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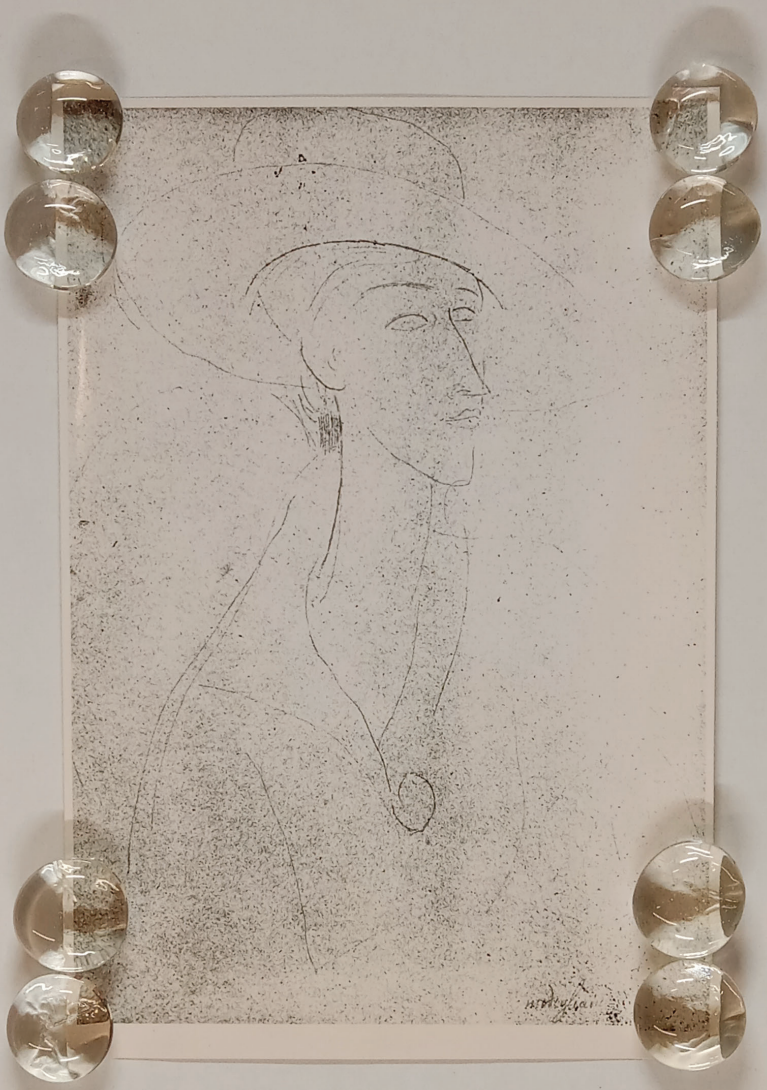

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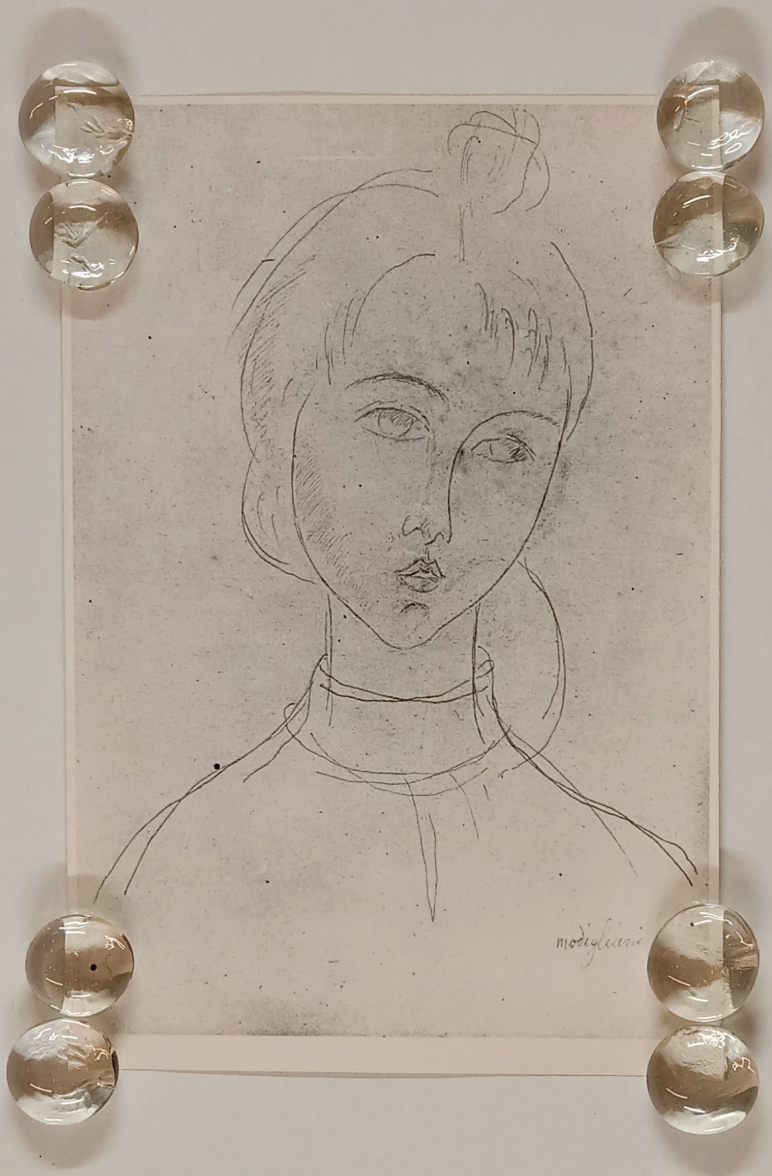

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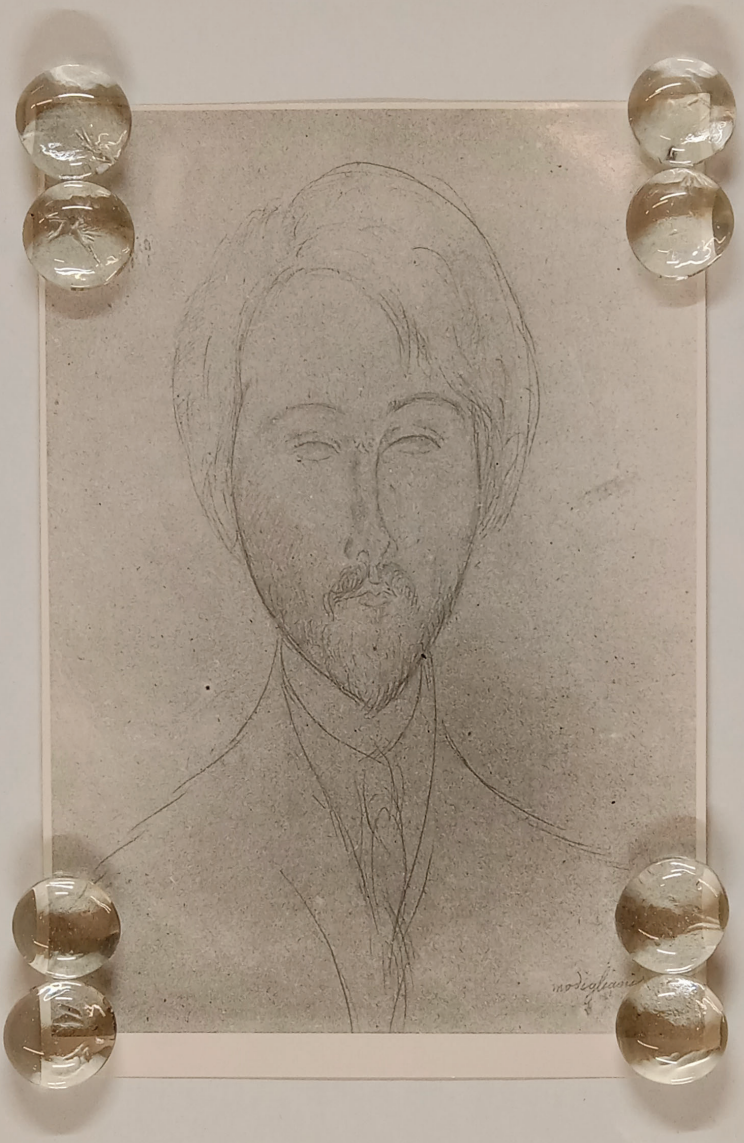

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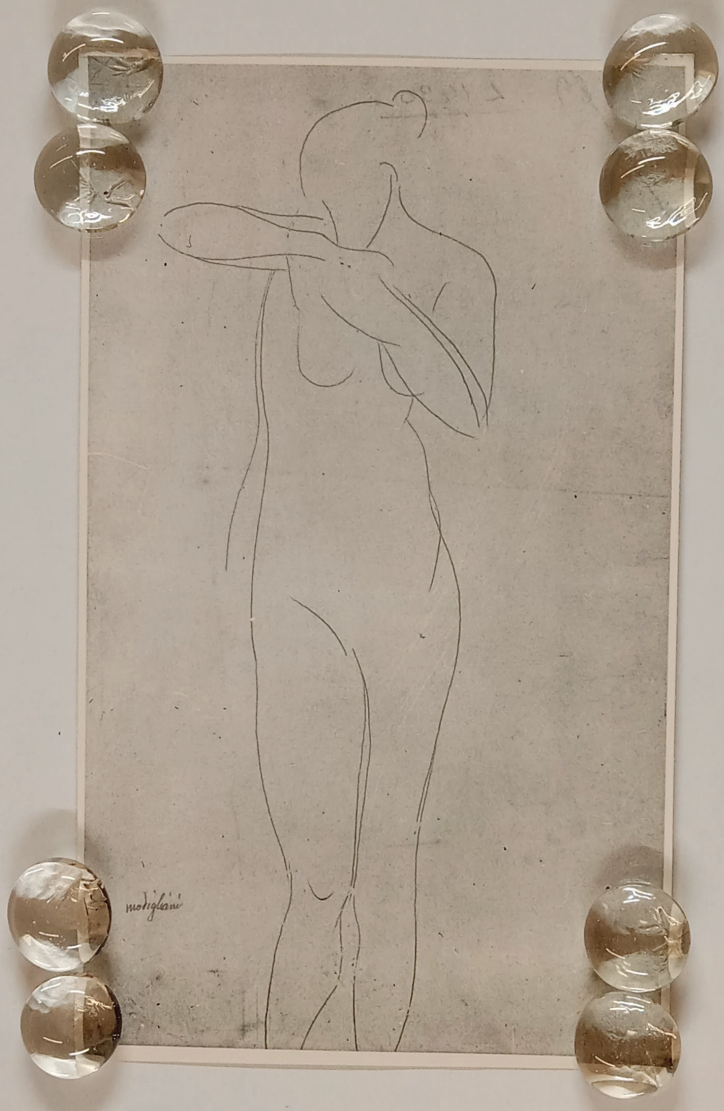

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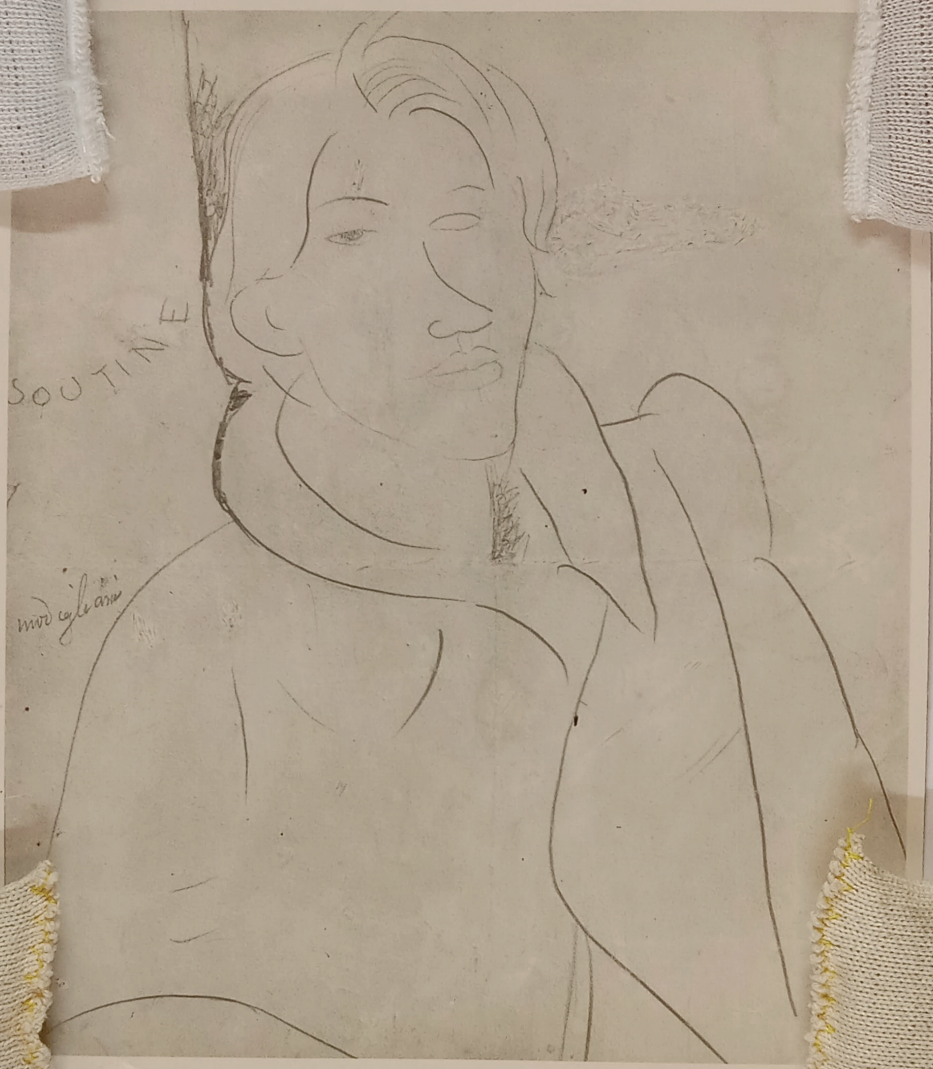

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Eg445. Paris. Cie Zborowski. Modigliani. Portrait. Dessin pleautti. Reprod. interd. Photo Giraudon (1929)

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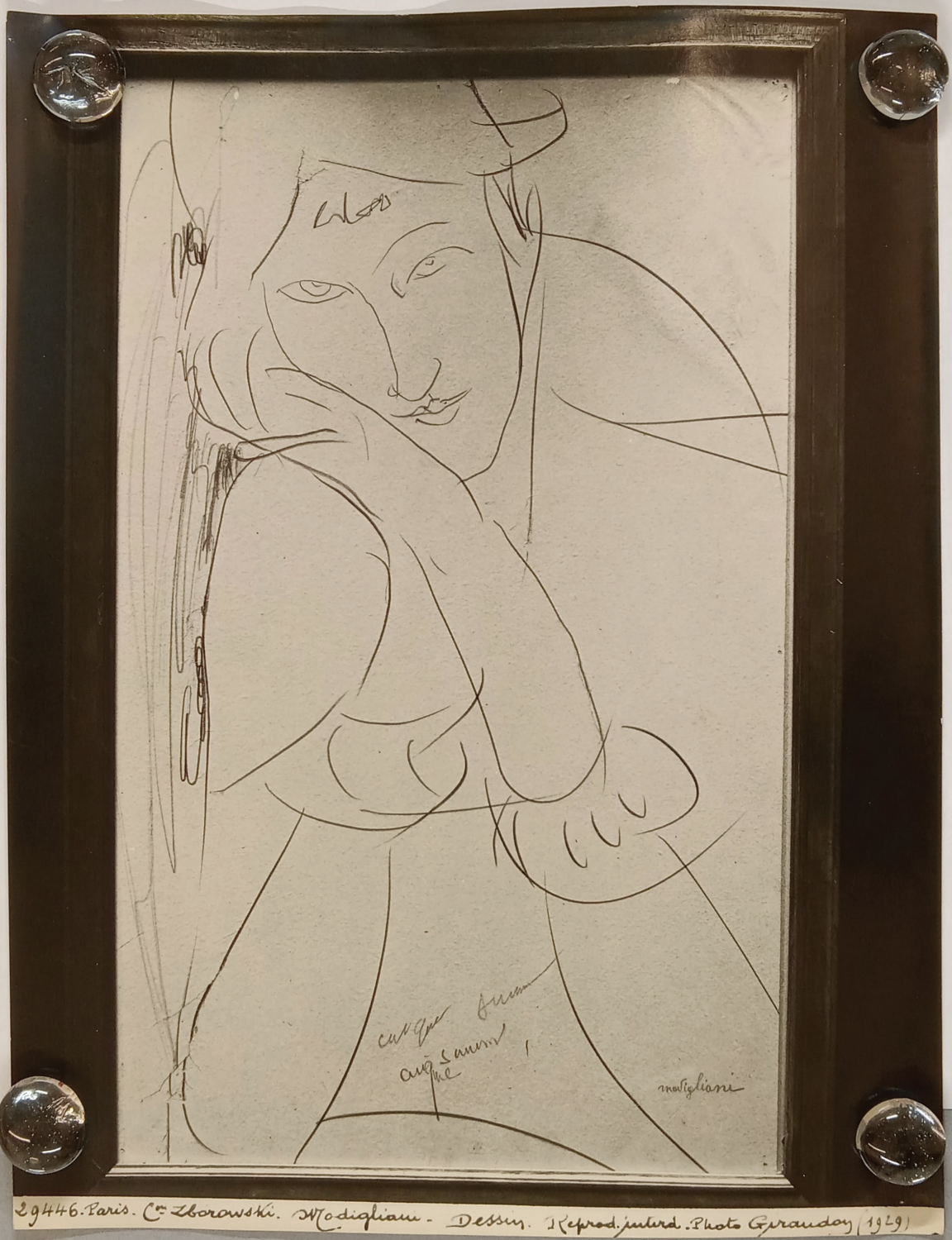

29446. Paris. Cte Zborowski. Modigliani - Dessins. 1 Reprod. interd. Photo Giraudon (1929)

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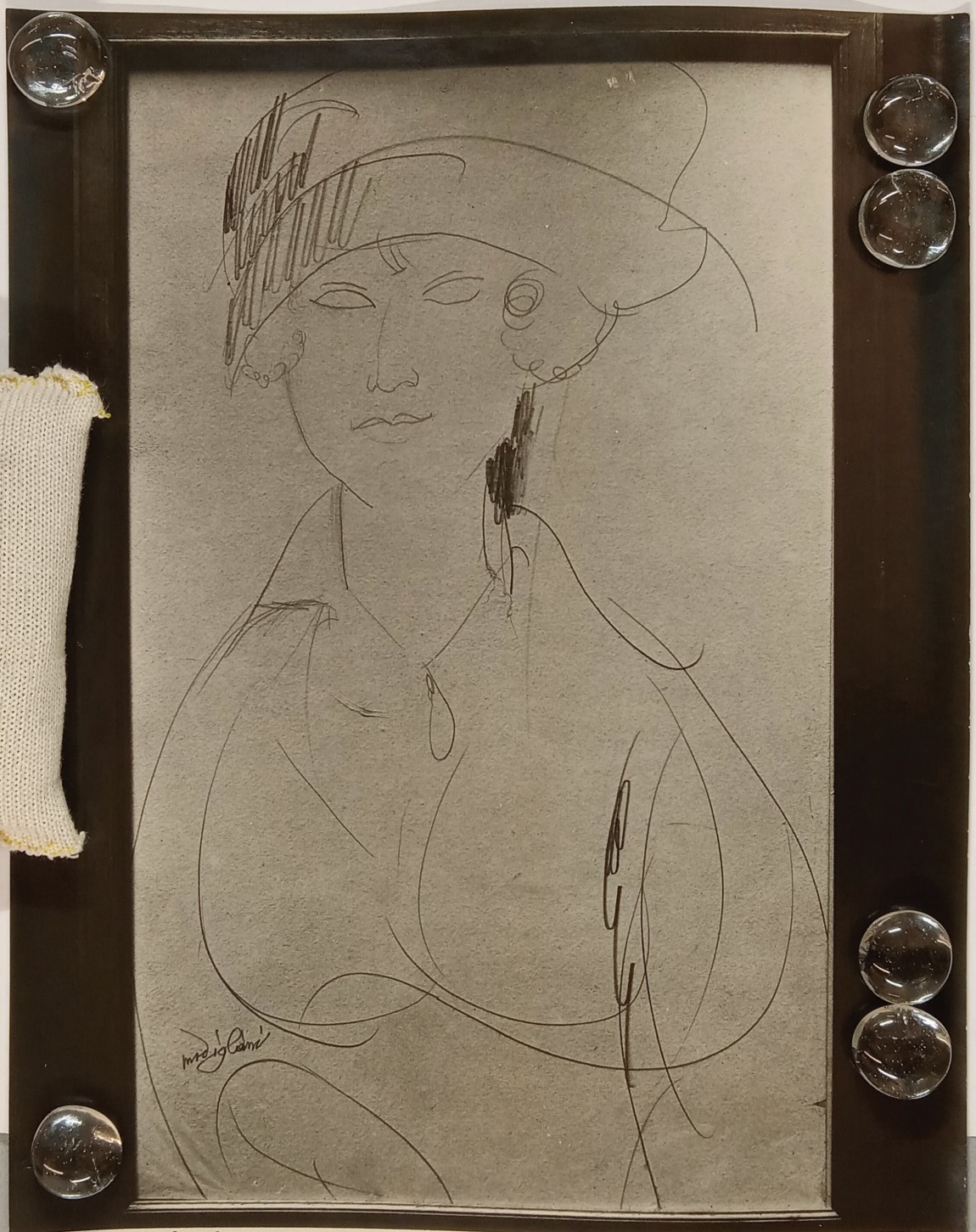

29447. Paris. Cte Zborowski. Modigliani - Dessin. Reprod. interd. Photo Giraudon (1929)

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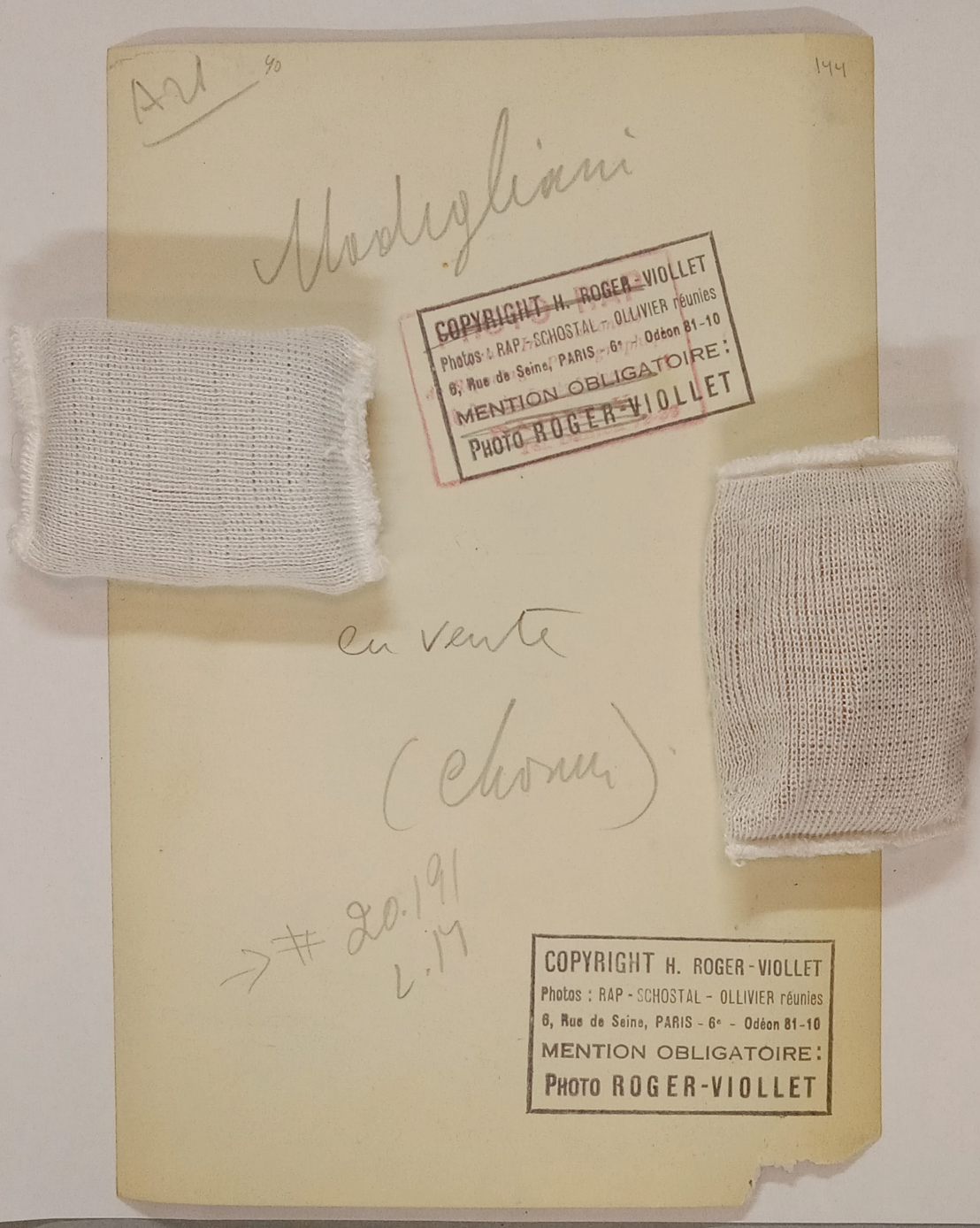

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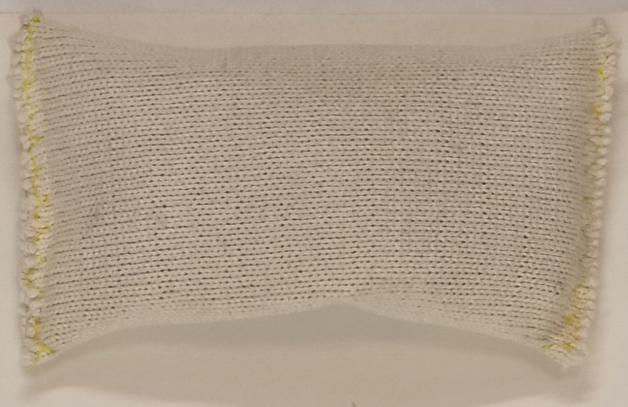

Modigliani

Deux fillettes -

Ecole italienne

Coll^n Mme Paul Guillaume



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Rivera 1914

Gallery Percier



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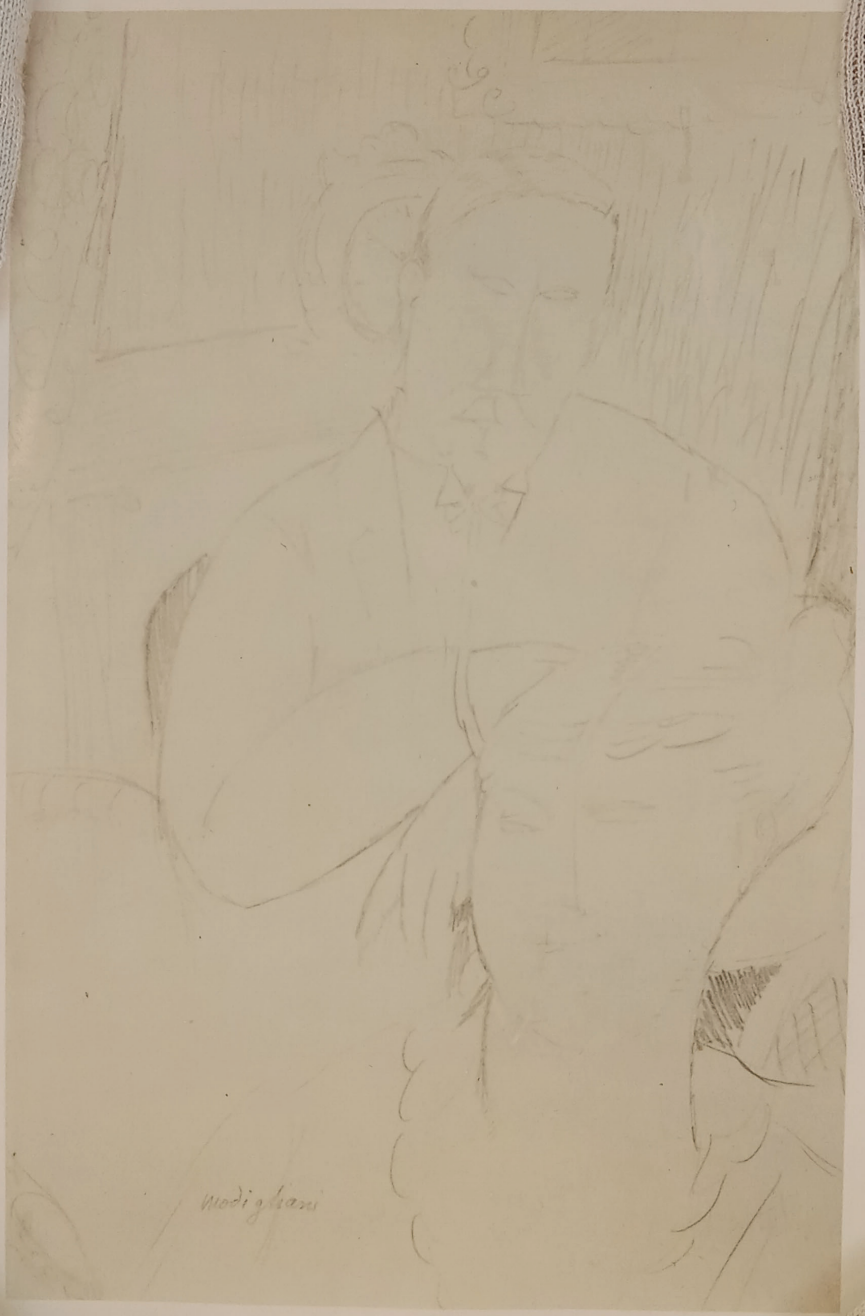

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Artist Amedeo Modigliani (WSL) P 1486 # 5212

Subject Portrait de M- et Mme.

Medium pencil (1917)

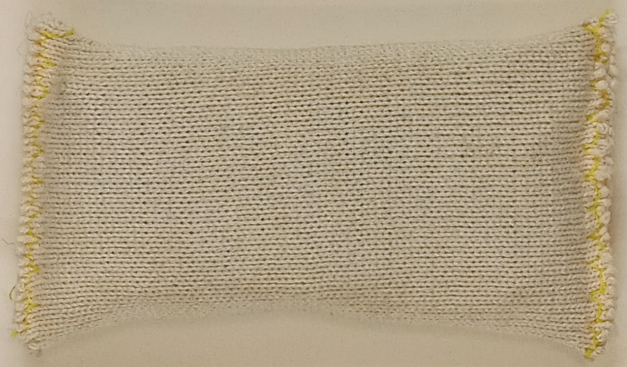
Size 16 7/8 x 10 3/8 "

PERLS GALLERIES

32 EAST 58TH STREET

NEW YORK, N. Y.





1486

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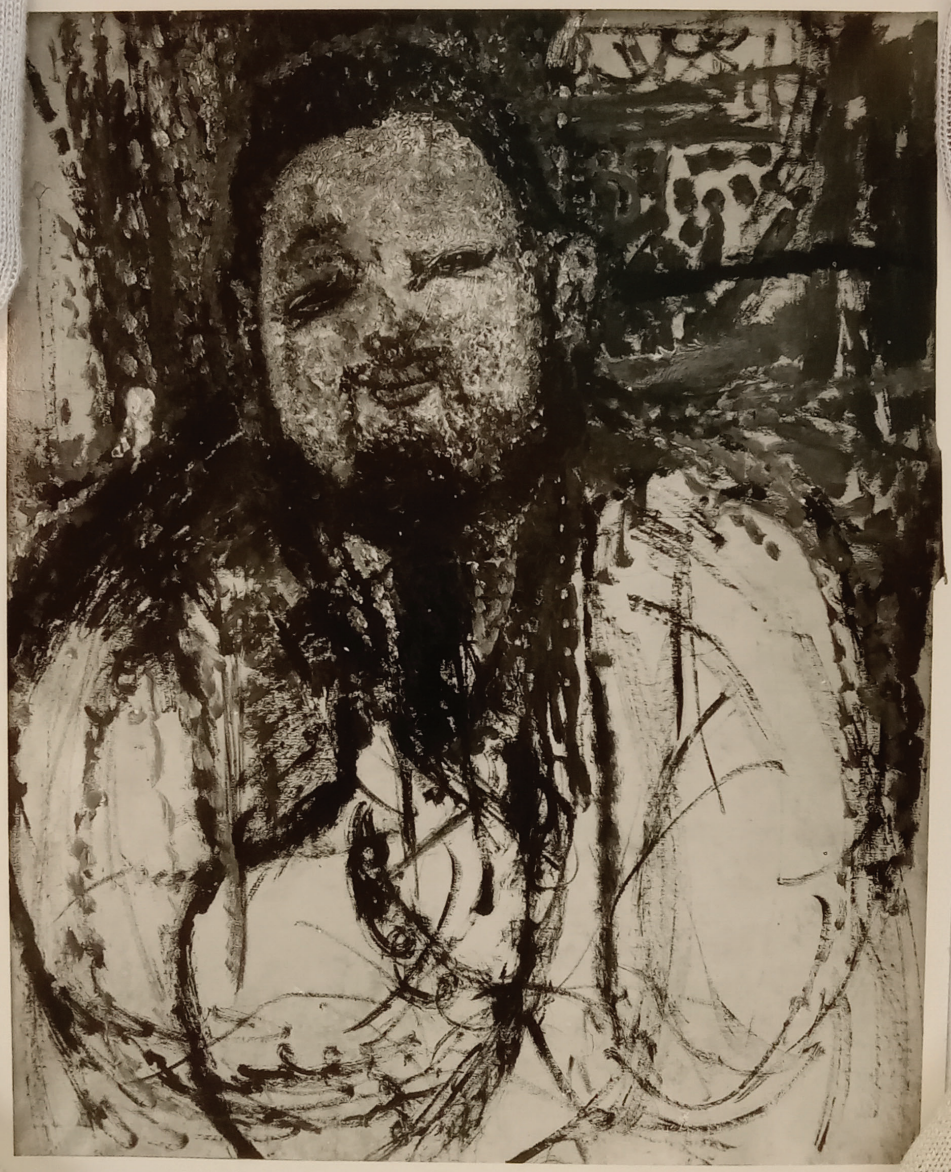

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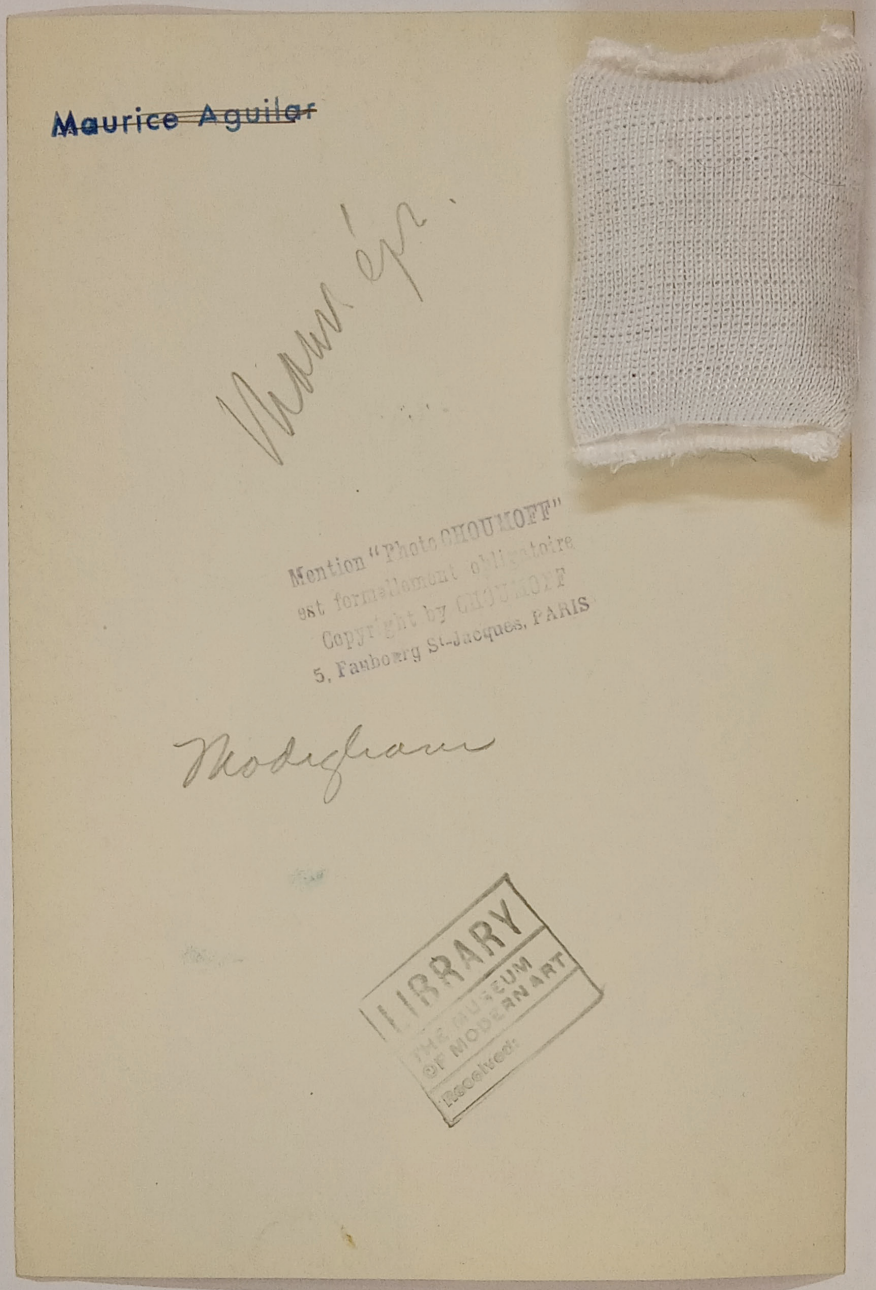

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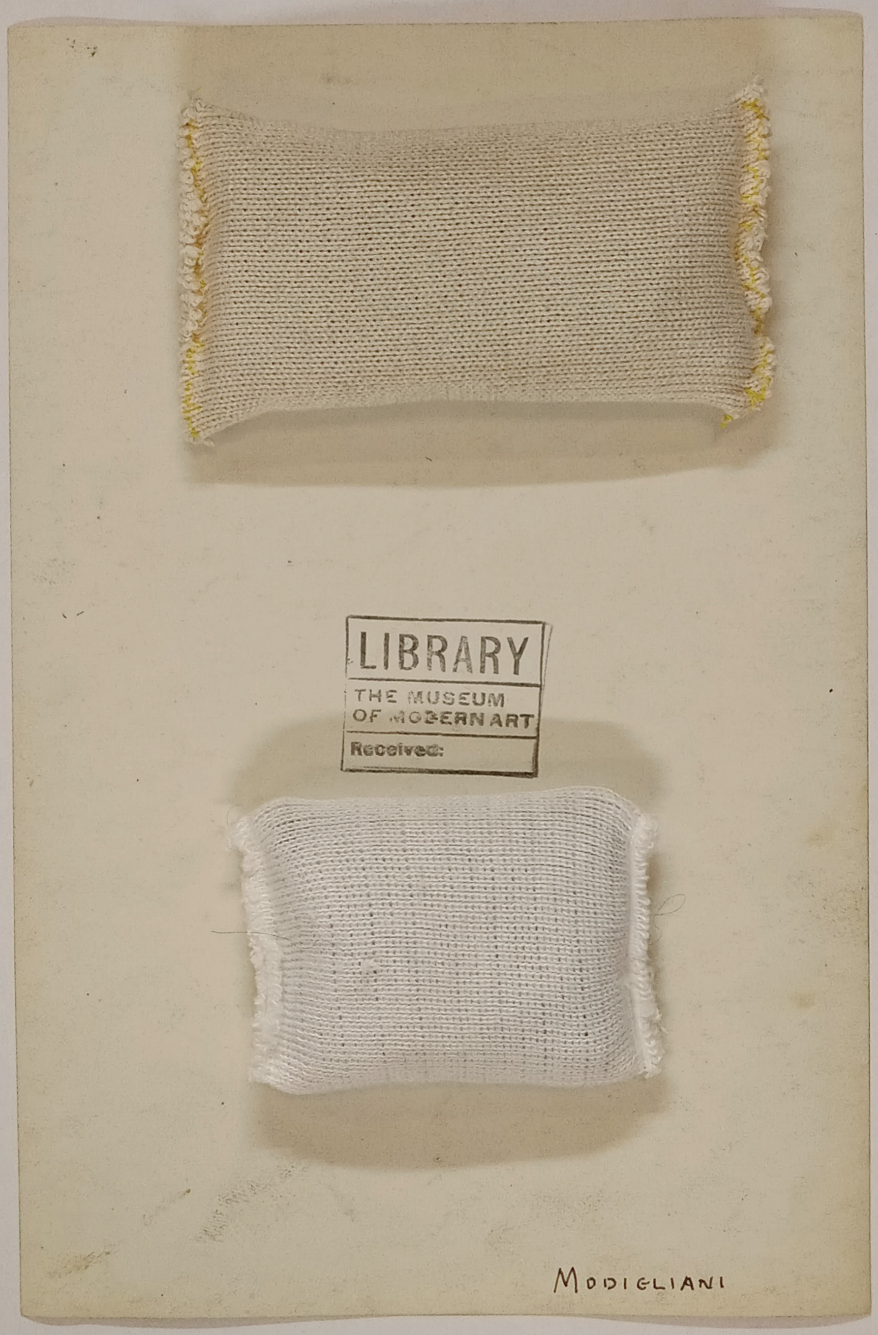

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MODIGLIANI. — NU BLOND.

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L'ART ET LES IDÉES

L'édition d'art se réduit chaque jour devantage à de beaux albums d'image. Certes, il est dangereux de substituer les idées aux sensations, mais il n'est pas mauvais que les sensations aboutissent parfois à des idées. Certains les suspectent d'être trop « littéraires ». Il n'empêche qu'elles nous mènent plus que nous ne le croyons, à l'heure même où nous les nions, et qu'elles façonnent un peu le monde de demain, et donc son art.

Le Dr Antoine Giraud, étudiant *l'Automatisme dans l'Art* (librairie Marcel Rivière), montre précisément combien les idées ont leur logique interne, presque indépendante de celui qui les pense. Nous avons le tort, nous dit-il, d'attribuer « tout à l'esprit et rien aux idées ». Leur automatisme, s'il englobe l'inconscient, le déborde aussi, et nous pouvons, même lucides, rester impuissants devant la force dominatrice de nos idées. Appuyé sur de curieuses et nombreuses citations de grands écrivains, l'auteur analyse le mécanisme de l'inspiration, sa part de déterminisme et notre part de liberté qui réside dans le choix et le parti tiré de ces idées qui nous mènent, et dont l'artiste se « libère » par la création.

Placé à un tout autre point de vue, Joseph Billiet, dans son *Introduction à l'étude de l'Art français* (Éditions Sociales), montre dans l'œuvre d'art le produit, non pas simplement fatal, mais « élaboré » (et c'est la part du créateur) des « forces vives du temps et du lieu, exprimées ou contredites par les conditions économiques et sociales ». Nul doute que le culte de l'individu et de la liberté créatrice de l'artiste, prôné par le XIXe siècle, ne s'éteigne de nos jours ; notre temps, socialement et intellectuellement, détrône l'individu et le rejette au sein des fatalités qui l'entrainent ; ses mouvements sont, en réalité, ceux des vagues qui le portent ; il ne fait que les rendre visibles, pareil au fétu sur la mer. Joseph Billiet nous montre l'orientation de l'histoire de l'art dans ce sens. Armé du matérialisme dialectique, il formule dans cet essai concentré, et pour la première fois en France avec cette ampleur, à la fois les conditions générales de l'art et celles de l'art français envisagées sous cet angle. Henri Wormser et Léopold Durand font appel aux mêmes méthodes, courantes en Russie depuis plusieurs années, dans leur *Introduction à la peinture moderne* (Studio Raber). Ils y font place à une synthèse rapide de l'évolution de la peinture, et montrent, avec pénétration, le rôle des données techniques et des données sociales dans l'art d'aujourd'hui ; ils perçoivent la nécessité de restituer à l'art « les murs de la collectivité ».

Primat de la technique et du collectif, réaction contre l'esthétique du « génie » et de « l'effarant individualisme », nous les retrouvons dans une autre plaquette vouée pourtant à un idéal radicalement opposé : *l'Initiation à la plastique chrétienne*, dédiée par Zographos à « notre frère le peintre ». Il préconise les « confréries » à l'enseignement et au labeur communs, mais la « pensée du peuple » qu'elles répandront ne reposera plus sur la conscience sociale mais, à l'opposé, sur la foi chrétienne. Ainsi deux pensées, antinomiques au possible, se rejoignent dans une commune humiliation de la liberté créatrice de l'individu devant des forces qui le conduisent, et c'est un signe des temps.

Peut-être, en effet, l'ère approche-t-elle où l'individu devra abdiquer. Dans l'autonomie qu'il revendique, il y a sans doute un déraisonnable orgueil, mais aussi un contrôle auquel il est dangereux de renoncer. La soumission docile aux idées qui nous dépassent ouvre la voie à l'arbitraire, et le sectarisme sait en faire un affreux usage. Pierre Francastel, avec une érudition profonde qui n'entrave en rien une pénétrante intelligence, nous en donne un exemple, en analysant *l'Histoire de l'Art, instrument de propagande germanique* (librairie de Médicis). La pensée peut n'être plus instrument de vérité, mais pure dialectique sollicitant les faits et les dotant d'un sens préconçu. L'homme craint toujours qu'on surprenne sa sensibilité, mais il est sans défense en face de l'appareil de la raison. La propagande nazie a su jouer admirablement de « l'automatisme » des idées, tout en feignant de s'appuyer, même avec pédantisme, sur l'objectivité de leur logique. Hélas ! quand saurons-nous que le raisonnement est souvent le pire adversaire de la raison !

René HUYGHE.

Quadrige, 85, p. 33
Fév. Mars 1946

RETOUR D'AMÉRIQUE

Plusieurs artistes français ou habitant la France depuis longtemps avaient réussi quelques mois après la débâcle à gagner l'Amérique et l'on pouvait craindre de ne pas les voir revenir. Cependant voici que peu à peu ils reparaissent. — hier Mané-Katz, Zadkine, Jean Carlu et tout récemment Fernand Léger — tous impatients de retrouver leurs amis, leur climat sentimental. Mais ils sont dépaysés et tombent dans un monde qui, en quatre ans, a pris de nouvelles habitudes. Il y a ceux qui repartent pour continuer à servir la cause de l'art français en Amérique ; il y a ceux qui essayent, malgré tout, de renouer directement avec le passé ; le plus souvent, au bout de quelques jours, ils s'aperçoivent que ce n'est pas possible. Comment ces nouveaux... revenus ne seraient-ils pas déroutés. Ils n'ont plus d'atelier, ils ne savent où habiter quand ils partiront de chez les amis qui les abritent pour quelques jours.

Alors, comme s'il leur fallait une étape intermédiaire dans cette adaptation à un nouvel état de chose, ils cherchent un refuge provisoire en province, un refuge où ils puissent retrouver quelque chose de cette vie plus facile que nous, nous avons oubliée depuis tant d'années.

R. COGNIAT.

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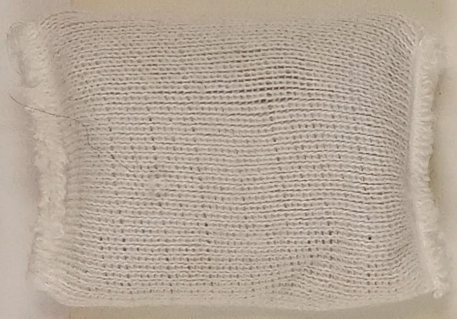
Salmon 12



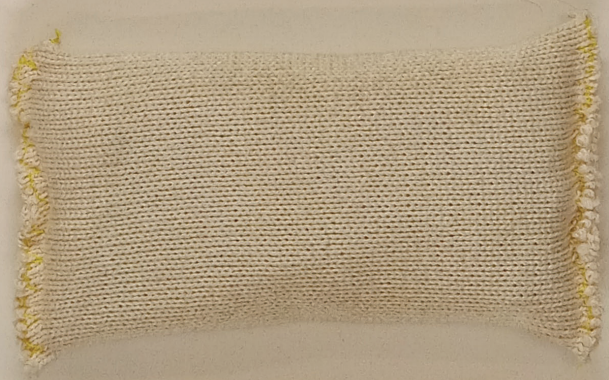


Modigliani

Jeune fille assise de face

B4P14025

Ecole italienne



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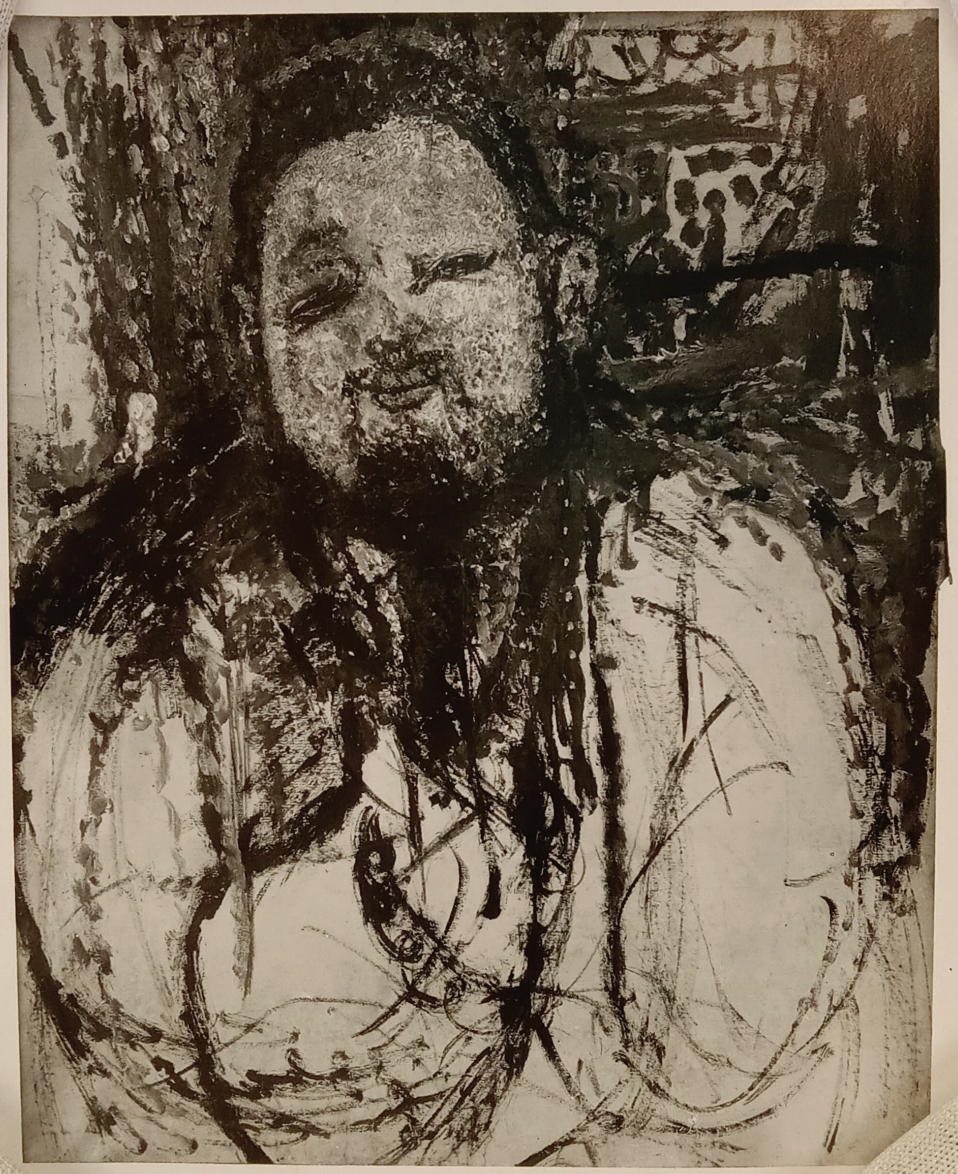

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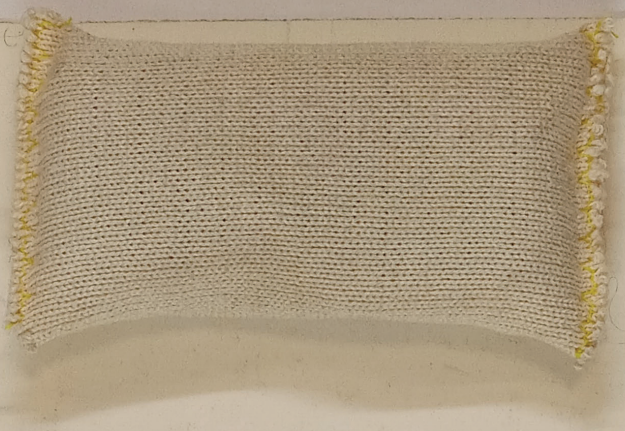
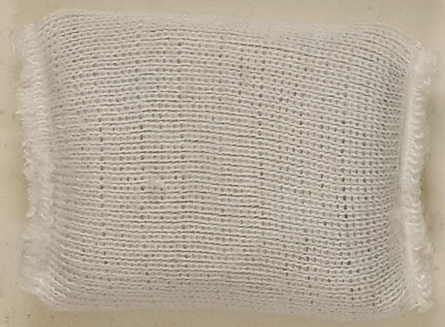


on cardon
blue, black, heightened with white

Basel 10, # 710



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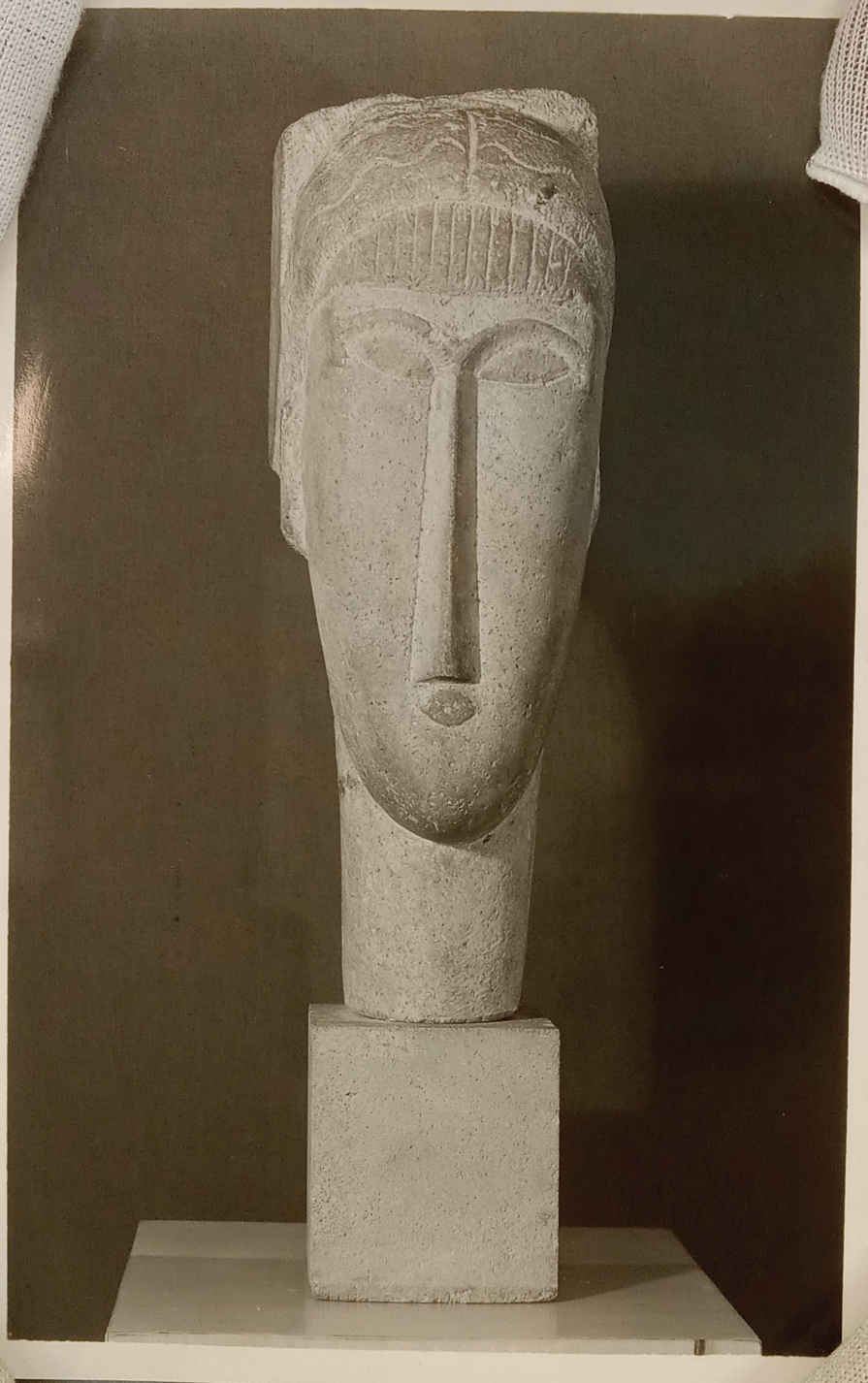

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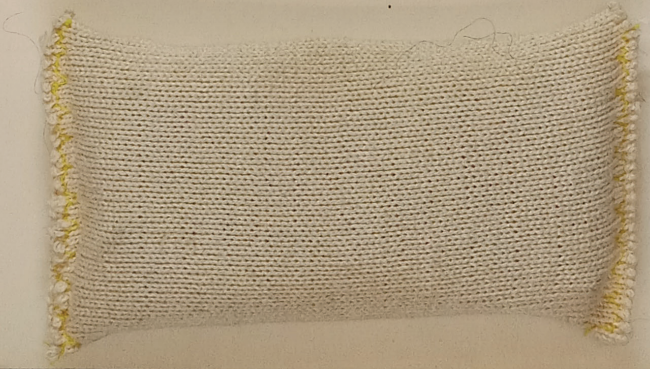
AJ67

BUCHHOLZ GALLERY
Curt Valentin
32 EAST 57th ST., NEW YORK CITY

Titie Head
Medium and Date stone 1917
Artist Modigliani
Size 26" H.





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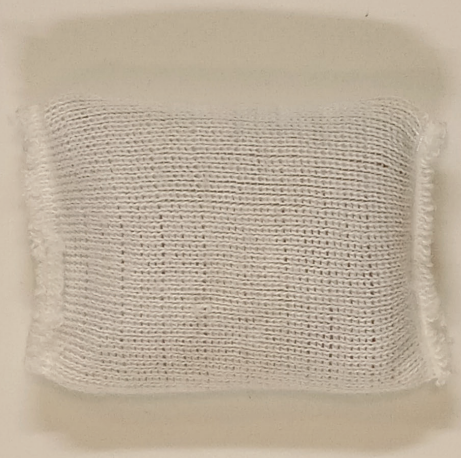

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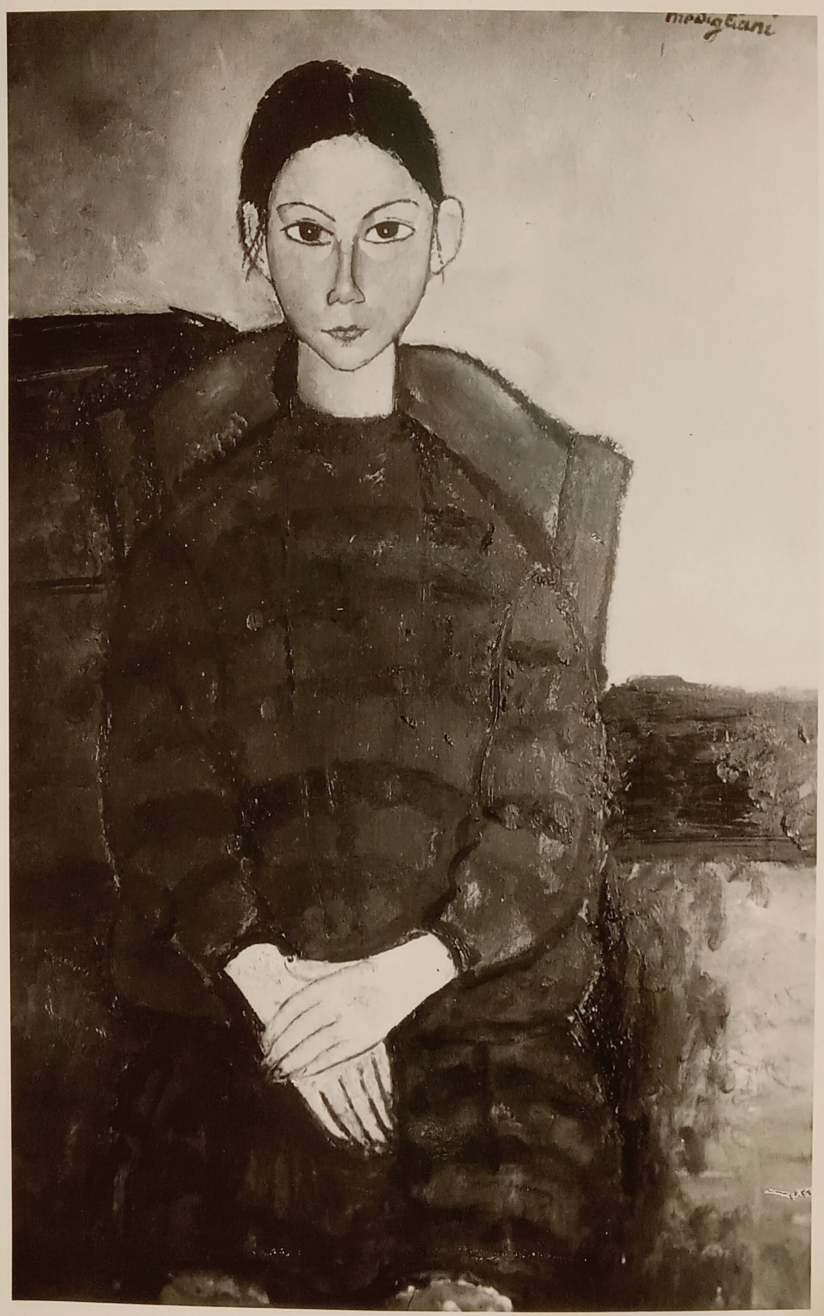

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"La Petite Servante"
by
Amadeo Modigliani

"LA PETITE SERVANTE" BY AMADEO MODIGLIANI

Oil on Canvas
Size 36¼ x 21¼ inches

Exhibitions:

International Exhibition, Venice, 1922.
"Modigliani" Retrospective Exhibition, Palais des Beaux-Arts, Brussels. Cat. No. 85.
"Modigliani", Kunsthalle, Basle, 1934. Cat. No. 70.
"Bonnard and his French Contemporaries", Lefevre Gallery, London, June 1947. Cat. No. 42.

Reproductions:

Reproduced in "Art News", June, 1947, page 33.

Collections:

Bought from Modigliani by Gaston Bernheim.
Bernheim Jeune, Paris.
Hessel, Paris.
James Archdale, England.
Duncan Macdonald, London.
Dalzell Hatfield, Los Angeles.

Private Collection, Los Angeles

Photograph Courtesy Dalzell Hatfield Galleries
Los Angeles

The Little Servant Girl -
Collection Miss Fanny Brice

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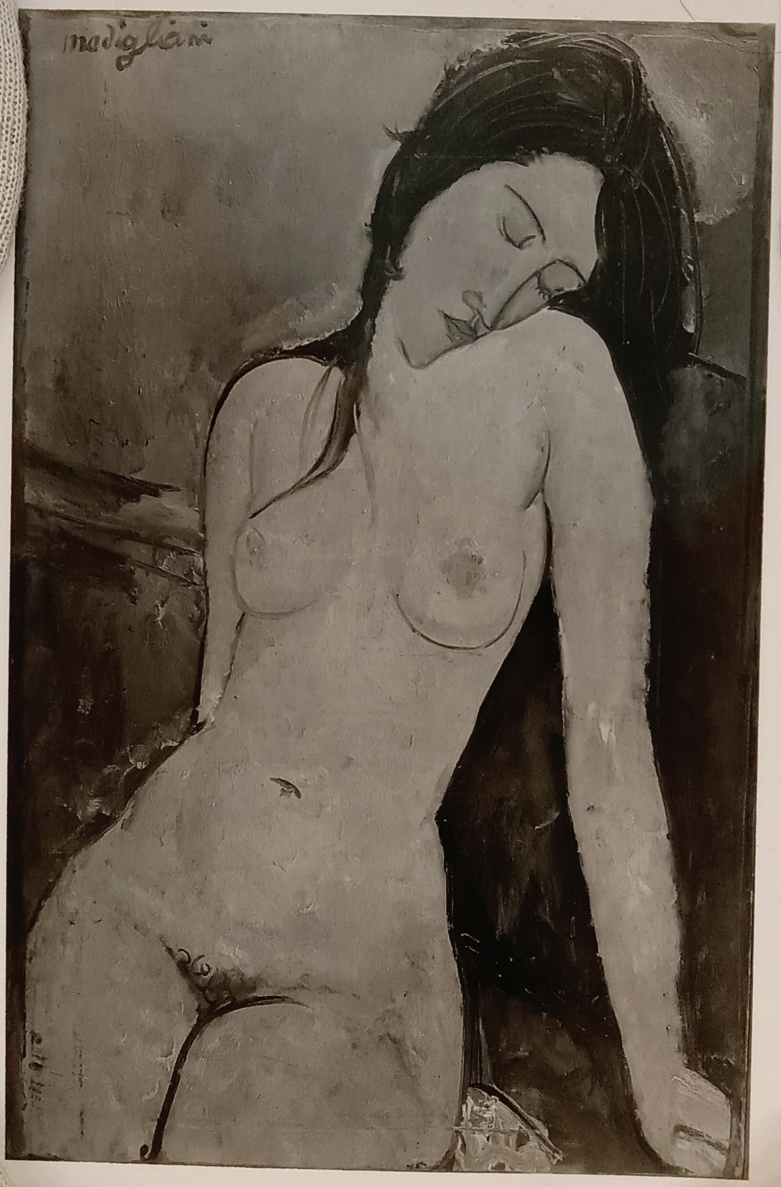

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120

42.
Modigliani Nude

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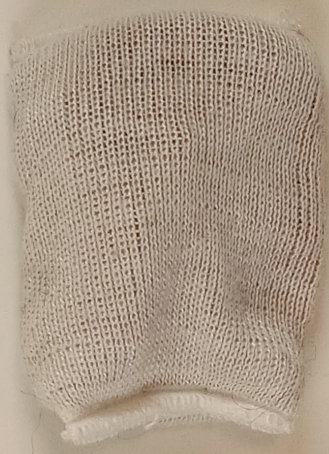
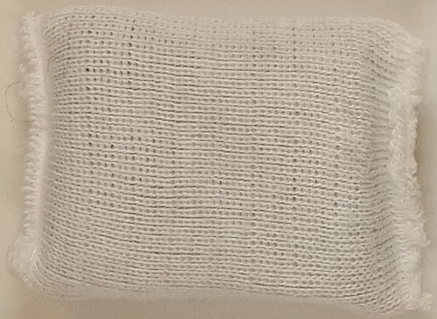
Modigliani

Nu couché





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2909. Paris - Cte D: Sabouraud. Modigliani Jeune fille. Reprod. interd. Photo Giraudon (1929)

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PHOTO Giraudon (Arch. ROGER-VIOLLET)

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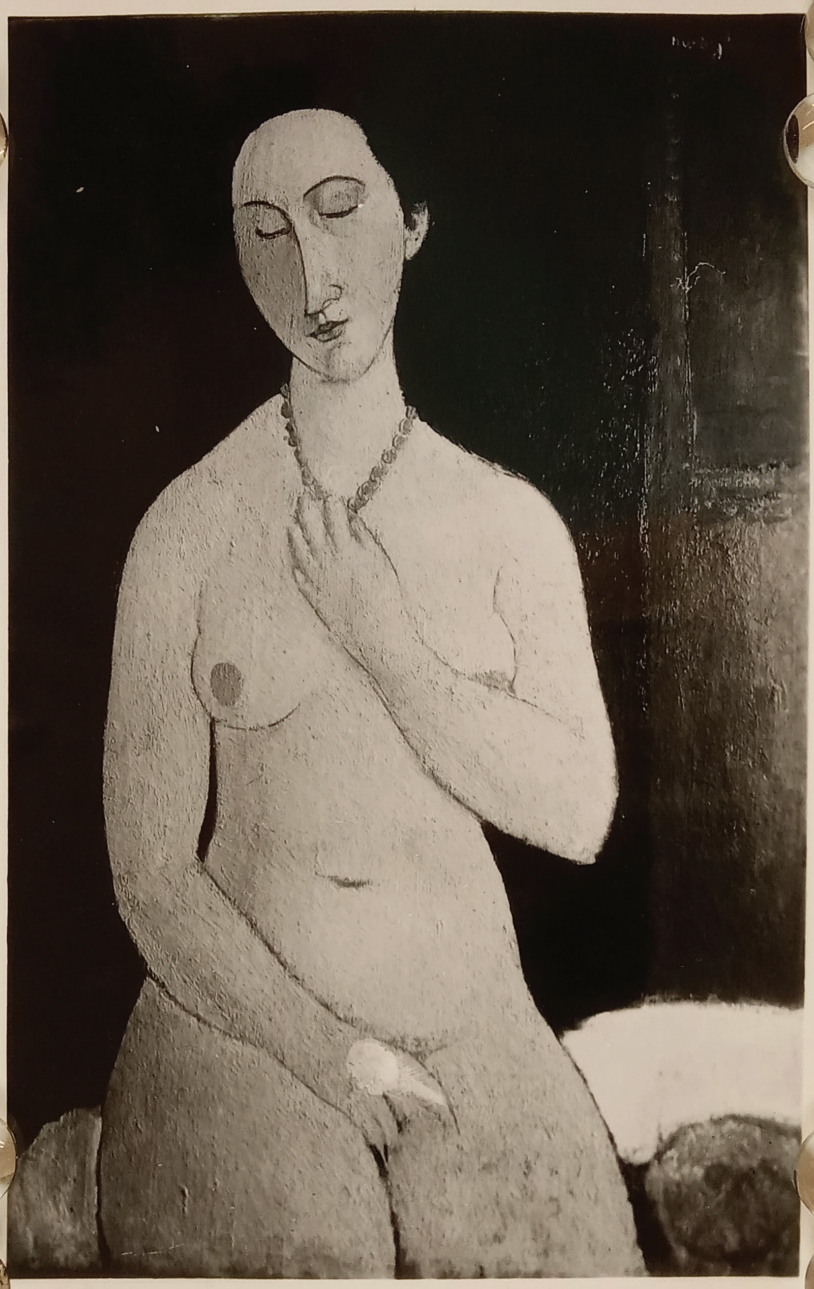

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88

Nu Assis à la Chemise

Paris 1918

92 x 73

Private Paris

du Chene 10

also Vauc Photo



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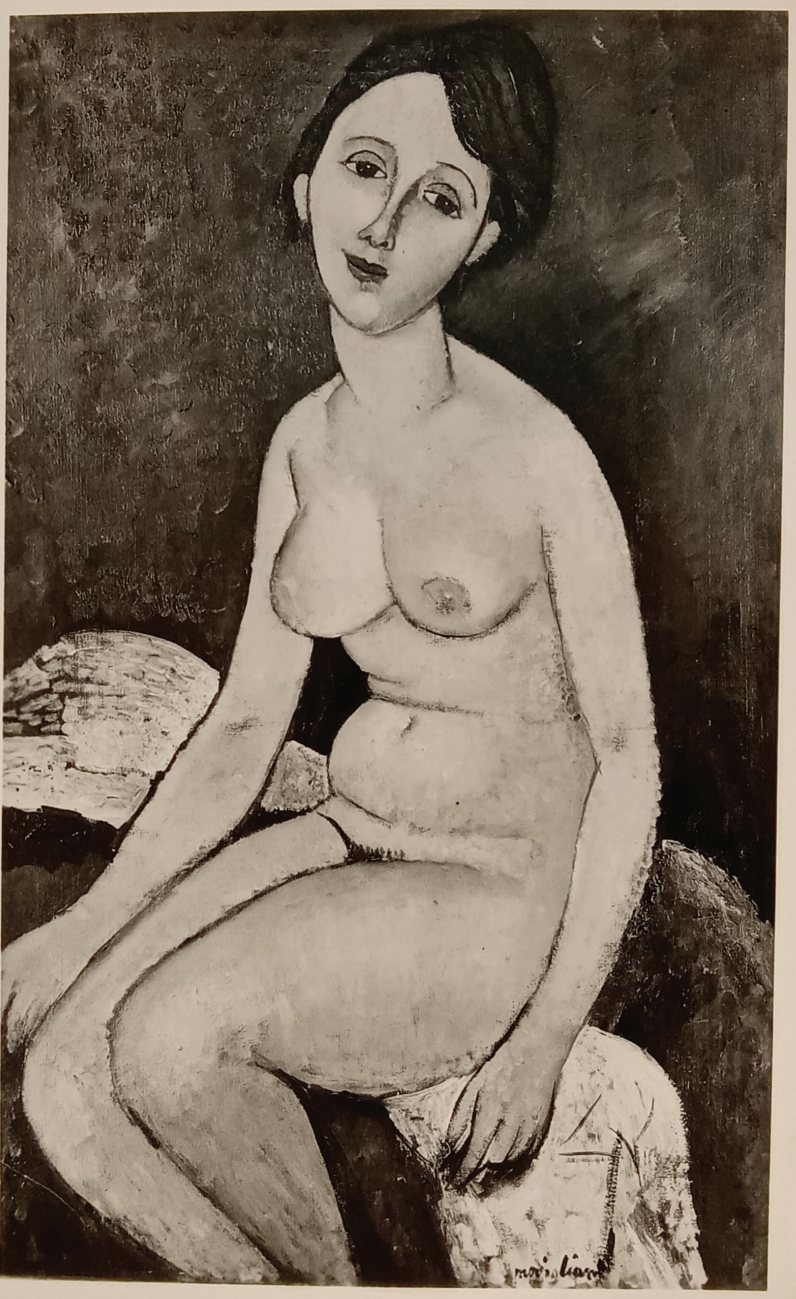

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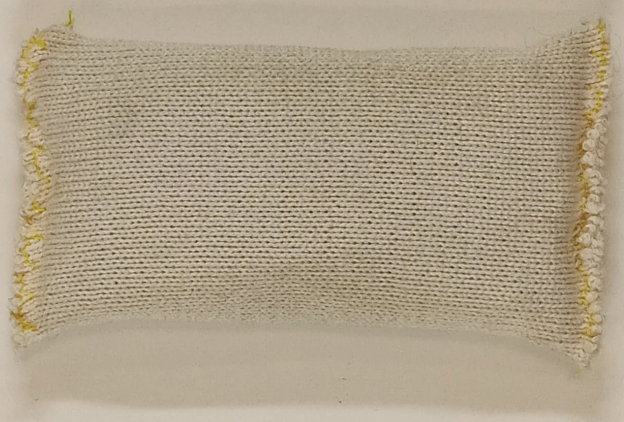
Nu Assis

1918-19

116 x 73

Private. (Bung)



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Basler 32

Sheridan Richards
2E67
RE-4-0864

Jeunne Fille 1918
21 x 16 1/2



3876-1

COLTEN PHOTOS NEW YORK PLaza 3-0566
☆ 3876-1

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Modigliani "Nu"

127

"Cent chefs d'oeuvre des Peintres de l'Ecole de Paris"

1946

GALERIE CHARPENTIER
76, Fg St-Honoré, 76
PARIS-8e



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P 1254
4954

Artist Amedeo Modigliani

Subject Nu: L'Algerienne Almaisa

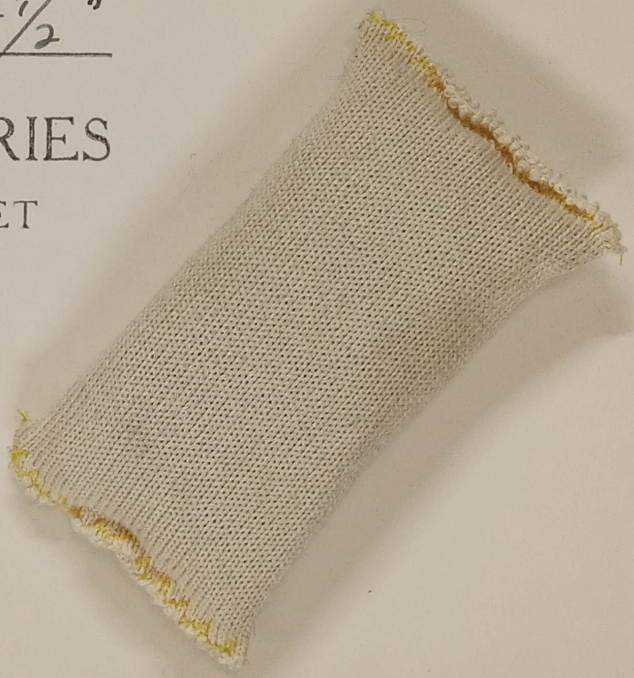
Medium Oil (1917)

Size 31 3/4 x 45 1/2"

PERLS GALLERIES

32 EAST 58TH STREET

NEW YORK, N. Y.



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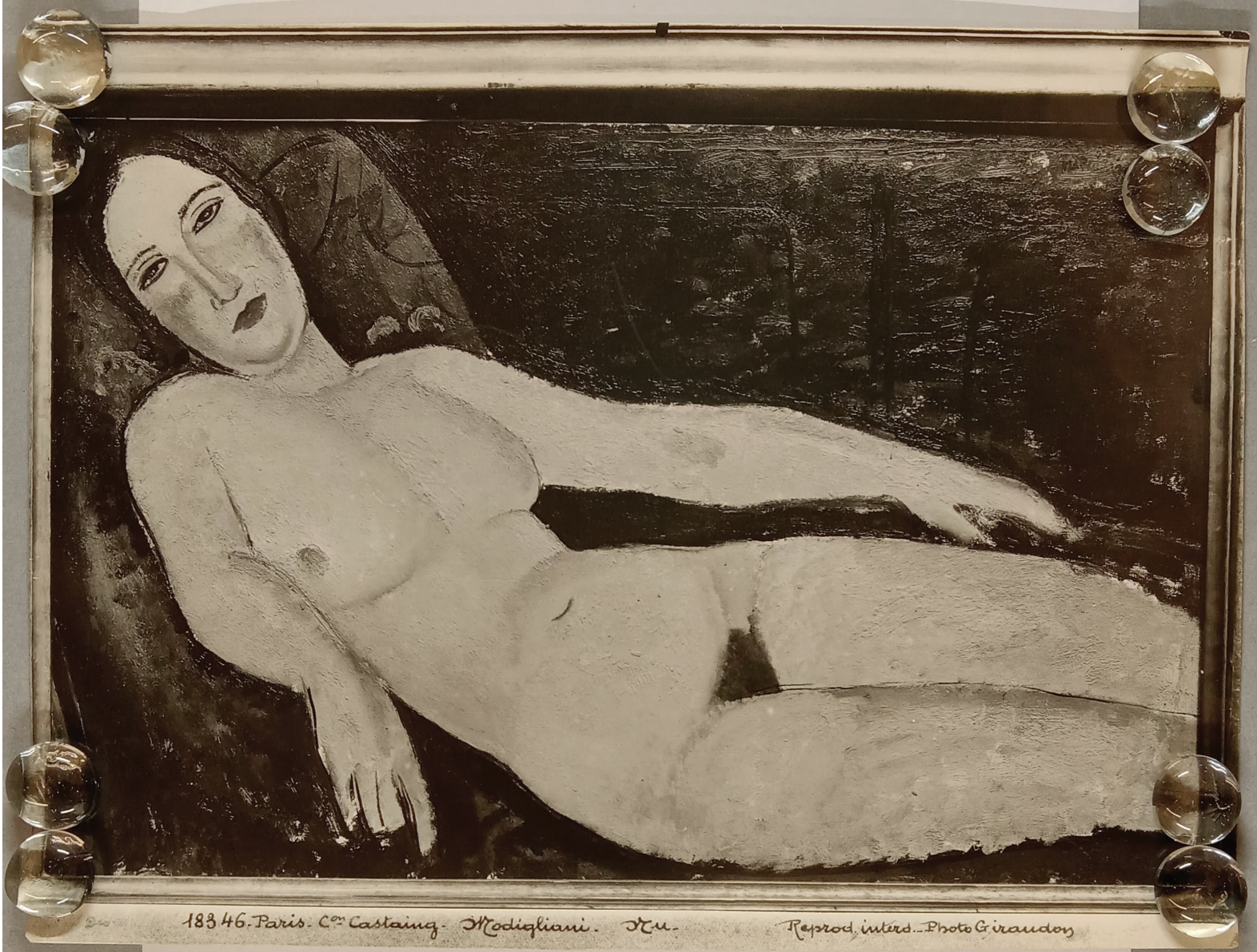

18346. Paris. Cov Castaing - Modigliani. Nu. Reprod. interd. - Photo Giraudon

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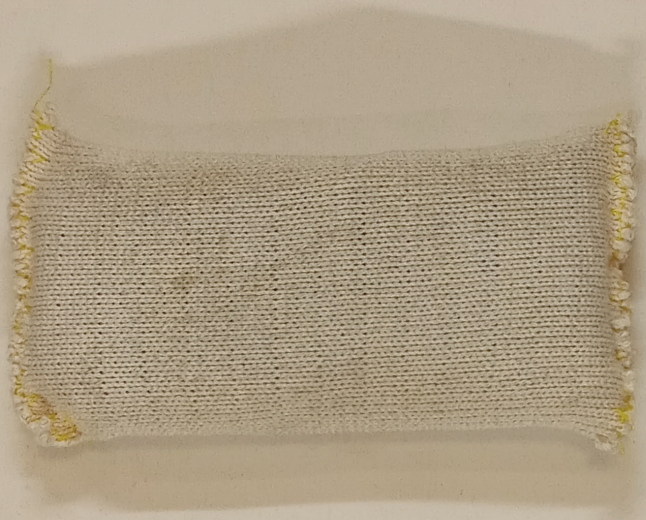
WSL

Date 44

Date



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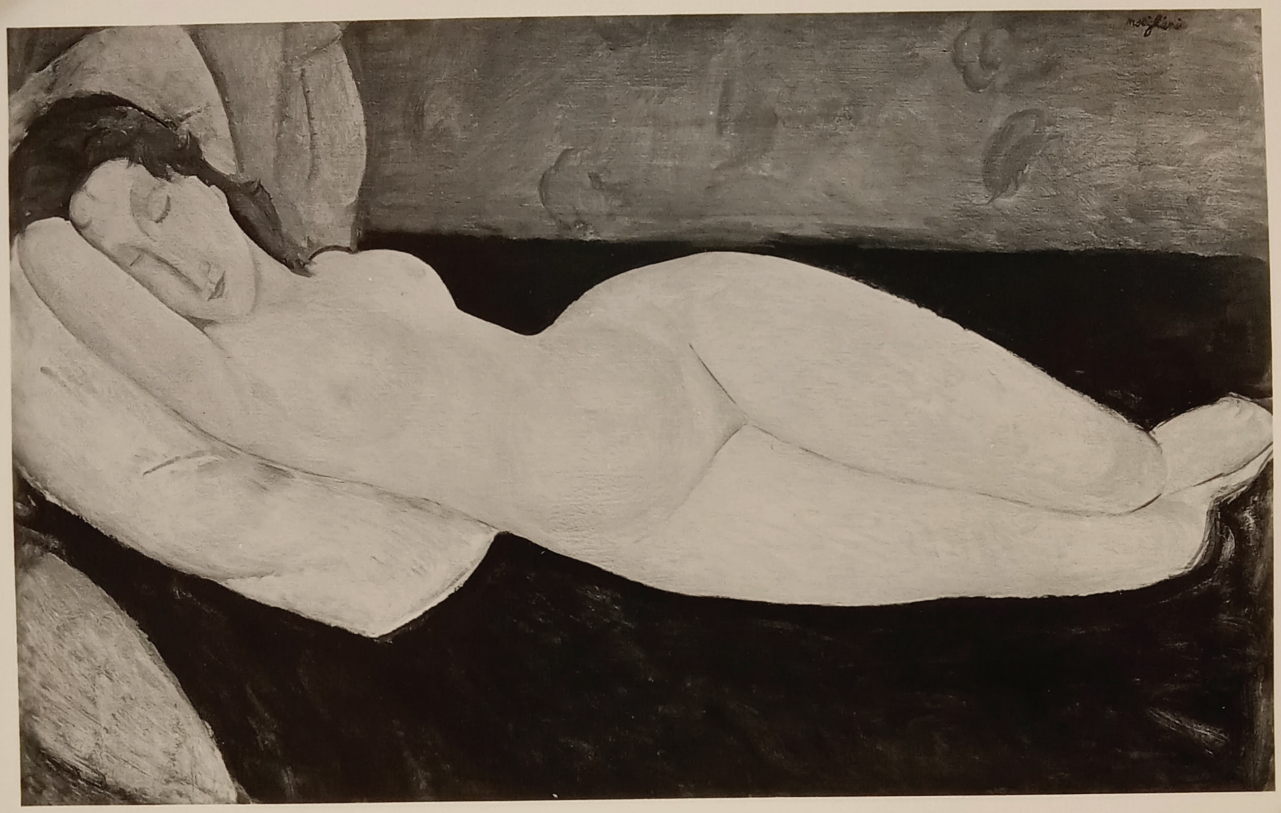

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285

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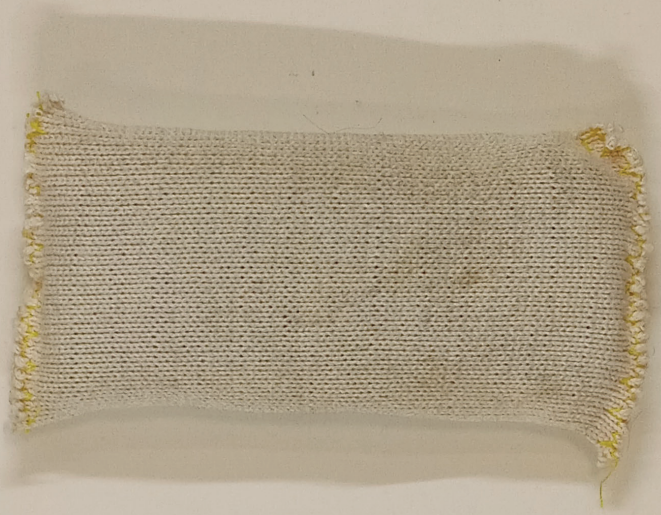
Nude with White Pillow
1917
64.5 x 92
Burg

Au Chêne 4



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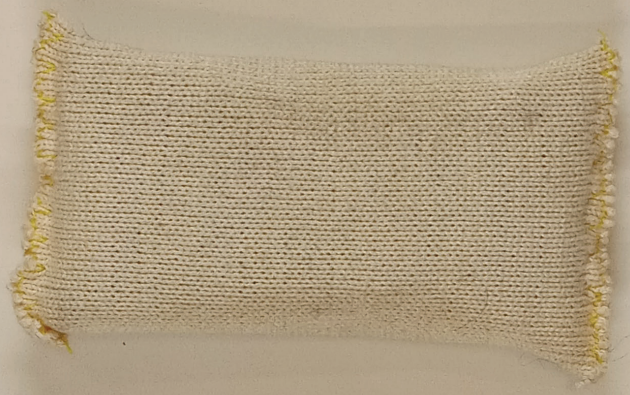
Modigliani

Nu couché

Art Photos



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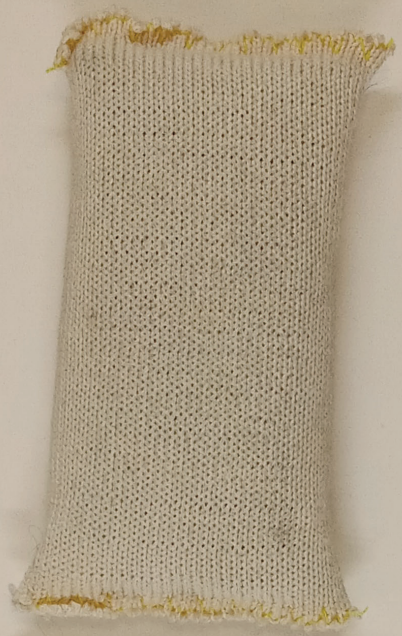

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Modigliani

BAP 14008

Nu couché

Coll m James Netter



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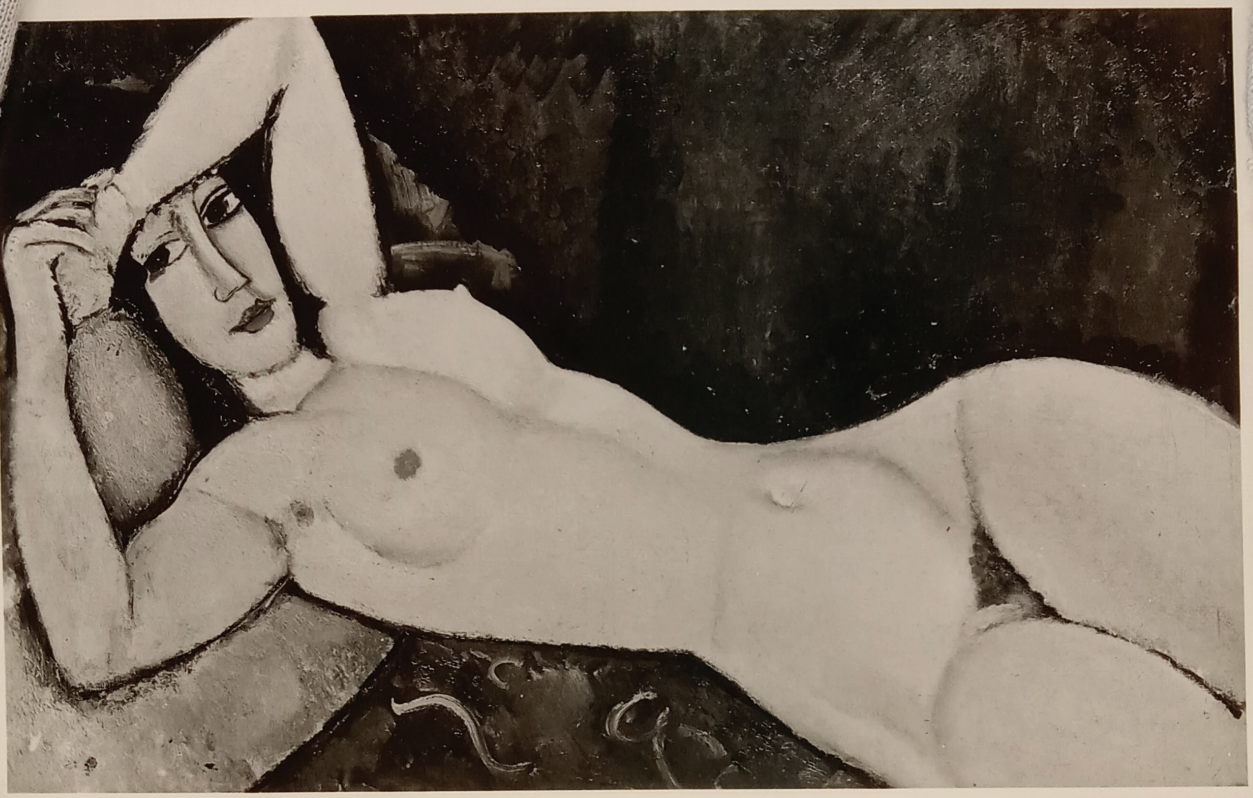

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"grand Jeu Couché"
28 3/4 x 45 3/4"

(278)



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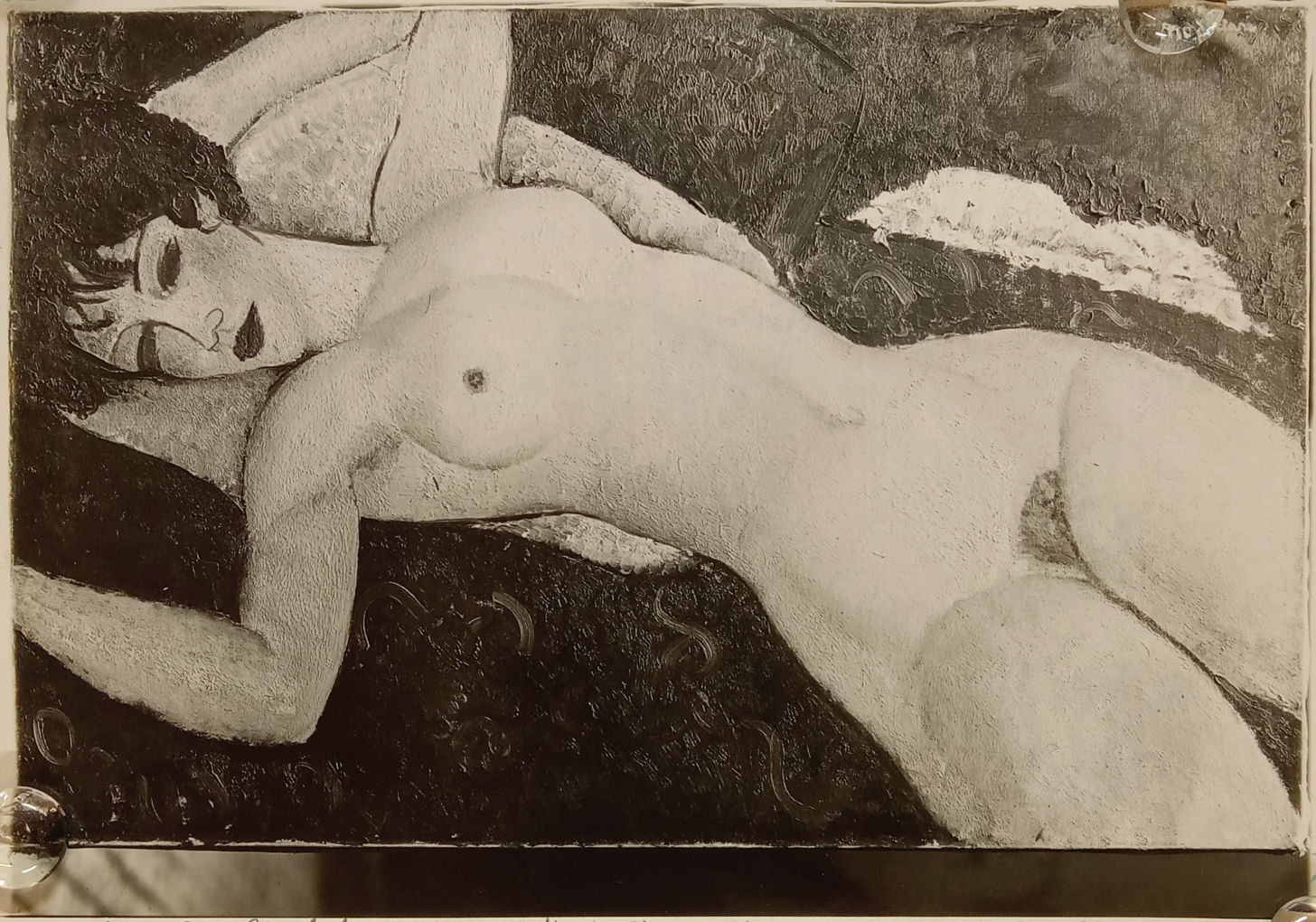
7'/4 (750)



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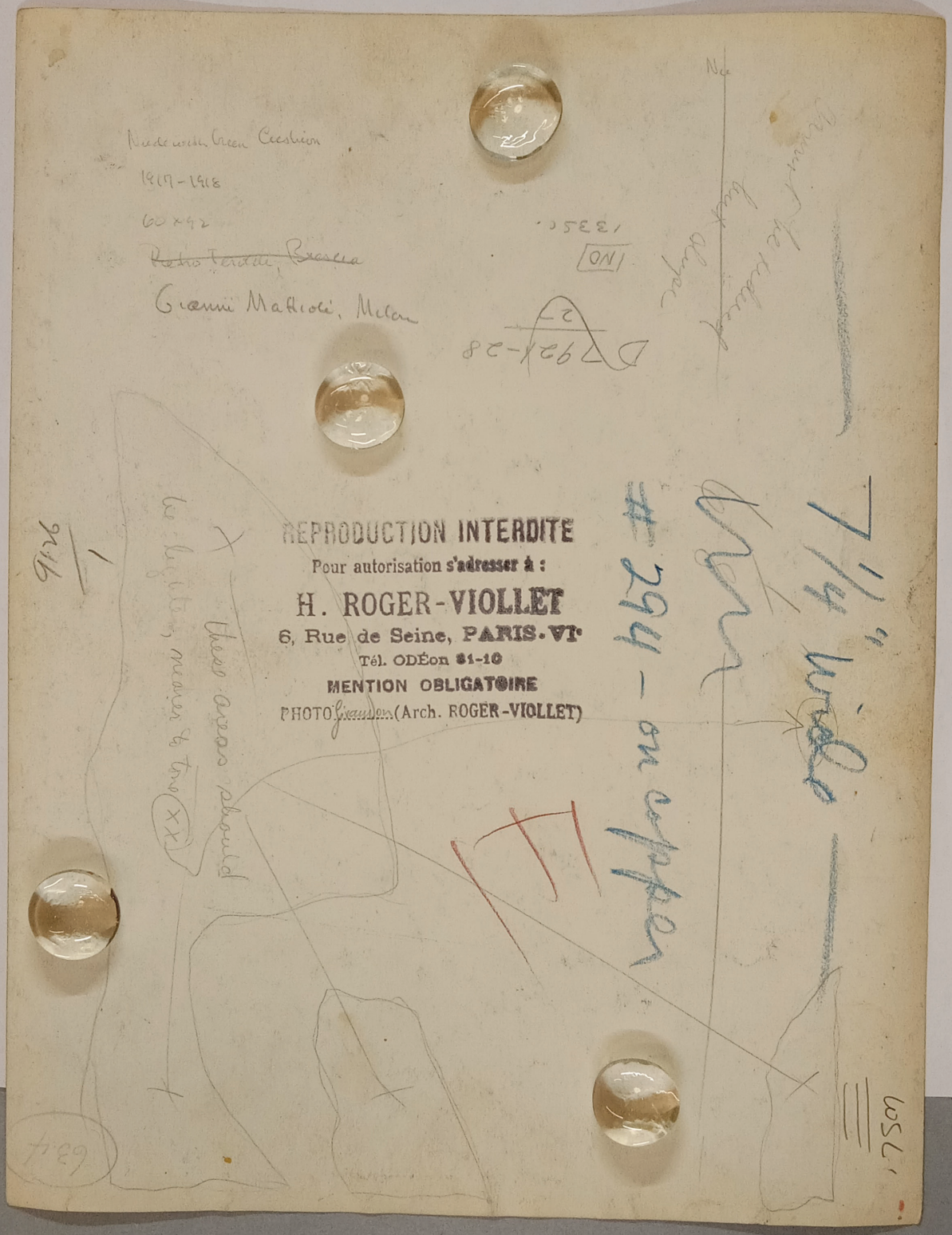

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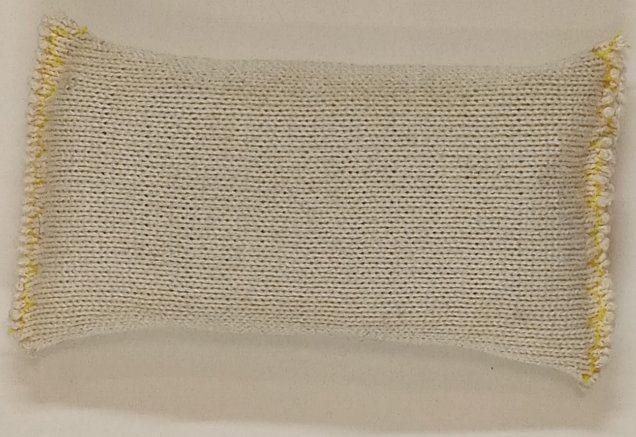
(196)

Girl with braids 1916

Sam A. Lewisohn Collection



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417

#283

La Jolie Menagere
43 1/4 x 20"



Modigliani

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241

532
Amedeo Modigliani
THE BOY IN THE BLUE VEST
oil 36½ x 24½

Museum of Non Objective Painting



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V

Arthur Bradley Campbell

Raimondo. 1915

19 3/4 x 12 1/2

Raimondo

M-114

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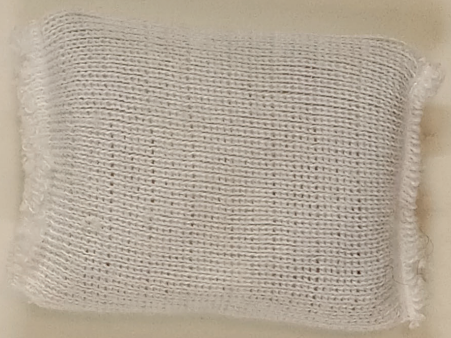
Dr Doucet

Modigliani

Portrait de femme

Musée d'art moderne



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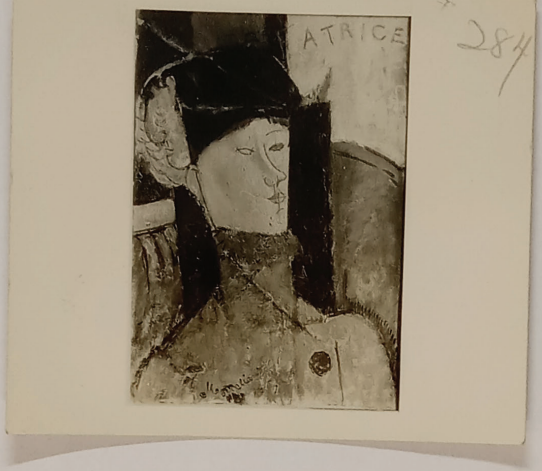

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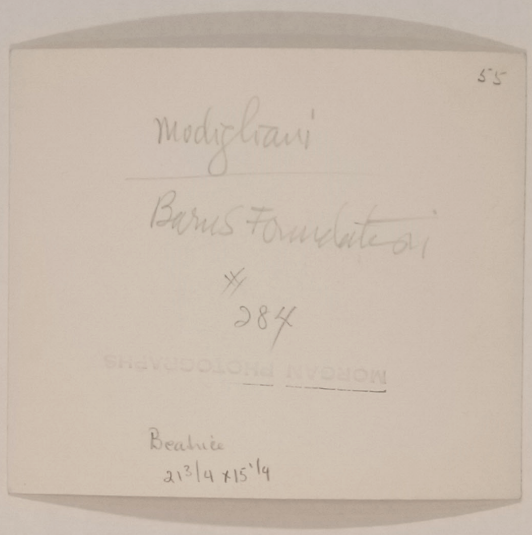

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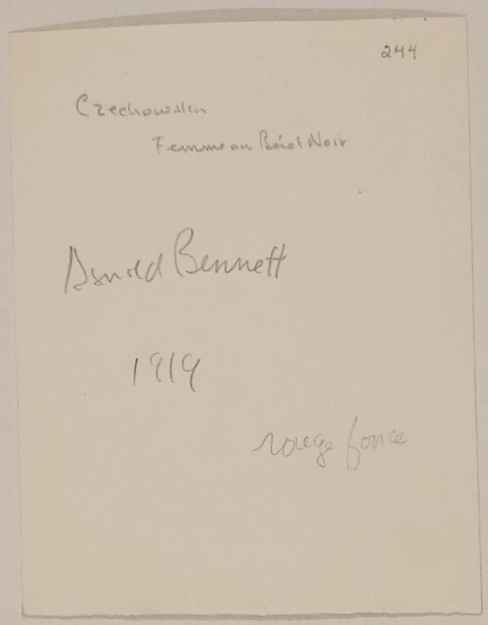

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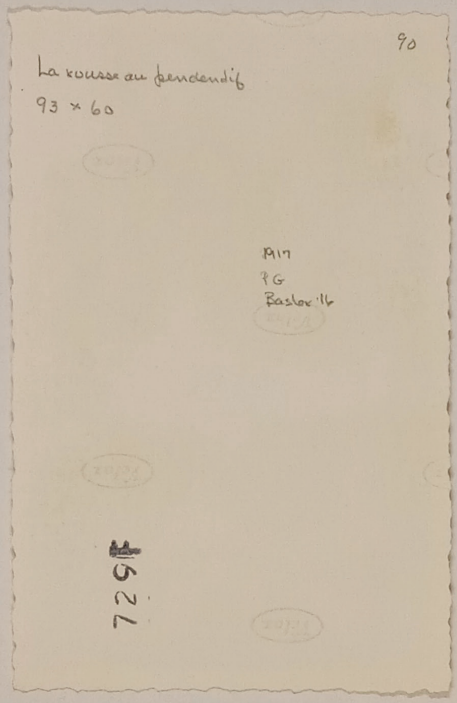

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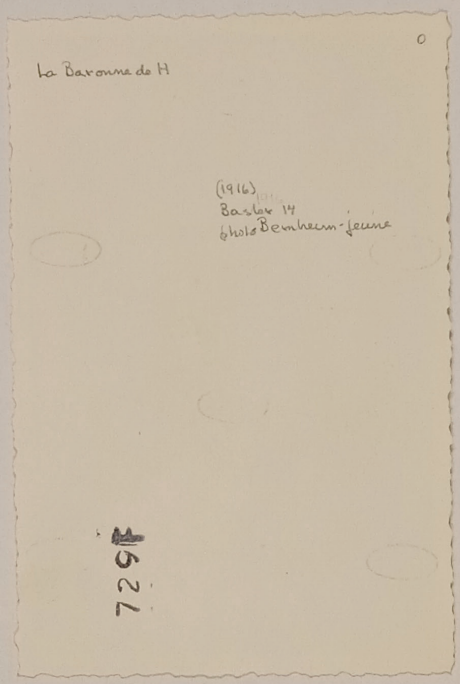

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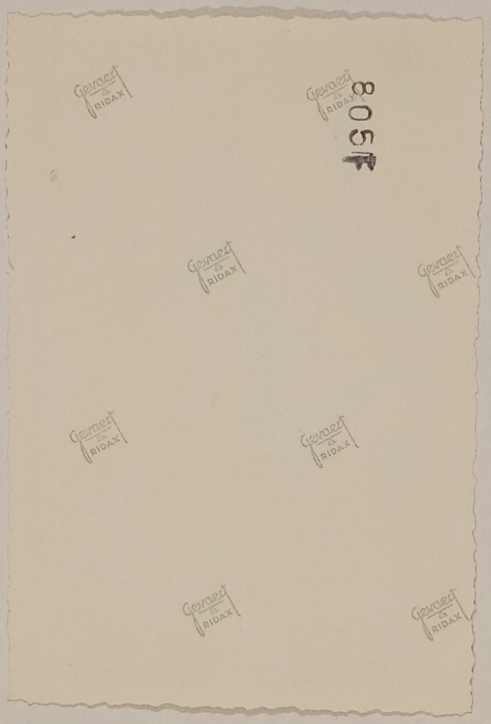

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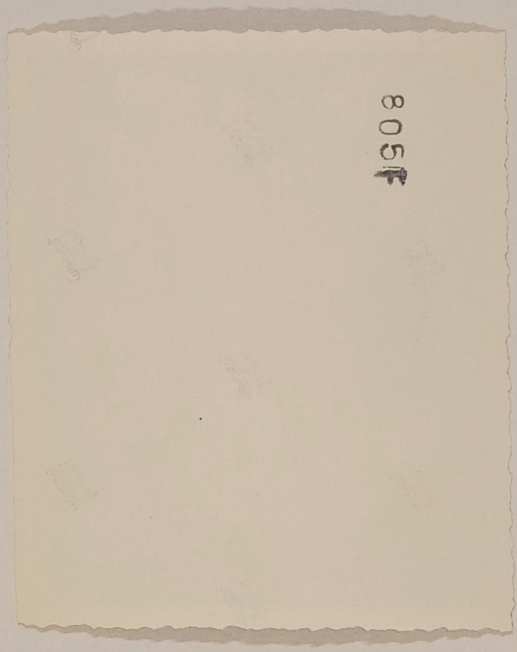

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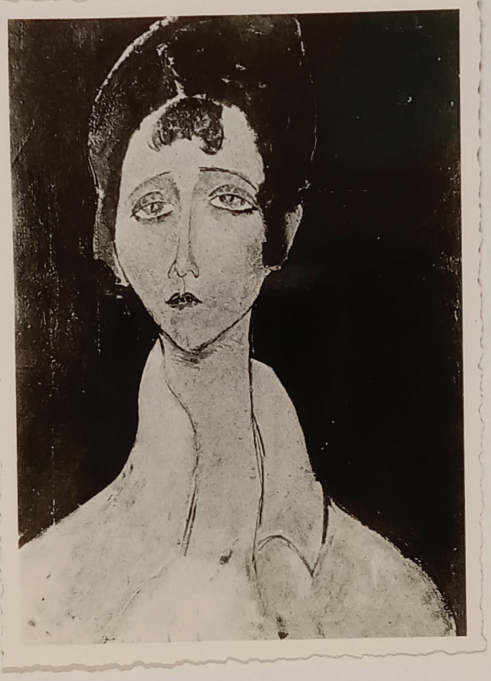

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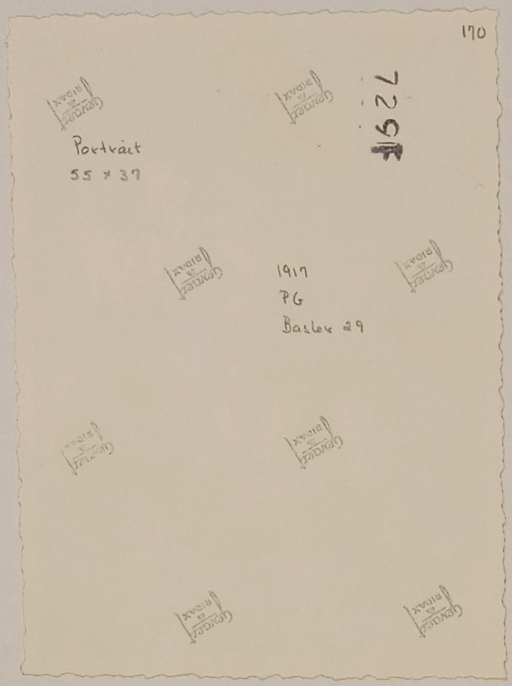

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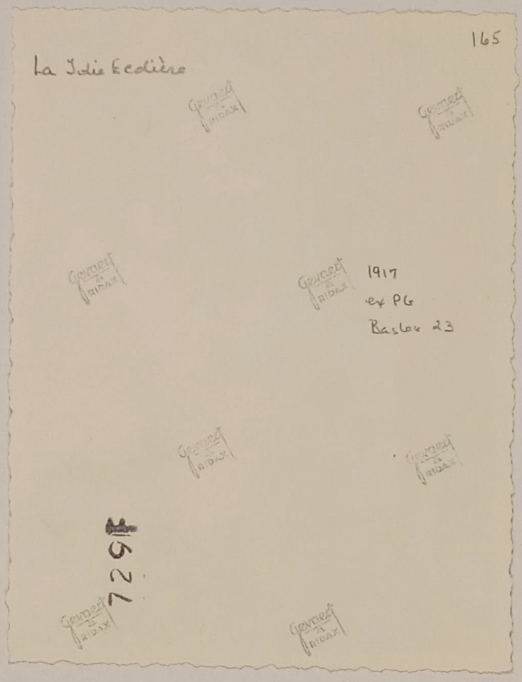

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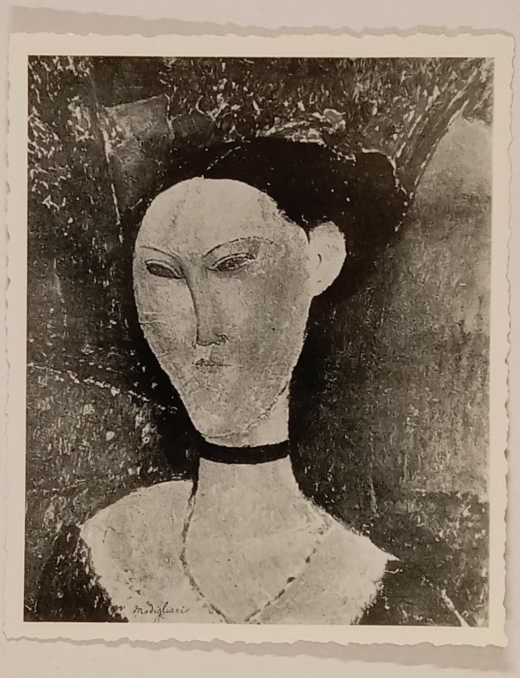

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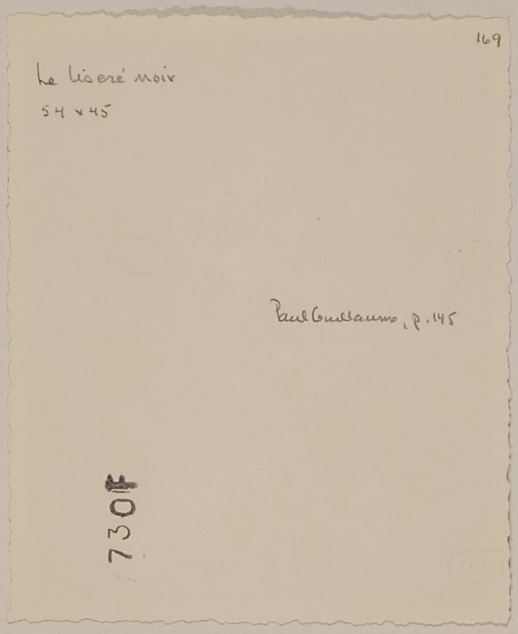

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