



## Edgar Degas (French Edition)

*Nathalia Brodskaya, Edgar Degas*

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Germain Hilaire Edgar Degas (Paris, 1834 – 1917)

Dans le cercle des impressionnistes, c'est de Renoir que Degas fut le plus proche : tous deux préférèrent comme motif de leur peinture le Paris vivant de leur époque. Degas ne passa pas par l'atelier de Gleyre et fit probablement connaissance avec les futurs impressionnistes au café Guerbois. En 1853, il commença à faire son apprentissage à l'atelier de Louis-Ernest Barrias et, à partir de 1854, il devint l'élève de Louis Lamothe, qui ne jurait que par Ingres, et transmet son adoration pour ce maître à Edgar Degas. À partir de 1854, Degas se rendit régulièrement en Italie, d'abord à Naples, où il fit connaissance avec ses nombreux cousins, puis à Rome et Florence, où il copia inlassablement les maîtres anciens. Les dessins et esquisses qu'il y fit, révèlent des préférences déjà marquées : Raphaël, Léonard de Vinci, Michel-Ange, Mantegna, mais aussi Benozzo Gozzoli, Ghirlandaio, Titien, Fra Angelico, Uccello, Botticelli. Dans les années 1860 et 1870 il devint le peintre des courses, des chevaux et des jockeys. Sa fabuleuse mémoire de peintre retenait les particularités des mouvements des chevaux partout où il en voyait. Après ses premières compositions, assez complexes, représentant des courses, Degas assimila l'art de traduire l'élégance et la noblesse du cheval, ses mouvements nerveux et la plastique de sa musculature. Vers le milieu des années 1860, Degas fit encore une autre découverte ; en 1866, il peignit sa première composition ayant pour sujet le ballet : Mademoiselle Fiocre dans le ballet de la Source (New York, Brooklyn Museum). En 1872, apparaît son premier tableau consacré uniquement au ballet : Le Foyer de la danse à l'Opéra de la rue Le Peletier (Paris, musée d'Orsay). Dans une composition soigneusement construite, où s'équilibrent des groupes de personnages à droite et à gauche, chaque ballerine se livre à ses propres occupations, chacune bouge de son côté. Pour accomplir une tâche pareille, une longue observation et une énorme quantité de croquis étaient indispensables. C'est pourquoi Degas passa du théâtre dans les salles de répétitions, où les danseuses s'exerçaient et prenaient leurs leçons. C'est ainsi que se décida le deuxième domaine de la vie environnante qui allait intéresser Degas. Le ballet resta sa passion jusqu'à la fin de ses jours.

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