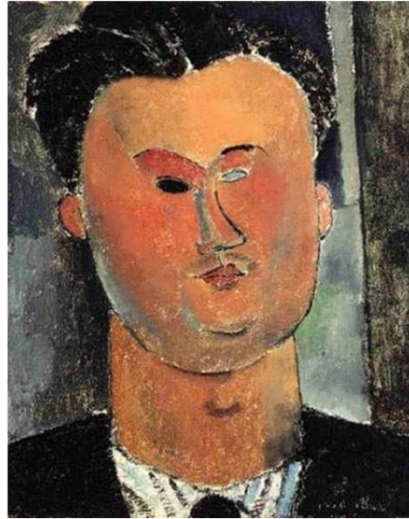


**THE
MODIGLIANI
PROJECT**



Amedeo Modigliani
Portrait of Pierre Reverdy
1916

Oil on canvas
16 x 13 ¼ inches
Signed lower right

Provenance

- Collection Zak, Paris 1929
- Alvin and Fanny B. Thalheimer Collection
- By descent to current owners

Exhibition History

- Baltimore, The Baltimore Museum of Art, 20th Century Italian Art, October 25 - November 27, 1966
- Paris, Musée du Luxembourg, Modigliani: L'ange au visage grave, October 23, 2002 - March 2, 2003
- New York, The Jewish Museum, Modigliani Beyond the Myth, May 21 - September 19, 2004. The show traveled to: Toronto, Art Gallery of Ontario, October 23, 2004 - January 23, 2005 Washington DC, The Phillips Collection, February 19 - May 29, 2005
- Madrid, Museo Thyssen-Bornemisza, Modigliani and His Times, February 5 - May 18, 2008 Paris, Musée d'Orsay, Misia Reine de Paris, June 11 - September 9, 2012
- The Baltimore Museum of Art. The painting has been on long-term loan to the

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museum since 1966. It is frequently on view in the galleries devoted to the Cone Collection.

Published References

- Pfannstiel, Arthur. *Modigliani. Paris: Editions Marcel Seheur*, 1929. Catalogue presume (the section at the end of the book), p. 15. The author dated the painting as being from 1916.
- Parkhurst, Charles. *Twentieth Century Italian Art*. Baltimore: The Baltimore Museum of Art, 1966.
- Wayne, Kenneth. *Modigliani and the Artists of Montparnasse*. New York: Harry N. Abrams, 2002. Illustrated (p. 44)
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- Klein, Mason. *Modigliani Beyond the Myth*. New Haven: Yale University Press, 2004. Illustrated (plate 30, p.115).
- Seraller, Francisco Calvo. *Modigliani y Su Tiempo/Modigliani and His Times*. Madrid: Museo Thyssen-Bornemisza, 2008.
- Cahn, Isabelle. *Misia, Reine de Paris*. Paris: editions Gallimard, 2012.
- Josyph, Peter. *Cormac McCarthy's House: Reading McCarthy Without Walls*. Austin: University of Texas Press, March 1, 2013.
- Russell, Peter. *Delphi Complete Paintings of Amedeo Modigliani*. Delphi Classics, June 2016. Illustrated.
- Musée National d'Art Moderne, Paris, *A la Rencontre de Pierre Reverdy et Ses Amis*, 1970 (p.44, text only, no plate, not exhibited).

Commentary

A renowned French poet, Pierre Reverdy (1889-1960) was intimately tied to the Cubist, Dadaist and Surrealist art movements. Reverdy and Modigliani were surely in contact on July 21, 1916 when Guillaume Apollinaire organized a poetry reading in conjunction with an exhibition in Paris called the Salon d'Antin; Reverdy participated in it and so did Modigliani's girlfriend, Beatrice Hastings, who read from her novella "Minnie Pinnikin," a story of her relationship with Modigliani.

Modigliani was featured in the exhibition, underscoring his involvement with the Salon d'antin. This portrait of Reverdy was undoubtedly created soon after Apollinaire's event. It would have been painted around the same time as the double-portrait of Jacques and Berthe Lipchitz in the collection of the Art Institute of Chicago, which is also from 1916. The face of both male figures was inspired by Oceanic masks with their oval-shaped heads, arched eyebrows, slit-like eyes and button mouths.