PROANTIC
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Pierre Ambrogiani (1907-1985) - Nude Holding Her Leg



300 EUR

Signature : Pierre Ambrogiani (1907 - 1985)

Period : 20th century

Condition : Bon état

Material : Paper

Length : 64 cm

Width : 49 cm

Description

Pierre Ambrogiani (1907-1985) Nude Holding His LegInk on paper, signed in the center64 x 49 cmCorsican roots, a youth in Marseille, and a self-taught career Born in 1902 in Ajaccio to a modest family, Pierre Ambrogiani moved to Marseille at a very young age, settling in the working-class and colorful neighborhood of Vieille Chapelle. Forced to enter the workforce early to support his family, he became a mail carrier in 1919. As he rode his bicycle through Marseille every day, he soaked up the raw vitality of the streets, the weathered faces of the fishermen, and the sea spray along the coast.Entirely self-taught, Ambrogiani initially painted in between his mail routes, driven by a visceral inner need. He set up his studio on the Cours d'Estienne d'Orves, in the heart of

Dealer

Galerie Alexis Pentcheff
19th & 20th centuries paintings
Mobile : 0682729579

10 Chemin du Génie
Marseille 13007

Marseille's vibrant artistic community. It was there, alongside figures such as Antoine Serra, René Seyssaud, and Jean Lombard, that he developed a pictorial style free from any academic constraints, guided by absolute freedom of movement. It wasn't until the mid-1940s, following his first critical successes, that he left the postal service for good and devoted himself exclusively to his art.A telluric aesthetic: pure color and the knife Pierre Ambrogiani's work is distinguished by a raw expressive power that links him to a flamboyant southern expressionism:Sculpting the paint: working almost exclusively with a knife and a spatula, he applies a thick, fleshy, and generous layer of paint to the canvas. The work ceases to be a flat surface and becomes a textured bas-relief where light physically clings.The clash of chromatic contrasts: rejecting timid half-tones, he lets pure color burst forth directly from the tube. Blood-red, incandescent cadmium yellow, deep ultramarine blue, and milky white clash with an almost mystical fervor.The iconographic repertoire: his gaze embraces the full truth of the Midi and Corsica. He paints with equal verve the hilltop villages of the Luberon, harvests under a blazing sun, foaming seascapes, opulent still lifes, as well as figures of Provençal popular piety (Saintes-Maries-de-la-Mer, the processions, the women of Arles).The Rive-Neuve studio and international influence A man of legendary generosity and boundless charisma, Ambrogiani became a key figure in the literary and artistic world of the South. A close friend of the writer Jean Giono, with whom he shared a pantheistic and tragic vision of Mediterranean nature, he also associated with Marcel Pagnol, Francis Carco, and André Malraux.By the 1950s, his fame had spread far beyond regional borders. Noticed by major art dealers, he exhibited regularly in Paris (at the Drouant-David and Romanet galleries), as well as in New York, Tokyo, London, and Zurich. He also distinguished himself in monumental art, creating major sets of

stained-glass windows--notably for the Church of the Immaculate Conception in Marseille--as well as graphic works and sought-after engravings.Legacy and Memory of a Giant of the South Elected a member of the Académie de Marseille in 1968, Pierre Ambrogiani passed away in 1985 in Allauch, leaving behind a monumental body of work imbued with passion and grandeur.Today, he remains one of the most iconic figures of 20th-century Provençal figurative modernism. His paintings are featured in numerous leading public and museum collections--at the Musée d'Art Moderne in Paris, the Musée Cantini and the Musée des Beaux-Arts in Marseille, and the Musée Granet in Aix-en-Provence-- admired for their authenticity, their chromatic lyricism, and their phenomenal evocative power.