeler

The «Friday Beyeler» evenings offer to explore current exhibitions from numerous angles and to engage with fellow art enthusiasts. The evening programmes are curated in collaboration with personalities and collectives from the worlds of art and culture. On «Friday Beyeler» evenings, the museum remains open late until 9pm and the restaurant welcomes guests for drinks or dinner until 10 p.m. Bookings are welcome under restaurant.fondationbeyeler.ch.

Admission: museum ticket

Fridays, 27 September – 29 November 2024, 6–9 p.m.

The Art of Meditation

Early risers can experience the museum in the stillness of morning and start the day with a guided meditation. In partnership with Sutra House: www.sutra-house.com

Admission: CHF 7 plus museum admission

Attendees can view the exhibition after the event. Doors open at 8.45 a.m.

Thursday, 17 October, 9–9.45 p.m.: with Ivy Hieber-Kwok, Loving-Kindness (English)

Thursday, 14 November 9–9.45 p.m.: with Ivy Hieber-Kwok, Coming home to the heart (English)

Thursday, 12 December, 9–9.45 p.m.: with Alex Frei, Find silence (German)

Thursday, 16 January 2025, 9–9.45 p.m.: with Alex Frei, New Year Clarity (German)

Art Breakfast – in German

A delicious breakfast at the Beyeler Restaurant im Park, followed at 11 a.m. by a guided tour of the current exhibition.

Price: Adults CHF 80.– / IV CHF 75.– / Visitors up to age 25 CHF 55.– / Art Club, Young Art Club, Friends of the Fondation Beyeler CHF 48.–

Sunday, 6 October, 3 November, 1 December and 12 January, 9–11.45 a.m.

Beyeler Ball

This year, the “Beyeler Ball” is dedicated to the exhibition “Matisse – Invitation to the Voyage”. Inspired by Matisse’s idea of colour as liberation, the ball is an opportunity to dress up for an unforgettable evening of art and originality in bright colours, elegant styles and exquisite designs. Guests can look forward to a varied evening programme with music, entertainment and delicious food. The museum, the park and restaurant will all be open until midnight.

Price: Admission plus CHF 10. –

Saturday, 26 October, 6 p.m. – 12 midnight

Narrative café – Invitation to join the voyage

Based on the works of Henri Matisse, the famous French painter and traveller, the narrative café is inviting visitors to discuss their own (life) journeys, be they small or large, internal or external.

The multi-generational narrative café is a free event hosted by the Fondation Beyeler, where participants can recount life experiences and anecdotes. This exchange provides an opportunity to gain new perspectives and have shared moments.

The narrative café will be held in German and moderated by Monika Hungerbühler.

26 November and 14 January 2025, 2:30 p.m.–4 p.m.

Tours

Family Tour – in German

Tour of the exhibition for children ages 6 to 10 accompanied by an adult.

Price: children up to age 10: CHF 7.– / adults: admission fee

Sunday, 27 October, 24 November, 15 December and 26 January 2025, 11–11.45 a.m.

Curator's Tour – in German

See the Matisse exhibition through the eyes of the show's curators on this tour.

Price: CHF 35.– / Art Club, Young Art Club, Friends of the Fondation Beyeler, Museums–PASS–Musées CHF 10.–

Wednesday, 13 November and 20 November, 6.30 –7.30 p.m.

Focus tour: "Light and colour" with Dr Alexander Wunsch – in German

Dr Alexander Wunsch is a physician and light biologist who researches the effects of light and colour on the human organism. Here, he takes a new look at Matisse's work, in which light and colour play a central role.

Price: CHF 7 plus museum admission

Attendees can view the exhibition before the event.

Monday, 21 October, 6–7 p.m.

Focus tour: "Matisse et Yves Saint Laurent" – in French

Serena Bucalo-Mussely, director of the collections of the Musée Yves Saint Laurent in Paris, and Aymeric Jeudy, director of the Musée Matisse in Nice, talk about Matisse's influence on the legendary fashion designer. The focus tour will be conducted in French. Admission: CHF 7 plus museum admission

Attendees can view the exhibition before the event.

Monday, 11 November, 6–7 p.m.

Focus tour: "Matisse and Travel" – in German

SRF reporter Denise Langenegger talks about Matisse's journeys.

Admission: CHF 7 plus museum admission Attendees can view the exhibition before the event.

Tuesday, 19 November, 6–7 p.m.

Insights – in German

Every second Monday art educators offer thematic tours through the Matisse exhibition, offering fresh and surprising insights.

Price: Admission plus CHF 7. –

Every second Monday from 30 September, 2–2.45 p.m.

30 September	The motif of the window – connecting inner and outer worlds
14 October	The studio as a cabinet of curiosities – picturing travel
28 October	In search of light – a shifting colour palette
25 November	Thematic travels – artistic developments, series and recurring motifs
9 December	The fascination of the Other – the influence of African sculpture
23 December	The studio as a cabinet of curiosities – Picturing travel mementoes
6 January 2025	Travelling with the mind – the late years cut-outs
20 January 2025	Dynamism, densification, colour contrasts – Matisse's animated pictorial spaces

Guided viewing for visitors with dementia – in German

This museum tour looks in detail at selected works in the exhibition and, as part of a group conversation, gathers and shares the many observations, thoughts, memories and associations they call forth.

Price: admission fee + CHF 7.– / free for accompanying person

Wednesday, 9 October, 10.30–11.15 a.m.

Guided tour for visitors with visual impairments – in German

Works in the exhibition are carefully transposed into words.

Price: admission fee / free for accompanying person

Thursday, 7 November, 4.30–5.30 p.m.

Guided tour for deaf and hearing impaired visitors

Visitors who are deaf or hard of hearing are invited to discover the artworks in the exhibition in this signed tour.

Price: admission fee / free for accompanying person

Thursday, 5 December, 4.30–5.30 p.m.

Storytelling carpet – in German

Together with their parents, children aged three to six sit on a colourful carpet in front of works of the exhibition, listening to fascinating stories and spinning their own tales. The stories take the artworks as their starting point: close observations, background information or biographical anecdotes are conveyed in age-appropriate form, and the children are invited to look, explore and make up their own stories.

Price: children CHF 7.- / adults: admission fee*

Sunday, 8 December, 11 a.m. – 12 noon

Workshops

Open Studio

Our Open Studio workshops are a hands-on opportunity to find out more about the themes and techniques used by artists and to experiment with different creative means.

No registration necessary. Attendance is free and open to all age groups (children up to 12 accompanied by an adult).

Saturday/Sunday, 28/29 September, 10 a.m. - 6 p.m. each day

Saturday/Sunday, 26/27 October, 10 a.m. - 6 p.m. each day

Saturday/Sunday, 23/24 November, 10 a.m. - 6 p.m. each day

Saturday/Sunday, 25/26 January, 10 a.m. - 6 p.m. each day

Sketch it!

"Sketch it" provides an opportunity to engage creatively with selected works on display at the Fondation Beyeler. Henri Matisse's deeply expressive paintings and sculptures provide particular inspiration to experiment with various drawing techniques. Participants thus gain a fresh perspective on the original works.

All materials provided.

Price: admission fee + CHF 10.–

Wednesday, 2 October, 20 November, 11 December and 8 January 2025, 6–8.30 p.m.

Workshop for adults

After a tour of the exhibition for inspiration, everyone can get creative in the studio. The goal is to understand the artistic techniques and try them out themselves. Prior knowledge or experience are not necessary. Price: admission fee + CHF 20. – incl. materials

The number of participants is limited. Registration is required: tours@fondationbeyeler.ch.

Wednesday, 9 October, 6–8 p.m.: Colour and patterns in Matisse's work - a textile printing workshop

Wednesday, 27 November, 6–8 p.m.: Matisse's cut-outs - a paper cut-out workshop

Wednesday, 22 January, 6–8 p.m.: Matisse and the still life - a still life painting workshop

Workshop for children

A tour to discover the exhibition, followed by playful experimentation in the studio. For children ages 6 to 10.

Price: CHF 10.– incl. materials

Wednesday, 16 October, 20 November, 18 December and 15 January 2025, 2–4.30 p.m.

Further offers**Audio guide**

The audio guide invites visitors to go on a guided tour of the exhibition, providing exciting insights into Matisse's artistic development and biography. Encounters with experts from the Fondation Beyeler involved in creating the exhibition enrich the audio experience. It is available in German, French and English. The audio guide can be purchased on site on a rented device or for use on visitors' personal smartphones.

Cost: CHF 8 with a rented device, CHF 5 on personal smartphone (free of charge up to 25 years).

Booklet for children

The booklet for children with ten exciting hands-on activities invites children to explore the exhibition room by room. The activity booklet is available free of charge in the museum foyer.

Fondation Beyeler opening hours:

10a.m. to 6p.m. daily, Wednesday through 8p.m., Fondation Beyeler through 9 p.m.

Public guided tours and events

Daily programme at: fondationbeyeler.ch/en/programme/calendar

Friday Beyeler Evenings on «Matisse – Invitation to the Voyage»

Friday, 27 September

Walking Panel and Performance: Black Future Week X Friday Beyeler

Members of “Black Future Week”, together with the Fondation Beyeler, invite you to an evening full of art, music, but also encounters and stimulating discussions between the Black community and all interested parties. A “walking panel” and a performance will explore the question of how music and the cultural forms of expression of the “Harlem Renaissance” influenced and inspired the work of Henri Matisse. The “Harlem Renaissance” was a literary and artistic movement of African-American music, dance, art, fashion, literature, theatre, politics and science in New York City in the 1920s and 1930s. Meeting point: Foyer: This evening event will be held in German and English. Pre-registration is not required for this event.

Friday, 4 October

Perspectives

What do we see in the works of Henri Matisse? Where does our gaze turn within his pictures? On this evening, we will examine the constitution of the gaze using selected works. In particular, themes such as home and distance, as well as concepts such as the other and the foreign, will play a role in the guided tour with artist and art educator David Karl Max. The starting point will be Matisse’s travels and his perspective on landscapes and models. Together, we will focus on the pictorial details and explore the effect and application of paint as it relates to the theme of journeying. Taking into account current research on Orientalism and its influence on art, we will examine how these works portray both the fascination and the critical engagement with the ‘other’. Meeting point: foyer in the museum. The event will be held in German and English. Advance booking is not required for this event.

Friday, 11 October

“The Window as an Image”: a poetic discussion and performance with artist and author Olga Hohmann

Time and again, views from windows and balcony doors appear in Henri Matisse’s work. Pictures within pictures framed by windows often seem unreachable, and the wild-looking landscapes past them were attractive motifs for Matisse. The gaze from the inside out can also be read as a look into the inner life of the artist turned outwards. In it, nature reveals itself as the protagonist of emotional life and shows how wild, unfathomable and unpredictable the ‘soul’ can be. In a one-hour lecture performance by artist and author Olga Hohmann, the phenomenon of ‘tamed’ nature will be treated both linguistically and musically. The poetic conversation will be accompanied by polyphonic singing and cello music by the Berlin musician and theatre maker Florian Hein. In addition, concert pianist Marianna Angel will create an experimental musical approach to the theme. Meeting point: foyer in the museum. The event will be held in German. Advance booking is not required for this event.

Friday, 18 October

Art X Friday Beyeler

As host of the evening, iart – Studio für Mediale Architekturen will provide behind-the-scenes insights into the multimedia space of the exhibition ‘Matisse – Invitation to the Voyage’ at the Fondation Beyeler. In

collaboration with international artists and architectural firms, iart designs and plans experiential spaces that create immersive experiences with conscious use of the latest digital technologies. During an interactive tour, Marius Hügli from iart will show how, for instance, historical photos of Matisse working in the studio are brought to life, or how windows with animated landscapes and people tell exciting stories. Participants can experience first-hand the magic that occurs when technology and art come together perfectly. Meeting point: foyer in the museum. The event will be held in German. Advance booking is not required for this event.

Friday, 25 October

Zigi Rauschenberg x Friday Beyeler

Sophie Grossmann (born in 1991) is an art historian specialising in the history of textile arts and a fashion collector. She founded Zigi Rauschenberg as a private fashion archive in Zurich, comprising antique clothing and vintage fashion from the late 19th to the mid-20th century, including elaborately crafted evening wear and rare couture pieces. Henri Matisse also collected textiles and clothes, which he bought on his travels and in antique shops. For his works, Matisse repeatedly drew on his inventory, giving these textiles a new form of expression. In dialogue with Sophie Grossmann's collection, visitors can discover this aspect of the artist's work in a new way. Meeting point: foyer in the museum. The event will be held in German and English. Advance booking is not required for this event.

Friday, 1 November

Physicality and abstraction: a dialogue between fashion and art

How far can we abstract a body from its physical form? And how does fashion take this abstraction to a deeper conversation about body norms? Henri Matisse's journey to abstraction, on display in the exhibition "Matisse - Invitation to the Voyage", forms a visual map for how the body could be abstracted in its visualisation in both art and fashion and detached from the culturally shaped view. Amidst the inspiring works of Henri Matisse and with the help of expressive fashion creations, stylist and creative Tim Tobias Zimmermann opens up the dialogue between fashion, art, physicality and abstraction as host of this "Friday Beyeler" evening. Meeting point: Foyer: The talk and presentation will be held in English. Pre-registration is not required for this event.

Friday, 8 November

Bodybuilding vs Building a Body with annabelle

In its "Bodybuilding" section, the Swiss magazine annabelle focuses on the woman's body – nude, unedited, but aesthetically photographed – and lets the woman portrayed talk about her relationship to her body. Body and corporeality also play central roles in Henri Matisse's work. On this Friday Beyeler evening, we stage these highly personal body stories and discuss the complex construction of individual and social body images. Meeting point: foyer in the museum. The event will be held in German. Advance booking is not required for this event.

Friday, 15 November

eikones X Friday Beyeler

Escapism refers to the escape from reality through illusions or pleasures. The colourful works of Henri Matisse and his dreamy motifs also serve as an impetus for many to think about an imaginary world of happiness and sensual pleasure. Critical voices accused the artist himself of escaping into a world of bourgeois luxury in the face of human and international political

crises. In a tour of the exhibition, researchers from eikones. Center for the Theory and History of the Image at the University of Basel will offer new perspectives on Matisse's work and, together with visitors, explore the concept of escapism on various levels. Meeting point: foyer in the museum. The event will be held in German. Advance booking is not required for this event.

Friday, 22 November

The Way Leaves Grow

This Friday at Beyeler, artists David Karl Max and Michael Ray-Von invite plant scientist Sibylle Lustenberger to explore the fascinating ways plants take form. During a special tour of the exhibition, Sibylle will demonstrate how a plant's outer appearance, or habitus, is shaped by the interplay between its genetic template and its environment. Looking at leaves and other specimens, we will discover the role of chance and freedom of expression in plant morphology. This botanical excursion will provide new insights into Matisse's painting process. The organic development of the painted surface will be seen as akin to the way a plant unfolds in space. Meeting point: Foyer: This evening event will be held in German and English. Advance booking is not required for this event.

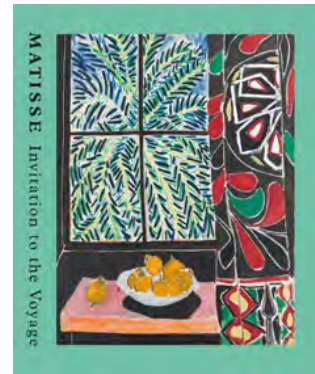
Friday, 29. November

Voices of the Silent

The relationship between the artist and the model is complex. Henri Matisse's work includes many female nudes, who are often captured and objectified by the artist's gaze. How could they be given voice so that they could tell of this often symbiotic, sometimes controversial, but never one-sided relationship? Together with the Basel duo SOLAND ANGEL (Yanik Soland and Marianna Angel), artist and author Olga Hohmann will spend an hour exploring these and other questions about the voice as a medium of emancipation through which spaces can be occupied and defined.

Matisse

Invitation to the Voyage



Key Sales Information

- First major retrospective in the German-speaking world in twenty years
- Significant examples from all creative periods
- Combines well-known masterpieces with lesser-known works that are new to discover

Description

Henri Matisse is one of the most celebrated artists of Modernism. His groundbreaking work had a significant influence on his contemporaries and many subsequent artists to this day. The retrospective at the Fondation Beyeler spans all of the artist's creative periods. Beginning with the early works from around 1900, the show advances through the revolutionary Fauvist paintings, the experimental works of the 1910s, the sensual paintings from the Nice period and the 1930s, and culminates in the legendary cut-outs of his late period. Drawing on Charles Baudelaire's poem "Invitation to the Voyage" from 1857, the exhibition and catalogue are conceived as a journey through Matisse's work and life.

Biography

HENRI MATISSE (1869–1954) began painting at the age of 21. As a leading representative of Fauvism, he achieved fame early in his career. Throughout his life, he experimented in various media and continued to develop artistically. Numerous trips to the Mediterranean region, North Africa, Russia, the US and Tahiti influenced his work.

Exhibition

MATISSE – INVITATION TO THE VOYAGE
Fondation Beyeler, Riehen/Basel
September 22, 2024–January 26, 2025

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Raphaël Bouvier

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