



Amedeo Modigliani.

A painter and his art dealer

Amedeo Modigliani,
Elvire, Resting against a Table,
1919, St. Louis, St. Louis
Art Museum

20 September 2023 – 15 January 2024
Musée de l'Orangerie

Amedeo Modigliani (1884-1920) is one of the best-loved artists in the collections of the Orangerie. The museum is home to five of his masterpiece paintings, all of which were brought together by the art dealer Paul Guillaume (1891-1934). As such, this exhibition explores the ingenuity of Modigliani through his relationship with the young gallerist, who became his dealer during the Great War.

Modigliani, a Jewish-Italian painter, arrived in Paris in 1906. After a period dedicated to sculpture, between 1909 and 1914, he returned to painting, focusing principally on representations of the human figure. Among his subjects was his gallerist, whom Modigliani immortalised in a series of portrait paintings and drawings. Meanwhile, Guillaume's written accounts paint a more

intimate portrait of Modigliani, with whom he shared a love of art and literature. Their shared interest in African art is clear to see. Over a hundred paintings, as well as some fifty drawings and a dozen sculptures by the artist passed through his dealer's hands, demonstrating both the gallerist's commitment to promoting the painter and his personal fondness of his work, which he displayed abundantly on the walls of his various apartments.

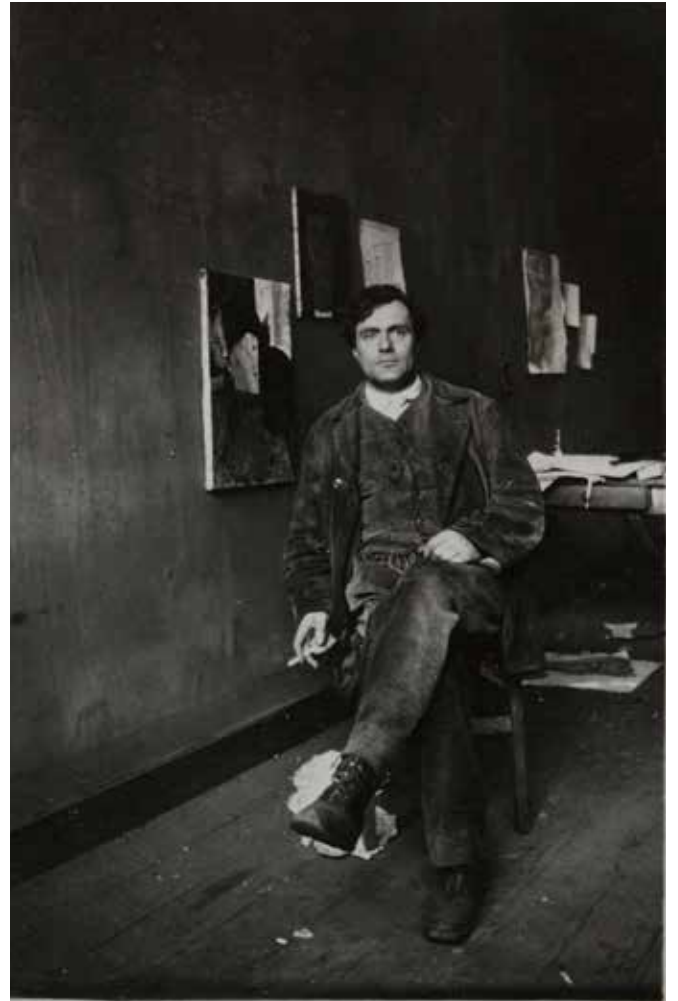
By bringing together several emblematic pieces, the exhibition highlights the major role that Paul Guillaume played in circulating Modigliani's work on the art market in the 1920s, both in France and the United States.

Claire Bernardi

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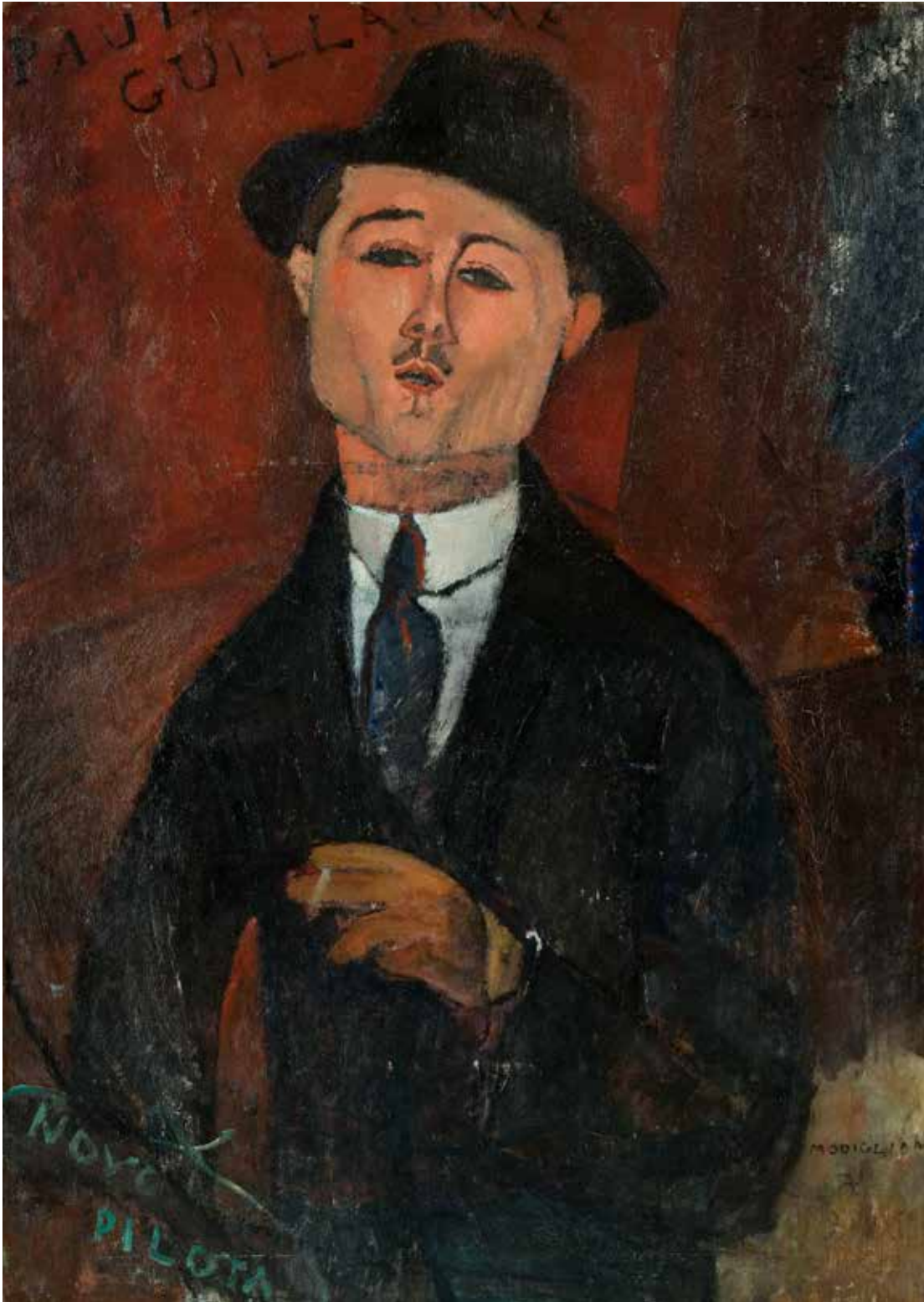
Paris: between Montmartre and Montparnasse

In the early 20th century, Paris was a magnet and melting pot for avant-garde artists. A motley assortment of artists from totally different parts of the world moved to the city, among them Amedeo Modigliani, who arrived from Italy in 1906. Two neighbourhoods in the French capital – Montmartre and Montparnasse – stood out for their overarching sense of artistic competition, and Modigliani moved constantly between the two. When the artist joined forces with the gallerist Paul Guillaume, he rented him a still-famous studio on rue Ravignan in Montmartre.

Paul Guillaume: *Novo Pilota*

Paul Guillaume was a young self-taught gallerist whose tastes were shaped by the Parisian avant-garde, and above all the poet and art critic Guillaume Apollinaire. He breathed new life into the art market and its milieu, with his passion for both modern figurative work and non-Western art. The dealer's unique approach sparked a growing sense of hope in a new generation of artists. Modigliani, who made several portraits of his dealer, painted the words "Novo Pilota" on one of them, describing what he saw as Paul Guillaume's purpose as a "new helmsman".

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Anonymous, *Modigliani,*
Ravignan Studio, c. 1915,
Paris, Musée de l'Orangerie

2
Attributed to Amedeo Modigliani,
Paul Guillaume in Modigliani's
Studio, 13 Rue Ravignan, 1915,
Paris, Musée de l'Orangerie

3
Paul Guillaume,
Novo Pilota, 1915,
Paris, Musée de l'Orangerie

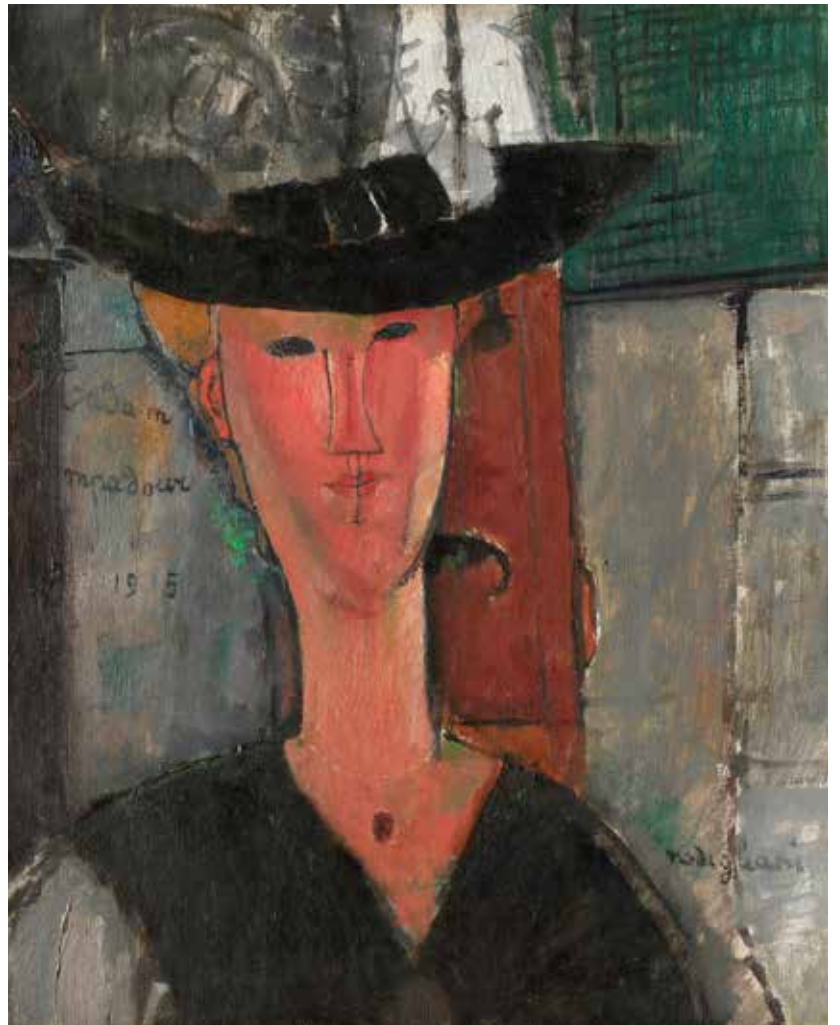
A figurative approach

Throughout his career, Modigliani dedicated himself almost exclusively to representations of the human figure. The characters around him, models and even anonymous figures formed the bedrock of his work. His paintings are filled with the unique features of the people he depicted, including his close friends Moïse Kisling, Jean Cocteau and Diego Rivera, as well as his companions Beatrice Hastings and Jeanne Hébuterne. Nevertheless, his art is also imbued with a form of stylisation and minimalism that lends a synthetic quality to his portraits, which at times resemble masks with blank pupils. The dealer Paul Guillaume, who sought to assemble groups in a manner that was at once classical, modern and synthetic, was understandably struck by Modigliani's unusual work.

An attraction to non-Western art

As soon as he opened his gallery in 1914, Paul Guillaume began exhibiting African sculptures and modern paintings side by side. Modigliani, meanwhile, frequented the Musée Éthnographique du Trocadéro from 1909 and showed an early interest in non-Western art. Although the artist stopped making stone sculptures at the start of the First World War, there are parallels to be drawn between his painted heads from 1914 and 1915 and these angular, lengthened forms, which are also evocative of certain stylistic innovations akin to Cubism.

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Madam Pompadour, 1915,
Chicago, The Art Institute
of Chicago

5
Lola de Valence, 1915,
New York, The Metropolitan
Museum of Art

6



The southern period

In March 1918, with Modigliani's health deteriorating, his companion Jeanne Hébuterne pregnant and bombs falling on Paris, the artist's second gallerist, Léopold Zborowski, sent them to stay in the South of France. This southern sojourn gave rise to the most beautiful portraits of both loved ones and strangers, all clearly inspired by Cézanne and inflected with the artist's colour palette and touch. A few photos also show Paul Guillaume with Modigliani on the Promenade des Anglais in Nice, illustrating the two men's continued relationship. Just as before, Guillaume purchased paintings from this period, even after the artist's death in 1920, and continued to circulate and sell them both in France and abroad.

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Portrait of a Woman, also known as *The Pink Blouse*, 1919, Avignon, Musée Angladon, Jacques Doucet collection

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Anonyme, Paul Guillaume assis dans un fauteuil en rotin 16, avenue de Villiers, non daté, Paris, musée de l'Orangerie

8

Anonymous, A Corner of the Large Drawing Room, 22, avenue du Bois (avenue Foch), 1931, Paris, Musée de l'Orangerie, Alain Bouret collection

7



Modigliani dans les intérieurs de Paul Guillaume

Paul Guillaume's various addresses were the showcases for his collection. From his humble three-room home at the start of his career – which served as a showroom and allowed him to truly experiment – to the magnificent apartment on avenue du Maréchal Maunoury in the 16th arrondissement, where he took up residence in 1934, the year he died, the gallerist gave pride of place to works by Picasso, Matisse, Renoir, Cézane and Derain, alongside non-Western pieces. Modigliani's work was always prominent.

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Around the exhibition

Tours

Audioguide (French, English)
General public €6 / members €4
Audioguide for young people (French, English) €3.50

Guided tours (French, English, LSF), workshops for families and adults programme available online

Publications

Exhibition catalogue

co-published by the Musée d'Orsay et de l'Orangerie / Flammarion, 168 pages, €35 (English version available)

Illustrated biography of Paul Guillaume

co-published by the Musée d'Orsay et de l'Orangerie / Flammarion, 282 pages, €26

Activity book

co-published by the Musée d'Orsay et de l'Orangerie / Glénat, 40 pages, €10

Explore

Study day

Friday 1 December 2023 at 10 am – auditorium of the Musée d'Orsay
Modigliani and the Paris art market (1900-1939)

Experts in artistic exchanges and historians of the avant-gardes explore the routes taken by Modigliani's works and the non-Western pieces that inspired him. They look at the key figures on the Paris art market who built the artist's reputation.

Listen to the interview with the curator Cécile Girardeau, available as a video and podcast, and see the articles and programme of tours and events around the exhibition:



Programme and bookings
musee-orangerie.fr



Curators:

Simonetta Fraquelli, art historian, exhibition curator and independent researcher, specialist in 20th century art
Cécile Girardeau, Heritage Curator at the Musée de l'Orangerie, Paris

In media partnership with:
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