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PRESS RELEASE

Giorgio Morandi 1890-1964

curated by Maria Cristina Bandera and Renato Miracco

MAMbo – Museo d'Arte Moderna di Bologna

22nd January – 13th April 2009

With 107 works coming from the most important collections from all over the world, Bologna celebrates the master with an extraordinary exhibition narrating his artistic itinerary.

From 22 January to 13 April 2009 **MAMbo – Museo d'Arte Moderna di Bologna** houses the long-awaited anthological exhibition *Giorgio Morandi 1890-1964*, cured by Maria Cristina Bandera and Renato Miracco and organised by the Bolognese museum along with the **Metropolitan Museum of Art of New York** where this exhibition was from 16 September to 14 December 2008 and had an extraordinary success of critics and public.

Bologna, Morandi's home town, pays homage to him after less than a century from his pictorial beginnings, with one of the most complete exhibitions ever arranged, which presents 90 oil paintings, 13 watercolours, 2 drawings, and 2 etchings. The public could see the works coming from the biggest Italian and international museums and collections, collected in an exhaustive corpus documenting the path and the expressive evolution from the artist's beginnings through the metaphysical research up to the fading of the watercolours of the last years, passing through all the techniques he experimented.

Thanks to the curators' choices we can compare, sometimes for the first time, works coming from different sites, connections that highlight analogies in the compositional setting and variations obtained through minimal light modulations, displacements of figures or subtle chromatic and tone changes, thus allowing an emblematic comparison of the research always in becoming, which characterised Morandi's work. One of the examples is the exceptional sequence comparing the unfinished *Natura Morta (Still Life)* of 1936 (V. 209) coming from Museo Morandi, *Natura morta di oggetti in viola (Still Life of Violet objects)* (V. 222) of 1937 lent by the Fondazione di Studi di Storia dell'Arte Roberto Longhi (Foundation of History of the Art Studies Roberto Longhi) to two other

paintings like *Natura Morta (Still Life)* of MoMA (V. 225), 1938 and *Natura Morta (Still Life)* (V. 221) of 1937.

The exhibition selection consists of works belonging not only to Museo Morandi of Bologna, but also to collections of artist's experts and friends, like Roberto Longhi, Cesare Brandi, Lamberto Vitali, James Thrall Soby, Carlo Ludovico Ragghianti, Carlo Volpe, Mina Gregori, Cesare Gnudi, often converged into the permanent collections of important museums. There are also paintings acquired by collectors who got in touch with Morandi and immediately understood his value and genius, like Boschi Di Stefano, Ghiringhelli, Giovanardi, Inghrao, Jesi, Jucker, Magnani, Plaza, Rollino. The exhibition has also great masterpieces of the artist contained in the American museums, like the ones now in MoMA of New York and in the National Gallery of Art of Washington, which represent an exceptional opportunity for the visitors of MAMbo and, generally speaking, for the European public. Other paintings lent come from important Italian institutions and museums, among which: Camera dei Deputati, ENI, Galleria Nazionale d'Arte Moderna (Rome), Civiche Raccolte d'Arte del Castello Sforzesco (Milan), Fondazione Magnani-Rocca (Mamiano di Traversetolo, Parma), MART (Rovereto), Galleria degli Uffizi (Florence), Fondazione di Studi di Storia dell'Arte Roberto Longhi (Florence), GAM Galleria Civica d'Arte Moderna e Contemporanea (Turin), Civico Museo Revoltella (Trieste), Fondazione Spadolini Nuova Antologia (Florence), Accademia Carrara di Belle Arti (Bergamo).

In the USA the exhibition, designed inside the Lehman Collection of the Metropolitan Museum of New York, had since the very first days a very positive welcome on the press. Enthusiastic comments and wide articles appeared on newspapers like New York Times, The New Yorker, The New York Sun, Village Voice, Los Angeles Times. Great public success, too: the exhibition proved to be the third in 2008 as for number of visitors in relation with the opening days in the museum and the first among the exhibitions regarding Italian artists in Met.

The collaboration between MAMbo and the prestigious American museum developed through a mutual interest. The Metropolitan demonstrated to be sensitive and motivated in realising a complete review on an artist the historiography could never enclose and limit by ascribing him to the Avant-gardes of his time and who nowadays represents a rich possibility of interpretative threads regarding his work. MAMbo couldn't avoid to consider positively the opportunity of such an event, which not only impart lustre to the great master but that represents a prestigious example of institutional credibility after a bit more than a year from its opening.

Thus, this exhibition comes to Bologna, seat since 1993 of the **Museo Morandi**, following great expectations.

Situated inside Palazzo d'Accursio in Piazza Maggiore, the museum has been open due to a considerable donation to the Municipality of Bologna by Maria Teresa Morandi, the artist's sister. Added to an important group of works already contained in the heritage of the Galleria d'Arte Moderna of Bologna, these works originated the widest and most relevant public collection dedicated to the Bolognese master, with more than 250 oil paintings, watercolours, drawings, etchings. During the exhibition on Giorgio Morandi at MAMbo, the Museo Morandi allows to enrich and deepen the approach to the artist by presenting a consistent part of his production.

The two central halls, fitted so as to welcome temporary exhibitions of other artists, who can have "a dialogue" with Morandi's poetics, house from 23 January to 19 April 2009 the exhibition of Bernd and Hilla Becher, founders of the famous school of Düsseldorf, the main trend in photography in the period after the Second World War.

Keeping to the point of Morandi's places, of the artistic and human adventure of the painter, in the course of 2009 there will be the renovation and new opening of the flat where he lived in via Fondazza 36 in Bologna; this was possible thanks to the support of the Municipality of Bologna and Unindustria Bologna, upon a project of the Architectural Studio Iosa Ghini Associati.

The house, where Morandi's studio has been already renovated and fitted, can be visited as a preview from 22 to 26 January 2009 from 2.00 p.m. to 8.00 p.m.

The exhibition is documented in a wide catalogue published by Skira both in Italian and in English. The catalogue collects the important essays by the two curators Maria Cristina Bandera and Renato Miracco, the critical contributes by Janet Abramowicz, Flavio Fergonzi, Maria Mimita Lamberti, Neville Rowley, Lorenza Selleri and the texts by Alberto Arbasino, Enzo Bianchi, Vincenzo Cerami, Fedele D'Amico, Daniele Del Giudice, Umberto Eco, Vittorio Gregotti, Stefano Rodotà, Carlo Sini. Among the documents three important evidences: the self-biography written by the artist in 1928, the first ever released interview by Morandi, given on 13 July 1955 to Peppino Mangravite, professor at Columbia University and the extraordinary "Dialogues on art" with Edouard Roditi of 1960.

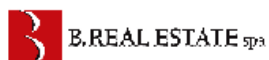
MAMbo

Museo d'Arte Moderna di Bologna

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Giorgio Morandi 1890 – 1964: the exhibition itinerary

Hall 1 and 2: The Beginnings

The exhibition “Giorgio Morandi 1890 – 1964” represents an opportunity to observe the artist’s itinerary starting from his beginnings. The first two halls analyse, according to a chronological sequence, the main turning points of his pictorial development, highlighted thanks to a series of comparisons made possible thanks to the many paintings lent.

The incipit of the exhibition is extraordinary. In the first hall nine works dated from 1913 to 1919 focus on the topics destined to become the fundamental topics of Morandi’s poetics: the still life and the landscape. The first is “Paesaggio” (Landscape) of 1913 (V. 11), the first painting where Morandi paints the hills of Grizzana, which will become his privileged subject and above all testing ground he will revert to all his life long. The painting was commented by Riccardo Bacchelli in 1918 who was the first to put in evidence “an unknown Giorgio Morandi” on the newspaper “Il Tempo”. The following works highlight the formative experience of the painter, starting from the approach to the ancient and the contemporary masters he chooses and reinterprets without copying them, up to the period of a personal support to the Metaphysics. Particularly interesting the “Bagnanti” (Bathers) of 1915 (V. 21), one of the very few paintings where Morandi deals with the human figure: there is a direct reference to the “Baigneuses” (Bathers) of Cézanne (1885-1887), test bench for many artists of the Avant-gardes, faced here with a gothic and archaic taste suggesting that the artist also knows André Derain’s “Baigneuses” (Bathers). The last painting of the first hall is “Natura Morta” (Still Life) of 1916 (V. 27), coming from the MoMA of New York, one of the most significant paintings of Morandi’s early years of activity. The topic of the still life, a very ancient one, is proposed here once again by the Bolognese master with the contemporary artist’s awareness, with a great attention for his time, conscious of the innovative style solutions adopted by Picasso and supported in the choice of the genre even by the experimentations carried out by the cubist painters.

After the formative experiences, faced as an Avant-garde man, since the 20s Morandi distances himself from the Metaphysics and from “Valori Plastici” to come back to reality, by starting that personal path that led him to become the great artist we all know. The second hall documents this phase of the passage and the “Natura morta” (Still Life) on a panel of 1920 (V. 52) is an emblematic evidence: painting with a small format but with a strong monumental structure and characterised by an almost architectural concept. The evolution of his research and the method he used are highlighted by the comparisons of works “with a similar subject”

wanted by the curators, which make immediately clear every single variation taking place from a passage to the following one. In this terms the group with "Natura morta con drappo giallo" (*Still Life with Yellow Cloth*) of 1924 (V. 101), belonged to Roberto Longhi and anticipated by a preparatory drawing of 1924 (T.P. 1924/2) and approached to "Natura morta" (*Still Life*) of 1928 (V. 127) stands out; here the format is by now definitely vertical and the objects represented, identical in all their details, are reduced as for their dimensions in the middle of the composition. Last element of the group, an etching of 1929 (V. inc.64) portraying the same objects as a specular reflection. At the end of the hall two masterpieces are the example of the temporary new interest in the figure that Morandi experiences around 1924. These are two very important self-portraits, created one a year after the other, where the artist portrays himself with work wear, sitting frontally with the palette in his hand. The first, "Autoritratto" (Self Portrait) of 1924 (V. 93) belonged to Lamberto Vitali and was given by the scholar to the Galleria degli Uffizi for the Vasari Corridor, which houses the self-portraits of the most important artists of the past. In this self-portrait Morandi seems to wonder *in interiore homine*: the expression is severe, the eyes are lowered and hidden by the shadow, he doesn't address directly to the observer, whom the artist seems to leave, as unique concession to the dialogue, the signature on the palette turned towards the visitor. "Autoritratto" (Self Portrait) of 1925 (V. 113), more naturalistic, but seems to emphasize the central axe of the composition; it better defines the accentuation of the volumes pointing out the physiognomic features.

Hall 3: The Flowers

According to Lamberto Vitali "Morandi finds unprecedented tones in the still lives of *Fiori (Flowers)*".

The third hall of the exhibition pays homage to one of the favourite topics of the Bolognese painter, by giving a poetic sequence of small bouquets with their corollas painted with a mix of light and colour, which he used to paint and give then as gifts to his friends and closest people. His roses, reminiscent of the late Renoir, are often arranged in small ceramic vases reminding the ones of the angels in the "Maestà degli Uffizi" (Ognissanti Madonna) of Giotto: old-fashioned taste but impressive and architectural in their composition and close representation. Two paintings, in particular, stand out for their importance. The painting "Fiori" (Flowers) of 1924 (V. 88), given by the painter to his sister Anna, represents one of the rare cases where the artist uses as subject field flowers just cut and randomly put in the vase, and not the paper or silk flowers he preferred to use then in the course of the years, fading any strong reference to the reality. The painting "Fiori" (*Flowers*) of 1943 (V. 408) was given as present by Morandi

to Longhi to thank him for his intervention thanks to which he was released from the prison, where he was put due to his associating with Carlo Ludovico Ragghianti and the latter's political commitment. Exceptional the central composition, where the absence of the vase shows up, and whose upper border is the only visible part: a colour halo surrounds the subject as suspended in time and, at the same time, leaves a wide space to the raw canvas by abstracting it out of the context. The experimental research of full and empty spaces of the bouquet allows to compare the work with a Chinese painting of mid-13th century ("Camellias" of Chien Schunchu), in a colour publication of a book of 1924 in the library of Longhi.

Hall 4: The Shells

Subject proposed by Rembrandt and studied by Morandi at the beginning and at the end of the 20s, the shells become one of his prevailing topics since the 40s, in the dramatic period of the war. Their irregular shapes, concave and contorted, wrapping and asymmetric, are for the artist a pretext to capture the light every time in a different way and to create different vibrations of colour. Organic forms with a diversified structure, often immersed in thick and dark atmospheres, recur in a group of paintings of 1942-1943. At the end of the hall "Natura morta" (Still Life) of 1941 (V. 301), belonged to Francesco Arcangeli, which represents one of the most original variations of this topic by Morandi: the objects, almost unrecognisable, lose their form and function becoming almost imaginary forms. The space is completely full, without depth, constructed in the volumes by dark colour matching.

Hall 5: The embrace between Still Life and Landscape

The widest hall of the exhibition collects some of the greatest masterpieces produced by the master, an ideal embrace linking the two fundamental topics of his work: the still life and the landscape. According to Longhi, Morandi was a great landscapist and he experienced the top of his greatness in the landscapes up to 1943: spare and essential, totally stripped of every hint of naturalism, played with the three essential colours the spatial relations are clearly constructed with. On the right the topic of landscape is introduced by the extraordinary sequence announced in the press release, followed by "Paesaggio" (Landscape) of 1934 (V. 181), where a thick and dissolved matter, supported by a marked brush stroke, creates a close view without sky using a similar process to the one used for the still lifes created in the same years. The painting was given by Morandi to Cesari Brandi, one of the top art historians, who was his friend and supported him with different essays starting from 1939. Another fundamental painting is "Paesaggio" (Landscape) (P. 2000,

1942,43) of 1942, a foreshortening with a strong influence by Cézanne and an example of rigorous synthesis, which represents an *unique piece*, since it's the only painting of Morandi to have on the surface a painted dedication to Carlo Ludovico Ragghianti, whom the artist gave the painting to. The series of landscapes is completed by "Paesaggio" (Landscape) 1927 (V. 125), emblematic representation of a house on the hills of Grizzana, which concentrates Cézanne's lesson, as for the simplification of forms and space, and Piero della Francesca's, as for the zenithal light and the distribution of volumes.

The itinerary continues with a rhythmic succession of "still lives" highlighting how the bottles are in reality for Morandi objects to scale the space, and how they are used by the artist to modulate the light intensity by playing with minimal variations. Two comparisons represent a clear example of this. "Natura Morta" (Still Life) of 1941 (P. 2000, 1941/3) and "Natura morta" (Still Life) of 1941 (V. 316) belong to a series of paintings characterised by lighter and more harmonic colours and by a more diffused lighting. The two paintings, with an almost similar format, propose once again the same composition of bottles and vases placed on a round table and frontally illuminated: everything is marked with the same colours, so that the supporting surface and the background, with strengthened tone values, have the same colour of the objects. Going out from the hall there is a last, extraordinary comparison, which is essential to understand the evolution of Morandi's pictorial research: "Natura morta" (Still Life) of 1943 (V. 432) of the Mellon Collection at the National Gallery of Washington and "Natura morta" (Still Life) of 1949 (V. 664) of Museo Morandi. Even if they have been painted one six years after the other, also in this case the paintings have a similar format and the objects are exactly the same, though the composition is completely different as far as disposition, light, and depth are concerned. For the first time there is the object with a cylindrical structure covered by a probably overturned tinned funnel, which Morandi made realise and which became one of the *leitmotif* of his still lives.

Hall 6 and 7: The Maturity

The two halls contain an incredible series of masterpieces. By entering you are welcomed by "Natura morta" (Still Life) of 1946 (V. 502) and by two still lives of 1949 (V. 691 and V. 692) aligned on the same wall. The pictorial pretext is the same, even if, also in this case, the three compositions are deeply different and reveal the intense meditative process, which always characterised Morandi's *modus operandi*. In particular the new look on the objects is striking, a close one, at the height of the eyes, a distinctive mark of his artistic maturity. Then there is "Natura morta" (Still Life) of 1942 (V. 371) belonged to Cesare Gnudi, the young art historian of the

Bolognese circle who dedicated to the artist a monograph in 1946. It's a work with a solemn structure characterised by a simplified and incomparable perfection: only two subjects exactly in the middle of the painting: the twisted bottle and the cup in unstable equilibrium dampening the perpendicularity – painted with an almost monochromatic scale of whites with rarefied violet tones. Not so far away the "Natura morta" (Still Life) of 1942 (P. 2000, p. 187), given by Morandi to Carlo Ludovico Ragghianti, testifies the intense exchange of opinions between the painter and the art historian. Famous the anecdote about its "reduction" told by Ragghianti himself: "Morandi expressed his concern regarding the fact that on the upper part the objects thinned out, he unnailed the canvas from the frame, caught big tailor scissors and rapidly cut it on the top. Looking it at a certain distance with the arms stretched out, he said: "Now it's better" and giving me the rolled canvas he added: "You have to keep it"" (1974). The work represents an important step of the artistic itinerary of the painter, who distances himself from the works where the "towering" objects are distributed at different levels in order to proceed towards compositions where "figures" are more aligned and with a reduced format so as to be compacted in a square or in a rectangle. This progressive trend to simplify and geometrize the composition is evident also in "Natura morta" (Still Life) of 1949 (V. 684) belonged to the film director Vittorio De Sica, like in most of the works of the maturity, where the artist intervenes only with light variations so as to move the objects compacted in just one block contained inside the space of a parallelepipedon. Emblematic are also the two still lives of 1956 (V. 1103 and 1013), defined by Ragghianti as "castles or factories built according to a cubic, extremely simple principle": effect determined by the construction of the grouping almost on the border of the table and tangent with the surface of the canvas creating in this way a fictitious entry in the painting. "Deep down, a still-life is an architecture," Morandi used to say: it comes as no surprise therefore that his work always appealed the architects, both the ones at his time and the ones nowadays, as Frank Gehry who has been inspired by "Natura morta" (Still Life) of 1956 (V. 985), contained in the seventh hall to arrange the five geometric solids making up his Winton Guest House (1982-1986), as pointed out in 2005 by the film director Sidney Pollack in the documentary film "Sketches of Frank Gehry". The rigour of Morandi's compositions not only interested and continues to interest the architects: the fascination of his so close "framing" and his obsessive care for light strongly appealed both film directors and cinema operators, who collected his paintings as the above mentioned De Sica or Michelangelo Antonioni, who owned "Natura morta" (Still Life) of 1960 (V. 1173) exhibited in the last hall, or others who expressively quoted him as Fellini in his film "La Dolce Vita" (The Sweet Life). Famous the sequence

where Mastroianni and Steiner speak in front of a still life of the Bolognese master: "The objects are immersed in a dream light... painted with a detachment, a rigour making them almost intangible. We can say that this is an art where nothing happens by chance".

Hall 8: The last years

In Morandi's works of the last years it's more and more evident that the painted subject, the still life or the landscape, is nothing more than a pretext to think about space and light. The objects, vases and bottles or houses and trees, tend to be grouped in the middle of the composition creating a feeling of emptiness and progressively losing their recognisability since they become evocations rather than pictorial representations. This type of passage is particularly strong in the watercolours, as testified by the sequence of four compositions, two oil paintings and two watercolours painted between 1960 and 1962 probably in the summer house of the artist in Grizzana and contained in this hall. All have as protagonist a big jug and a line of cans of Ovomaltina. In the two oil paintings, the cans – both joined together (V. 1197) and aligned in a sort of "enclosure" (V. 1225) – conceal the jug reducing it to a half form depicted on the background. In the following watercolours (P. 1962/12 e P. 1962/ 11), the jugs are like sinister presences, they are painted with the same colour of the shadow while the cans seem to exist only because they are defined by lines in the blank space of the paper sheet, open towards the infinity. In the last paintings, instead, light and colour prevail. The light enters into Morandi's room and enlighten the protagonists of this world: cups, bottles, boxes, tins, every day in an imperceptibly different way according to the seasons. It comes from the top to the bottom like in the watercolour on paper of 1956 (P. 1956/7), it's an inquiring ray like in the one in the Galleria d'Arte Moderna of Turin (P. 1960/24), it's a light contributing to further define forms and volumes (V. 1268), it corrodes the contours creating a penetration of the objects in the space welcoming them (V. 1173 and V. 1270).

The itinerary ends with "Natura morta" (Still Life) of 1964 (V. 1342), the last work created by the master. Only a few days before dieing Morandi said to his dear friend Roberto Longhi: "If you knew, my dear Longhi, how strongly I wish to work... I have new ideas I'd like to develop". The work remained on the easel as the last finished painting signed by the artist. Conclusion or possible opening to a new season, this composition, so linear and plain, reveals Morandi's whole greatness, the rigour turning into poetry, the simplicity becoming essence.

AUTOBIOGRAPHY

Giorgio Morandi

I was born in Bologna in 1890. I displayed a great passion for painting even as a child, and this grew stronger over the years until I felt the need to devote myself entirely to art. My father did not, however, share these views of mine. He was a businessman and wanted me to follow in his footsteps, trying everything to get me to comply with his wishes. As a good father, he saw that the path of art was difficult and uncertain, and was worried about my future. Given the failure of his attempts to change my mind, however, and my mother's insistence that I should have my own way, he eventually allowed me to enroll at the Accademia di Belle Arti of Bologna. The immense joy I felt at this was, unfortunately, soon turned into sorrow over my father's sudden death. At eighteen, I was left with my mother and three younger sisters. I owe the fact that I was able to continue my studies to the wisdom shown in that crucial period by my mother, who always had great faith in my vocation. As regards my time at the academy, I must say in all honesty that the teaching I received served only to plunge me into a state of deep unrest. What I learned there has very little bearing on my art today. From the time of my enrollment I listened with enthusiasm and interest to the futurists' call for wholesale demolition. I saw the Italian approach to painting at the time as too cumbersome and pedestrian. Like many other eager youngsters, I also felt the need for complete renewal of the artistic scene in Italy. This initial support of mine went no further than participation in the first *Giovani Futuristi* (young futurists) exhibition at the Galleria Sprovieri in Rome. I realized that the new aesthetic ideas were even less in keeping with my needs than the old ones. I felt that only an understanding of the most vital achievements in painting over the past centuries could help me find my way. While I shall not hide the fact that these studies led me into new errors, they were above all beneficial because they made me aware how much sincerity and simplicity was involved in the work of the old masters, which takes reality as its constant source of inspiration and is deeply enchanting for this very reason. From the earliest to the most modern, the artists keeping faith with these principles have always produced works imbued with life and poetry.

I thus realized the need to follow my instincts all the way, trusting to my own strength and forgetting any stylistic preconceptions during my work. This is the best and surest lesson I have drawn from all the tribulations of my youth and adolescence. These small truths had been so concealed by aesthetic confusion and ignorance that we young artists would never have managed to find our way again if we had not made all the effort we did. Though aware of just how hard it will

be to attain the distant goal I have glimpsed, I am sustained by the certainty that the path I am following is the right one. I repudiate nothing in my past because I have no idleness to hide. Conscience has always guided me in my work and I am comforted by the knowledge that in all my attempts, even in the moments of greatest uncertainty, my personality has always managed to come through. I have always lived in Italy. Of the cities visited in order to study my art, the one that attracts me most is Florence, where I rediscover the greats and where I have friends with whom I share certain spiritual affinities. Among the ancient painters, the Tuscans are those that most interest me—Giotto and Masaccio above all. As for their modern counterparts, I regard Corot, Courbet, Fattori, and Cézanne as the most legitimate heirs to the glorious Italian tradition. The painters of our day who have played a positive role in my development include Carlo Carrà and Ardengo Soffici, whose works and writings I regard as having a beneficial influence on the course of Italian art today. I have taken part in few exhibitions. These include "Secessione" (Rome, 1914), the shows organized to tour the major German cities by Mario Broglio, "Primaverile Fiorentina" and "Prima mostra del '900 Italiano" in Milan as well as "Selvaggio" and "Internazionale dell'incisione moderna", both held in Florence in 1927. Among the buyers of my works, it gives me great pleasure to recall His Excellency Benito Mussolini. I have contributed to various art magazines over the last decade, writing mainly for Valori Plastici and Il Selvaggio. The authors of critical studies and articles on my work include Riccardo Bacchelli, Carlo Carrà, Achille Lega, and Giuseppe Raimondi. I have been invited to this year's Venice Biennale as a producer of etchings. In addition to working as an artist, I teach drawing at schools in the city. The great faith I have had in Fascism from the outset has remained intact even in the darkest and stormiest of days. I tend to be solitary by temperament and for artistic reasons. This in no way derives from empty pride or any lack of solidarity with all those who share my faith.

(Taken from "Autobiografie di scrittori e di artisti del tempo fascista," L'Assalto, February 18, 1928.)

EXHIBITED WORKS:

Paesaggio, 1913 (V. 11)
Olio su tela / Oil on canvas
45 x 65 cm
Milano / Milan, Museo del Novecento, Collezione Jucker / Jucker Collection
cat. n. 1

Natura morta con piatto d'argento, 1914 (V. 19)
Olio su tela / Oil on canvas
67 x 55 cm
Roma / Rome, Galleria Nazionale d'Arte Moderna e Contemporanea
Su gentile concessione del Ministero per i Beni e le Attività Culturali
Courtesy Ministry of Cultural Heritage and Activities
cat. n. 4

Natura morta, 1915 (V. 24)
Olio su tela / Oil on canvas
67 x 54 cm
Verona, Galleria dello Scudo
cat. n. 5

Bagnanti, 1915 (V. 21)
Olio su tela / Oil on canvas
76 x 53,5 cm
Verona, Fondazione Domus per l'Arte Moderna e Contemporanea
cat. n. 6

Natura morta, 1916 (V. 27)
Olio su tela / Oil on canvas
82,5 x 57,5 cm
New York, The Museum of Modern Art
Acquistato grazie al lascito di Lillie P. Bliss
Acquired through the Lillie P. Bliss Bequest
cat. n. 7

Natura morta con palla, 1918 (V. 38)
Olio su tela / Oil on canvas
65 x 55 cm
Milano / Milan, Museo del Novecento, Collezione Jucker / Jucker Collection
cat. n. 11

Natura morta, 1918 (V. 39)
Olio su tela / Oil on canvas
80 x 65 cm
Roma / Rome, Galleria Nazionale d'Arte Moderna e Contemporanea
Su gentile concessione del Ministero per i Beni e le Attività Culturali

Courtesy Ministry of Cultural Heritage and Activities
cat. n. 12

Natura morta, 1918 (V. 36)
Olio su tela / Oil on canvas
54 x 38 cm
Mamiano di Traversetolo (Parma), Fondazione Magnani-Rocca
cat. n. 13

Natura morta, 1919 (V. 47)
Olio su tela / Oil on canvas
60 x 58 cm
Courtesy Eni S.p.A.
cat. n. 15

Natura morta, 1920 (V. 57)
Olio su tavola / Oil on panel
30,5 x 44,5 cm
Bologna, Museo Morandi
cat. n. 18

Natura morta, 1920 (V. 52)
Olio su tela / Oil on canvas
33 x 38 cm
Collezione Alvaro Di Cosimo / Alvaro Di Cosimo Collection
cat. n. 19

Autoritratto, 1924 (V. 93)
Olio su tela / Oil on canvas
53 x 44 cm
Firenze / Florence, Galleria degli Uffizi – Soprintendenza Speciale per il Polo
Museale Fiorentino
cat. n. 20

Autoritratto, 1925 (V. 113)
Olio su tela / Oil on canvas
61 x 47,5 cm
Mamiano di Traversetolo (Parma), Fondazione Magnani-Rocca
cat. n. 21

Natura morta (Natura morta con drappo giallo), 1924 (V. 101)
Olio su tela / Oil on canvas
67,8 x 70,6 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 22

Natura morta, 1924 (T.P. 1924/ 2)
Matita su carta / Pencil on paper

15,5 x 17,5 cm
Bologna, Museo Morandi
cat. n. 23

Natura morta con due oggetti e un drappo sul tavolo, 1929 (V. inc. 64)
Acquaforte su rame / Etching on copper
23,9 x 19,9 cm
Roma / Rome, Collezione privata / Private Collection
cat. n. 24

Natura morta, 1928 (V. 127)
Olio su tela / Oil on canvas
60 x 45 cm
Collezione Augusto e Francesca Giovanardi / Augusto and Francesca Giovanardi Collection
Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto
cat. n. 25

Fiori, 1924 (V. 88)
Olio su tela / Oil on canvas
58 x 48 cm
Bologna, Museo Morandi
cat. n. 26

Paesaggio, 1927 (V. 125)
Olio su tela / Oil on canvas
62 x 46,5 cm
Roma / Rome, Camera dei Deputati
cat. n. 28

Natura morta (Natura morta con frutta), 1927 (V. 118)
Olio su tela / Oil on canvas
27 x 38,5 cm
Mamiano di Traversetolo (Parma), Fondazione Magnani-Rocca
cat. n. 30

Natura morta (Natura morta con sei mele in un piatto), 1927 (T.P.1927/3)
Matita su carta / Pencil on paper
13,5 x 20,8 cm
Bologna, Museo Morandi
cat. n. 31

Natura morta (Sei mele in un piatto), 1927 (V. inc. 37)
Acquaforte su zinco / Etching on zinc
13 x 19,1 cm
Bologna, Museo Morandi

cat. n. 32

Natura morta, 1930 (V. 157)

Olio su tela / Oil on canvas

44 x 62 cm

Collezione Augusto e Francesca Giovanardi / Augusto and Francesca Giovanardi Collection

Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto

cat. n. 33

Natura morta, 1932 (V. 170)

Olio su tela / Oil on canvas

62 x 72 cm

Roma / Rome, Galleria Comunale d'Arte Moderna e Contemporanea

cat. n. 35

Paesaggio, 1932 (V. 174)

Olio su tela / Oil on canvas

50,5 x 60,5 cm

Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi

cat. n. 36

Paesaggio, 1934 (V. 181)

Olio su tela / Oil on canvas

63 x 76 cm

Vignano (Siena), Collezione Cesare Brandi / Cesare Brandi Collection

Su gentile concessione del Ministero per i Beni e le Attività Culturali

Courtesy Ministry of Cultural Heritage and Activities

cat. n. 37

Paesaggio, 1935 (V. 200)

Olio su tela / Oil on canvas

60 x 71 cm

Torino / Turin, GAM, Galleria d'Arte Moderna e Contemporanea

Su gentile concessione della / Courtesy Fondazione Torino Musei

cat. n. 38

Natura morta, 1936 (V. 209)

Olio su tela / Oil on canvas

47,5 x 60 cm

Bologna, Museo Morandi

cat. n. 39

Natura morta (Natura morta di oggetti in viola), 1937 (V.222)

Olio su tela / Oil on canvas

61,8 x 76,3 cm

Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi

cat. n. 40

Natura morta, 1937 (V. 221)
Olio su tela / Oil on canvas
45 x 59 cm
Courtesy Claudia Gian Ferrari, Milano / Milan
cat. n. 41

Natura morta, 1938 (V. 225)
Olio su tela / Oil on canvas
24,1 x 39,7 cm
New York, The Museum of Modern Art
Acquisto / Purchase
cat. n. 42

Fiori, 1940 (V. 255)
Olio su tela / Oil on canvas
33,3 x 25,5 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 43

Fiori, 1943 (V. 408)
Olio su tela / Oil on canvas
20,7 x 25,3 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 44

Paesaggio, 1940 (V. 275)
Olio su tela / Oil on canvas
48 x 41 cm
Bologna, Museo Morandi
cat. n. 45

Paesaggio (Paesaggio con i fili della luce), 1940 (V. 277)
Olio su tela / Oil on canvas
32,5 x 29,5 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 46

Paesaggio, 1942 (P. 2000 1942/3)
Olio su tela / Oil on canvas
48,5 x 53,1 cm
Firenze / Florence, Galleria d'Arte Moderna, Palazzo Pitti
Soprintendenza Speciale per il Patrimonio Storico, Artistico ed
Etnoantropologico e per il Polo Museale della Città di Firenze
cat. n. 47

Paesaggio, 1942 (V. 399)
Olio su tela / Oil on canvas

49 x 54 cm
Bologna, Zanichelli Editore
cat. n. 49

Paesaggio, 1943 (V. 454)
Olio su tela / Oil on canvas
42,5 x 53 cm
Firenze / Florence, Collezione Banca Toscana / Banca Toscana Collection
cat. n. 50

Paesaggio, 1944 (V. 481)
Olio su tela / Oil on canvas
31 x 53 cm
Trieste, Civico Museo Revoltella, Galleria d'Arte Moderna
cat. n. 51

Natura morta, 1940 (V. 269)
Olio su tela / Oil on canvas
24,5 x 18 cm
Bologna, Museo Morandi
cat. n. 52

Natura morta con conchiglia, 1943 (V. 441)
Olio su tela / Oil on canvas
20,5 x 28,5 cm
Collezione Augusto e Francesca Giovanardi / Augusto and Francesca Giovanardi Collection
Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto
cat. n. 53

Natura morta, 1943 (P. 2000 1943/4)
Olio su tela / Oil on canvas
25 x 30 cm
Crevacore (Bologna), Collezione privata / Private Collection
cat. n. 54

Natura morta, 1943 (V.433)
Olio su tela / Oil on canvas
22,5 x 30,5 cm
Collezione privata / Private Collection
Courtesy Claudia Gian Ferrari, Milano / Milan
cat. n. 55

Natura morta, 1938 (V. 231)
Olio su tela / Oil on canvas
30 x 37 cm
Collezione Augusto e Francesca Giovanardi / Augusto and Francesca

Giovanardi Collection

Rovereto, Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto
cat. n. 56

Natura morta, 1940 (V. 262)

Olio su tela / Oil on canvas

42,5 x 53 cm

Milano / Milan, Casa Museo Boschi Di Stefano

cat. n. 57

Natura morta, 1941 (V. 290)

Olio su tela / Oil on canvas

41 x 49,5 cm

Collezione privata / Private Collection

cat. n. 58

Natura morta, 1941 (V. 295)

Olio su tela / Oil on canvas

21 x 47 cm

Collezione privata / Private Collection

cat. n. 59

Natura morta, 1941 (P. 2000 1941/3)

Olio su tela / Oil on canvas

30,2 x 44,6 cm

Courtesy Eni S.p.A.

cat. n. 60

Natura morta, 1941 (V. 316)

Olio su tela / Oil on canvas

34,5 x 49 cm

Collezione privata / Private Collection

Courtesy Galleria dello Scudo, Verona

cat. n. 61

Natura morta, 1941 (V.301)

Olio su tela / Oil on canvas

25 x 30 cm

Collezione privata / Private Collection

Courtesy Galleria d'Arte Maggiore, Bologna

cat. n. 62

Natura morta, 1942 (P.2000 p. 187)

Olio su tela / Oil on canvas

37 x 52 cm

Collezione Elisabetta e Franco Faldi / Elisabetta and Franco Faldi Collection

cat. n. 63

Natura morta, 1942 (V. 371)
Olio su tela / Oil on canvas
30 x 40 cm
Bologna, Museo Morandi
cat. n. 64

Natura morta, 1942 (V. 379)
Olio su tela / Oil on canvas
37 x 45 cm
Collezione privata / Private Collection
cat. n. 65

Natura morta, 1943 (V. 432)
Olio su tela / Oil on canvas
30 x 45 cm
Washington, D.C., National Gallery of Art, Collezione Mellon / Mellon Collection
cat. n. 66

Natura morta, 1949 (V.664)
Olio su tela / Oil on canvas
30 x 40 cm
Bologna, Museo Morandi
cat. n. 67

Natura morta, 1949 (V.684)
Olio su tela / Oil on canvas
29 x 48,5 cm
Collezione privata / Private Collection
Courtesy Galleria dello Scudo, Verona
cat. n. 68

Natura morta, 1946 ca. (V. 502)
Olio su tela / Oil on canvas
37,5 x 48 cm
Mantova / Mantua, Collezione Maurizio Alloro / Maurizio Alloro
Collection
cat. n. 69

Natura morta, 1949 (V. 691)
Olio su tela / Oil on canvas
36 x 45,2 cm
Bologna, Museo Morandi
cat. n. 70

Natura morta, 1949 (V.692)
Olio su tela / Oil on canvas

36 x 43,7 cm
New York, The Museum of Modern Art
Lascito James Thrall Soby / James Thrall Soby Bequest
cat. n. 71

Fiori, 1950 (V.712)
Olio su tela / Oil on canvas
32,3 x 24,8 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 72

Fiori, 1950 (V.706)
Olio su tela / Oil on canvas
36 x 30 cm
Bologna, Museo Morandi
cat. n. 73

Fiori, 1951 (V. 719)
Olio su tela / Oil on canvas
43,4 x 37,3 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 74

Fiori, 1950-51 (V.730)
Olio su tela / Oil on canvas
26 x 35,2 cm
Milano / Milan, Collezione privata / Private Collection
cat. n. 75

Fiori, 1953 (V. 843)
Olio su tela / Oil on canvas
40 x 30 cm
Collezione privata / Private Collection
cat. n. 76

Natura morta, 1951 (V. 777)
Olio su tela / Oil on canvas
36 x 50 cm
Bologna, Museo Morandi
cat. n. 77

Natura morta, 1951 (V. 778)
Olio su tela / Oil on canvas
35 x 40 cm
Collezione Betty Jean Thiebaud / Betty Jean Thiebaud Collection
cat. n. 78

MAMbo

Museo d'Arte Moderna di Bologna

Natura morta, 1951 (V. 783)
Olio su tela / Oil on canvas
39 x 45 cm
Bologna, Museo Morandi
cat. n. 79

Natura morta, 1951 (V. 788)
Olio su tela / Oil on canvas
36 x 40 cm
Bologna, Museo Morandi
cat. n. 80

Natura morta, 1951 (V. 1365)
Olio su tela / Oil on canvas
35 x 45 cm
Collezione privata / Private Collection
Courtesy Galleria dello Scudo, Verona
cat. n. 81

Natura morta, 1952 (V. 823)
Olio su tela / Oil on canvas
32 x 48 cm
Bologna, Museo Morandi
cat. n. 84

Natura morta, 1952 (V. 835)
Olio su tela / Oil on canvas
37 x 43 cm
Collezione privata / Private Collection
cat. n. 85

Natura morta, 1954 (V. 904)
Olio su tela / Oil on canvas
26 x 70 cm
Collezione privata / Private Collection
cat. n. 88

Natura morta, 1953 (V. 853)
Olio su tela / Oil on canvas
35,5 x 45,5 cm
Mamiano di Traversetolo (Parma), Fondazione Magnani-Rocca
cat. n. 89

Natura morta, 1956 (V. 985)
Olio su tela / Oil on canvas
30 x 45 cm

Bologna, Museo Morandi
cat. n. 90

Natura morta, 1954 (V. 906)
Olio su tela / Oil on canvas
31,2 x 36,3 cm
Firenze / Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
cat. n. 91

Natura morta, 1954 (V. 907)
Olio su tela / Oil on canvas
40 x 46 cm
Collezione privata / Private Collection
cat. n. 92

Natura morta, 1959 (V. 1126)
Olio su tela / Oil on canvas
25 x 30,5 cm
Bergamo, Accademia Carrara, Galleria d'Arte Moderna e Contemporanea
cat. n. 93

Natura morta, 1956 (V. 1003)
Olio su tela / Oil on canvas
30 x 35,5 cm
Collezione Jerome L. and Ellen Stern / Jerome L. and Ellen Stern Collection
cat. n. 94

Natura morta, 1956 (V. 1013)
Olio su tela / Oil on canvas
35,8 x 35,4 cm
Bologna, Museo Morandi
cat. n. 97

Natura morta, 1958 (V. 1107)
Olio su tela / Oil on canvas
20 x 30 cm
Bologna, Museo Morandi
cat. n. 100

Natura morta, 1959 (V. 1162)
Olio su tela / Oil on canvas
18 x 30 cm
Firenze / Florence, Fondazione Spadolini Nuova Antologia
cat. n. 101

Natura morta, 1959 (P. 1959/20)
Acquerello su carta / Watercolour on paper
24,5 x 33,5

Mamiano di Traversetolo (Parma), Fondazione Magnani Rocca
cat. n. 99

Natura morta, 1959 (P. 1959/29)
Acquerello su carta / Watercolour on paper
Bologna, Museo Morandi
cat. n. 98

Natura morta, 1956 (P. 1956/7)
Acquerello su carta / Watercolour on paper
16 x 24 cm
Collezione Giampiero e Cecilia Matteucci / Giampiero and Cecilia Matteucci
Collection
cat. n. 103

Natura morta, 1960 (P. 1960/24)
Acquerello su carta / Watercolour on paper
18,5 x 27 cm
Torino / Turin, Fondazione Guido e Ettore De Fornaris, Galleria d'Arte
Moderna e Contemporanea
Su gentile concessione della / Courtesy Fondazione Torino Musei
cat. n. 104

Natura morta, 1962 (V.1268)
Olio su tela / Oil on canvas
30,5 x 35,8 cm
Firenze/ Florence, Collezione Mina Gregori / Mina Gregori Collection
cat. n. 102

Natura morta, 1960 (V. 1173)
Olio su tela / Oil on canvas
25,5 x 35 cm
Collezione Carlo Antonello / Carlo Antonello Collection
cat. n. 105

Natura morta, 1962 (V. 1270)
Olio su tela / Oil on canvas
31 x 36 cm
Collezione privata / Private Collection
cat. n. 106

Natura morta, 1960 (V. 1197)
Olio su tela / Oil on canvas
30,5 x 40,5 cm
Bologna, Museo Morandi
cat. n. 109

Natura morta, 1961 (V. 1225)

Olio su tela / Oil on canvas
25 x 30 cm
Bologna, Museo Morandi
cat. n. 110

Natura morta, 1962 (P. 1962/12)
Acquerello su carta / Watercolour on paper
16 x 21 cm
Bologna, Museo Morandi
cat. n. 107

Natura morta, 1962 (P. 1962/11)
Acquerello su carta / Watercolour on paper
16 x 21 cm
Bologna, Museo Morandi
cat. n. 108

Natura morta, 1963 (V. 1322)
Olio su tela / Oil on canvas
25 x 30 cm
Collezione privata / Private Collection
cat. n. 112

Natura morta, 1963 (V. 1323)
Olio su tela / Oil on canvas
30 x 35 cm
Bologna, Museo Morandi
cat. n. 111

Natura morta, 1963 (V. 1324)
Olio su tela / Oil on canvas
25 x 30 cm
Collezione Paola Ghiringhelli Folon / Paola Ghiringhelli Folon Collection
cat. n. 113

Natura morta, 1963 (V. 1318)
Olio su tela / Oil on canvas
30 x 35 cm
Bologna, Museo Morandi
cat. n. 114

Natura morta, 1962 (P. 1962/15)
Acquerello su carta / Watercolour on paper
15,8 x 20,9 cm
Bologna, Museo Morandi
cat. n. 115

Natura morta, 1962 (P. 1962/20)

Acquerello su carta / Watercolour on paper
21 x 16 cm
Bologna, Museo Morandi
cat. n. 116

Natura morta, 1963 (P. 1963/5)
Acquerello su carta / Watercolour on paper
25,5 x 19 cm
Collezione Paola Ghiringhelli Folon / Paola Ghiringhelli Folon Collection
cat. n. 117

Natura morta, 1963 (P. 1963/24)
Acquerello su carta / Watercolour on paper
20,5 x 16 cm
Mamiano di Traversetolo (Parma), Fondazione Magnani-Rocca
cat. n. 118

Natura morta, 1963 (P. 1963/25)
Acquerello su carta / Watercolour on paper
21 x 16 cm
Bologna, Museo Morandi
cat.n. 119

Natura morta, 1963 (P. 1963/18)
Acquerello su carta / Watercolour on paper
14 x 21 cm
Bologna, Collezione Giulio Volpe / Giulio Volpe Collection
cat. n. 120

Paesaggio, 1962 (V.1290)
Olio su tela / Oil on canvas
30 x 35 cm
Bologna, Museo Morandi
cat. n. 121

Paesaggio, 1963 (V. 1294)
Olio su tela / Oil on canvas
34 x 38,5 cm
Modena, Collezione privata / Private Collection
cat. n. 122

Natura morta, 1958 (P. 1958/10)
Acquerello su carta / Watercolour on paper
16 x 21,5 cm
Firenze / Florence, Collezione Mina Gregori / Mina Gregori Collection
cat. n. 123

Natura morta, 1963 (V. 1300)

Olio su tela / Oil on canvas
20,5 x 35,5 cm
Bologna, Collezione Famiglia Volpe / Volpe Family Collection
cat. n. 124

Natura morta, 1964 (V. 1342)
Olio su tela / Oil on canvas
25,5 x 30,5 cm
Bologna, Museo Morandi
cat. n. 125

We thank the following lenders for their precious collaboration in Bologna and in New York:

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Galleria d'Arte Moderna di Palazzo Pitti, Firenze
Galleria Comunale d'Arte Moderna e Contemporanea, Roma
Galleria Nazionale d'Arte Moderna, Roma
Galleria degli Uffizi, Firenze
Collezione Peggy Guggenheim, Venezia
Hirshhorn Museum and Sculpture Garden, Washington D.C.
Collezione Augusto e Francesca Giovanardi
Mart, Museo di Arte Moderna e Contemporanea di Trento e Rovereto
MoMA, The Museum of Modern Art, New York
National Gallery of Art, Washington D.C.
The Phillips Collection, Washington D.C.
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Fondazione Domus, Verona
Fondazione Roberto Longhi, Firenze
Fondazione Magnani Rocca, Mamiano di Traversetolo (Parma)
Fondazione Spadolini Nuova Antologia, Firenze
Collezione Cesare Brandi, Vignano (Siena)
Galleria dello Scudo, Verona
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Eni S.p.A., Roma
Banca Toscana, Firenze
Camera dei Deputati, Roma
Zanichelli Editore, Bologna
Maurizio Alloro
Carlo Antonello
Valerio De Paolis
Alvaro di Cosimo
Elisabetta e Franco Faldi
Paola Ghiringhelli Folon
Claudia Gian Ferrari
Mina Gregori
Cecilia Matteucci Lavarini
Odysia Skouras
Jerome L. e Ellen Stern
Betty Jean Thiebaud
Giulio Volpe e famiglia

And all the other lenders who wish to remain anonymous



INFO

| | |
|------------------------|---|
| Title: | Giorgio Morandi 1890-1964 |
| Curators: | Maria Cristina Bandera and Renato Miracco |
| Venue: | MAMbo – Museo d'Arte Moderna di Bologna via Don Minzoni 14 – Bologna |
| Exhibition dates | 22 nd January – 13 th April 2009 |
| Opening hours: | Tuesday – Sunday 10 am – 6 pm Thursday 10 am – 10 pm Monday closed |
| Prices: | Adults € 6 Reduced € 4 |
| Information: | tel. 051 6496611 fax 051 6496600 info@mambo-bologna.org www.mambo-bologna.org |
| Guided tours: | reservation needed for schools and groups tel. +39 051 6496626 – 628 mamboedu@comune.bologna.it groups (max 30 people): € 80 translation service: € 100 schools: € 50 euros |
| Catalogue: | Skira |
| Communication Office: | Lara Facco MAMbo communication office and marketing tel. +39 051 6496654 Elisa Maria Cerra MAMbo Communication/Press Office Tel. +39 051 6496653 ufficiostampamambo@comune.bologna.it |
| Press Office Skira | Lucia Crespi - lucia@luciacrespi.it |
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MORANDI'S PLACES

Museo Morandi, The Collection

The Museum, situated in the prestigious Palazzo d'Accursio in the city's heart, has been established thanks to the extraordinary bequest of the artist's family and represents the richest collection of works of the great Bolognese master. The collection, which consists of paintings, watercolours, etchings, and drawings, represents an unique opportunity to be acquainted with Morandi's artistic path, expressed with all the techniques and illustrated in every single moment and poetic nuance.

From 23 January to 19 April 2009 the Museo Morandi hosts the exhibition of Bernd and Hilla Becher, founders of the famous school of Düsseldorf, the main trend in photography in the period after the Second World War. The Bechers have carried out an ambitious project of documenting the industrial architecture working according to the principle of serial repetition and with a scientific rigour that invites to a renovated look on forms and objects. The exhibition highlights the connections between the Bolognese artist's poetics and the production of the two great German photographers by underlining the actuality of the artistic research of Giorgio Morandi.

Museo Morandi, The Collection

Palazzo d'Accursio, Piazza Maggiore, 6 – Bologna

**Opening hours : Tuesday – Friday 9.00 – 18.30; Saturday and Sunday 10.00 – 18.30;
Monday closed**

Museo Morandi, The House

In the course of 2009 visitors will find an extension of the exhibition itinerary on Giorgio Morandi in the artist's house.

His studio, the atmosphere, and the original objects will come to life again in the flat in via Fondazza, which is bound to become the place for the in-depth research study about the Bolognese artist's work.

The restorative intervention, assigned to the Architectural Studio Iosa Ghini, is funded by the Comune di Bologna and by Unindustria Bologna. Public and scholars will have access to audio-video installations, multi-media technologies, a reading room, the library and Morandi's numerous documents.

Museo Morandi, The House

via Fondazza , 36 – Bologna



MAMbo's Educational Department

Giorgio Morandi's life and works: a special path made of two guided tours at MAMbo and Morandi Museum.

The artist's work is traced through the *Giorgio Morandi 1890-1964* retrospective exhibition at MAMbo and compared with Bernd and Hilla Becher's photographic exhibition at Morandi Museum. This comparison shows the common poetry between the great Italian painter and the famous German artist pair.

Activity: two guided tours, 1 hour and half each.

Public: maximum 30 participants each group.

Costs: € 130 + reduced entrance each person (€ 4);

in English language € 160 + reduced entrance each person (€ 4).

Where: MAMbo and Morandi Museum.

Giorgio Morandi 1890-1964: Guided tours to the exhibition in Italian or English language. Booking is compulsory.

Activity: guided tour, 1 hour and half each.

Public: maximum 30 participants.

Costs: € 80 in Italian language; € 100 in English language; € 50 for schools.

Where: MAMbo.

For Giorgio Morandi - tracks and memories of everyday objects: the visit to the exhibition "Giorgio Morandi 1890-1964" can be completed with a workshop to experiment with contemporary art languages and experiences. The workshop gives everyone the opportunity to participate in an activity where art is the real protagonist.

Activity: guided tour + workshop, lasting 2 hours.

Public: all ages, maximum 30 participants.

Costs: € 100 each group.

Where: MAMbo.

For information and booking:

MAMbo – Museum of Modern Art, Bologna

Educational Department

Monday – Friday 9 a.m. to 13 a.m.

tel. +39 051 6496628

mamboedu@comune.bologna.it

www.mambo-bologna.org



MAMbo POINTS OUT

MAMbo UPCOMING EXHIBITIONS

Trisha Donnelly

curated by Andrea Viliani
21st February-13rd April 2009

Sarah Morris

a cura di Gianfranco Maraniello e Andrea Viliani
26th May-26th July 2009

Seth Price

a cura di Gianfranco Maraniello e Andrea Viliani
26th May-26th July 2009