



Modigliani (French Edition)

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Amedeo Modigliani

(Livourne, 1884 – Paris, 1920)

Amedeo Modigliani naquit en Italie en 1884 et mourut à Paris à l'âge de trente-cinq ans. Très tôt il s'intéressa à l'étude du nu et à la notion classique de la beauté idéale.

En 1900-1901 il visita Naples, Capri, Amalfi et Rome, puis Florence et Venise, et étudia tout d'abord des chefs-d'oeuvre de la Renaissance. Il fut impressionné par les artistes du Trecento (XIV^e siècle), parmi lesquels Simone Martini (vers 1284-1344), dont les silhouettes longues et serpentine, représentées avec une grande délicatesse de composition et de couleur et imprégnées d'une tendre tristesse, annonçaient la sinuosité et la luminosité manifestes dans l'oeuvre de Sandro Botticelli (vers 1445-1510). Ces deux artistes influencèrent clairement Modigliani, qui utilisa la pose de la Vénus de Botticelli dans *La Naissance de Vénus* pour son *Nu debout (Vénus)* (1917) et sa *Femme rousse en chemise* (1918), ainsi qu'une inversion de cette pose dans son *Nu assis au collier* (1917). A la dette de Modigliani à l'art du passé (silhouettes des Cyclades de la Grèce antique principalement) fut ajoutée l'influence de l'art d'autres cultures (africaines par exemple) et du cubisme. Les cercles et courbes équilibrés, bien que voluptueux, y sont soigneusement tracés et non naturalistes. On les retrouve dans l'ondulation des lignes et la géométrie des nus de Modigliani, tels le *Nu Allongé*. Les dessins des Caryatides lui permirent d'explorer le potentiel ornemental de poses qu'il eut été incapable de traduire en sculpture. Pour ses séries de nus, Modigliani emprunta les compositions de nombreux nus célèbres du grand art, dont ceux de Giorgione (vers 1477-1510), Titien (vers 1488-1576), Ingres (1780-1867), et Velázquez (1599-1660), en faisant abstraction toutefois de leur romantisme et de la lourdeur du décor.

Modigliani appréciait également l'oeuvre de Goya (1746-1828) et d'Edouard Manet (1832-1883), qui avaient fait scandale en peignant des femmes de la vie réelle nues, rompant ainsi les conventions artistiques voulant que les nus soient placés dans des cadres mythologiques, allégoriques ou historiques.

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