

Use of color shocked world

# Matisse show 'remarkable'

by Diana Sultenfuss  
Battalion Staff  
In 1905, Henri Matisse (1869-1954) shocked the art world by using color for its own sake. This use of color, combined with a clean, controlled line, formed the basis of Matisse's art. "I have a great love for pure, clear, sparkling color and I am always surprised to find beautiful colors dulled and dirtied unnecessarily," Matisse explained at the time.

from the shapes and then printed with the same gouaches used to color Matisse's paper.

Matisse cut into color much as if he were making a relief, and technically the cut-outs are in fact very shallow reliefs.

"Cutting straight into the chosen color reminds me of the direct carving of the sculptor," he said. This elementary procedure demands a mastery of colors in their primitive, simple state.

The imagery in Jazz is different from Matisse's usual portrayals — the subject matter comes from memory and imagination rather than sight or experience. There are plates of music halls, legends, travel and the circus — many of the subjects are pastoral in nature. At one time, Matisse had planned to call the book *Le cirque* (The Circus). Circus scenes predominate — "The Acrobats," "The Horse, The Rider and the Clown," and "The Nightmare of the White Elephant" are among the plates relating to this theme.

Variations are created by such poetic abstractions as "The Heart and Destiny" and several abstract compositions, including three called "The Lagoon." The shapes of his lagoon works look like psychologists' ink blots. Other abstractions are shown in "The Cowboy" and "The Nightmare of the White Elephant." Two other plates are about fantasies — "The Burial of Pierrot" and "The Nightmare of the White Elephant." "Icarus Falling Through the Sky" and "The Wolf from Little Red Riding Hood" are portrayals of legends.

Stylistically, Matisse used several techniques, including repetition and framing. Several of



"Cowboy" by Henri Matisse.

staff photo by Eric Lee

Matisse's pictures are based on a particular element. In "The Toboggan," "The Sword Swallower" and "The Clown," framing devices are used primarily as containing devices — they assume an architectural rather than a pictorial function.

The plates show Matisse's use of line and color in design and his mastery of the graphic arts.

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Review

Gallery. The show is on loan from the collection of the Marion Koogler McNay Art Institute in San Antonio.

"Jazz" was published as a book in 1947. Every aspect of "Jazz," from the illustrations to the text, is remarkable. The intertwining of the text and the plates integrate "Jazz" with strength and liveliness. Matisse uses color from black-and-white more completely than any earlier painter. His works show a violence of colors, a syncopation of lines, a gentle warmth of shadows. Matisse works to retain the intensity of juxtaposed colors.

The plates in Jazz were printed by pochoir, a method of printing with stencils. Matisse staped the colored papers and applied them to the surface in a spontaneous and improvisational manner, like good jazz — which is how the series received its name. Stencils were made

## Geologists hold talks at A&M

by Larry C. Couvillon  
Battalion Reporter  
A team of 35 geologists from around the world have assembled at Texas A&M to discuss the appropriate direction that geological research should take. The meetings are the fifth annual symposium sponsored by the Texas A&M Geodynamics Research Program. The symposium focuses on a range of topics related to the oceanic lithosphere. The scientists will discuss plate tectonics, a theory that suggests continents are floating around the globe on six major plates. Scientists from the United States, England, Canada, Japan, the Soviet Union, France and South Africa will speak at the symposium. The talks will be presented in four sessions on the sixth floor of Rudder Tower. A \$35 registration fee is required for professional scientists who attend, but students may attend free of charge. The first session, which began this morning, discussed spread-

ing under the sea centers where molten magma is excreted from long cracks running north and south in the Earth's surface. Older material that came from the crack is pushed away to both sides as new material is excreted. This movement is the basis of plate tectonics.

Evolution of the ocean lithosphere will be discussed during the second session. Ten scientists will discuss its thickness, movement and theories of age this afternoon from 3:15 p.m. to 5:45 p.m. and on Friday from 8 a.m. to 10 a.m.

Speakers during the third session will discuss dynamics of plate tectonics. Discussion will center on how the plates are formed and how they move horizontally and vertically. This session will be from 10 a.m. to 1:40 p.m. Friday.

The final session, from 1:40 p.m. to 5 p.m. Friday, will be a forum for discussion and exchange of ideas. Questions dealing with sea floor topography will be debated.

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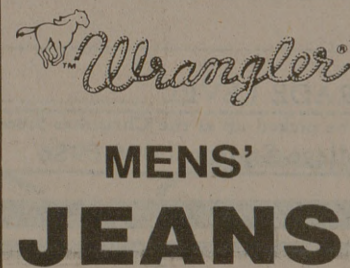
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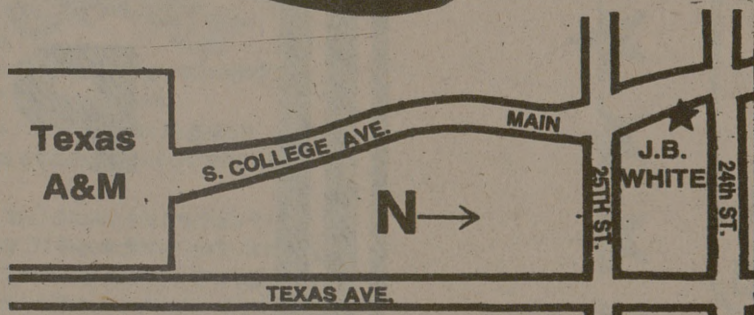


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