



DECEMBER 2016

Same and Different

Henri Matisse | *Reclining Model with a Flowered Robe*

Richard Diebenkorn | *Untitled (Woman Seated in a Chair)*



If you want to understand one picture, try looking at two. “Compare and Contrast” is a tried-and-true method for looking carefully at works of art that have something in common. Here are two images of women, one drawn by French artist Henri Matisse (1869–1954) and the other drawn forty years later by an American artist whom he inspired, Richard Diebenkorn (1922–1993). Both models appear alone in a room, apparently lost in thought. Both are partially covered by a dark fabric decorated with bursts of white flowers. Both are

drawn in black, white, and shades of gray. And both women's bodies move diagonally across the paper from upper left to lower right.

VISIT THE BMA

and see both drawings
in the special exhibition
Matisse/Diebenkorn,
on view through
January 29, 2017.

LEFT TO RIGHT:

Henri Matisse. *Reclining Model with a Flowered Robe*. ca. 1923–24. The Baltimore Museum of Art. ©2016 Succession H. Matisse / ARS, NY

Richard Diebenkorn. *Untitled (Woman Seated in a Chair)*. 1963. The Baltimore Museum of Art. ©2016 The Richard Diebenkorn Foundation

But are both women comfortable? One seems relaxed and unperturbed as she lies back on a roomy lounge chair, her arms raised to her forehead as she surveys us calmly from beneath the crook of her elbow. The other appears tense and sad or out of sorts, avoiding our gaze. Confined by the sides of her armchair, Diebenkorn's model holds one arm tightly against her waist as she draws her other arm close. With her feet and the top of her head cut off by the edge of the paper, she appears to be inches away from us. Nevertheless, she seems alone and removed.

Take a close look at the kinds of lines that describe these women. The line that Diebenkorn uses to define the edge of his model's blouse is stiff and severe as it slices straight across her shoulder. In contrast, the curving line that swings up and over the hip of Matisse's model speaks of ease and comfort, as relaxed as her pose.

CHALLENGE FOR STUDENTS

Use the drawings of Matisse and Diebenkorn to discuss how different materials and techniques can produce unique effects.

Learn from Matisse: Experiment with a “stumping tool” (paper or some other soft material wound around a stick) to gently blend or smudge chalk or charcoal lines. Create highlights by erasing small patches or streaks, allowing white paper to show through.

Learn from Diebenkorn: Create an image using a brush and ink in varying intensities from dense black to watery gray. Produce another image that combines dense areas of ink with loose sketchy lines of crayon.

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PRINT THE IMAGES ON PAGES 2–3 FOR YOUR STUDENTS.



Reclining Model with a Flowered Robe

Henri Matisse (French, 1869–1954). ca. 1923–24. Black chalk on paper. 18⁷/₈ x 24³/₄ in. The Baltimore Museum of Art: The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, BMA 1950.12.52. ©2016 Succession H. Matisse / ARS, New York



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Untitled (Woman Seated in a Chair)

Richard Diebenkorn (American, 1922–1993). 1963. Ink, conté crayon, and charcoal on paper. 17 x 13⁷/₈ in.
The Baltimore Museum of Art: Thomas E. Benesch Memorial Collection, BMA 1970.21.3. ©2016 The Richard Diebenkorn Foundation