

WEDNESDAY 21 OCTOBER 2026 · PARIS

Matisse's Montparnasse

A walk through the Paris of Henri Matisse and his friends: five stops, five stories, the cafés, and the city beyond. A souvenir of the MATISSE project meeting in Paris. Original idea, concept, direction and validation: Andrey Sadovykh.

CONTENTS

The walk

- Matisse in sixty seconds — Drawing House, 21 rue Vercingétorix

1 Gauguin's street — 6 rue Vercingétorix

2 The artists' canteen — 21 avenue du Maine

3 The old station and the Americans — Place du 18-Juin-1940

4 Carrefour Vavin — Balzac, Le Dôme, La Rotonde, La Coupole

5 Matisse's front door — 132 boulevard du Montparnasse

6 The Steins and the school — 27 rue de Fleurus · 58 rue Madame

7 The garden two friends painted — Jardin du Luxembourg (gates close 18:15)

- Matisse's Paris: thirty-five places
- The dinner quiz · Credits

The walk on your phone, with the map and the audio episodes: matisse-walk.github.io



The short walk in red (3.3 km, 1h30) and the long detour to the Steins' streets in cobalt (4.4 km). Map data © OpenStreetMap contributors.

BEFORE THE FIRST STEP

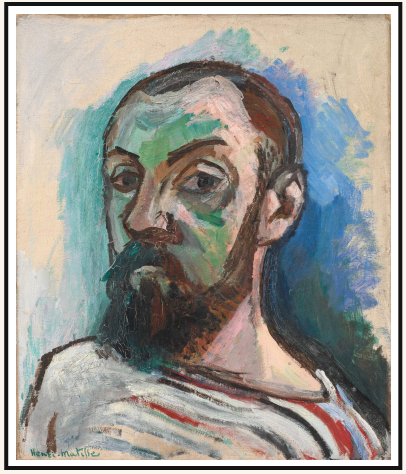
Matisse in sixty seconds

Henri Matisse (1869–1954) came late to painting. He was a lawyer's clerk in northern France when, about twenty and in bed after appendicitis, his mother gave him a box of paints; he said later he felt "transported into a sort of paradise". He failed the Beaux-Arts entrance exam, got into Gustave Moreau's studio, and lived poor for years by the Seine. In 1905 he and his friends showed paintings in colours so violent that a critic called them *fauves*, wild beasts; American collectors in Montparnasse, the Steins, bought them when almost nobody else would. He opened a school in 1908 and closed it in 1911 to paint. From 1917 he lived mostly in Nice, for the light.

In January 1941, aged 71, a cancer operation left him often in bed. He asked the surgeon for three or four years; he got thirteen, and spent them cutting painted paper with scissors: the cut-outs, a new art. "Drawing with scissors," he wrote in *Jazz* in 1947. He died in Nice on 3 November 1954.

HE LOOKED NOTHING LIKE A REBEL

Gold-rimmed spectacles, a neat trimmed beard, conservative clothes. A writer said you would take him for a professor, a doctor or a scientist.

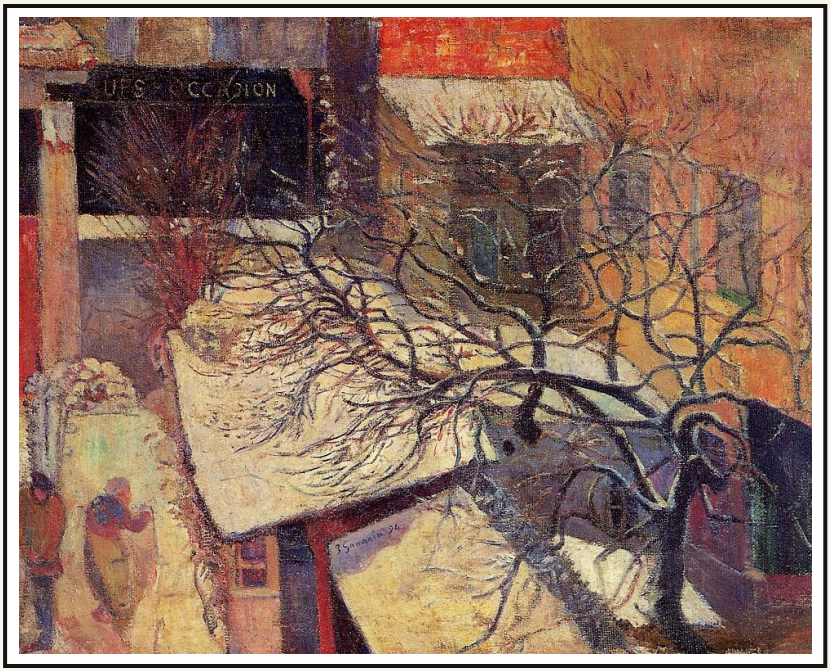


Henri Matisse, Self-portrait in a striped T-shirt, 1906. SMK Copenhagen. Public domain.

Listen: Who was Matisse? (5 min)

1 Gauguin's street

17:50 · 6 rue Vercingétorix



Paul Gauguin, Paris in the Snow, 1894, painted from his window on this street. Van Gogh Museum. Public domain.

Nothing from 1894 survives on this street; the painting is the view from a top-floor window here.



THE STORY IN SIX PANELS

1 January 1894. Paul Gauguin, back from Tahiti, rents a top-floor studio at number 6.

2 He paints the walls bright yellow and hangs them with Tahiti, four Van Goghs and a Cézanne.

3 Every Thursday, an open evening: Mallarmé, Strindberg, Ravel, Delius, and the dealer Vollard.

4 February 1894. Snow. Gauguin puts his easel at the window and paints the courtyard.

5 July 1895. He leaves for Tahiti for good. The house is gone; the street was rebuilt.

6 1899. Vollard sells the young Matisse a small Cézanne he cannot afford.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

Gauguin lived at number 6 from January 1894 to July 1895, in a studio painted bright yellow and hung with Tahiti, four Van Goghs and a Cézanne. Thursday evenings: Degas, Mallarmé, Strindberg, Ravel, and the dealer Vollard, who in 1899 sold the penniless Matisse a small Cézanne he kept for thirty-seven years.

FUN FACT

The composer of Boléro came to Gauguin's parties on this street.

Quiz. Which composer, famous for Boléro, came to Gauguin's Thursdays here?

Maurice Ravel.



Paul Signac, Rue Vercingétorix, 1885. Louvre. Public domain.

Listen: The yellow studio · 4 min

2 The artists' canteen

18:07 · 21 avenue du Maine



Amedeo Modigliani, Portrait of Marie Vassilieff, c. 1918. Public domain.

Stand at the gate of the cobbled alley. The studio at the end is empty this autumn, between tenants.



THE STORY IN SIX PANELS

1 February 1915. War. Marie Vassilieff turns her studio into a canteen for artists.

2 Broth, meat, vegetables, dessert, coffee: 65 centimes. Wine, 10 more.

3 Registered as a private club, not a restaurant, so the curfew did not apply.

4 January 1917. A banquet for Braque, back from the front. Modigliani is not invited.

5 Modigliani comes anyway, drunk, and then a pistol appears. "Out!"

6 All five feet of Marie push him down the stairs while Picasso holds the door.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

Marie Vassilieff, Russian, five feet tall, a student of Matisse's school, turned her studio into a canteen in February 1915: a full meal for sixty-five centimes, wine ten more, and no curfew, because on paper it was a club. In 1917 she threw a drunk Modigliani down the stairs.

FUN FACT

She made portrait dolls of her famous friends, shown at the couturier Poiret's in 1916. One doll was Picasso.

Quiz. Why could the canteen keep serving after the wartime curfew?

It was registered as a private club, not a restaurant.



The alley today, Villa Marie-Vassilieff. Photo Guilhem Vellut, 2016, CC BY 2.0.

Listen: Sixty-five centimes and no curfew · 4 min

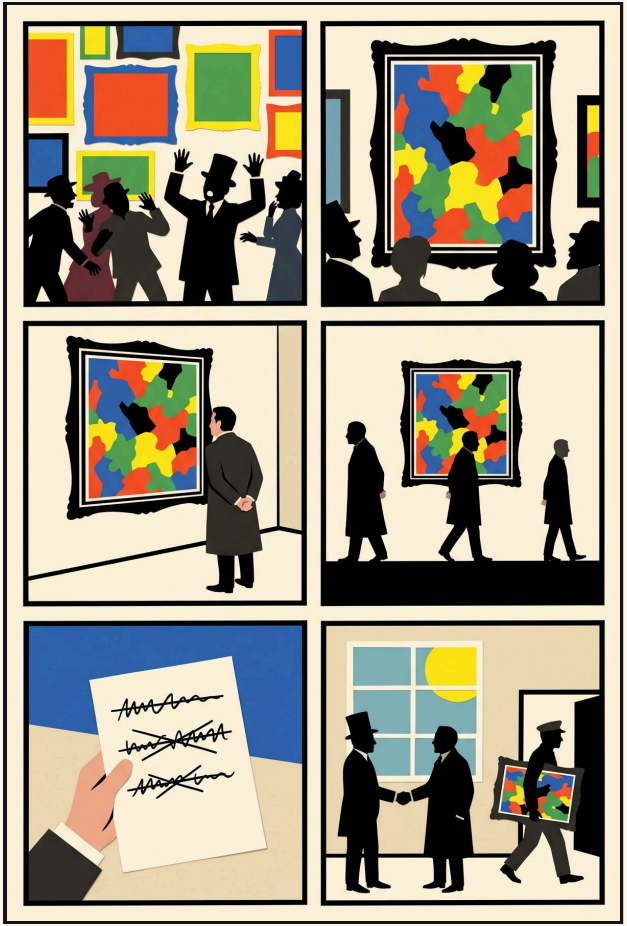
3 The old station and the Americans

18:20 · Place du 18-Juin-1940



Albert Marquet, La Gare Montparnasse, 1912. The station stood on this square until the 1960s. Public domain.

Stand at the foot of rue de Rennes with the modern station behind you; the old one faced this square.



THE STORY IN SIX PANELS

1 October 1905. The Salon d'Automne. One room is full of violent colour. "Wild beasts!"

2 Matisse's Woman with a Hat: colours nobody has seen on a face.

3 Leo Stein, an American collector, stops in front of it. "The nastiest smear of paint I ever saw."

4 He comes back. And back. He wants it.

5 Matisse asks 500 francs. Refuses 300. Writes: not under 450.

6 Leo pays 400. Twenty per cent off the painting that started modern art.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

At the Café de Versailles on this square, Matisse's students met; in 1908 the Swede Grünewald signed up his friends here. Up rue de Rennes lived the Americans who made Matisse: Leo Stein called Woman with a Hat the nastiest smear of paint he had ever seen, and bought it for 400 francs.

FUN FACT

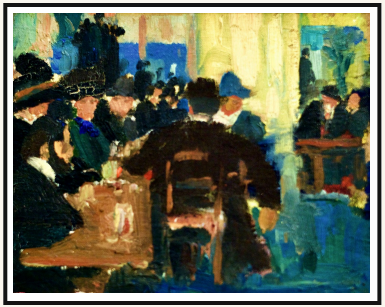
Not one Finn is recorded at Matisse's school. About forty Swedes were.

Quiz. Five hundred francs asked. What did the buyer pay?

Four hundred.



The Steins' studio, 27 rue de Fleurus, c. 1906; Woman with a Hat hangs top centre. Public domain.



Amadeo de Souza-Cardoso, Brasserie Dumesnil, c. 1908–10, a café by this square. Photo Pedro Ribeiro Simões, CC BY 2.0.

Listen: The Swedes and the four hundred francs · 4 min

4 Carrefour Vavin

18:33 · Balzac, Le Dôme, La Rotonde, La Coupole



Le Dôme, photographed by Agence Rol, 25 August 1931. BnF, public domain.

Stand on the wide pavement in front of Le Dôme, facing the statue on the island.



THE STORY IN SIX PANELS

1 Paris, 1899. Henri Matisse, unknown, brings his drawings to Auguste Rodin.

2 Rodin's verdict. "A facile hand. Draw fussier. Come back."

3 Matisse never went back. "Facile? That was false."

4 Instead he hired Rodin's own model, Bevilacqua, for up to 500 sittings.

5 Rodin's own Balzac: shown in 1898, mocked, refused, kept at home.

6 Unveiled on this island on 2 July 1939, forty-one years later.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

In 1899 Rodin told the unknown Matisse he had a facile hand and to come back with fussier drawings. He never went back; he hired Rodin's model instead. Rodin's own Balzac was refused in 1898 and stood here only in 1939. At La Rotonde a broke painter could pay with a drawing.

FUN FACT

Picasso's Dove of Peace (1949) was one of Matisse's pet pigeons, rehomed when his building banned the aviary. The island is named place Pablo-Picasso.

Quiz. How did a painter with no money pay his bill at La Rotonde?

With a drawing, which the owner kept until the painter could pay.



Rodin's Balzac at carrefour Vavin today. Photo Celette, CC BY-SA 4.0.



Henri Matisse, Portrait de Bevilacqua, c. 1900. Musée des Beaux-Arts de Bordeaux. Photo Tylwyth Eldar, CC BY-SA 4.0.

Listen: Rodin sends Matisse away · 6 min

5 Matisse's front door

18:45 · 132 boulevard du Montparnasse



Henri Matisse, Océanie, le ciel, 1946, printed on linen 1948. Public domain in the EU.

Stand opposite the doorway of number 132. A plain residential building, no plaque.



THE STORY IN SIX PANELS

1 1941. Matisse, aged 71, after a cancer operation, asks for three or four years.

2 Summer 1946, in his flat at number 132. A stain on the wall.

3 He cuts a swallow from writing paper and pins it over the stain.

4 Then another shape, and another, until the wall is Océanie: sky and sea.

5 Zika Ascher calls about scarves, sees the walls, prints them on linen: 30 copies.

6 1961, New York. MoMA hangs his cut-out The Boat upside down for 47 days. Nobody notices.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

Matisse kept a flat here. In the summer of 1946 there was a stain on the wall; he pinned a paper swallow over it, then another shape, and another, until the wall was Tahiti. The cut-outs, the works he is most loved for, began as home repair.

FUN FACT

In 1961 MoMA hung his cut-out The Boat upside down for 47 days. About 116,000 visitors walked past. The guard: "You don't know what's up and you don't know what's down and neither do we."

Quiz. What did he pin over the stain on this wall in 1946?

A paper swallow. The cut-outs began.



Henri Matisse, Nu bleu IV, 1952, cut and pasted paper. Musée Matisse, Nice. Public domain in the EU. Photo Yair-haklai, CC BY-SA 4.0.



Henri Matisse, Composition in yellow, blue and black, 1947, cut paper. Public domain in the EU. Photo Francesco Bini, CC BY-SA 4.0.

Listen: A swallow over a stain · 4 min

The Steins and the school

bonus · 27 rue de Fleurus · 58 rue Madame



The studio at 27 rue de Fleurus, c. 1906. Woman with a Hat hangs top centre. Public domain.



THE STORY IN SIX PANELS

1 1904. Michael and Sarah Stein hang Matisse's paintings four and five high at 58 rue Madame.

2 1908. Sarah Stein and the Swede Carl Palme talk him into opening a school. "Teach them."

3 Over a hundred students, all but three foreigners, more than half Scandinavian.

4 First critique: huge canvases of tortured shapes and garish colour.

5 Matisse walks out, comes back with a plaster Greek head, sets it in the middle. "The antique first."

6 1911. "Monday to Saturday I tried to turn sheep into lions." He closes the school.

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

Leo and Gertrude Stein at 27 rue de Fleurus, Michael and Sarah at 58 rue Madame: the family who bought the wild beasts and talked Matisse into a school. A plaster Greek head at the first critique; sheep into lions; nineteen paintings lost to the war in Berlin.

FUN FACT

Picasso needed eighty or ninety sittings for Gertrude's portrait. Told it did not look like her: "She will."

Quiz. What did Matisse put in the middle of the room at the first critique of his school?

A plaster cast of an antique Greek head.



Arvid Fougstedt, In Matisse's studio, c. 1910. Public domain.

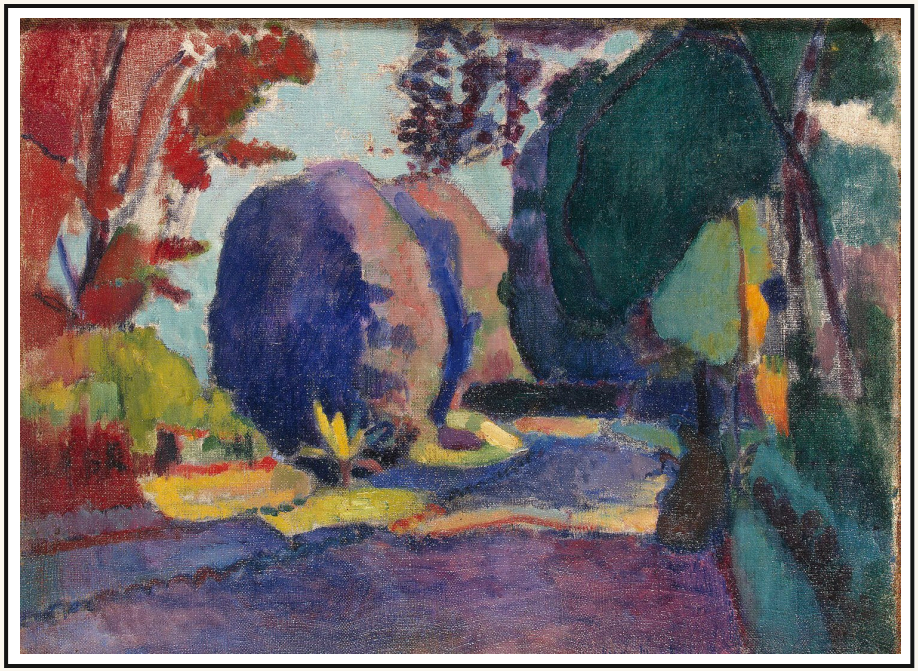


Matisse and his students, 1909. Nasjonalmuseet, Oslo. Public domain.

Listen: How the Steins made Matisse · 5 min

The garden two friends painted

bonus · Jardin du Luxembourg (gates close 18:15)



Henri Matisse, Le Jardin du Luxembourg, c. 1901. Hermitage. Public domain.



THE STORY IN SIX PANELS

1 About 1898. Matisse and Marquet, broke, carry easels into the Luxembourg garden.

2 Same alley, same year, 1901. Two canvases.

3 Marquet paints the trees quietly, in grey-green.

4 Matisse paints a red tree, two pink trees, blue shadows. No palace, no statue. "That is not Paris."

5 1906. The Russian collector Shchukin buys it. It hangs today in Saint Petersburg.

6 A scholar: without the signature, you would hardly take it for Paris. "Tahiti?"

Drawn in paper-cut style with Gemini from our script; no real person is depicted.

From about 1898 Matisse and Marquet painted this garden side by side. Matisse's alley has a red tree and blue shadows and no Paris in it at all; a scholar said that without the signature you would not know. It hangs in Saint Petersburg next to Marquet's.

FUN FACT

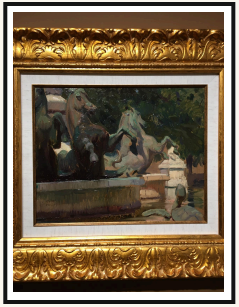
In 1922 the State bought a Matisse for the museum at the garden's corner: seventeen years after the wild beasts, the first Matisse bought for a Paris museum.

Quiz. Which city holds both friends' paintings of these alleys today?

Saint Petersburg, in the Hermitage.



Albert Marquet, An Alley in the Jardin du Luxembourg, 1901. Hermitage. Public domain.



Namık İsmail, Carpeaux Fountain in Paris, 1924. Istanbul. Public domain.

Listen: The garden turned into Tahiti · 4 min



Le Dôme

108 bd du Montparnasse · opened 1898

Headquarters of the German painters, the Dômiers: Rudolf Levy, Hans Purrmann, Walter Bondy, Albert Weisgerber. Purrmann and Levy later ran Matisse's school for him. A Swedish corner too. Matisse himself is not recorded here: these were his students' cafés.



La Rotonde

105 bd du Montparnasse · opened 1911

Victor Libion let painters with no money pay with a drawing, kept until they could pay. Kiki wrote in 1938: "That blessed Rotonde, going there was like going home. Old Libion was the best of men." The story goes that women had to wear a hat to sit in the artists' room, so the



Le Select

99 bd du Montparnasse · opened 1923

The late arrival of the four, open all night from the start, the Americans' café of the 1920s.



La Coupole

102 bd du Montparnasse · opened 20 December 1927

Built by two managers of the Dôme who had tried to buy it and failed. Opening night: more than 2,000 guests, about 1,200 bottles of champagne, the police at five in the morning. Twenty-seven painters decorated the pillars, Marie Vassilieff among them. Legend says they



La Closerie des Lilas

171 bd du Montparnasse · the poets' café

The poet Paul Fort's Tuesdays, with Apollinaire and Jarry; Apollinaire brought Picasso here in 1905. On the terrace Fitzgerald handed Hemingway the manuscript of The Great Gatsby. Across the road stood the Bal Bullier, where the Delaunays danced the tango in



Café de Versailles (gone)

3 place de Rennes, now place du 18-Juin-1940

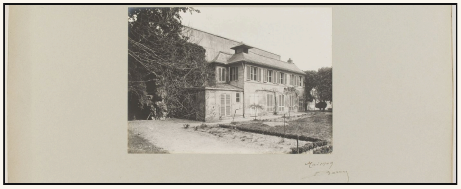
Facing the old station. Matisse's students met here; in 1908 the Swede Isaac Grünewald signed up his friends for the school over discussions at these tables. The management seated "these good lads" (Matisse, Marie Laurencin, Vlaminck among them) at the back, away from the



19 quai Saint-Michel

Matisse's studio, 1895–1907 and 1914–17

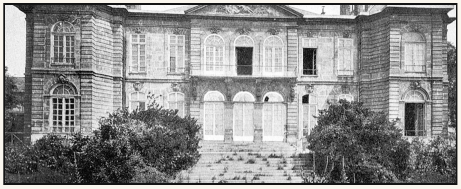
His Paris views were all painted from these windows: Notre-Dame and the Pont Saint-Michel, from the naturalistic canvases of 1900–04 to the blue lines of 1914, and the Studio, quai Saint-Michel of 1916–17. A plaque names the painters who worked here, Matisse and



Couvent des Oiseaux

The Académie Matisse opened here, January 1908

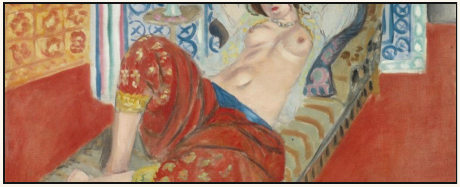
A disused convent at 84–88 rue de Sèvres. Sarah Stein and Hans Purrmann talked Matisse into teaching; Michael Stein paid; the Swede Carl Palme had begged first. The school opened here in January 1908 and moved within months to the Hôtel Biron. The convent was demolished



Hôtel Biron

The school's second home, 1908–09; Rodin next door

In spring 1908 Matisse moved his family, his studio and the school into the former Sacré-Cœur convent on the Hôtel Biron estate. Rodin had rooms in the mansion: the man who had sent him away in 1899 was now his neighbour. Dance (I) was painted here in early 1909.



Musée du Luxembourg

The State's first Matisse for a Paris museum, 1922

The museum of living artists at the garden's corner. From 1897 it showed the Caillebotte bequest, the first Impressionists in a national museum, which drew young painters to this side of the river. In 1922 the State bought Odalisque à la culotte rouge for it, seventeen



Hôtel Lutetia

Matisse wrote from here, August 1939

On 19 August 1939, with war days away, Matisse wrote to his dealer Paul Rosenberg on Lutetia letterhead while his paintings in the boulevard du Montparnasse flat were being packed for the vaults of the Banque de France.



Bourdelle's studio

Where Matisse took sculpture classes, around 1900

Antoine Bourdelle lived and worked here from 1885 to his death in 1929. Around 1900 Rodin, Bourdelle and Desbois ran a free sculpture school, and one of the students was Henri Matisse. Bourdelle's Héraklès archer stands in the street-side garden; the model was a cavalry



Othon Friesz's studio

A wild beast of 1905, here from 1914 to 1949

The Fauve Othon Friesz hung beside Matisse in the room the press called the cage of wild beasts at the 1905 Salon d'Automne. He worked in this building, Bouguereau's former studio, for thirty-five years and lies in the Montparnasse cemetery.



Grand Palais

Where the wild beasts were named, October 1905

The Salon d'Automne of 1905 hung Matisse, Derain, Vlaminck, Marquet, Manguin and Friesz together in Room VII. The critic Louis Vauxcelles, seeing a classical-style bust by Albert Marque in the middle of the room, wrote in Gil Blas on 17 October: Donatello among the



Musée Gustave-Moreau

House and studio of Matisse's teacher, museum since 1903

Gustave Moreau taught Matisse at the École des Beaux-Arts from 1895 until his death in 1898; Matisse called him his favourite master, and Rouault, Marquet, Manguin and Camoin were fellow pupils. Moreau left this house and



École des Beaux-Arts, Moreau's studio

Where Matisse trained under Gustave Moreau, 1892–98

Matisse failed the entrance competition in January 1892 but drew in Gustave Moreau's studio as an unofficial pupil, was formally admitted in 1895, and stayed until Moreau died



Former École des Arts décoratifs (amphithéâtre Saint-Côme)

Evening drawing classes where Matisse met Marquet, 1892

In 1892 Matisse left the Académie Julian for evening classes at the École nationale des arts décoratifs, then housed in the old surgeons' amphitheatre of Saint-Côme. Here he met



Site of Ambroise Vollard's gallery

Cézanne's Three Bathers bought 1899; first solo show, June 1904

Ambroise Vollard traded at 6 rue Laffitte from 1896 to 1924. In 1899 Matisse, hard up, bought Cézanne's Three Bathers here, and in June 1904 Vollard mounted his first solo exhibition, with a catalogue preface by Roger Marx; little sold.



Galerie B. Weill

Matisse's first sale through a dealer, April 1902

Berthe Weill, a pioneering woman dealer, opened the Galerie B. Weill here on 1 December 1901 as 'a place for the young'. In April 1902 she sold a Matisse still life, his first sale through a dealer, and from 1902 showed the painters around him repeatedly before the Fauve



Site of the Galerie Druet

Matisse's second solo show, 19 March – 7 April 1906

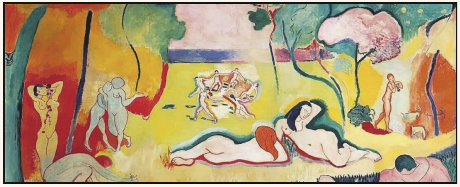
Eugène Druet opened his gallery at this address in 1903 and moved to 20 rue Royale in 1908. Matisse's second one-man show ran here from 19 March to 7 April 1906, some sixty works opening the day before the Salon des Indépendants; Druet also bought a stock of



Galerie Bernheim-Jeune (1906–25 premises)

Matisse's first dealer contract, 18 September 1909

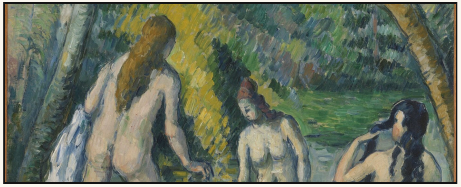
Josse and Gaston Bernheim opened here in 1906, with the critic Félix Fénéon hired to recruit younger artists. On 18 September 1909 Matisse signed his first dealer contract, 25 per cent of sale prices, renewed for years; the gallery gave



Site of the Serres de la Ville (Salon des Indépendants)

Le Bonheur de vivre shown, March 1906

The jury-free Salon des Indépendants was held in the municipal greenhouses along Cours-la-Reine in the 1900s. Here in March 1906 Matisse exhibited a single huge canvas, Le Bonheur de vivre, whose cadmium colours and distorted



Petit Palais

Cézanne's Three Bathers, Matisse's gift of 1936

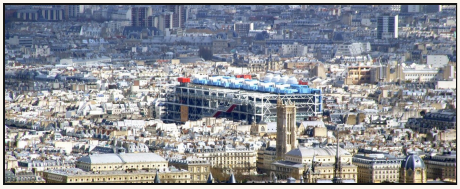
Cézanne's Three Bathers (1879–82), bought from Vollard in 1899 at great sacrifice, hung in Matisse's home for 37 years. In November 1936 he gave it to the City of Paris, telling curator Raymond Escholier it had sustained him morally at critical moments.



Musée de l'Orangerie

Ten Matisses in the Walter-Guillaume collection

The Walter-Guillaume collection, assembled by dealer Paul Guillaume and his widow Domenica, includes ten paintings by Matisse, mostly Nice-period interiors and odalisques such as Odalisque à la culotte grise and Odalisque bleue ou l'Esclave blanche.



Centre Pompidou (closed for works until 2030)

The French State's Matisse collection

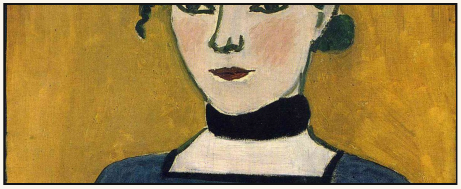
The Musée national d'art moderne holds the State's Matisse collection, from Luxe, calme et volupté (1904) to the twenty cut-paper maquettes for Jazz and La Tristesse du roi (1952). The building closed on 22 September



Musée d'Art Moderne de Paris

La Danse inachevée and La Danse de Paris, 1931–33

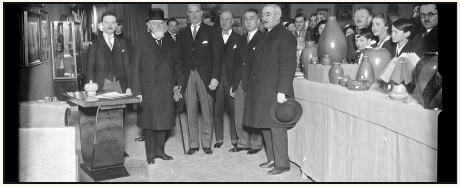
In 1930 Albert Barnes commissioned a mural for his foundation near Philadelphia; Matisse chose the dance and painted three versions. The first, La Danse inachevée, judged too decorative, was found in his Nice studio in 1990; the second, La Danse de Paris (1931–33),



Musée national Picasso-Paris (Hôtel Salé)

Matisse's Marguerite (1907), from Picasso's own collection

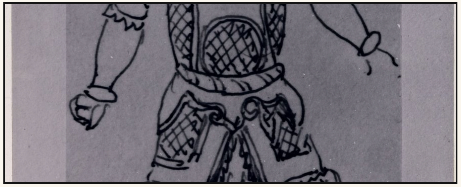
Picasso kept Matisses all his life; they entered the State collection with his 1978 donation. Among them is Marguerite, painted in Collioure in 1906–07, the portrait of Matisse's daughter



Site of the Galerie Georges Petit

Matisse retrospective, 16 June – 25 July 1931

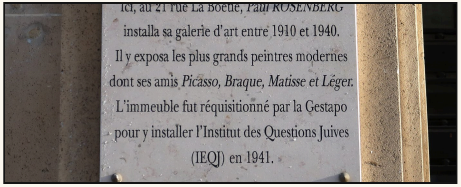
The Galerie Georges Petit, at 8 rue de Sèze from 1890, staged Matisse's great retrospective from 16 June to 25 July 1931. The show travelled to the Kunsthalle Basel and to New York, where it became MoMA's first monographic Matisse exhibition that November. The gallery closed in



Palais Garnier (Opéra de Paris)

Le Chant du Rossignol, Matisse's first stage designs, 2 February 1920

Matisse's first work for the theatre: sets and costumes for Diaghilev's Ballets Russes in Le Chant du Rossignol, music by Stravinsky, choreography by Massine, premiered here on 2 February 1920. He drew on Ming court dress and



Galerie Paul Rosenberg

Matisse's dealer from 1936; show of recent works, May 1936

Paul Rosenberg's gallery and home from 1910. He became Matisse's dealer in 1936 and showed his recent work here from 2 to 30 May 1936; 119 photographs of Matisses survive in the gallery's glass-plate archive at the Centre Pompidou. In



Galerie Maeght (original premises)

Opened with a Matisse exhibition, late 1945

Aimé Maeght closed his Cannes gallery in late 1945 and opened the Galerie Maeght in this townhouse with a solo exhibition of Matisse, launching the Paris dealership that later created the Fondation Maeght. Matisse, already tied to other dealers, never signed exclusively



Éditions Verve (Tériade)

Publisher of Jazz, 1947

Tériade published his review Verve from 4 rue Férou, founded in 1937. He first proposed a colour book to Matisse in 1941; the artist cut the gouache plates of Jazz mostly in 1943–44, wrote its text in 1946, and the album appeared in September 1947 in 250 copies, the manifesto of



Musée du Louvre

Where the student Matisse copied Chardin, Raphael and Poussin

As Moreau's pupil Matisse copied old masters here for money and training: Chardin's The Pipe, The Ray and The Buffet, then Raphael, Poussin and Ruysdael. His copy of Chardin's La Pourvoyeuse, made between 1896 and 1903, was



Grave of Gertrude Stein, Père-Lachaise

Matisse's first great patron, buried in division 94

Gertrude Stein (1874–1946), who with her brother Leo bought Matisse's Woman with a Hat from the 1905 Salon d'Automne and received him at 27 rue de Fleurus, is buried in division 94, near the Gambetta entrance. Alice B. Toklas



Matisse's house and garden studio, Issy-les-Moulineaux

Home and studio 1909–17: The Red Studio, The Piano Lesson (location approximate)

In 1909 Matisse rented a villa with a garden on the route de Clamart and had a prefabricated studio built beside it, finished in October 1909. Here he painted The Red Studio (1911), The Piano

AT DINNER

The quiz, by table

1 · Upside down for 47 days at MoMA: how many visitors passed it before a stockbroker noticed?
About 116,000.

2 · What did Leo Stein pay for Woman with a Hat?
400 francs. Matisse had asked 500.

3 · Which Nordic country sent no student to Matisse's school?
Finland.

4 · Why could Vassilieff's canteen ignore the curfew?
It was a private club, not a restaurant.

5 · What did Matisse pin over the stain on his wall?
A paper swallow.

6 · In 1913 students in Chicago put Matisse on trial under what name?
"Henry Hair Mattress", and burned copies of Blue Nude.

AN IDEA FOR ANOTHER EVENING

Draw with scissors

Coloured paper on every table, ten minutes, one cut-out per table, no pencils. Vote by applause. Pin the winner on the wall, over a stain if you can find one.

The quiz on the phone, answers unlocked by the five stickers.

Pictures, sources, thanks

Cafe Le Select, Paris - 2011.JPG — The original uploader was DIMSFIKAS at Greek Wikipedia.. CC BY-SA 3.0

Paris, France. Bd. Montparnasse. LA COUPOLE(PA00086635).jpg — Britchi Mirela. CC BY-SA 4.0

La Closerie des Lilas (enhanced contrast).jpg — Unknown authorUnknown author. Public domain

Henri Matisse, 1902, Notre-Dame, une fin d'après-midi, oil on paper mounted on canvas, 72.4 x 54.6 cm, Albright-Knox Art Gallery.jpg — Henri Matisse. Public domain

Bâtiments dans le jardin du couvent des Oiseaux, 7ème arrondissement, Paris, PH80761.jpg — Barry, Jean (en 1913), photographe. CC0

Hôtel Biron in 1910.jpg — Anne Pollen. Public domain

Odalisque à la culotte rouge Henri Matisse 1921 Centre Pompidou.jpg — Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. GrandPalaisRmn. Public domain

Hôtel Lutetia, Paris 6e.jpg — Celette. CC BY-SA 4.0

Gil Blas Salon d'Automne pA 1905 10 17 Louis Vauxcelles.jpg — Titre : Gil Blas / dir. A. Dumont Éditeur : [s.n.] (Paris) Date d'édition : 1905-10-17 Contributeur : Dumont, Auguste (publiciste). Directeur de publication Contributeur : Gugenheim, Eugène (1857-1921). Directeur de publication Contributeur : Mortier, Pierre (1882-1946). Directeur de publication Type : texte Type : publication en série imprimée Langue : Français Langue : language.label.français Format : application/pdf Format : Nombre total de vues : 53031 Description : 1905/10/17 (A27,N9500). Droits : domaine public Identifiant : ark:/12148/bpt6k7522165g Source : Bibliothèque nationale de France, département Droit, économie, politique, JOD-209 Relation : http://catalogue.bnf.fr/ark:/12148/cb344298410 Relation : http://gallica.bnf.fr/ark:/12148/cb344298410/date Provenance : Bibliothèque nationale de France Date de mise en ligne : 27/08/2012. CC0

Paris musée Gustave-Moreau, 19 mai 2013.jpg — Velvet. CC BY-SA 3.0

Ecole des Beaux-Arts, Paris - Main Entrance 2011.JPG — DIMSFIKAS. CC BY-SA 3.0

Ancien amphithéâtre de Saint Côme, école nationale des Arts Décoratifs, 5 rue de l'Ecole-de-Médecine, 6ème arrondissemen, PH13507.jpg — Atget, Eugène (Jean Eugène Auguste Atget, dit) (Libourne, 12-02-1857 - Paris, 04. CC0

Paris 75009 Rue Laffitte no 02-12 x Boulevard Haussmann 20160101.jpg — Guilhem Vellut from Paris, France. CC BY 2.0

25 rue Victor-Massé, Paris 9e 3-5.jpg — Polymagou. CC BY-SA 4.0

Entrée du 114 Faubourg rue du Faubourg-Saint-Honoré à Paris.JPG — Erwmat. CC BY-SA 3.0

Bernheim Jeune, Paris, 1910.jpg — AnonymousUnknown author. Public domain

Bonheur Matisse.jpg — Henri Matisse. Public domain

Trois baigneuses, par Paul Cézanne, Musée du Petit Palais.jpg — . Public domain

Orangerie Tuileries.jpg — Jebulon. CC0

Centre Pompidou, seen from Tour Montparnasse.jpg — Alf van Beem. CC0

Henri matisse, la danse di parigi, 1931-33, 00.jpg — Francesco Bini. CC BY-SA 4.0

Henri Matisse, 1906-07, Portrait de Marguerite, oil on canvas, 65 x 54 cm, Musée Picasso, Paris.jpg — Henri Matisse. Public domain

12-12-31, visite de M. Doumer à l'exposition des travaux des blessés de l'Atelier Lachenal (galerie Georges-Petit, 8 rue de Sèze, 8e arrondissement) - btv1b532515747.jpg — Agence Rol. Agence photographique (commanditaire). Public domain

Plaque Paul Rosenberg, 21 rue La Boétie, Paris 8e 1.jpg — Polymagou. CC BY 4.0

13 rue de Téhéran Paris.jpg — CVB. CC BY 4.0

4 rue Férou Paris.jpg — CVB. CC BY-SA 4.0

Louvre Museum Wikimedia Commons.jpg — Benh LIEU SONG (Flickr). CC BY-SA 3.0

Gertrude Stein tombe.jpg — ManoSolo13241324. CC0

Jardin de l'artiste à Issy-les-Moulineaux(024909).jpg — Henri Matisse. Public domain

PARIS - Autobus - Place de Rennes.jpg — Scanné par Claude Shoshany. Public domain

Paris 15e - Musée Bourdelle - Jardin sur rue - Héraklès archer, première grande étude, 1906-1909.jpg — Romainbehar. CC0

E. Othon-Friesz plaque - 73 rue de Notre-Dame des Champs, Paris 6.jpg — Monceau from San Antonio. CC BY 2.0

Henri Matisse, Nu bleu IV, Nice, 1952, Musée Matisse de Nice.jpg — Yair-haklai. CC BY-SA 4.0

Henri matisse, composizione in giallo, blu e nero, 1947.jpg — Francesco Bini. CC BY-SA 4.0

Original idea and concept, product design and direction, content validation, guide of the walk: Andrey Sadovykh. Research, texts, code and briefs written with Claude (Anthropic) under his direction; texts CC BY 4.0. Audio episodes generated with NotebookLM from fact-checked notes; the notes are the reference, not the recordings. Comic pages drawn with Gemini in paper-cut style from our script; no real person is depicted. Map data © OpenStreetMap contributors (ODbL), tiles by OpenFreeMap. Research sources are listed in the project's notes and in art/credits.json on the site.