



Dürer (French Edition)

Victoria Charles

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Albrecht Dürer

(Nuremberg, 1471–1528)

Dürer est le plus grand artiste allemand et le plus représentatif de l'esprit germanique. Comme Léonard, c'était un homme extrêmement attirant physiquement, doté de manières charmantes, de conversations agréables et de grandes capacités intellectuelles. Il était très versé dans les sciences et les mathématiques, et son don pour le dessin était extraordinaire. Dürer est plus réputé pour ses gravures sur bois et sur cuivre que pour ses peintures.

Dans les deux pourtant, l'adresse de la main est au service de l'observation la plus minutieuse et de l'étude analytique du personnage et de la structure de la forme. Dürer ne possédait cependant pas la sensibilité de Léonard pour la beauté abstraite et la grâce idéale ; au lieu de cela, il était habité par une profonde gravité, un intérêt manifeste pour l'humanité et une inventivité plus dramatique. Dürer admirait beaucoup Luther et, dans son oeuvre, on retrouve les aspects les plus puissants de la doctrine du réformateur. Celle-ci est très sérieuse et sincère ; très humaine, elle s'adresse aux coeurs et à l'entendement des masses. Nuremberg, sa ville natale, était devenu le point névralgique de l'impression en Europe et le principal distributeur de livres du continent. Par conséquent, l'art de la gravure sur bois et sur cuivre, que l'on peut qualifier de branche picturale de l'impression, était très encouragé. Dürer sut tirer tous les avantages de cette situation. La Renaissance en Allemagne était un mouvement plus moral et intellectuel qu'artistique, en partie à cause du climat et de la situation sociale. En effet, la sensibilité envers la grâce et la beauté idéales se nourrit de l'étude de la forme humaine, et celle-ci s'est bien plus souvent épanouie dans les pays méridionaux. Mais Albrecht Dürer possédait un génie trop puissant pour se laisser conquérir. Il demeura aussi rofondément germanique que l'était, avec son sens tumultueux du tragique, son contemporain Mathias Grünewald, un visionnaire fantastique, hostile à toutes les séductions italiennes. Comme Léonard, Dürer se situait aux confins entre deux mondes, celui de l'ère gothique et celui de l'âge moderne, et à la frontière entre deux formes d'art, étant graveur et dessinateur plus que peintre.

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