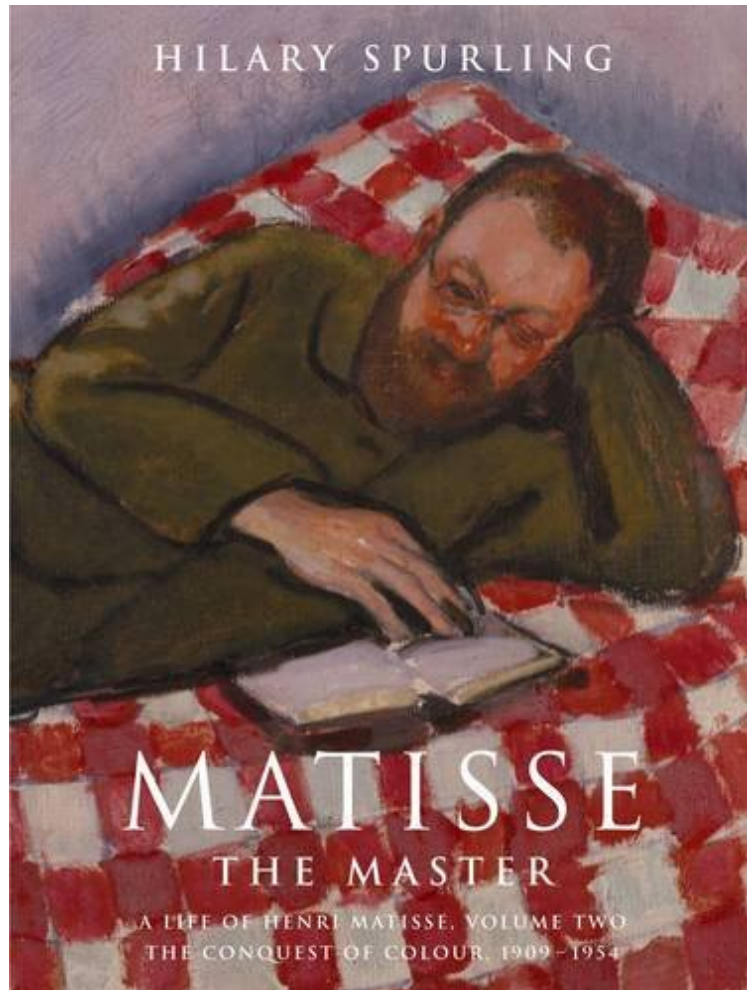


(Ebook free) Matisse The Master: A Life Of Henri Matisse Theconquest Of Colour 1909 To 1954 (v. 2)

## Matisse The Master: A Life Of Henri Matisse Theconquest Of Colour 1909 To 1954 (v. 2)

*Hilary Spurling*

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**Hilary Spurling : Matisse The Master: A Life Of Henri Matisse Theconquest Of Colour 1909 To 1954 (v. 2)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Matisse The Master: A Life Of Henri Matisse Theconquest Of Colour 1909 To 1954 (v. 2):

5 of 5 people found the following review helpful. Matisse was a master in many ways...if the "era of great men" is over, this book perhaps makes an argument to restore itBy 2215beeThis book, the second part of Hilary Spurling's biography of Henri Matisse, left me breathless, (more or less.) I mean, I think to know HM would have been an intensely moving experience, compared to merely reading a book about him, but the book nonetheless manages to put

the reader in intimate contact with what life with Matisse might have been like. In any case, there are things that make me think that Matisse had such a rare personality that his brand of obsession - the obsession to create - should, perhaps, be named after him. He lost the closest relationship that he ever had to his yearning to create art, i.e., his relationship to his wife Amelie. Late in life, Amelie had put up with an awful lot of near-neglect from Henri over the years and finally become sick and unable to bear up under the strain of playing second-fiddle to Henri's relationship to art, any longer. So she divorced him. Spurling gives a full treatment of HM's relationships to his wife, his daughter Marguerite, sons Pierre and Jean and his children-in-law, and every once and a while, even to HM's relationships to his grandchildren. While Matisse's primary relationship was to his artwork, and (sometimes) to his models, it simply cannot be said that Matisse was not a warm and loving husband, father (in-law, and grandfather) and friend. Now and again, Matisse's relationship to Picasso is mentioned, and despite the fact that Matisse was persona non grata among the Cubists, and considered an inferior talent among the leading artists of his time (when in retrospect this makes no sense, because a good case can be made that Matisse was almost always the leading artist of his time) it would seem that his friendship with Picasso was not seriously hampered by the ill-treatment HM received at the hands of the Cubists. Matisse's activities during the First World War are covered, as well as during the Second World War, the different periods of his artistic travel -- to Morocco, to Nice and so on -- are covered. His friendship with artists such as Derain and Pierre Auguste Renoir, Albert Marquet, and others are also covered, as well as his dealings with his parents and his parents-in-law. I go back and forth about whether Matisse would really have been someone I'd have wanted to be close to: to know him would have its advantages of course, namely one would have been brought close to one of the strongest forces in 20th century art. On the other hand, he was, to use the language of the DSM, an "obsessive-compulsive," as this book will demonstrate over and over again. But he was indeed a beautiful soul, and to read about him is a delight, told by an admiring, but not obsequious observer. Before I forget, though, there are also some (but only some) very nice reproductions of Matisse's work on display in the book as well.

3 of 3 people found the following review helpful. Art as Obsession: The Master Behind the Masterpieces By drkhimxz In the second volume of her unmatched biography of Matisse, Spurling completes the archetypal story of The Artist. As clearly as one could desire, she portrays a man to whom everyone and everything in life was subordinated to Work. It is a vivid picture of how subservience to an inner urge, a personality-dominant characteristic, can allow a man, in desperate need of family, friends, colleagues, art-community support and recognition, can turn these into instruments of achievement, as measured by what they mean for accomplishment of his own objectives. It is likely that many of us would deny respect to the businessman, the politician, the journalist, who acted in such manner, but the Artist (at least, not when personally related to us) is generally respected for his commitment. In Matisse's case, Spurling shows how he did care for others, do his best to advance them in their personal and professional lives, but, at rock bottom, was prepared to sacrifice their interests, their well-being, to his gift. I used the word obsessed because there is every evidence that Matisse, as was Picasso, the other recognized Giant of his era in French Art, could no help himself. Aside from this fascinating aspects of his life, Spurling explores, better than has been done previously, his relationship to the major figures and many of the minor ones, in his life. She also explores the life circumstances from which emerged the various notable patterns in his work, in particular, she details the deteriorating health situation from which came some of the most striking visual imagery of the twentieth century. There is much else to be found in this second volume of a set prerequisite to understanding the life and work of Matisse. Certainly, this book is among the "must reads" for any amateur (or professional) student of Modern Art.

2 of 2 people found the following review helpful. Fascinating, Thorough Read of One of our Great Painters. By Colorist Do not buy this for reproductions - they are small and only serve to remind you of the key works mentioned. Do buy it if you are interested in one of the most fascinating, important painters of modern times. Full of pertinent and/or fascinating information of a time and a place not so long ago of a world of art and politics continually changing in new and exciting way.

In this astounding book (winner of the Whitbread Book of the Year 2005), Hilary Spurling's fascinating exploration of Matisse's world uncovers the secret life of the artist, whose paintings shocked and infuriated his contemporaries while paving the way for modern art. This beautifully presented second volume tells the story of Matisse's growing artistic maturity and the relationship between his life and art from 1909 to 1954, his glory years.

From Publishers Weekly Starred . The first volume of Spurling's magisterial biography, *The Unknown Matisse*, covered his evolution into a painter. This second volume opens with his adjusting to the status albeit controversial of master. At 40, Matisse found himself with both the freedom to paint and the burden of a reputation that drew enemies, disciples and skeptics into his working life. This shift from obscurity to notoriety had less impact on Matisse's work than on his personal relationships, especially his marriage to the single-minded Amelie, a bond that became saturated, for better and worse, with his achievements. Matisse's other relationships with his daughter, Marguerite, his son, Pierre, his model and factotum Lydia Dylectorskaya and his patron Etta Cone among others were likewise compounded of dedication and turmoil. The work, meanwhile, took its own course, whether mutating through a single epic piece or proliferating in new media, through two world wars and an absolute transformation in the tenets of and expectations

for art. Spurling's chief source is a huge but largely untapped collection of correspondence, on which she draws very deftly to convey the mood and tone of various sojourns in Paris, Nice, Tangiers, Tahiti and elsewhere. In addition to 24 pages of color plates, the book is peppered with bw photographs, portraits and sketches. Spurling's rich, flexible style is well attuned to the rigors and flights of Matisse's creative life. (Sept.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Bookmarks Magazine Spurling devoted two volumes and more than 1,000 pages to her biography of Henri Matisse, and it is clear that she fell in love with the great artist by the time she had finished. Critics labeled Matisse the Master and its predecessor a monumental achievement worthy of its subject, and they noted that the second volume could easily stand on its own. Extensively researched and lovingly written, Spurling brings both the artist and his work to life, even for those already familiar with Matisse. If any criticism can be made about Spurling's book, it is that she approaches her subject too closely and is too quick to remove his life and work from their historical context. Copyright 2004 Phillips Nelson Media, Inc. From Booklist\*Starred \* Spurling's 10 years of work first on *The Unknown Matisse* (1998), which covered the artist's early years, then on this astonishing second act, have yielded revelations factual, emotional, and spiritual. And her amazement at what she discovered thanks to her immersion in Matisse's extensive yet little-studied correspondence electrifies every finely crafted page. Here stands a misunderstood genius devoted to the magic of color and the essence of the human form who was "penitential" in his habits, an abstemious man who evolved a "philosophy of endurance," yet whose art is sensuous and radiant. Matisse's commitment to beauty, Spurling discerns, was in courageous defiance of the harshness of life. Furthermore, although he was ruthlessly single-minded in his pursuit of new ways of seeing and painting, he did not go it alone: the story of Matisse is the story of his remarkable family and the responsive women who posed for him. And just as women shaped his art, they sustained his life, especially his extraordinary, long--suffering wife, Amelie; his heroic daughter, Marguerite; and, during the traumas of World War II, his indomitable companion, Lydia Delectorskaya. Spurling charts every phase of Matisse's ceaseless experimentation, especially his deceptively decorative Nice paintings of the 1920s and 1930s and his stunningly liberated cutouts, and she incisively dissects the bewilderment his revolutionary work aroused. A transcendent portrayal of a man who pursued light in a world dark with horror. Donna Seaman Copyright American Library Association. All rights reserved