



Amedeo Modigliani  
*Fillette en Bleu* 1919  
Oil on canvas  
55 x 46 cm  
Signed top right

### Provenance

- Galerie Zak, Paris 1929 (mentioned in the Tooth Gallery inventories)
- Arthur Tooth & Sons, London (stock N°.279, as seen in the Tooth Gallery inventories kept at the Tate Gallery, London)
- Sir Victor Gollancz, London, purchased from the above 8 April 1938
- Lady Ruth Gollancz
- Sotheby's London, Lady Gollancz Estate Sale, 4 July 1973, Lot 69, color reproduction
- Raul Cano (purchased at the above sale)
- Saint Louis Art Museum, on longterm loan (1994-1997)
- Private collection, New York

### Exhibition History

- Crillon Galleries, Inc. February 1932, Philadelphia in collaboration with Gallery Zak (Paris)
- *Modigliani*, The Storrans Gallery, London April 1937, N°.7, illustrated
- *Amedeo Modigliani, "The Modern Botticelli,"* Arthur Tooth & Sons, London, 17 March - 9 April 1938, N°.31 (No. 2476 on the Tooth Gallery register)

### Expertise

- The latest scientific analysis by Art Discovery, New York, 6 March 2025, 40 page report.

## Published References

- Arthur Pfannstiel, *Modigliani, Paris: Editions Marcel Seheur*, 1929. Catalogue Presumé p.54. *Head of Girl in Blue, Red Ribbon/ Tête de Fillette en Bleu, Ruban Rouge*, 1919, oil on canvas, Zak Collection Paris, 55 x 46 cm.
- Arthur Pfannstiel, *Modigliani et son œuvre*, 1929. Étude critique et Catalogue Raisonné, Paris, La Bibliothèque des Arts, 1956, No.340 p.166.
- Joseph Lanthemann, *Catalogue Raisonné Modigliani* No.308, which both Jeanne Modigliani (daughter of the artist) and Lanthemann worked on using the artist's original archives. Barcelone, Graficas Condal, 1970, reproduced p.241 *La Fillette en Bleu*.

## Commentary

This portrait would most likely have been painted in the South of France while Modigliani was staying there and using young children, often servants, as models.

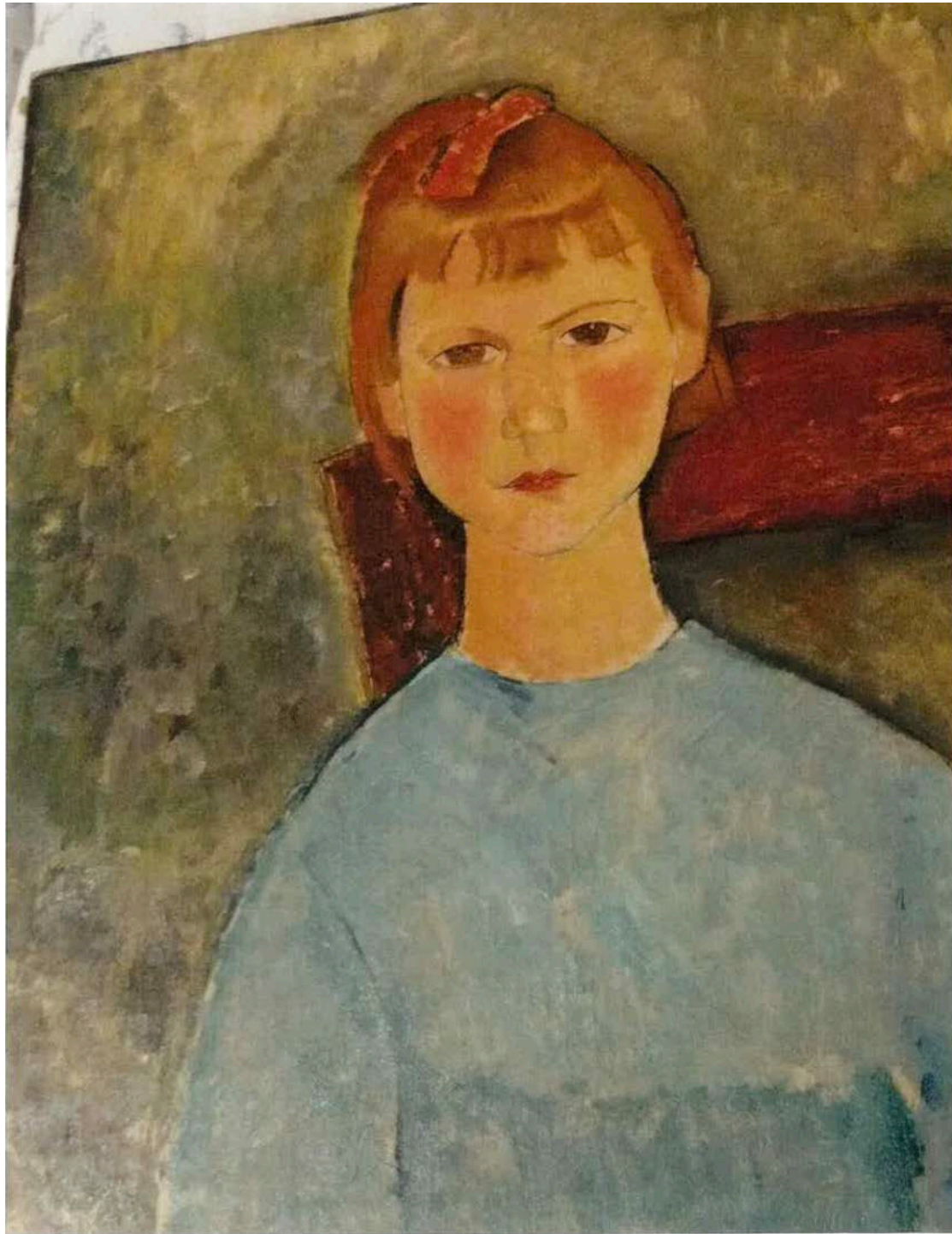
Sotheby's letter 2 August 2018 states that there had been several information requests on this painting from 2016-2018 but it was never subject to any claim or dispute. They confirm the sale made to Mr. Cano Faro in 1973. The work sale is duly recorded in their archives. Work was sold by the order of the executors representing the Estate of the late Lady Ruth Gollancz.

*"Signature authentication: Modigliani's signature was subject to small variation, depending on the speed with which he wrote, unlike most artists who sign the bottom left or right of their canvases, Modigliani often signed the upper edge of his portraits; close comparison with a number of examples leaves no doubt in our experts' minds that his salient characteristics were present and that no indication of forgery was in question. Work was accompanied by strong Provenance. Work was auctioned as Lot 69."* Sotheby's London.

*"La Fillette en Bleu (1993.573) was here at the Saint Louis Art Museum on long term loan January 10, 1994 - January 1, 1997. The painting was offered to the Museum for loan along with another painting, Claude Monet's Ice at Bennecourt (1993.572) by Citibank Art Advisory Service on behalf of a private collection. The Monet painting was on view in the galleries but there is no exhibition history for La Fillette en Bleu while it was here. I have attached an image and a reference from Amedeo Modigliani, Catalogo General."* Pat Boulware, Collections Documentation Assistant, Saint Louis Art Museum.

THE  
**MODIGLIANI**  
PROJECT

Photograph with label from the archive of loans to Saint Louis Museum of Art



1993.573

# THE MODIGLIANI PROJECT

Photographs and advertising from time of the 1932 exhibition at Crillon Galleries, Philadelphia

good, without the aid of any of the jargon of the specialists, regarding its rhythm, etc. The two Lurcat landscapes (titles receive slight consideration in this exhibit), evoke distinct moods and have a solemn grandeur despite their brilliant coloring. Annenkov has painted in his characteristic fashion the facade of a French Renaissance building, suffused by an eerie light, and a somber house and street near his own studio in Paris, with the Eiffel Tower looming wrath-like in the distance, a point of recognition about which many modernists are rather disdainful.

Franklin Watkins' two expressions are a pastel, "The Crucifixion," and an oil, "The Resurrection," the former being far more conventional in treatment than the other, which is a decidedly outre conception, requiring rather close inspection to determine its subject. The first seems to be all reverence and tragedy; the other may prove something of a shock.

THE exhibition which opens at the Pennsylvania Museum of Art next Friday is the first of a series of three, known as "Art in Making." The approaching show, with the sub-title "Living Artists," will continue until January 1. It will include the work of painters and sculptors of the United States, Mexico, Italy, France, Germany, Scandinavia and England, and will doubtless be one of the most inclusive exhibits of its kind ever held in this country. There will be about seventy-five canvases and approximately half these will be the creations of American contemporaries, several of them being Philadelphians or former residents of this city.

According to an official spokesman of the museum, an effort has been made to present a "comprehensive show which will display to the public the essence of the technique and the approach of the modern artist, as these processes have evolved. It has sought knowingly to place American

nique, at least in philosophy, from such historic schools, considered at to do is to stroll about, or go for bus rides on Riverside Drive. The



A portrait by Modigliani in the group of paintings by celebrated modernists now on view at the Crillon Gallery, West Rittenhouse Square.

eries. Stuart, Copley, and have always had a certain for the dealers, but of late of those interested have Not long ago the Kleeman-Gallery presented a handsome of older American portrait novation for a shop technique voted to prints. The who ment this year has special cause of the approaching ss Thomas B. Clark collection uled for some time this win it is to be expected, despite pression, that bidders will from all parts of the count

In line with this anno comes the news of the p of "The Life Portraits of ton and Their Replicas" by Morgan and Mantle Fielding authors have tracked down twenty-seven artists who, made portraits of George ton from life, and among u seem to have produced al hundred portraits. The book about them promises great value to the collect will be richly illustrated as somely printed for subscrib historian, too, will be grate He especially will appreciate that the portraits recorded produced cover a considerab of Washington's life. They 1772 and 1798. Just what Charles Henry Hart would to say about the authent some of these portraits it interesting to know. Our bert Rosenthal may have a to say on the subject when appears.

THE Modern Museum / amusing season with s exhibition. No doubt tains substantially what w last summer at the Geor Galleries, in Paris. One feature about it is its rmentation of the artist's ear lier, collectors and dealers abroad have made substant

in his paintings and says it potently. There is much that is admirable and provocative in some merry phases of modernism, but this artist does not seem destined to win many friends to the cause.

On the contrary, any beholder would have to be a really hard headed reactionary not to enjoy the charming simplicity and beauty of Modigliani's portrait of a young girl, with an "Orphant Annie" expression of face, tousled hair, and somewhat elongated neck, which was this artist's favorite point of distortion; her dress of rich blue and the whole composition cut across by the deep brown of a wooden chair. Such painting and such modernism as this make one regret Modigliani's tragic death at so early an age.

DERAIN is represented by a head of a woman, which, in these days, seems almost academic, and the unknowing might wonder

Franklin C. Watkins.

From outside Philadelphia have come from the Museum of Modern Art in New York; the Institute of Chicago; the Howard Collection of the Gallery of Fine Arts, the p lections of Mrs. John D. R Jr., E. M. M. Warburg, S Clark, Mr. and Mrs. Ches Marie Harriman, Carter H. Mr. and Mrs. Samuel A. from the artists themself from the galleries of vario

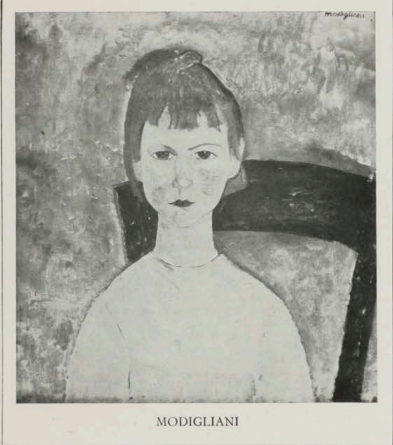
"The term, 'modern art,' in meaning," to quote a museum's official spokesma plied commonly to the wo group of contemporary pal are attempting to express terms which reflect our This group, in its seeming departure from traditional ed standards in the use form and organization, is of many artists who, ne are following a natural

# THE MODIGLIANI PROJECT

The painting was reproduced in November 1931 as an illustration of an article about various exhibitions then open in Philadelphia (C.H. Bonte, *In Gallery and Studio*, The Philadelphia Inquirer, November 15th 1931, p. 20).

The painting was then shown at the Crillon Galleries Inc and is discussed briefly in the text. Also *Fillette en bleu* appeared regularly in advertisements of the Crillon Galleries that were published in *Formes* between December 1931 and April 1932. It was clearly highly esteemed.

## CRILLON GALLERIES, INC.



MODIGLIANI

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