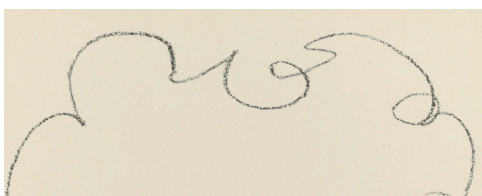
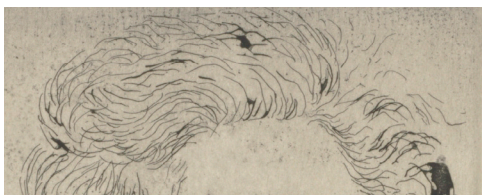


DECEMBER 2013

Two Faces of Marguerite

Henri Matisse

Little Girl, Flowered Blouse | *Marguerite I*



VISIT THE BMA
to see more artworks
by Henri Matisse in
the Cone Wing.

Top: Henri Matisse (French, 1869–1954). Detail, *Little Girl, Flowered Blouse*. 1920. Etching. 5 11/16 x 3 15/16 inches. The Baltimore Museum of Art: The Marguerite Matisse Duthuit Collection, BMA 2010.117

Bottom: Henri Matisse (French, 1869–1954). Detail, *Marguerite I*. 1945. Crayon transfer lithograph. 11 5/8 x 9 1/16 inches. The Baltimore Museum of Art: The Marguerite Matisse Duthuit Collection, BMA 2010.242

Both works ©2013 Succession H. Matisse/Artists Rights Society (ARS), New York.

**BALTIMORE
MUSEUM OF
ART BMA**

To comment or register
for Art-To-Go, email
ebenskin@artbma.org

For visitor information:
artbma.org

When Henri Matisse picked up his pen or paintbrush, he liked to work from a model. One of his favorite models was his own daughter Marguerite. Matisse made many portraits of Marguerite from the time she was a little girl busying herself in her father's studio until she was a grown woman taking charge of his business affairs. As a devoted daughter, Marguerite was enthusiastic and deeply knowledgeable about her father's bold, modern style that many people found shocking. But she was also a perceptive critic. If she thought his work was not daring enough, she told him so.

These two pictures of Marguerite, drawn 25 years apart, show that Matisse had different ways of using line to make a portrait. In *Little Girl, Flowered Blouse*, he used loose wavy strokes to depict Marguerite's curly hair; short, stubby marks to form her dark eyebrows; and sketchy lines to define her chin. No single line stands out, but each is important.

In *Marguerite I*, on the other hand, Matisse used very few lines, so each one has a lot of work to do. A curvy line that starts at the left of the neck, bounces up and over the top of the head, and finally stops halfway down the other side represents a full head of curls. Another line describes Marguerite's pointed chin before stretching out wide to define her cheek. Still another starts at her eyebrow and swoops down the full length of her nose. Was this portrait simple to draw? Probably not. Matisse had to study Marguerite's face slowly and carefully before he began to draw. Then he moved his hand quickly and confidently, making every line count.

CHALLENGE FOR STUDENTS

Compare and contrast the way Matisse used line to create hair, eyes, nose, and mouth in the two portraits of Marguerite.

Study the face of a classmate, friend, or family member. Pay special attention to the shape of the face and chin as well as hair, eyes, nose, mouth, ears, eyebrows, eyelashes, and perhaps eyeglasses. Then make a portrait of that person using as few lines as possible.

Use google.com to see how Matisse portrayed Marguerite in his paintings. Search "[Marguerite Matisse](#)" and click on the Images tab.

PRINT THE IMAGES ON PAGE 2 FOR YOUR STUDENTS.



Henri Matisse. Left: *Little Girl, Flowered Blouse*. Right: *Marguerite I*.

Left: 1920. Etching. 5 11/16 x 3 15/16 inches. The Baltimore Museum of Art: The Marguerite Matisse Duthuit Collection, BMA 2010.117

Right: 1945. Crayon transfer lithograph. 11 5/8 x 9 1/16 inches. The Baltimore Museum of Art: The Marguerite Matisse Duthuit Collection, BMA 2010.242

Both works ©2013 Succession H. Matisse/Artists Rights Society (ARS), New York.