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GALLERIA D'ARTE MAGGIORE G.A.M.
208 BOULEVARD SAINT-GERMAIN - 75007 PARIS

SOCIAL @MAGGIOREGAM
INFO@MAGGIOREGAM.COM
WWW.MAGGIOREGAM.COM

Giorgio Morandi

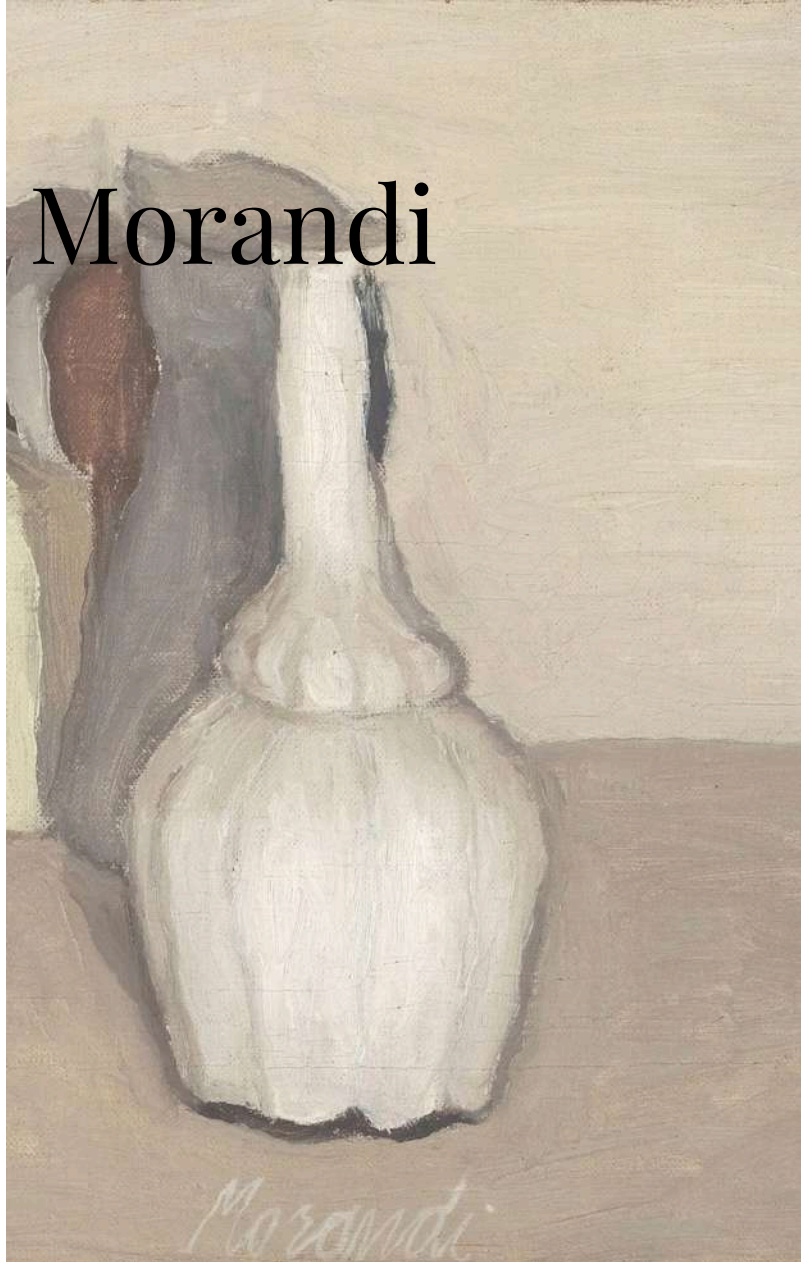
Following the show *Gio Ponti: la casa all'italiana. Giorgio Morandi, Massimo Campigli, Fausto Melotti* exhibited in our new exhibition venue in Paris last Spring, Galleria d'Arte Maggiore is delighted to present a very important selection of Giorgio Morandi's oils, including a magnificent "**Still Life**" (1948) and one among the most important still lives ("*Still Life*", 1941) with a very strong exhibition history - including the Royal Academy in London - and provenance from Francesco Arcangeli, a well-known art historian and a friend of Giorgio Morandi.

From the catalogue published by Skira of the exhibition: **Silenzi. Giorgio Morandi** co-curated by **Franco Calarota** and **Daniela Ferretti** at **Museum of Palazzo Fortuny** in Venice in 2010-2011:

As Francesco Poli recalls, Giorgio Morandi's work has today become an «*icon of our artistic culture*».

Many exhibitions have been organised in the most important museums of the world and many words have been said on his artworks.

Lamberto Vitali mentioned Morandi felt the necessity of «living for a long time facing the motifs of his paintings, in order to become familiar with them, meditate on them» before reproducing on the canvas the «immutability of motifs that doesn't ever coincide with a monotony of the effects».



Giorgio Morandi,
Still Life, 1948
© Maggiore g.a.m.

Arnaldo Beccaria, author in 1939 of the first monograph dedicated to Morandi, narrates the ascetic preparation of each work «made of hungers, silences, mortifications of colour» where «art is the expression of the moral dress of the artist» and of those «notes of colours that always compose themselves in the artwork's silence; and that silence is lightened by an intense and secret music» that envelops the work in «an absolute order» where everything is «equalled, following an inborn calculation, which is very acute and infallible, a sublime equation» where colours burn «as an intense and unconsummated sacrificed to silence».

Giorgio Morandi



Giorgio Morandi,
Still Life, 1948
© Maggiore g.a.m.

Whereas for Francesco Arcangeli silence must be researched in what Morandi decides not to represent in his work, as it is the case for the human body that the master «seems to render, maybe unconsciously, through his silence, the supreme homage to a humanist that is desperate to see an image of man that is for now un-returnable».

Roberto Longhi suggests looking for silence in the harmony and balance of those objects which in their appearance hide a more profound reality.

But it is Castor Seibel that highlights how Morandi's painting expresses «*what words can't ever tell, that is a pictorial poem that exteriorises the elusive*». And he underlines as silence is evident to one's eyes in the master's works when he claims that «*Morandi is capable of metamorphose silence, absence of sound, in a visual phenomenon: the light of silence*».

Since before its foundation in 1978, **Galleria d'Arte Maggiore g.a.m.** has established a strong relationship with **Giorgio Morandi's** art, becoming the **most** relevant landmark on Morandi's work on the market and also participating into the cultural promotion of his art, through the collaborations with the major Museums and Institutions around the world, among them: Tate Modern (London, 2000), Musée d'Art Modern de la Ville de Paris (2001), Metropolitan Museum (New York, 2008), Museum of Palazzo Fortuny (Venice, 2010-2011), Estorick Collection of Modern Italian Art (London, 2013).

Fausto Melotti

Painter, draftsman, poet, musician: much more than just an artist, **Fausto Melotti** (Rovereto 1901 – Milan 1986) was defined as a galaxy. A lover of ceramics, from which he took his first steps, following in the footsteps of Fontana and Leoncillo, Melotti is known for his lively and euphoric sculptures in brass. It is through this material that he engages in contortions and flights, like the free movement of spheres supported by chains in *Pendolo* (1959-60), where Melotti stages a play of oscillations and symmetries, of playful irregularities as in *Trofeo di caccia II* (1961), arousing pleasure and amusement. His ensembles tell stories and fables, legends and dreamlike myths, in which the nameless and faceless protagonists, as presented



Fausto Melotti
Pendolo, 1959-6
Trofeo di caccia II, 1961
Senza titolo, 1961
© Maggiore g.a.m.

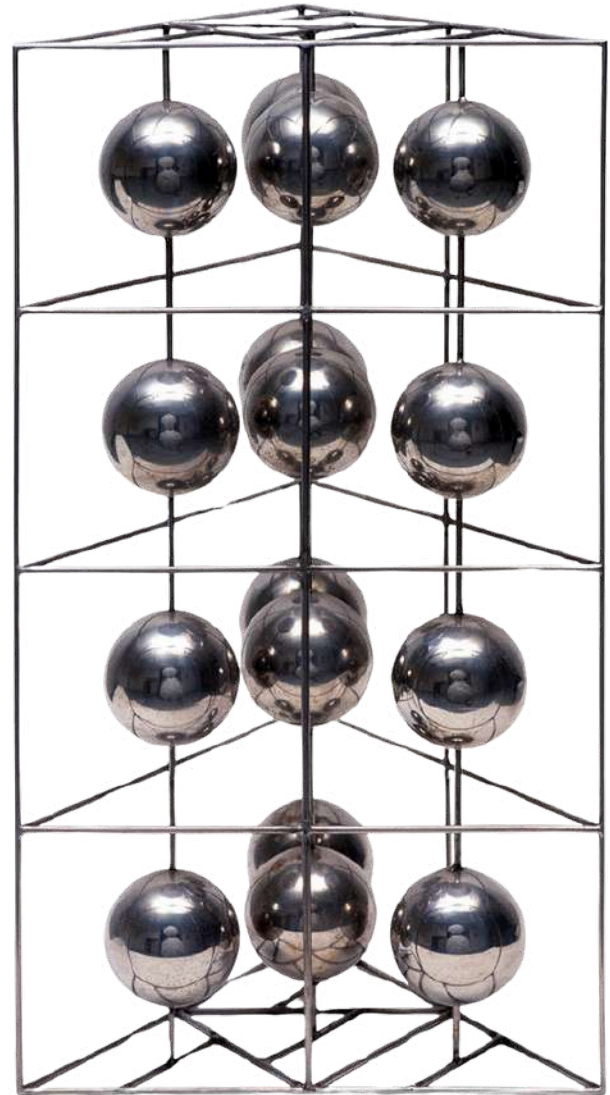


in *Senza titolo* (1960), define an extravagant and fanciful universe. A world often symbolic, entirely determined by graphic and linear counterpoint, devoid of thickness and weight, exalting the dimension of dream and narrative. Beyond the *teatrini* scripted by Melotti himself, the audience is required to participate in constructing their own narrative through the association of individual sculptures and in their interpretation. In this airy and marvellous void of brass, as well as in the metaphysical sparkle of ceramics, as proposed in *Cerchi* (1960 ca., in the picture on the left),

Fausto Melotti

the individual sculptures move, seeming to free themselves from a concrete existence, dominated by gravity, to enter a plastic world that tends towards the immaterial and becomes musical. The philosophy of the immaterial and the musical implies a precise belief, that of the *spiritual in art*, dear to Kandinsky. In his sculptures, in fact, one perceives a center, an "interior" space that, as he himself maintains, believes that «*art is arrived at through art, the fruit of personal intuition: therefore all our effort consists in teaching the little heroism of thinking with one's own brain*» (Quadrante no. 14-15, June-July 1934). His entire production, from the early drawings of 1925 to the sculptures of the Eighties, makes it evident that, as **Germano Celant** writes: «*his abstract art must be assumed in a spiritualistic and metaphysical perspective, with references to the symbolism of the sacred and the magical. And although it appears irreverent from a figurative point of view, it always admits at the origin the spirit or the word, the sound or the breath with which the universe was built*».

The need for an inner feeling, to go to the origin of oneself and of the world, is not dictated solely by the artist's Catholic culture, by music, poetry, and lightness, but also by his degree in electronic engineering, as if sculpture should reflect an atomic or at least microscopic dimension, traversed by a flood of



particles as in the case of *Scultura 21/A* (1970, in the picture above), the first realizations of which date back to 1935.

Since the 1970s, his works have been part of or regularly exhibited in museums around the world, including the **MoMA** and the **Guggenheim** in New York, demonstrating the importance also acknowledged in 1986 by the Golden Lion for the memory of La **Biennale** di **Venezia**.