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*modigliani*

modigliani



**Amedeo Modigliani**

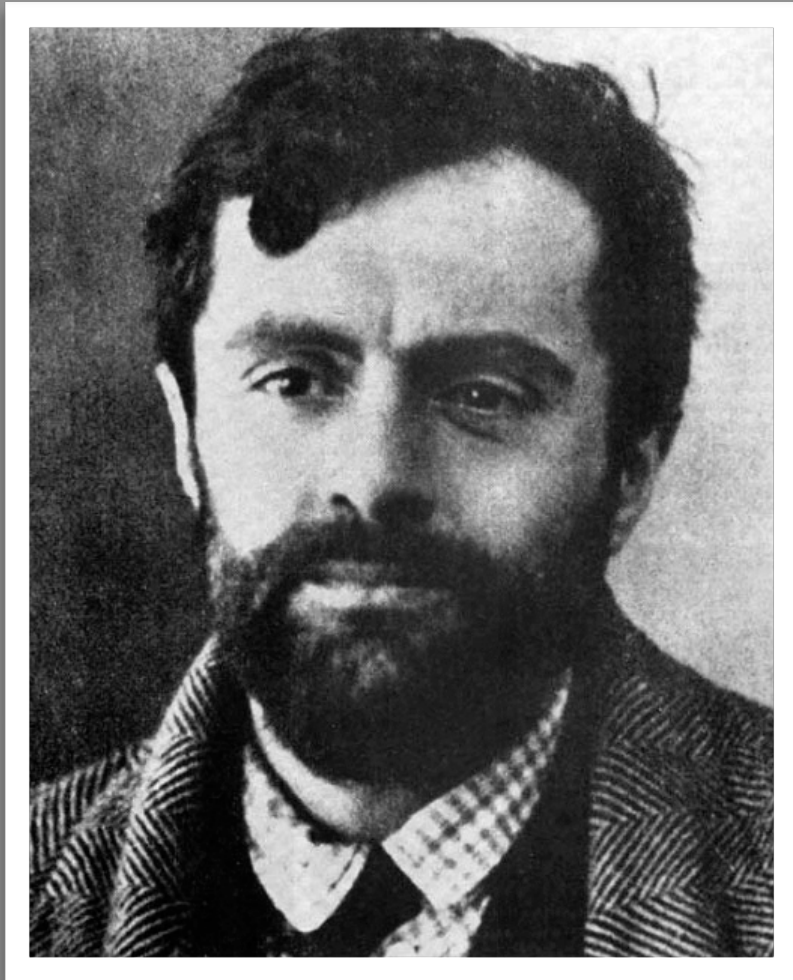
**JEANNE HÉBUTERNE (AU CHAPEAU)**

Oil on panel

26 3/8 x 20 1/4 in. (67 x 51.5 cm)

Painted in 1917

Signed Modigliani (lower right)



*When I know your soul,  
I will paint your eyes.*

*modigliani*

## **PROVENANCE**

Leopold Zborowski, Paris

Galerie Bing, Paris

Jonas Netter, Paris (in 1929)

Frank Crowninshield, New York (1938)

Etienne Bignou, Paris

Belien, Brussels (in 1953)

Edward A. Bragaline (in 1971)

Private Collection (sold: Sotheby's, New York, May 1, 1996, lot 44)

Acquired at the above sale by the present owner

## **EXHIBITION**

New York, De Hauke & Co., Paintings by Amedeo Modigliani, 1929, no. 26, illustrated in the catalogue (with incorrect provenance)

New York, Wildenstein & Co., Great Portraits from Impressionism to Modernism, 1938, no. 26

Brussels, Palais des Beaux-Arts, La Femme dans l'art français, 1953, no. 92

New York, Acquavella Galleries, Amedeo Modigliani, 1971, no. 22, illustrated in color in the catalogue (titled Madame Hébuterne à la cloche)

## **LITERATURE**

André Salmon, Modigliani, sa vie et son oeuvre, Paris, 1926, illustrated pl. 3

Arthur Pfannstiel, Modigliani, Paris, 1929, illustrated opposite p. 27

Carl Einstein, Die Kunst des 20 Jahrhunderts, Berlin, 1931, illustrated p. 294

Seigo Taguchi, Modigliani, Tokyo, 1936, illustrated pl. 5

Raffaello Franchi, Modigliani, Florence, 1944, illustrated pl. 8

Modigliani, Pascin, Soutine, Palestine, 1944, illustrated pl. 7

Raffaello Franchi, Modigliani, Florence, 1946, illustrated pl. XIII

Rivista di Livorno, Omaggio a Modigliani, Livorno, July-August 1954, illustrated pl. 9

Arthur Pfannstiel, Modigliani et son oeuvre, étude critique et catalogue raisonné, Paris, 1956, no. 120, illustrated p. 75

Ambrogio Ceroni, Amedeo Modigliani, Peintre, Milan, 1958, no. 83, illustrated (titled Jeanne Hébuterne (au chapeau),

as dating from circa 1916-17 and catalogued as oil on canvas)

Ambrogio Ceroni & Leone Piccioni, I dipinti de Modigliani, Milan, 1970, no. 174, illustrated p. 96

Osvaldo Patani, Amedeo Modigliani, Catalogo Generale, Dipinti, Milan, 1991, no. 179, illustrated p. 193 (as dating

from 1917 and catalogued as oil on canvas)

### Detail of the eyes.



The surface texture appears to be almost jewel-encrusted, especially when considering the Jeanne Hébuterne's sapphire-blue necklace and eyes. Her twinkling eyes possess a liveliness that was unusual for Modigliani's depictions and indicate a special quality that attracted him to this young woman. If this picture was meant to impress his new paramour, one might imagine that it succeeded; Jeanne would be at the artist's side, inspiring the most sensual and powerful compositions of his oeuvre.



**Notes:**

Jeanne Hébuterne (au chapeau) is one of Modigliani's first major portraits of the woman whose image came to define his art. Although Jeanne was an artist herself, she would be his constant companion and muse, immortalized in a number of portraits of her. By the time he started depicting Jeanne, the artist had developed his mature style, and the portraits of her, painted during the last three years of his life, are among his most refined and accomplished works.



*In most pictures of Jeanne we find a very discreet, deliberately subdued color orchestration... in the softness of the colors, the fragile delicacy of the tones and the exquisite discretion with which relationships between the picture elements are stated, we cannot fail to sense the expression of a love no less discreet than ecstatic. Modigliani is speaking here almost in a whisper; he murmurs his painting as a lover murmurs endearments in the ear of his beloved. And the light bathing the picture is the light of adoration.*

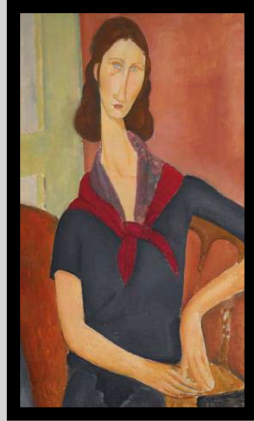
– Claude Roy, *Modigliani*, New York, 1958, pp. 112-13

Jeanne Hébuterne (au chapeau) synthesizes the bold stylistic traits which Modigliani developed in his post-1916 portraits: the geometric simplification of the female form; the S-shaped curve of her body; the elongated neck; the head tilted to one side with almond shaped eyes that prevent the viewer from communicating with the sitter, enveloping her in an enigmatic and impenetrable mood; the stylized, accentuated line of her nose; and the pursed, small mouth with sensuous lips.

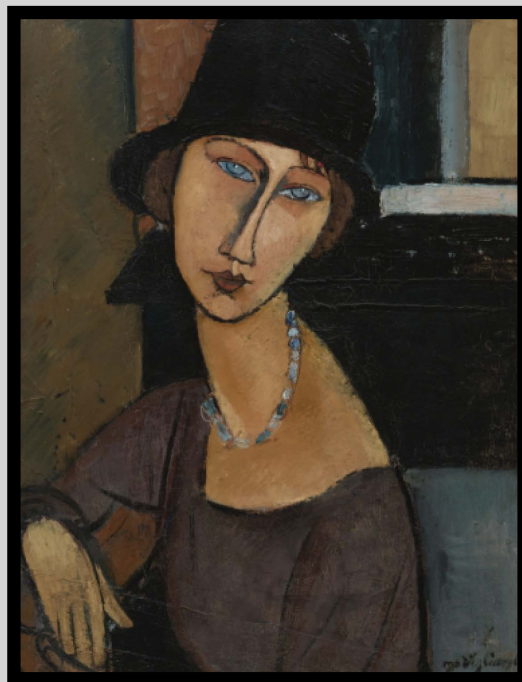
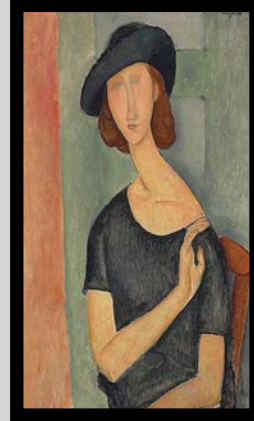
What distinguishes Modigliani's portraits is the balance between his unique mannerism and stylization on one hand, and a naturalism and interest in the psychology of his sitters on the other.

## Sale Comparisons

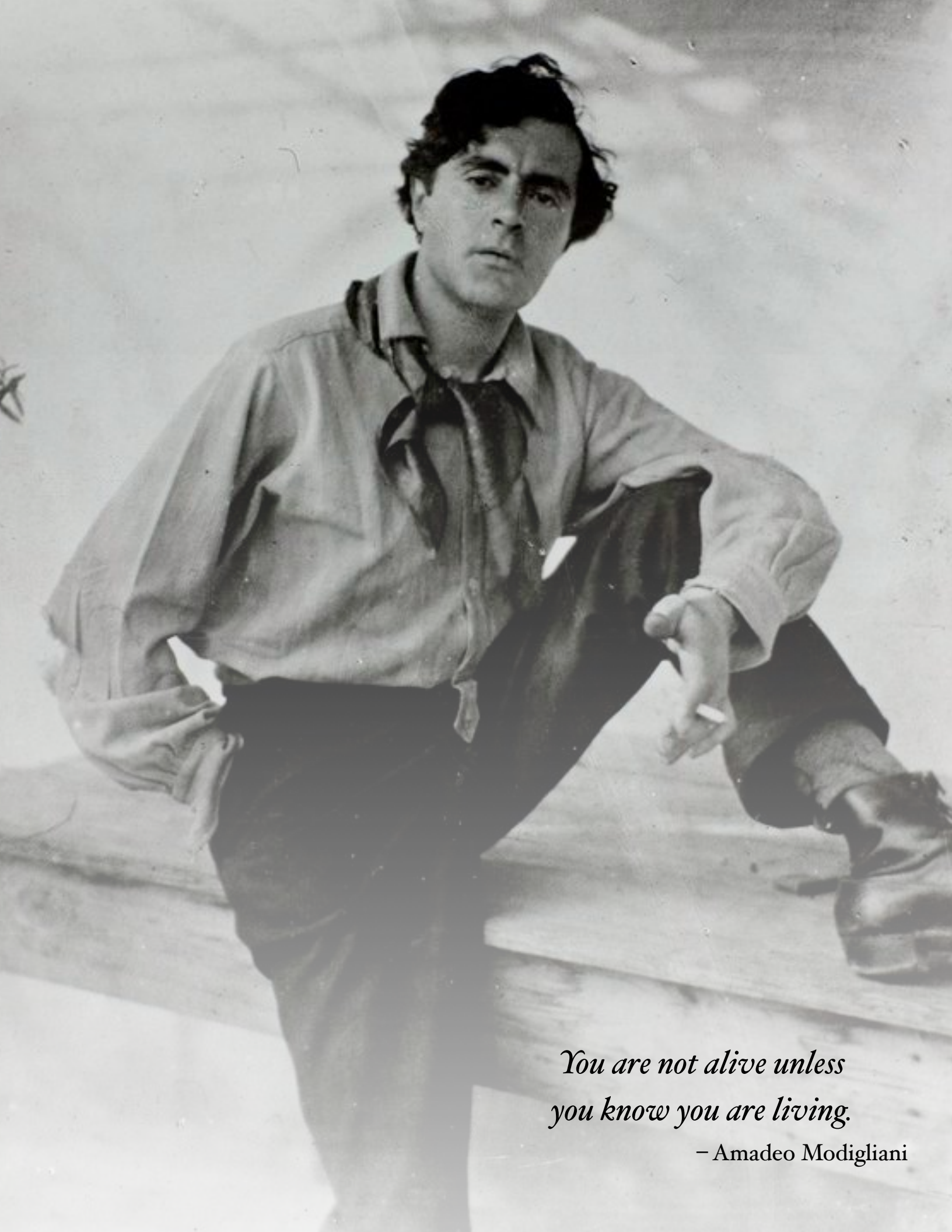
A comparable work that sold in 2016 at Sotheby's London is **Jeanne Hebuterne**, which sold for **\$56.25 M**.



A second and different portrait of **Jeanne Hebuterne**, sold at **Christie's London in 2013 for \$42M** (inflation adjustment, \$50M).



**Amedeo Modigliani**  
**JEANNE HÉBUTERNE (AU CHAPEAU)**  
**Signed Modigliani (lower right)**  
**Oil on panel**  
**26.38 x 20.25 in. (67 x 51.5 cm)**  
**Painted in 1917**



*You are not alive unless  
you know you are living.*

– Amadeo Modigliani