

# **LARGE PRINT**

## **MODIGLIANI**

### **Unmasked**

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entrance when finished**





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## INTRODUCTION

Always speak out and keep forging ahead. The man who cannot find a new person within himself is not a man.

Amedeo Modigliani

They quickly became close friends: Dr. Paul Alexandre, the young French physician, enamored of art, and Amedeo Modigliani, the fledgling Italian Jewish artist, recently arrived in Paris. Between 1907 and the outbreak of World War I in 1914 they met almost daily. Despite his modest means, the doctor became Modigliani's first patron and a passionate advocate for his work. As he began to build his collection of drawings and paintings, he implored the artist "not to destroy a single sketchbook or a single study."

Alexandre was impressed by Modigliani's knowledge and curiosity and by his enthusiasm for Modernist art, then in its first radical flowering. Painting was assailing the last vestiges of naturalism, so that what had been solid and familiar was finally yielding to something ambiguous and mutable, soon to culminate in outright abstraction. As the twenty-two-year-old artist absorbed this challenge to tradition, rejecting the notion that art must represent the natural world objectively, he began to treat his preferred

motifs in a subjective manner. More pressing for him, however, were not natural but social realities, especially those relating to his own identity and place in the world.

The immense trove of drawings preserved by Paul Alexandre, more than four hundred made between 1906 and 1914, reveals much about this period, when the artist largely ceased to paint in order to develop his conceptual and pictorial ideas through drawing and sculpture. Seen within the scope of his brief fourteen-year career, this early work provides a context in which to reconsider what may have motivated Modigliani to develop his idiosyncratic style of portraiture.

**Mason Klein**  
**Senior Curator**

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## TO THE LEFT OF THE INTRODUCTION

Amedeo Modigliani at about age twenty-eight, c. 1912  
Photographer unknown

## IN THE MIDDLE OF THE HALLWAY

### Rue du Delta

In 1907 Dr. Paul Alexandre took possession of an abandoned municipal building at 7 Rue du Delta and invited a small colony of artist friends to move in. It was there, that winter, that he met Modigliani. The residents were forced to move when the city demolished the villa in 1913. Alexandre, photographed on July 5 of that year, is third from left. On the ground are two paintings by Modigliani: Head of a Woman and Melancholy Nude.

The exhibition audio guide is available for your personal smartphone at [TheJewishMuseum.org/Audio](http://TheJewishMuseum.org/Audio), using the wi-fi network JM-Guest.

Complimentary audio guide players are also available for loan at the admission desk in the museum lobby, except on Saturdays and some Jewish holidays.

The audio guide is supported by

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**#ModiglianiUnmasked**



# IN THE FIRST GALLERY TO THE RIGHT OF THE INTRODUCTION

## Section Text

Amedeo Modigliani (1884–1920) arrived in Paris in 1906 with a strong sense of belonging there, an optimism fostered by his love of France’s language and literary traditions. For a foreigner, Modigliani was unusually at ease within the culture, reciting long passages of the poetry of Stéphane Mallarmé as easily as he did Dante’s cantos.

Yet he found Paris unexpectedly difficult, suffering recurrent bouts of tuberculosis and struggling financially—partly because he refused to take a job or seek commissions. His increasing sense of alienation also stemmed from his view of artists as visionaries, different from normal people. He was drawn to social outsiders, such as cabaret and circus performers, and to the image of the femme fatale, characteristic of one of his first exhibited paintings in Paris, The Jewess.

France was still reverberating with the aftereffects of the Dreyfus affair, an 1895 scandal in which a French Jewish army captain had been falsely accused of treason, resulting in a surge of nationalist anti-Semitism. But this was also a period of remarkable self-assertion for the artist, as he became aware of what distinguished him, an Italian Sephardic Jew, within the community of predominantly Jewish immigrant artists to which he belonged—including Marc Chagall, Chaim Soutine, and Jules Pascin. With his cosmopolitanism and his fluent French he could easily have passed as gentile. He chose instead to use his work to question the very notion of identity. As a result, his oeuvre was exclusively figurative—in itself an eccentric choice within the experimental artistic milieu of Paris at the time.

**TO THE RIGHT OF THE SECTION TEXT,**

**MOVING CLOCKWISE**

**Portrait of a Woman Taking Part in a Spiritualist Séance**

c. 1906, black crayon, China ink, and watercolor on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre,  
2001

**Table-Turning, or Portrait of a Medium**

c. 1906, black crayon and watercolor on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

Modigliani's mother wrote that at about age fifteen the artist attended his first séance. His youthful spiritual and esoteric inclinations took him in the direction of the occult, reflected in these two drawings, made from memory, of a session he attended in Venice, where he studied for two years before coming to Paris.

## **CLOCKWISE FROM TOP LEFT**

### **Columbine with a Fan**

c. 1908, watercolor and China ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Columbine Wearing Culottes**

c. 1908, charcoal on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Columbine with a Fan**

1908, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

Modigliani's fondness for performance, including theater, street entertainment, and the circus, is reflected in numerous early drawings, often sketched from a blend of life and imagination. Many of these works reveal the acuity of his psychological awareness, which had the effect of transforming simple sketches into portraits.

Here, the Commedia dell'Arte character Columbine, the love interest of both Harlequin and Pierrot, is depicted

mid-performance, the artist's brushstrokes capturing the figure's balletic movement across the stage. The figures of the traditional Commedia were often employed by avant-garde artists at this time as an expression of bohemian creative life.

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### **Pierrot with a Ruff**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Portrait of a Woman with a Beauty Spot**

1908, black crayon and watercolor on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

In 1915 Modigliani painted his first self-portrait, showing himself in the guise of Pierrot, the sad, naïve clown of the Commedia dell'Arte. The painting was based on this drawing from about 1911. The stock characters of the Commedia were familiar to French audiences; Modigliani chose to portray himself as the character most associated with the anguished, romantic artist.

## CLOCKWISE FROM TOP

### **Circus Performer**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Marionette with Strings**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Actress in a Long Dress, with Bare Breasts**

c. 1908, black crayon on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre,  
2001

The Gaîté-Rochechouart in Montmartre was one of Modigliani and Paul Alexandre's favorite theaters. The artist occasionally drew from life, but most often relied on memory. Actress in a Long Dress is also an example of his early use of a blank eye, an idiosyncrasy he used widely.

## **The Jewess**

1908, oil on canvas

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

In titling this painting, one of the first that Modigliani exhibited, the artist declared that the sitter's cultural identity was more important than her name. The model was most likely Modigliani's lover Maud Abrantès. Beyond her pallor, she is depicted with a withdrawn, languid demeanor, her cheeks and deeply set eyes touched with startling dabs of green, a streak of which also highlights the ridge of the patrician, aquiline nose. A curious pale mark obscures the area between her eyes, further isolating and drawing attention to the nose. This emphasis on the nose recurs throughout Modigliani's work and is a focal point of his sculpture. It is a self-referential facet of his own Jewishness—an identity that his daughter later recalled as being deeply important to him. Modigliani's exploration of his Jewish identity, as a central aspect of his portraiture, has been little noticed.

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## ON THE PEDESTAL IN FRONT OF THE FIREPLACE

### Mask

Fang–Ntumu peoples, Rio Muni River region,

Equatorial Guinea

1930s or 1940s, wood

Collection of James C. Jamieson III, St. Louis,  
courtesy of Schweizer Premodern, New York

In the early twentieth century, with the expansion of French colonialism into sub-Saharan Africa, West African sculptures and ritual objects were brought to Paris museums in large quantities. Vanguard artists—Henri Matisse, Pablo Picasso, Modigliani, and others—were profoundly impressed by their stylized treatment of the human body and face. Each responded differently to the influence of nonnaturalistic African styles; for Modigliani the discovery of these sculptures and masks was a pivotal moment. Particularly revelatory was the way these works could be both highly abstracted and individualized.

## **TO THE RIGHT OF THE FIREPLACE**

### **LEFT**

**Jean-Baptiste Alexandre with a Crucifix**

1909, black crayon on Ingres paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

Jean-Baptiste Alexandre was the father of Paul and Jean.

### **TOP, LEFT TO RIGHT**

**Paul Alexandre with Left Hand on His Hip**

c. 1909, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Paul Alexandre with Left Hand in His Pocket**

c. 1909, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

**Paul Alexandre**

c. 1909, China ink on paper

Private collection, courtesy of Richard Nathanson, London

## **BOTTOM, LEFT TO RIGHT**

**Paul Alexandre with Left Hand in His Pocket**

c. 1909, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

**Paul Alexandre, Head and Shoulders**

c. 1909, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Paul Alexandre**

c. 1909, black crayon on writing paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **FAR RIGHT**

**Paul Alexandre in Front of a Window**

1913, violet crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

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## Unfinished Portrait of Paul Alexandre

c. 1913, oil on canvas

Private collection on long-term loan to the  
Musée des Beaux-Arts, Rouen

This portrait is intriguing and somewhat mysterious. It is considered unfinished, with expanses of agitated brushwork and raw canvas, although that remains a matter of speculation. Probably painted in 1913, it is a stylistic anomaly within Modigliani's oeuvre—far more sketchy and gestural than is typical of his portraits. In contrast to his other likenesses of Paul Alexandre, it presents the subject's face partly obscured and flattened, and his setting as almost entirely abstract. Given the work's uneven rendering, one can only wonder about the significance of these features.

Modigliani's earliest commissions, dating to 1908, were mostly honorific portraits of the Alexandre family. Since then, he had been jettisoning naturalism incrementally. In subsequent portraits he gradually distilled and abstracted the face to its elementary features, a process that reveals his changing conception of identity. He now rejected the western artistic tradition of the portrait as a "true" depiction of the self, and replaced it with a notion of identity as a metaphorical construction—a facade or pretense, fluid and subject to change.

## CLOCKWISE FROM TOP

### **Portrait of Maud Abrantès**

1908, black crayon and watercolor on paper

Private collection, courtesy of Richard Nathanson, London

### **Maud Abrantès in Bed**

1908, charcoal on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Face of Maud Abrantès**

1908, sepia wash on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

Little is known about Modigliani's lover, the elegant Maud Abrantès. She was Jewish, American, and married. Abrantès accompanied Modigliani when he first visited the Rue du Delta studios and met Paul Alexandre. She frequented the artists' colony there for roughly a year before returning to New York. His portraits of her emphasize her eyes and her ineffable sadness.

## **Head of a Woman in Profile**

c. 1906, oil on canvas

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **The Beggar Woman**

1909, oil on canvas

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London



## Portrait of Maud Abrantès

1908, oil on canvas

Reuben and Edith Hecht Museum, University of Haifa, Israel

In 1908 Modigliani painted this Portrait of Maud Abrantès on the back of the canvas on which he had painted Nude with a Hat earlier that year. Like many painters with limited means, he turned the canvas over to use the other side. In this case, he also turned it upside down in order to paint out a previously begun portrait of a woman, whose hat and eyes can still be seen.

## Nude with a Hat

1908, oil on canvas

Reuben and Edith Hecht Museum, University of Haifa, Israel

Like Portrait of a Woman with a Beauty Spot or Portrait of Maud Abrantès, seen nearby, Nude with a Hat illustrates Modigliani's interest in the masklike properties of cosmetics. Maud Abrantès, the presumed model, also sat for The Jewess.

## ON THE TWO IPADS

### **Sketchbook**

1906–7, facsimile

Many an artist's sketchbook offers unexpected insights into its maker. This is particularly true of Modigliani's only surviving sketchbook, which highlights the artist's meticulous working methods during his formative years in Paris. Remarkable is his complementary approach, employing both a draftsman's economy of line and a sculptor's sensibility. In some drawings the figure is rendered in faceted, three-dimensional terms, as if it were in the process of being carved.

## IN THE CASE NEXT TO THE IPADS

**Sketchbook back cover**

1906–7, facsimile

**Two Male Heads, One a Self-Portrait**

1906–7, facsimile

**Five Male Heads, One a Self-Portrait**

1906–7, facsimile

In addition to his two paintings (Self-Portrait as Pierrot, 1915, and Self-Portrait, 1919) and the c. 1911 Pierrot drawing, the only other known self-portraits by Modigliani are the early sketches reproduced here.

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## Self-Portrait with Beard

1910, pencil on paper, reproduction of a lost work

The inscription, written by Paul Alexandre, reads, “Self-portrait of Modigliani before shaving off the beard he wore for a few weeks.” Alexandre recalled that in 1910 the artist gave him an “extremely telling self-portrait in which he had represented himself full-face with a beard and clothed in a Jewish tunic.” Here, the artist presents himself as a man quite aware of his cultural otherness. While Alexandre refrains from extrapolating further, he clearly alludes to the artist’s intent to declare his Jewishness. Such topics were rarely discussed at the time.

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## **IN THE CASES ON THE OTHER SIDE OF THE ROOM**

### **FIRST CASE, FROM LEFT TO RIGHT**

**Modigliani's visiting card**

1911

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Receipt for studio rent, Cité Falguière, Paris**

April 1909

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Postcard from Modigliani in**

Lucca, Italy, to Paul Alexandre in Paris, on his birthday  
May 6, 1913

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

Flatterer and friend,  
happiness is an angel with a grave  
face.  
not a sonnet—

the reborn one—  
I shall write soon.

Letter from Modigliani in Livorno, Italy, to Paul Alexandre  
in Paris

September 5, 1909

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

My dear Paul,

It seems to be too late to send anything to the Salon  
d'Automne.

Please do send me some registration forms. You can get  
them at all the  
artists' supply shops.

as this suggests, I have been working a bit  
whether I do or don't exhibit in the end it's all the same  
to me but . . .

you will see me return restored in both physical and  
sartorial respects. ah! my dear friend I am rejoicing—  
inwardly—at the thought of returning to Paris.

I sent you a card from Pisa where I spent a divine day I  
want to see Siena before I leave.

Received a card from [the painter Henri] Le Fauconnier.  
He wrote four absolutely extraordinary lines of nonsense  
about [the sculptor Constantin] Brancusi, which pleased me

enormously. I really am fond of that man, so give him my regards if you see him. but

. . . you're busy, you're working. ah, you poor wretch!

Give Jean [Alexandre] my affectionate greetings.

In three weeks I shall see you all again.

My regards to your parents.

in any case send me news of the Salon d'Automne

All the best to you Modigliani



## SECOND CASE, FROM LEFT TO RIGHT

Émile Courtet, "Jewish Virtues According to Gall's Methods," *La Libre Parole*

December 23, 1893

The Jewish Museum, New York, 1990-189

A. Esnault, "Leur Patrie," *La Libre Parole*

October 28, 1893

The Jewish Museum, New York, 1990-209

La Libre Parole (The Free Word) was an influential anti-Semitic French newspaper. Scurrilous cover illustrations depict Jews as physically grotesque and repugnant. One uses the then-fashionable pseudoscience of phrenology to suggest that "the qualities of the Jew" are biologically determined. Jews were not seen as French, but as outsiders. Modigliani was well aware of such attitudes, which permeated the general culture of France in the decades before World War I. His daughter later recalled the "devastating force with which the Parisian atmosphere" of anti-Semitism acted upon him.

Johann Kaspar Lavater  
Calculating Facial Disproportion  
From Essays on Physiognomy  
1792, facsimile

Myths of the immutability of racial types, or the idea of inherent differences among the races, had been percolating in Europe since the late eighteenth century. The Swiss theorist Johann Kaspar Lavater conducted extensive research in physiognomy, arguing for a correlation between a person's facial characteristics and his or her character. The underlying aim was to establish the superiority of the white race.

In his exploration of portraiture, Modigliani created a visual vocabulary of features—heads, noses, mouths, eyes—drawn from both life and the study of African, Egyptian, and Asian art. This investigation into the myriad ways to express identity was linked to his own sense of otherness. But for him, crucially, there was no racial hierarchy. Identity, as expressed in the individual portrait, was endlessly mutable.

## NEXT GALLERY

### Section Text

Modigliani, celebrated today as a portraitist, did not relish commissions, having little interest in merely pleasing a client. His most famous of these works for hire, The Amazon, was a case in point. The sitter, the Baroness Marguerite de Hasse de Villers, was a socialite, equestrian, and lover of Paul Alexandre's younger brother Jean, who commissioned the painting. The experience was classic: the artist, frustrated with his lack of progress, procrastinated madly, and the sitter became ever more agitated and impatient. The challenges of the process are captured in the large number of studies he made. The drama ended with an epiphany for Modigliani, who decided at the last moment to change the color of the baroness's riding jacket from red to yellow. Unable to recognize herself and unfavorably disposed to yellow, she rejected the portrait, which was promptly bought by her soon-to-be-ex-lover's brother.

**ACROSS FROM THE SECTION TEXT,**

**MOVING CLOCKWISE**

**Studies for The Amazon**

1909, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Study for The Amazon**

1909, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

**Study for The Amazon**

1909, black crayon and ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **The Amazon**

1909, oil on canvas

Private collection

This work is being represented in a digital format because the original could not be loaned for the exhibition.

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**Study for The Amazon**

1909, charcoal on paper

Gale and Ira Drukier Collection

**Study for The Amazon**

1909, black crayon on paper

Private collection, courtesy of Laurie Rubin Fine Art,  
New York

## NEXT GALLERY

### Section Text

In 1910 the Russian poet Anna Akhmatova, already notable at the age of twenty-one, came to Paris on her honeymoon and was introduced to Modigliani. The meeting was an extraordinary moment for both: two young artists on the threshold of mature creative discoveries. They saw each other only a few times, but after she went home to Russia, he wrote to her throughout that winter. The following year she returned to Paris alone to spend several weeks with him.

Her exotic presence inspired Modigliani to introduce Akhmatova to Egyptian art. "At the Louvre," she recalled, "he showed me the Egyptian collection and told me there was no point in my looking at anything else. He drew my head bedecked with the jewelry of Egyptian queens and dancers, and seemed totally overawed by the majesty of Egyptian art." It was as if Egyptian art, with its symbolism and static, linear stylization, epitomized their mutual attraction. Akhmatova remembered late in life: "I could know only one side of his being—the radiant side. After all



I was just a stranger . . . a foreigner. When I returned in 1911, somehow he had grown dark and haggard. Everything that happened was for both of us a prehistory of our future lives: his very short one, my very long one.”

The poet was as striking in appearance as any Egyptian monarch: statuesque and with a poised reserve that gave her an enigmatic air. The artist made dozens of drawings of her. One nude study remained with her until her death; it always hung above her sofa in whatever room she occupied during her often unsettled life in Stalin’s Soviet Union.

Akhmatova was Modigliani’s most inspiring model in 1911, but throughout his early years in Paris he drew life studies, as his dual fascination with the face and the figure led him toward his unique, stylized approach to portraiture. Paul Alexandre collected many of these, intrigued by the artist’s desire to distill the body into condensed, clear gestures.

**TO THE RIGHT OF THE SECTION TEXT,**

**MOVING CLOCKWISE**

**CLOCKWISE FROM LEFT**

**Female Nude with a Lighted Candle and Chandeliers,  
possibly Anna Akhmatova**

c. 1911, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

**Anna Akhmatova Seated**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Anna Akhmatova Seated**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

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## **Stela of Inherkhau**

**Egyptian, New Kingdom, Twentieth Dynasty, 1184–1153 BCE  
or later, limestone**

**Brooklyn Museum, New York, Charles Edwin Wilbour Fund**

This funerary relief originally adorned the tomb in Egyptian Thebes of Inherkhau, a high official at the court of Ramesses III. Inherkhau kneels at lower right in a gesture of adoration. The text around him represents a hymn to the setting sun. Such a union of image and text would have appealed to Akhmatova and Modigliani, who shared a passion for poetry. Modigliani also incorporated such Egyptianate poses in his caryatid figures (seen later in the exhibition).

**Kneeling Caryatid, probably Anna Akhmatova**

c. 1911, blue crayon on paper

Private collection, courtesy of Richard Nathanson, London

## **CLOCKWISE FROM TOP**

**Female Nude, probably Anna Akhmatova**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Seated Female Nude**

c. 1910, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Seated Female Nude**

c. 1910, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Plaques**

**Egyptian, thirteenth–twelfth century BCE, silver and other metals**

**Collection of Judy and Michael Steinhardt, New York**

**Female Nude Lying on Her Stomach, probably  
Anna Akhmatova**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Female Nude Lying on Her Stomach, probably  
Anna Akhmatova, with Partial Standing Figure**

c. 1911, black crayon on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre,  
2001

**The poet Anna Akhmatova**

**1924, photographed by Moisei Nappelbaum**



**Female Nude Reclining on Left Side, Head Leaning on  
Left Hand**

c. 1909, black crayon and pencil on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **TOP, LEFT TO RIGHT**

### **Kneeling Male Nude**

c. 1906, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Standing Nude, Right Arm Bent**

c. 1908, ink on paper

Private collection, courtesy of Richard Nathanson, London

## **BOTTOM, LEFT TO RIGHT**

### **Seated Female Nude**

c. 1909, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Seated Female Nude**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **CLOCKWISE FROM TOP**

### **Study of Female Nude Lying on Her Back, Arms behind Her Head**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Seated Female Nude**

c. 1908, pencil on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Female Nude Lying on Her Right Side**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Female Nude**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Female Nude with Winglike Arms**

c. 1910, black crayon and pencil on paper

Musée d'Art Classique, Mougins, France

## **CLOCKWISE FROM TOP**

### **Female Nude Reclining on Left Side, Right Arm in Front of Her Body**

c. 1909, pencil and watercolor on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Female Nude Reclining, Hands by Her Neck**

c. 1909, black crayon and pencil on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Female Nude Reclining on Her Left Side**

c. 1909, pencil and black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Standing Woman with Left Breast Bared**

c. 1911, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

# IN THE CENTER OF THE ROOM

## ON PEDESTAL

### Head

1911–12, limestone

Private collection, Toronto

### Photograph Caption

The poet Anna Akhmatova photographed by Moisei Nappelbaum in the 1920s, when she was in her early thirties. She is probably in the apartment she shared in Saint Petersburg, Russia, with her second husband, Vladimir Shileiko.

It is likely that this sculpture was inspired by Anna Akhmatova during her sojourn with Modigliani in Paris in 1911. It shares certain similarities with her features, particularly the triangular shape of the face and the straight bangs. An ankh, the Egyptian symbol of life, is formed by the circle on the forehead and the cruciform created by the nose and ridge of the eyes. The word ankh is an anagram of the poet's name.

## ON PEDESTAL

### **Statuette of a Royal Woman with the Cartouches of Necho II on Her Arms**

Egyptian, Late Period, Saite, 610–595 BCE, silver

The Metropolitan Museum of Art, New York, Theodore M. Davis Collection, Bequest of Theodore M. Davis, 1915

Modigliani loved the Louvre's superb collection of Egyptian art, and the influence of Egyptian stylization can be seen in many aspects of his work. His drawings of figures—both life studies and portraits—often have flattened shapes with strong silhouettes; elongated, slender limbs; and strong profiles in the Egyptian manner. The style was well suited to images of Akhmatova, almost six feet tall, with a dramatic profile and a regal bearing.



## NEXT GALLERY

### Section Text

An Italian Sephardic Jew with a French mother and a classical education, Modigliani was the embodiment of cultural heterogeneity. When he moved to Paris, he came up against the idea of racial purity in French culture. In the new century, nationalism was on the rise, and the call to purge France of foreign influence was widespread. No artistic group represented “impurity” more than the city’s immigrants—notably the Jewish artists of Montparnasse.

Even within this group, Modigliani was an anomaly. He had not come from the ghettos of Eastern Europe; in Italy he had never felt ostracized for being Jewish. Indeed, his Latin appearance and fluency in French masked his ethnicity. The very invisibility of his outsider status often compelled him to introduce himself with the words, “My name is Modigliani. I am Jewish.” As a form of protest, he refused to assimilate, declaring himself as “other.”

Modigliani’s working process was by turns methodical and spontaneous: his heads and caryatids were drawn with

architectural precision, while his figure and portrait studies were dispatched with consummate ease and gestural fluidity.

Prominent within the Alexandre collection are the stylized drawings related to sculptures. Produced between 1909 and 1914, this body of work constitutes a distinct category within the artist's oeuvre and reveals his ongoing preoccupation with identity. Particularly noticeable is his obsessive examination of physiognomy. When seen together, his repeated images of heads and faces reveal minute, calculated variations in eyes, noses, mouths. As a suite, they offer a nuanced commentary on the underlying issue of aesthetics as it relates to race.

TO THE RIGHT OF THE SECTION TEXT,

MOVING CLOCKWISE

ON PEDESTALS

The Alexandre collection of drawings is replete with references to race. Modigliani was mesmerized by the nonwestern art he encountered on visits with Paul Alexandre to the Musée du Trocadéro, Paris's first ethnographic museum. The five sculptures seen here, and many works on paper in this gallery, display the ways he adapted a global range of sources: West African, Egyptian, Indochinese, Cycladic, early Christian. He drew on these many threads in the course of his investigation of a more abstract, depersonalized face, a principal feature of his later portraits.

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## **TOP, LEFT TO RIGHT**

### **Male Head**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Male Head and Shoulders**

1911–12, blue crayon on paper

Private collection, courtesy of Richard Nathanson, London

## **BOTTOM, LEFT TO RIGHT**

### **Head**

1911–12, blue crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Head**

1911–12, pencil on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **LEFT**

### **Head**

1911–12, ink mixed with white pigment over pencil on squared paper

Paul Alexandre Family, courtesy of Richard Nathanson, London

### **Head**

1911–12, ink mixed with white pigment on squared paper

Paul Alexandre Family, courtesy of Richard Nathanson, London

## **MIDDLE LEFT**

### **Female Head**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson, London

## **MIDDLE RIGHT**

### **Head**

1911–12, black crayon on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre,  
2001

## **RIGHT**

### **Head**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head and Shoulders**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head in Profile**

1911–12, violet crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head in Profile**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head in Profile**

1911–12, violet crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London



## **Head in Profile**

1911–12, black crayon on paper

Laure Denier Collection, Paul Alexandre Family, courtesy of  
Richard Nathanson, London

## **Head in Profile**

1911–12, ink mixed with white pigment on squared paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **CLOCKWISE FROM TOP**

### **Head**

1911–12, blue crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head on Plinth**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head and Shoulders**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Mask of Gu**

Guro peoples, central Côte d'Ivoire

Nineteenth–mid-twentieth century, wood, pigment,  
and cord

The Metropolitan Museum of Art, New York, Gift of  
Gertrud A. Mellon, in memory of Dr. Robert Goldwater, 1977

For his sculptural heads, Modigliani freely modified aspects of African masks he had seen in the Trocadéro museum. Unlike most of his contemporaries in the Paris vanguard, who appropriated such works expressionistically as an abstracted deformation of the human form, Modigliani's manner of borrowing was far more respectful. The influence of such masks is visible in the nearby sculptures: in the oval face and etched eyebrows and the treatment of the hair. The Guro place special significance on elaborate arrangements of hair. This mask depicts a traditional hairstyle, with all the hair pulled up and bound into a shape that falls down in two narrowing plaits, often wrongly thought to be horns.

## **Woman in Profile**

1911–12, charcoal and pastel on paper

The Museum of Modern Art, New York, The Joan and  
Lester Avnet Collection

## **Head and Shoulders**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **TOP, LEFT TO RIGHT**

### **Head**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head and Shoulders**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **BOTTOM, LEFT TO RIGHT**

### **Head with Earrings**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head with Earrings**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **CLOCKWISE FROM TOP**

### **Head**

1911–12, pencil and black crayon on paper

Private collection, courtesy of Richard Nathanson, London

### **Head and Shoulders**

1911–12, ink mixed with white pigment on squared paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head**

1911–12, ink mixed with white pigment on squared paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Head in Profile on a Plinth**

1911–12, black crayon on two sheets of paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Portrait of Docteur Devaraigne**

1917, oil on canvas

Collection of Bruce and Robbi Toll

Modigliani painted two portraits of Dr. Devaraigne, who was probably a friend. The sitter's identity is partly established by his military uniform, which suggests that he had been mobilized during World War I. When a subject's personality or features were particularly striking, as with Dr. Devaraigne, Modigliani would sometimes exaggerate them, increasing the sense of their individuality. Often, especially with people he knew, he painted more than one version of a portrait.



## **Portrait of Manuel Humbert**

1916, oil on canvas

Collection of Bruce and Robbi Toll

Modigliani immortalized the Spanish landscape painter Manuel Humbert Estève, a struggling artist whom he met in the ethnically diverse environment of Montparnasse. In such paintings, he continued to question portraiture's claim to truth, presenting the genre as ever-ambiguous. Here, he renders the sitter's head as masklike, with a narrow, triangular face and stylized arched brows connected to a thin, straight nose. But he distinguishes personal features as well—pursed mouth, parted hair—constantly altering the counterpoise of individuality and formal abstraction.

## **Lola de Valence**

1915, oil on paper, mounted on wood

The Metropolitan Museum of Art, New York, Bequest of Miss Adelaide Milton de Groot (1876–1967), 1967

This portrait depicts the famous nineteenth-century Spanish dancer Lola de Valence, also memorialized by the poet Charles Baudelaire and the painter Édouard Manet. Modigliani's radical approach to portraiture is on display here: the dancer's face is essentially an African mask.

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**Hanka Zborowska**  
1916, oil on canvas  
Private collection

Based on stylistic similarities with other paintings of 1916, this work is quite likely the first of a series of twelve portraits of the common-law wife of the poet Leopold Zborowski, who was Modigliani's art dealer during the last years of his life. Here, the artist balances the generic artifice of the mask with the particular self-absorption of the sitter, a tension that resonates in his metaphoric use of an inner and outer eye.

## **CLOCKWISE FROM LEFT**

### **The Cellist with a Lamp, Bed, and Fireplace**

1909, China ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

A number of preparatory drawings for Modigliani's 1909 painting The Cellist were in the Alexandre collection. The unnamed cellist was a neighbor at the Cité Falguière, where Modigliani had his studio. The musician was an amateur with no pretensions to great talent, but he practiced enthusiastically for hours. His room was so small that the artist had to draw him from the corridor outside the door.

### **Female Nude**

c. 1911, blue crayon on paper

Private collection, courtesy of Richard Nathanson, London

### **Woman Reclining**

c. 1909, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **CLOCKWISE FROM TOP**

### **Portrait of a Woman**

c. 1908, black crayon on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre, 2001

### **Seated God**

Syrian, seventeenth–thirteenth century BCE, bronze

Collection of Judy and Michael Steinhardt, New York

This small bronze of an enthroned god, wearing sandals and a long wrapped cloak with ribbed ornamentation near the ankles, reflects the balance between stylization and specific adornment that Modigliani appreciated in many kinds of ancient art. The inserted forearms are missing, but many aspects of the figure—the upward-gazing face with its Egyptianate features, the eyes and eyebrows recessed for inlay, the pierced earlobes—echo the inwardness and presence of Modigliani's drawings.

### **Seated Female Nude**

c. 1909, ink mixed with white pigment on paper

Musée des Beaux-Arts, Rouen, Gift of Blaise Alexandre, 2001

## **TOP, LEFT TO RIGHT**

### **Portrait of a Seated Woman in a Low-Cut Gown**

c. 1910, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Head**

c. 1909, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

## **BOTTOM, LEFT TO RIGHT**

### **Female Nude Leaning on Her Left Elbow**

c. 1910, pencil and black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Portrait of a Seated Woman**

c. 1910, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## ON THE PEDESTALS IN THE CENTER OF THE ROOM

### Head

1911–13, limestone

Solomon R. Guggenheim Museum, New York, Gift,  
Solomon R. Guggenheim

### Head of a Woman

1910–11, limestone

National Gallery of Art, Washington, D.C.,  
Chester Dale Collection

### Head of a Woman

1912, limestone

Philadelphia Museum of Art, Gift of Mrs. Maurice J. Speiser  
in memory of her husband, 1950

### Head

1911–12, limestone

Hirshhorn Museum and Sculpture Garden, Smithsonian  
Institution, Washington, D.C., Gift of Joseph H. Hirshhorn,  
1966

**Woman's Head**

1912, limestone

The Metropolitan Museum of Art, New York, The Mr. and Mrs. Klaus G. Perls Collection, 1997



**ON THE EASELS ON THE OPPOSITE SIDE OF  
THE ROOM**

**ON THE SURFACE FACING THE CENTER OF  
THE ROOM ON THE LEFT**

**TOP, LEFT TO RIGHT**

**Standing Figure in Profile**

c. 1909, ink mixed with white pigment on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Female Nude Wearing a Shawl and High Heels**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **BOTTOM, LEFT TO RIGHT**

### **Portrait of a Woman**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Portrait of a Woman**

c. 1908, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

**ON THE SURFACE FACING THE CENTER OF  
THE ROOM ON THE RIGHT**

**TOP, LEFT TO RIGHT**

**Boy with Hands Clapsed on His Knees**

c. 1909, ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Boy in Front of a Mantelpiece**

c. 1909, China ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**BOTTOM, LEFT TO RIGHT**

**Seated Bearded Man, Three-Quarter View**

c. 1909, ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Seated Bearded Man, Front View**

c. 1909, China ink on paper

Private collection, courtesy of Richard Nathanson, London

**ON THE SURFACE FACING THE NEXT GALLERY**

**ON THE LEFT**

**TOP, LEFT TO RIGHT**

**La Petite Jeanne (Seated Nude Leaning on  
Her Right Elbow)**

c. 1909, blue ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**La Petite Jeanne (Seated Nude on a Bed)**

c. 1909, ink mixed with white pigment on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**BOTTOM, LEFT TO RIGHT**

**Adrienne**

c. 1909, blue ink on paper

Private collection, courtesy of Richard Nathanson, London

**Adrienne Seated**

c. 1909, China ink on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**ON THE SURFACE FACING THE NEXT GALLERY**

**ON THE RIGHT**

**TOP, LEFT TO RIGHT**

**Female Nude**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Female Nude**

c. 1908, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

**BOTTOM, LEFT TO RIGHT**

**Female Nude**

c. 1908, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

**Female Nude**

c. 1908, pencil on paper

Private collection, courtesy of Richard Nathanson, London



## NEXT GALLERY

### Section Text

In 1911 Modigliani began to explore another motif borrowed from ancient art: the Greek figure of the caryatid. He produced innumerable drawings and paintings of standing or kneeling statuesque figures upholding an unseen architectural weight. While in classical art the caryatid is usually a woman, his are male, female, or of ambiguous gender.

They are oriented either frontally or in profile, and some are posed according to the classical conventions: kneeling in three-quarter view, standing in contrapposto, or rigorously hieratic. Interestingly, Modigliani adds elements derived from ancient South and Southeast Asian sources: facial features, postures, tattoos, and other ornamental details.

The deliberate citation of nonwestern racial characteristics and the confident, even forceful rendering of the caryatids may be given a metaphoric reading: it speaks to the artist's own audacity in defining himself as different, especially at a

time of intense xenophobia and anti-Semitism. His caryatids are not beholden to European classical aesthetics: commensurate with their Asian sources they are depicted as ascendant, generous, and graceful. Thus Modigliani has reinvented the caryatid as a paradigm of creativity and a self-affirming symbol of the artist's resistance to the constraints of identity and convention.

**TO THE RIGHT OF THE SECTION TEXT,**

**MOVING CLOCKWISE**

**Female Caryatid Seated on a Plinth with Lighted Candles**

c. 1911, black crayon on paper

Private collection, courtesy of Richard Nathanson, London

**Female Caryatid Kneeling on a Plinth with Three Lighted Candles**

c. 1911, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson, London

With the caryatid, the artist moved beyond the brooding femme fatale of early works, such as The Jewess or Nude with a Hat, recasting the feminine subject in a heroic, spiritual, and universal light.

## **Gem-Set Figure of a Green Tara**

Tibet, seventeenth or eighteenth century, gilt bronze

Collection of Maurice Berger

The figure's left arm is raised in reassurance and her right arm in a traditional gesture of giving, exemplifying the peace, enlightenment, and generosity embodied by the Green Tara, a female Buddhist deity. Her seated, angular pose and bent legs are echoed in many of Modigliani's caryatid drawings—one of many ways in which he observed and absorbed details of ancient Asian sculptural styles.

## **TOP, LEFT TO RIGHT**

### **Kneeling Caryatid**

1911–12, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

### **Kneeling Caryatid**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **BOTTOM, LEFT TO RIGHT**

### **Kneeling Caryatid**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Kneeling Caryatid**

1911–12, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

## **Head of a Buddha**

**Thailand, Dvaravati period, seventh or eighth century,  
stucco**

**Collection of Maurice Berger**

**Dvaravati Empire artists were the first to sculpt Buddhist imagery distinct from earlier Indian prototypes. This Buddha's serene face is rendered abstractly: his full lips, thin and elegant eyebrows, and hair depicted in small blocks are characteristic of such work in Thailand. Some of these details, such as the patterned rendering of hair and elongated features, are echoed in the faces, hair styles, and poses of Modigliani's caryatid drawings.**

## **Head in the Shape of an Ionic Capital**

1914, black crayon on paper

Musée des Beaux-Arts, Rouen, long-term loan from  
Noël Alexandre

## **TOP, LEFT TO RIGHT**

### **Monumental Caryatid**

c. 1913, black and red crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

This study is directly related to the caryatid sculpture seen  
in this gallery.

### **Caryatid Kneeling on a Plinth**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **BOTTOM, LEFT TO RIGHT**

### **Male Caryatid**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London



**Male Caryatid, Hands behind His Head**

1911–12, blue crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Female Figure**

**Attributed to the Steiner Master**

**Cycladic, 2500–2400 BCE, marble**

**North Carolina Museum of Art, Gift of Mr. and  
Mrs. Gordon Hanes**

Cycladic figurines belong to a Bronze Age culture in the Aegean islands contemporary with Dynastic Egypt and predating classical Greece. The sculptures are characterized by a high degree of abstraction, with smooth, stylized features. Modigliani would have seen several such works in the Louvre's collection, and the connections to his own style are clear.

## **TOP, LEFT TO RIGHT**

### **Female Nude with Necklace and Belt of Pearls**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

### **Caryatid**

1911–12, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

### **Caryatid with Pelmet**

1911–12, black crayon on paper

Laure Denier Collection, Paul Alexandre Family,  
courtesy of Richard Nathanson, London

## **BOTTOM, LEFT TO RIGHT**

### **Male Caryatid, Hands behind His Head**

1911–12, blue crayon on paper

Musée d'Art Classique, Mougins, France

## **Female Nude**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Caryatid with Pelmet**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Bodhisattva Avalokiteshvara**

Western Cambodia, pre-Angkor period, second half of the seventh or early eighth century, copper alloy

The Metropolitan Museum of Art, New York, Rogers Fund, 1987

The Buddhist bodhisattva Avalokiteshvara, the male version of the Tara, is the embodiment of infinite compassion.

Modigliani's eye was drawn to the formal, hieratic pose of such figures.

## **Male Nude**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Caryatid with Columns**

1911–12, black crayon on paper

Paul Alexandre Family, courtesy of Richard Nathanson,  
London

## **Jeanne Hébuterne with Yellow Sweater**

1918–19, oil on canvas

Solomon R. Guggenheim Museum, Solomon R. Guggenheim  
Founding Collection, By gift

Toward the end of World War I, Modigliani left Paris for the south of France. In this more serene environment the artist's work became more contemplative, his figures abbreviated and calm, and his palette brighter. Hébuterne, an art student whom he met at the Académie Colarossi in Paris in the winter of 1916–17, was his lover, later his wife. Here he depicts her with affection and no sense of the erotic. The face is outlined as a long oval, the eyes are blank, and the nose is long and geometric. The artist underscores the simple elegance of Hébuterne's features, rendered as a series of flat shapes—the tilt of her head, the echoing refrain of the turtleneck sweater and her crossed hands, while conveying her youthful, moody personality.

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**Lunia Czechowska**

**1919, oil on canvas**

**Museu de Arte de São Paulo, Assis Chateaubriand, Gift,  
Raul Crespi, 1952**

Modigliani saw himself primarily as a sculptor. Even when declining health forced him to abandon the medium, he continued to think, draw, and paint as one. Lunia Czechowska, a good friend of Leopold and Hanka Zborowski, became acquainted with the artist and emerged as one of his favorite models. Here, Modigliani suppresses descriptive identity in the service of a universalized presence: he graphically captures Czechowska's aristocratic bearing, depicting her like an icon. Her smooth, ethereal features and exaggeratedly long neck emphasize the image's sculptural quality.



## **Portrait of Roger Dutilleul**

1919, oil on canvas

Collection of Bruce and Robbi Toll

This classic example of Modigliani's consummate painterly style pays homage to one of his most devoted patrons, Roger Dutilleul. Unable to afford to collect the work of more established figures, Dutilleul turned to young contemporary artists. Between 1918 and 1925 he acquired thirty-four paintings and twenty-one drawings, virtually ten percent of Modigliani's late work.

## **Caryatid**

**1913–14, graphite on three sheets of darkened tan wove paper**

**Harvard Art Museums / Fogg Museum, Cambridge, Massachusetts, Gift of Michael Biddle, AB 1956, in memory of George Biddle, AB 1908, LLB 1911, and Helene Sardeau Biddle**

**Rose Caryatid**

1914, gouache and crayon on paper

Norton Museum of Art, West Palm Beach, Florida,

Bequest of R. H. Norton

## Caryatid

1914, gouache and watercolor with chalk and graphite  
on wove paper

Museum of Fine Arts, Houston, Gift of Oveta Culp Hobby

In 1914 Modigliani began an affair with the poet and critic Beatrice Hastings, a keen follower of theosophy and the occult. Her intellectual and philosophical bent stimulated similar interests in Modigliani, who believed in the underlying unity of all religions. Such ideas were advocated in the mystical, messianic teachings of the cabbalah by the nineteenth-century rabbi Elia Benamozegh, from the artist's hometown of Livorno. This figure's dramatic upward spiral may also relate to the concentric circular paths in Dante's *Divine Comedy*, which the artist often quoted at length.

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## **Caryatid**

1914, gouache and ink on paper

The Museum of Modern Art, New York, Bequest of  
Mrs. Harriet H. Jonas

## **Caryatid**

c. 1912, oil on canvas

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

**Jacques Lipchitz**

**Death Mask of Amedeo Modigliani**

**1920, cast plaster**

**The David and Alfred Smart Museum of Art, The University of Chicago, Bequest of Joseph Halle Schaffner in memory of his beloved mother, Sara H. Schaffner**

Modigliani succumbed to tubercular meningitis on Saturday evening, January 24, 1920, at the Hôpital de la Charité on Paris's left bank. Two of his fellow artists, Moïse Kisling and Conrad Moricand, attempted to make a death mask before his burial in Père Lachaise Cemetery. Neither painter possessed the necessary technical skills; they removed the plaster mold too early, and broke it. The sculptor Jacques Lipchitz, another Jewish artist resident in Paris and a close friend of Modigliani, salvaged the mask; he produced a number of plaster casts and, eventually, an edition in bronze.

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## ON THE PEDESTAL IN THE CENTER OF THE ROOM

**Caryatid**

c. 1914, limestone

The Museum of Modern Art, New York,  
Mrs. Simon Guggenheim Fund



The companion volume to the exhibition is on sale in the Cooper Shop.

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