

MODIGLIANI

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TASCHEN

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MODIGLIANI (I) #BASICART

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BA

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Delicati dipinti e sculture che parlano un linguaggio universale

Lo scandaloso Amedeo Modigliani

Agli occhi dei contemporanei, Amedeo Modigliani era l'incarnazione della Bohème parigina, il controverso beniamino e il bersaglio della stampa popolare, un modello al quale si sono ispirati più di un romanzo, di una commedia e di un film.

Come artista, lo scandaloso Modigliani si fece un nome principalmente con i celebri dipinti di donne con occhi a mandorla, lunghi colli e corpi flessuosi. Il suo stile aveva radici remote che risalivano all'antichità classica e all'Africa. Ma i suoi ritratti dei grandi intellettuali dell'epoca, di amici come Pablo Picasso, Jean Cocteau o Diego Rivera, erano altrettanto inimitabili. In questo studio di Doris Krystof, la scena di cui Modigliani era il protagonista prende vita, e i suoi sensibili dipinti e le sculture parlano un linguaggio universale.

La collana:

Ciascun volume della collana Basic Art di TASCHEN comprende:

- Una sintesi dettagliata che ripercorre cronologicamente la vita e l'opera dell'artista, soffermandosi sulla sua importanza a livello storico e culturale
- Una biografia concisa
- Circa 100 illustrazioni a colori con didascalie esplicative

L'autore:

Dopo aver studiato storia dell'arte, storia e letteratura a Friburgo e a Colonia, **Doris Krystof** ha lavorato come collaboratrice scientifica presso la Kunstsammlung Nordrhein-Westfalen di Düsseldorf e come curatrice presso la Kunsthalles di Vienna. Dal 2001 è curatrice della collezione permanente e delle esposizioni temporanee presso la K21 Kunstsammlung Nordrhein-Westfalen di Düsseldorf. Le sue numerose pubblicazioni si occupano di arte moderna e contemporanea.

#BasicArt #logossedizioni



Nothing but a Mute Affirmation of Life

1918 was the fourth year of war. Food was in extremely short supply. Gas and electricity were rationed and the inhabitants of Paris had to learn to live with the terror of air raids. On January 30, the Germans bombed Paris with fifty fighter planes and caused inconceivable damage. In March, they began to move from the north-east towards Paris; the city was shaken by explosions and there were deaths among civilians. It was feared that there would soon be an advance made on the French capital. Evacuation measures began, and in April almost half a million people were on their way to the safety of the south.

Modigliani also left Paris in the spring of 1918. Together with the Zborovskis, his friend Soutine, and his new mistress Jeanne Hébuterne, he went to the South of France. Over a year passed before Modigliani returned to Paris, to spend the last months of his life there. In this year of turmoil at the end of the war, Modigliani painted like a man possessed. In the bright light of the Côte d'Azur he produced most of the paintings which would later become his most popular and highest-priced works. There are portraits of strong farm boys and thin servant girls, of sweet children and old grandpas, of worldly women and elegant men and, above all, there is always Jeanne. In the last two years of his life, Modigliani painted her no less than twenty-five times.

Modigliani's pictures from the South of France depict people who agreed to model for him. The anonymity of the majority of the subjects underlines a tendency towards the typical and general, a tendency which distinguishes these pictures from the portraits of the Paris years. *The Little Peasant* (ill. p. 86) is not really the portrait of an individual boy, portrayed in his uniqueness, but more a prototype country boy. This is demonstrated by the rejection of any anecdotal details referring to the boy's life and in the almost archaic rendering of his face. In Modigliani's Paris portraits, one can see that the artist had almost a caricaturist's eye for the physiognomy of his subjects; in these later portraits he is aiming for smoothness and stylisation. The pale blue of the open eyes harmonises with the other colours in the picture, which in its entirety emanates an agreeable calm and simplicity.

Indeed, Modigliani was never so close to his model, Cézanne, as here. If one compares Modigliani's technique in these pictures and their compositional outline, however, it is true that they do not have very much in common with Cézanne's pictures. As we have already seen, Modigliani's portraits develop out

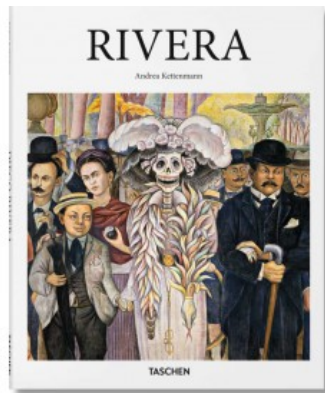


Half-Length Portrait of a Young Girl
(*Jeanne Hébuterne*), 1919
Pencil on paper, 34.4 x 28 cm (13 5/8 x 11 in.)
Bade, Öffentliche Kunstsammlung
Kupferstechkabinett

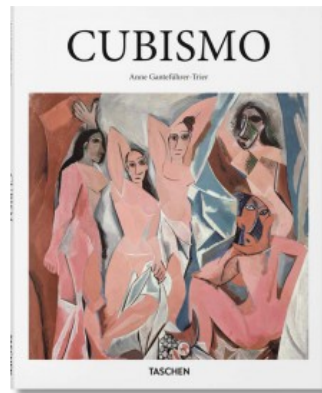
PAUSE 24
Lasia Czudoborska, 1919
Oil on canvas, 46 x 33 cm (18 x 13 in.)
Private collection

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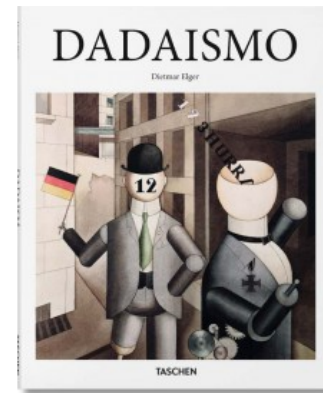
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