

MATISSE'S *LA DANSE*: ON THE SEMANTICS OF THE SURFACE IN MODERN PAINTING

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Since in Modernism inner meaning is doubted or believed lost, the question arises of what an interpretation ignoring the established dialectics of outside and inside and limiting itself to an *exclusive surface* would look like. Henri Matisse's 'decorations' raise questions about the differences between figure and background, appearance and essence, inside and outside. Instead of reference to depth under the surface, it is density and expansion, concentration and contraction, which determine the occurrence of meaning on the surface. Matisse presents himself as a flâneur of the surface, as if he wanted to show us, in the words of Gilles Deleuze, that '[i]t is by following the border, by skirting the surface, that one passes from bodies to the corporeal'.

Henri Matisse *La Danse*. Zur Semantik der Oberfläche in der Malerei der Moderne
Wie in der Moderne ein innerer Sinn verloren geglaubt oder fragwürdig geworden ist, so drängt sich die Frage auf, welcher Art eine Sinngebung ist, wenn auf die tradierte Dialektik von außen und innen verzichtet wird und wenn der Raum sich in einer *exklusiven Oberfläche* erschöpfen soll. Henri Matisse's „Dekorationen“ stellen augenscheinlich die Unterscheidung von Figur und Grund, Schein und Wesen, außen und innen zur Disposition. Nicht der Verweis auf ein Inneres unter der Oberfläche, nicht Tiefe, sondern Dichte und Ausdehnung, Konzentration und Kontraktion bestimmen das Bedeutungsgeschehen an der Oberfläche. Matisse präsentiert sich als ein *Flaneur* der Oberfläche, als wolle er uns mit den Worten Deleuzes zeigen: „Wir gehen von den Körpern zum Unkörperlichen über, indem wir dem Grenzverlauf folgen, indem wir über die Oberfläche entlanggleiten.“

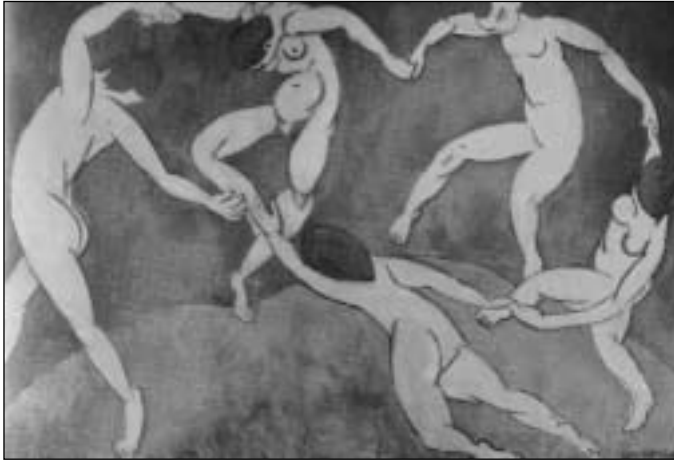
What a peculiar partisanship it is that blindly favours depth at the expense of surface, that wants superficial not to mean of wide expanse but of inferior depth, while deep means of great depth and not of inferior surface.¹

As the French novelist Michel Tournier notes critically, we seem always to search for a meaning behind the surface. Paradoxically, this also concerns the image, although it is defined by an unmistakable externality. Ever since classical antiquity, the surface is canonically and in a representative sense considered a cover or vessel indicating an invisible inner meaning that can be discovered.² The interpretation is based on a certain concept of space dominated by a cognition-based dialectics of language. We are inclined literally to *read* images.

¹ Tournier, Michel (1982). *Freitag oder Im Schoß des Pazifik*. Frankfurt am Main: Fischer, p. 56.

² This Platonic take on interpretation is important to Hegel and, in certain respects, remains so to this day. Hegel, Georg Wilhelm Friedrich (1997). *Vorlesungen über die Ästhetik I* (*Werke*, vol. 13). Frankfurt am Main: Suhrkamp, p. 36.

Since in Modernism inner meaning is doubted or believed lost, the question arises of what an interpretation ignoring the established dialectics of outside and inside and limiting itself to an *exclusive surface* would look like. The 'decorations' of Henri Matisse (1869–1954) raise questions about the differences between figure and background, appearance and essence, inside and outside. Instead of reference to depth under the surface, it is density and expansion, concentration and contraction, which determine the occurrence of meaning on the surface.



I. ART-HISTORICAL (RE-)CONSTRUCTION OF THE SURFACE

The term *surface* also constitutes a fitting instrument for methodical critical reflection. With respect to the surface in Matisse research, two models of interpretation can be theoretically distinguished. One model tries to overcome the surface in order to establish a meaning *under* or *behind* the surface. The surface is seen as a *transparency* with metaphysical or unconscious places behind it.³ The other model describes the surface as a *mirror*. Looking on the surface in this case reflects the viewer or recipient *in front of* the surface.⁴ By now, art-historical research in general includes manifold variations of these two approaches. Both, however, are in danger of losing touch with the artwork in its indivisible *unity* of 'iconic difference';⁵ the difference between that which shows itself and that which is shown.

³ For hermeneutics, see the literature in footnote 7. For more on psychoanalysis, see, for example, Werth, Margaret (1990). 'Engendering Imaginary Modernism: Henri Matisse's *Bonheur de vivre*.' *Genders*, 9, pp. 49–74.

⁴ For reception aesthetics, see, for example, Barr, Alfred H. (1951). *Matisse: His Art and His Public*. New York: Museum of Modern Art. On perception theory, see, for example, Gombrich, Ernst H. (1962). *Art and Illusion: A Study in the Psychology of Pictorial Representation*. London: Phaidon.

⁵ Boehm, Gottfried (1994). 'Die Wiederkehr der Bilder.' In Gottfried Boehm (ed.), *Was ist ein Bild?* Munich: Fink, pp. 11–38.

An example would be the art-historiography of Matisse's perhaps most famous work, *La Danse*.⁶ On the one hand the identification and interpretation of motifs only insufficiently mirrors the occurrences of meaning on the surface; on the other the meaning is not limited to the presence of colour and form. Whereas the motif of the archaic-seeming round dance can be iconographically linked to a corresponding tradition, its meaning can hardly be stated unequivocally. At the latest starting with the comprehensive monograph on Matisse by Alfred Barr in 1951, Matisse-research has not improved the weak reference to a tradition of depictions of Arcadia or paradise.⁷

Although we can assume that Matisse, who was well educated in art history, was aware of this tradition, that does not mean that he himself favoured an iconographic approach. In spite of his extensive written work, we do not find a corresponding allusion – on the contrary, his intention that ‘a work of art must carry within itself its complete significance and impose that upon the beholder even before he recognizes the subject matter [*sujet*]⁸ does not favour abandoning the search for meaning *under* or *behind* the surface. Rather, the object can be read as a consciously used quotation of the history of painting, not more – a quotation that does not explicitly say: Look up its meaning, but only: This is about painting, which means, above all, it is about what painting can create on the surface, for example a dance. The dance is not represented, but rather presents itself to

⁶ *La Danse I*, 1909, oil on canvas, 259.7 x 390.1 cm, the Museum of Modern Art, New York; *La Danse II*, 1909–10, oil on canvas, 260 x 391 cm, Eremitage, St Petersburg, © Succession H. Matisse 2008.

⁷ For example, Barr (1951), *Matisse*, pp. 135–6; Schneider, Pierre (1984). *Henri Matisse*. Munich: Prestel, pp. 241–3; Weisner, Ulrich (1981). ‘Die bildliche Vergegenwärtigung des Goldenen Zeitalters bei Henri Matisse.’ In Ulrich Weisner (ed.), *Henri Matisse, Das Goldene Zeitalter* (exh. cat., pp. 73–84). Bielefeld: Kunsthalle; and Hofmann, Werner (1981). ‘Das irdische Paradies.’ In Ulrich Weisner (ed.), *Henri Matisse, Das Goldene Zeitalter* (exh. cat., pp. 95–115). Bielefeld: Kunsthalle; Coulonges, Henri (1969). ‘Matisse et le paradis.’ *Connaissance des Arts*, 214, pp. 114–21; Puttfarcken, Thomas (1982). ‘Mutual Love and Golden Age: Matisse and “gli amori de Carracci”.’ *The Burlington Magazine*, 124 (949), pp. 203–8; Dagen, Philippe (1984). ‘L’Age d’Or, Derain, Matisse et le Bain Turc.’ *Bulletin du Musée Ingres*, pp. 53–4; Elderfield, John (1992). ‘Describing Matisse.’ In John Elderfield (ed.), *Henri Matisse: A Retrospective* (exh. cat., pp. 13–78). New York: Museum of Modern Art, esp. pp. 53–6, and Werth, Margaret (2002). *The Joy of Life: The Idyllic in French Art, circa 1900*. Berkeley: University of California Press. This criticism is shared in Boehm, Gottfried (2005). ‘Ausdruck und Dekoration: Henri Matisse auf dem Weg zu sich selbst.’ In Pia Müller-Tamm (ed.), *Henri Matisse: Figur, Farbe, Raum* (pp. 277–89). Düsseldorf: K20-Kunstsammlung Nordrhein-Westfalen, p. 278.

⁸ Matisse, Henri (1973a). ‘Notes of a Painter.’ In Jack D. Flam (ed.), *Matisse on Art* (pp. 32–9). London: Phaidon, p. 38. French: ‘Une œuvre doit porter en elle-même sa signification entière et l’imposer au spectateur avant même qu’il en connaisse le sujet.’ Matisse, Henri (1972a). ‘Notes d’un peintre.’ In Dominique Fourcade (ed.), *Écrits et propos sur l’art* (pp. 40–53). Paris: Hermann, p. 49. [Matisse, Henri (1908). ‘Notes d’un peintre.’ *La Grande Revue*, 25 December, pp. 731–45.]

the gaze. Rather than a certain idea of dancing, it is its defining dynamics on the surface, which are to touch the mind of the viewer.

The object here does not play an important part in a 'literal' sense, since according to Matisse everything originates in the object: 'One doesn't start from a void.'⁹ Abstraction, for him, means to catch the 'fundamental expression' of the object after ridding it of all 'anecdote'.¹⁰ The occurrence of meaning on the surface cannot therefore be reduced to forms and colours dissociated from the surface.

II. THE LOCATION OF THE SURFACE

The term *exclusive surface* mentioned towards the beginning of this article initially seems methodically paradoxical, since the traditional topos of the relation of inside (essence) and outside (surface), and exclusivity, in the sense of a 'sensual organization of meaning',¹¹ can be considered to be mutually exclusive. If you describe the surface in the traditional sense, you will surely always find its inner ending – 'your paradise'.¹² But if we characterize the image by its 'iconic difference', the surface can be defined as a concrete location of iconic differentiation – like the face, which only by its expressions reveals a meaning; a transparent interface, whose permeability knows neither outside nor inside – where creation of form and meaning come together in one act, where the occurrence of meaning is not yet frozen in representation.

As a result, the gaze should not be focused on an entity in front of or behind the surface, but rather on the occurrences at the surface. This is not about determining meaning, but about grasping how meaning evolves. Between the terms 'face', 'surface', and 'interface', we find a spectrum of possible approaches to comprehend this location.

⁹ Verdet, André (1973). 'Interview with Verdet.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 142–7), p. 147. [Verdet, André (1952). 'Entretiens avec Henri Matisse.' In *Prestige de Matisse*. Paris, pp. 37–76.]

¹⁰ Verdet, André (1973), 'Interview', p. 147.

¹¹ Boehm, Gottfried (2001). 'Botschaften ohne Worte: Vom Sprachcharakter der Bildenden Kunst.' In Oswald Panagl, Hans Goebel & Emil Brix (eds), *Der Mensch und seine Sprache(n)*. Vienna, Cologne, and Weimar: Böhlau, pp. 253–72.

¹² 'Von der ästhetischen Grenze aus betrachtet wird nämlich erkennbar, daß es ihren wichtigsten Vertretern, beginnend mit Gadamer selbst, gar nicht eigentlich um die Benennung des künstlerischen Phänomens ging, sondern um eine historische Erkenntnis: Die Erkenntnis von der eigenen geschichtlichen Bewußtseinssituation gegenüber dem geschichtlichen Bewußtsein des ästhetischen Gegenstandes, der durchweg als ein historisch weit entfernter angenommen wurde.' Bohrer, Karl Heinz (1993). 'Die Grenzen des Ästhetischen.' In Wolfgang Welsch (ed.), *Die Aktualität des Ästhetischen* (pp. 48–64). Munich: Fink, pp. 55–6.

III. AGAINST A HERMENEUTICS OF THE SURFACE

Bearing in mind the ideas discussed above, let us look again at Matisse's famous dance. Although the figures can easily be discerned from the background by colour and form, we observe that they tend to create an equilibrium with the background. Diffusing the difference of meaning between figure and background blocks the semantic relation between inside and outside, which decisively determines the aesthetic ken of hermeneutics. The diffusion creates a necessary distance between the viewer and the surface for a meaning to be differentiated, and repeatedly compels the viewer back to the surface. This does not mean that figure and background semantically neutralize each other in favour of colour and form. We can cast light on this thought by comparing an exemplary characterization of the surface by Gilles Deleuze with a quotation by Matisse: 'Lightning, for example, distinguishes itself from the black sky but must also trail it behind, as though it were distinguishing itself from that which does not distinguish itself from it. It is as if the ground rose to the surface, without ceasing to be ground.'¹³ And: 'You must not say that I recreated space starting from the object when I "discovered" the latter: I never left the object. The object is not interesting in itself. It's the environment which creates the object.'¹⁴

Just as lightning in modernity does not signify Thor's hammer blow or the spark of Zeus, the round dance in *La Danse* no longer has symbolic power in the sense of Arcadia. Moreover, alluding to Jacques Derrida, we can state: There is no indication that the figures (and the background) should be linked to another, metaphysical location outside the surface.¹⁵ It is not the meaning of an object, but the semantic connection of figure and background, which is of importance. The question is therefore not What is it that sets itself apart?, What is *depicted?*, but How and in which context meaning is *made?*, observing, as we do in *La Danse*, that we have an affectively tense surface, which does not depict figures in front of a background as 'abstract terms' in time and space, but lets both become visible in combined expansion and duration (*durée*). Matisse explains this phenomenon as follows: 'The static is not an obstacle to the feeling of movement. It is a movement set at a level which does not carry along the bodies of the spectators, but simply their minds.'¹⁶

¹³ Deleuze, Gilles (2005). *Difference and Repetition*. London: Continuum, p. 36.

¹⁴ Luz, Maria (1973). 'Testimonial.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 136–7), p. 136. [Luz, Maria (1952). 'Témoignages: Henri Matisse.' *XX^e Siècle*, 2 (January), pp. 55–7.]

¹⁵ Derrida, Jacques (1992). *Die Wahrheit in der Malerei*. Vienna: Passagen-Verlag, p. 431.

¹⁶ Charbonnier, Georges (1973). 'Interview with Georges Charbonnier.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 138–41), p. 136. [This interview was recorded in 1950 and broadcast in 1951. Charbonnier, Georges (1960). 'Entretien avec Henri Matisse.' In *Le Monologue du peintre*, vol. 2. Paris: Julliard, pp. 7–16.]

But in which way does this visibility – that should touch the mind and bring it into motion – manifest itself in the image? The surface is less defined by a co-existence of its form or figures than by an added value (the high 'level') of its formations or figurations.¹⁷ This added value results from a 'density',¹⁸ a 'state of condensation' ('état de condensation des sensations'),¹⁹ as Matisse puts it in his 'Notes'. The things at the surface are therefore less meaningful as expressions in space and time, and are rather to be seen evocatively as states of expansion and duration. A 'condensation', a concentration, or, as Deleuze says, a 'folding' of the surface corresponds with the 'unfolding' gaze of the viewer. This constitutive complicity between artist and viewer Matisse evokes again and again.²⁰

The density of the surface is conditioned by the manner of artistic proceeding, as Matisse explains in his notes on condensation using the example of a female body: 'I will condense the meaning of this body by seeking its essential lines.'²¹ Two important clues can be found in this complex statement: Matisse states a 'superficial' interrelation of syntactic and semantic categories in condensation. Also, the artistic method of condensation, which starts with the object, can be defined as decoration, where Matisse 'extracts' the 'essential line' like a sculptor, so that figure and background do not find their form, or rather formation, independent from each other.²²

Decoration is not an application *on*, but rather a manner of proceeding *at the surface*. The difference of figure and background is resolved and thus the surface is *concentrated* or *condensed* so that in decoration everything becomes 'essential'²³ and a second level of decoration comes into play, which can

¹⁷ See Boehm, Gottfried (1996). 'Bildsinn und Sinnesorgane.' In Jürgen Stöhr (ed.), *Ästhetische Erfahrung heute* (pp. 148–65). Cologne: DuMont, p. 157.

¹⁸ For the term 'density', see Boehm (2001), 'Botschaften ohne Worte', p. 267.

¹⁹ Matisse (1973a), 'Notes of a Painter', p. 36, or Matisse (1972a), 'Notes d'un peintre', p. 43.

²⁰ For example: 'But drawing and colour are only a suggestion. By illusion, they must provoke a feeling of the property of things in the spectator, in so far as the artist can intuit this feeling, suggest it in his work and get it across to the viewer.' And: 'Drawing is the precision of thought. By it the feelings and the soul of the painter travel without difficulty into the spirit of he who looks on.' Matisse, Henri (1973c). 'The Role and Modalities of Colour.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 98–100), p. 100. [Matisse, Henri (1945), 'Rôle et modalités de la couleur.' In Gaston Diehl, *Problèmes de la peinture*, Lyon: Confluences, pp. 237–40.]; or Howe, Russell Warren (1973). 'Interview with R. W. Howe.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 122–4), p. 123. [Howe, Russell Warren (1949). 'Half-an-Hour With Matisse.' *Apollo*, 49 (February 1949), p. 29.]

²¹ Matisse (1973a), 'Notes of a Painter', p. 36. French: 'Je vais condenser la signification de ce corps, en recherchant ses lignes essentielles.' Matisse (1972a), 'Notes d'un peintre', p. 44.

²² Elsewhere Matisse says: 'For me, the subject of a picture and its background have the same value'. Matisse, Henri (1973b). 'On Modernism and Tradition.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 71–3), p. 72. [Matisse, Henri (1935). 'On Modernism and Tradition.' *The Studio*, 9 (50), pp. 236–9.]

²³ For the context, see footnotes 29 and 31.

be defined as an *expansion* or *contraction* of the surface. If everything is essential, there is no central meaning. Everything is essential, which also means that everything is anchored in the surface. The surface unfolds itself in an 'espace plus grand';²⁴ as Matisse calls it. This can be seen especially well in the decorative cut-outs that eventually go beyond the closed form of the image's surface, as, for example, in *The Bath* (1953).²⁵



It is not (metaphysical) statements of the surface, but rather *the manner of proceeding at the surface*, which are central to our interest. What is it that constitutes concentration, the effect of 'depth' at the surface? If the front of the image is not a *transparency* that expresses an inside, nor *mirrors* its material presence alone, which semantic consequences do the manner of proceeding at the surface have? How do we define the *occurrence of meaning* at the surface?

IV. MATISSE'S TERM 'DECORATION'

Interestingly enough, Matisse's seemingly radical term 'decoration' is based on its original use in classical rhetoric, in which it took the place of 'decorum' / 'becomingness' and, until the fifth century B.C., also meant 'to be looked at' with regard to the object – mostly a speech.²⁶ In Modernist decoration, the adequacy of representation does not refer to the beauty of an ideal or nature, but only to the

²⁴ Matisse, Henri (1972b). 'Le chemin de la couleur.' In Dominique Fourcade (ed.), *Écrits et propos sur l'art* (pp. 203–5), p. 203. [Matisse, Henri, recorded by Diehl, Gaston (1947). 'Le chemin de la couleur: Propos de Henri Matisse.' *Art présent*, 2 (1947), p. 23.]

²⁵ Matisse's apartment in the Hotel Regina, Nice, Photograph: Hélène Adant/Rapho.

²⁶ Mildner, Ursula (1994). Stichwort 'Decorum'. In Gert Ueding (ed.), *Historisches Wörterbuch der Rhetorik*, Vol. 2 (columns 423–51). Darmstadt: Wissenschaftliche Buchgesellschaft, col. 423.

subject and its ability to grasp or *express* the essence of things in the image. As an alternative to adequacy, Matisse uses 'decoration' as well as 'expression'.²⁷ Parallel to its uses in classical antiquity Matisse puts 'expression' within the relation between 'composition'²⁸ and 'character'.²⁹ According to Matisse, the exploration of the character of an object calls for absolute 'honesty', another ethical dimension.³⁰ To explore the 'character' for him means to unfold the everlasting. With reference to a landscape, he says: 'A rapid rendering of a landscape represents only one moment of its existence [*durée*]. [...] Underlying this succession of moments which constitutes the *superficial* existence [*l'existence superficielle*; italics added] of beings and things [...] one can search for a truer, more essential character [...].'³¹

This quotation includes a striking analogy to Henri Bergson's term '*durée*',³² in which 'to exist' means 'to last'. Reality can be seen as events, as becoming. Matisse's critique of the 'spatialization' of our language in this way can be regarded in the context of a certain zeitgeist. With regard to *La Danse*, modern dance acts as an aesthetic pioneer with respect to the elimination of the narrative: 'I like dance very much. Dance is an extraordinary thing: life and rhythm. [...] When

²⁷ Matisse (1973a), 'Notes of a Painter', esp. pp. 35–6. See also Boehm (2005), 'Ausdruck und Dekoration', pp. 277–89.

²⁸ 'For me all is in the conception.' Matisse (1973a), 'Notes of a Painter', p. 37. 'A work of art must be harmonious in its entirety'. Ibid., p. 36.

²⁹ 'I prefer, by insisting upon its essential character, to risk losing charm in order to obtain greater stability.' Matisse (1973a), 'Notes of a Painter', p. 37.

³⁰ 'At any rate, when one expresses a feeling, it is nothing as long as one has not found its perfect form. [...] Above all, it demands sincerity. I want to keep myself always in a high state of sincerity; for it is impossible to deflect inspiration.' Degand, Léon (1973). 'Interview with Degand.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 103–6), p. 104. [Degand, Léon (1945). 'Matisse à Paris.' *Les Lettres françaises*, October 6, p. 7.]

³¹ Matisse (1973a), 'Notes of a Painter', p. 37. French: 'Une traduction rapide du paysage ne donne de lui qu'un moment de sa durée. [...] Sous cette succession de moments qui compose l'existence superficielle des êtres et des choses, et qui les revêt d'apparences changeantes, tôt disparues, on peut rechercher un caractère plus vrai, plus essentiel, [...]'. Matisse (1972a), 'Notes d'un peintre', p. 45.

³² Bergson, Henri (1991). *Matter and Memory*. New York: Zone Books. See also Deleuze, Gilles (2001). *Henri Bergson zur Einführung*. Hamburg: Junius, p. 53, and Vrhunc, Mirjana (2004). 'Das Bild als Sichtbarkeit des Ereignisses: Zur Wahrnehmungstheorie Henri Bergsons.' In Marc Rölli (ed.), *Ereignis auf Französisch: Von Bergson bis Deleuze* (pp. 105–20). Paderborn: Fink, p. 106. In research, many clues have been given as to Bergson's influence on Matisse's work, but few have been elaborated. A new work, which I have not had a chance to read yet, is Dittmann, Lorenz (2007). *Matisse begegnet Bergson: Reflexionen zu Kunst und Philosophie*. Vienna, Cologne, and Weimar: Böhlau. Barr gives us the clue that Matisse occasionally had discussions with Prichard, a student of Bergson's. See Barr (1951), *Matisse*, p. 185.

³³ Charbonnier, Georges (1973), 'Interview', p. 138. See also Brandstetter, Gabriele (1995). *Tanz-Lektüren: Körperbilder und Raumfiguren der Avantgarde*. Frankfurt am Main: Fischer, pp. 290–333; and Brandstetter, Gabriele (1997). 'Defigurative Choreographie: Von Duchamp zu William Forsythe.' In Gerhard Neumann (ed.), *Poststrukturalismus:*

I had to compose a dance for Moscow, I had just gone to the *Moulin de la Galette* on Sunday afternoon.³³

V. FLÂNEUR OF THE SURFACE

The *exclusive surface* does not divide between inside and outside, but has its 'whole meaning within itself' in order to touch the mind of the viewer, to put it into motion. It is therefore no surprise that Matisse combines the syntactic and the semantic, the artistic and the sensual, and talks of a 'decorative sense'.³⁴ Matisse shows us that the *surface* is at first a 'naked' *face* that gets its contours, layers, lines, or, in Matisse's words, 'expression' as an *interface* only in correspondence with the physical work of the artist and the mental work of the viewer – it is 'decoration'. Matisse presents himself as a flâneur of the surface, as if he wanted to show us, again in the words of Deleuze, that '[i]t is by following the border, by skirting the surface, that one passes from bodies to the corporeal'.³⁵ Matisse does not refer to an inside and outside, to a 'double space'.³⁶ He insists on an 'espace plus grand' and within it only 'l'existence superficielle'.

This (horizontal) grasp of the surface that links it to a 'folding and unfolding' 'spiritual' gaze is far more explicit regarding the occurrence of meaning between uttering and relinquishing than a 'classical' (vertical) differentiation of inside and outside is capable of, which stretches a frame under the paradigm of language, which constitutes meaning for (epistemologically) provided differences between inside and outside. Matisse's words support this view unequivocally: 'Why, after having written, "he who wants to dedicate himself to painting should start by cutting out his tongue", do I need to resort to a medium other than my own?'³⁷

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Herausforderung an die Literaturwissenschaft (pp. 598–623). Stuttgart and Weimar: Metzler, p. 589, footnote 3.

³⁴ MacChesney, Clara T. (1973). 'A Talk with Matisse.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 49–53), p. 51. [MacChesney, Clara T. (1913). 'A Talk with Matisse, Leader of Post-Impressionists.' *The New York Times Magazine*, March 9, p. SM 12.]

³⁵ Deleuze, Gilles (2005). *Logic of Sense*. London: Continuum, p. 12. The italics are Deleuze's.

³⁶ Boehm (2005), 'Ausdruck und Dekoration', p. 281: 'denn wir haben es mit einem doppelten Raum, einem internen wie externen Raum zu tun'.

³⁷ Matisse, Henri (1973d). 'Jazz.' In Jack D. Flam (ed.), *Matisse on Art* (pp. 110–13). London: Phaidon, p. 111. [Matisse, Henri (1947). *Jazz*. Paris.]

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