

[Woman with a Fan](#) by [Amedeo Modigliani](#) (On Sale!)

Giclee on Canvas (Museum Wrap) - Main Subject: Modern



Item Number

1147394026

Retail Value

\$150

ArtRev.com Price

\$85

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Dimensions (As Shown)

13.5W x 21.25H Inches

34.29W x 53.98H cm

Medium

Giclee on Canvas (Museum Wrap)

About Amedeo Modigliani

Amedeo Modigliani was born July 12, 1884, in Livorno, Italy. The serious illnesses from which he suffered during his childhood persisted throughout his life. At age 14 he began to study painting. He first experimented with sculpture during the summer of 1902 and the following year attended the Reale Istituto di Belle Arti in Venice. Early in 1906 Modigliani went to Paris, where he settled in Montmartre and attended the Académie Colarossi. His early work was influenced by Paul Cézanne, Paul Gauguin, Théophile Alexandre Steinlen, and Henri de Toulouse-Lautrec. In the fall of 1907 he met his first patron, Dr. Paul Alexandre, who purchased works from him before World War I. Modigliani exhibited in the Salon d'Automne in 1907 and 1912 and in the Salon des Indépendants in 1908, 1910 and 1911.

In 1909 Modigliani met Constantin Brancusi when both artists were living in Montparnasse. From 1909 to 1914 he concentrated on sculpture, but he also drew and painted to a certain extent. However, the majority of his paintings date from 1916 to 1919. Modigliani's circle of friends first consisted of Max Jacob, Jacques Lipchitz, and the Portuguese painter Amadeo de

Souza-Cardoso. Later he associated with Tsugouharu Foujita, Moïse Kisling, Jules Pascin, the Sitwells, Chaim Soutine, and Maurice Utrillo. His dealers were Paul Guillaume (1914-16) and Leopold Zborowski (by 1917). The only solo show given the artist during his lifetime took place at the Galerie Berthe Weill in December 1917.

In March 1917 Modigliani met Jeanne Hébuterne, who became his companion and model. From March or April 1918 until May 31, 1919, they lived in the south of France, in both Nice and Cagnes. Modigliani died on January 24, 1920, in Paris.

Giclee on Canvas (Museum Wrap)

Museum wrap is a frameless presentation technique used for artwork mounted on stretcher bars. The canvas or fabric is mounted onto stretcher bars with no visible staples on the edge of the frame. Edges are either painted dark or more commonly left unpainted.

Giclee [zhee-clay] is a French term meaning a 'squirt or spray of ink'. This process utilizes sophisticated printing techniques whereby an industrial 8-Color to 12-Color inkjet printer sprays a staggering four million droplets of ink per second onto archival fine art paper or canvas. Requiring highly sophisticated printers and special pigment inks for an extremely wide color gamut, this blend of fine art and state-of-the-art technology produces exceptional fine art prints. Giclee prints are usually coated with a high quality gloss or varnish to minimize abrasion and increase resistance to image fading. Additionally, protective coatings protect expensive prints against moisture.

Giclee prints render deep, saturated colors and retain minute detail, subtle tints and blends. The quality of the giclee print rivals traditional silver-halide and gelatin printing processes and is commonly found in museums, art galleries, and photographic galleries.

The giclee printing process provides better color accuracy than other means of reproduction. The prints may be hand embellished by the artist using paint, ink and gold foil stamping for a mixed media effect. Giclee prints are sometimes mistakenly referred to as Iris prints, which are 4-Color ink-jet prints from a printer pioneered in the late 1970s by Iris Graphics.

Numerous examples of giclee prints can be found in New York City at the Metropolitan Museum, the Museum of Modern Art, and the Chelsea Galleries. Recent auctions of giclee prints have fetched as much as \$20,000.

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