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MODIGLIANI
Drawings in the Collection of Mr. and Mrs. J. W. Alsdorf

MODIGLIANI CAME TO PARIS from Italy in the propitious year 1906, start of a decade of art in which every contemporary movement germinated. Much under the influence of Gaugin and Cezanne at that time, his work leaned toward broad planes and areas of color.

When he became acquainted with the Rumanian sculptor Brancusi in 1909, the impact of the meeting gave his work a new direction. In the search for primary basic forms he turned to sculpture, which he pursued for several months to the exclusion of painting, formulating certain distortions, curves and elongations, along the lines of Byzantine sculpture, designed to bring out those particular characteristics he wished to express.

After these explorations in the world of form, line in his drawing was no longer a boundary for colors or planes, but became a language in which newly discovered forms were described. Modigliani's line did not develop calligraphically as did that of Picasso and Matisse. Instead, it developed the strength of steel and the functionality of girders, defining and supporting the masses of his forms. In this, which gives force and character to Modigliani's delicacy and refinement, lies a magic which has proved irresistible to collectors and art lovers of our time. •

Portrait of a young man. c. 1916

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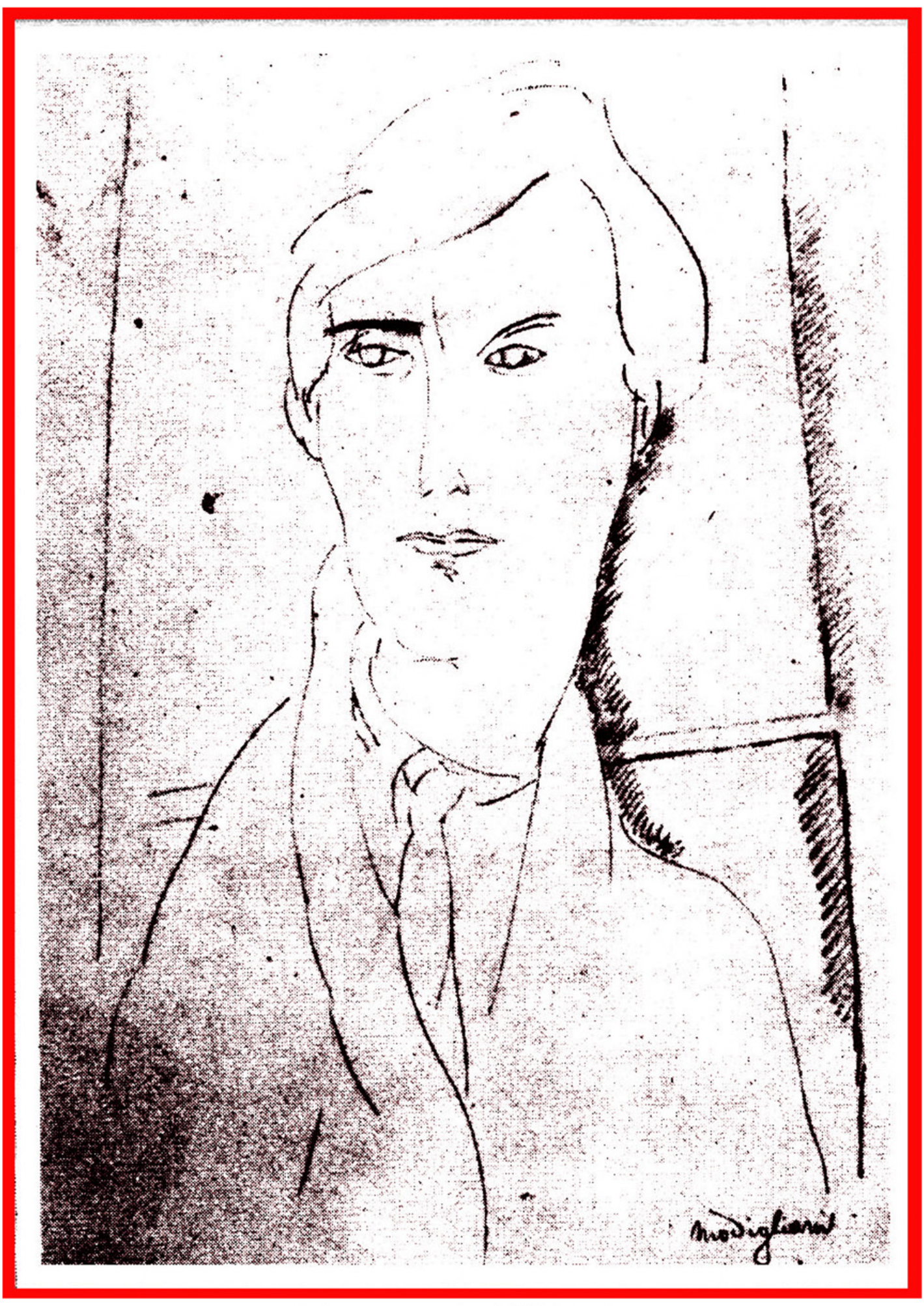
MODIGLIANI



Self-portrait c. 1918

Seated nude, right leg bent under. c. 1917

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