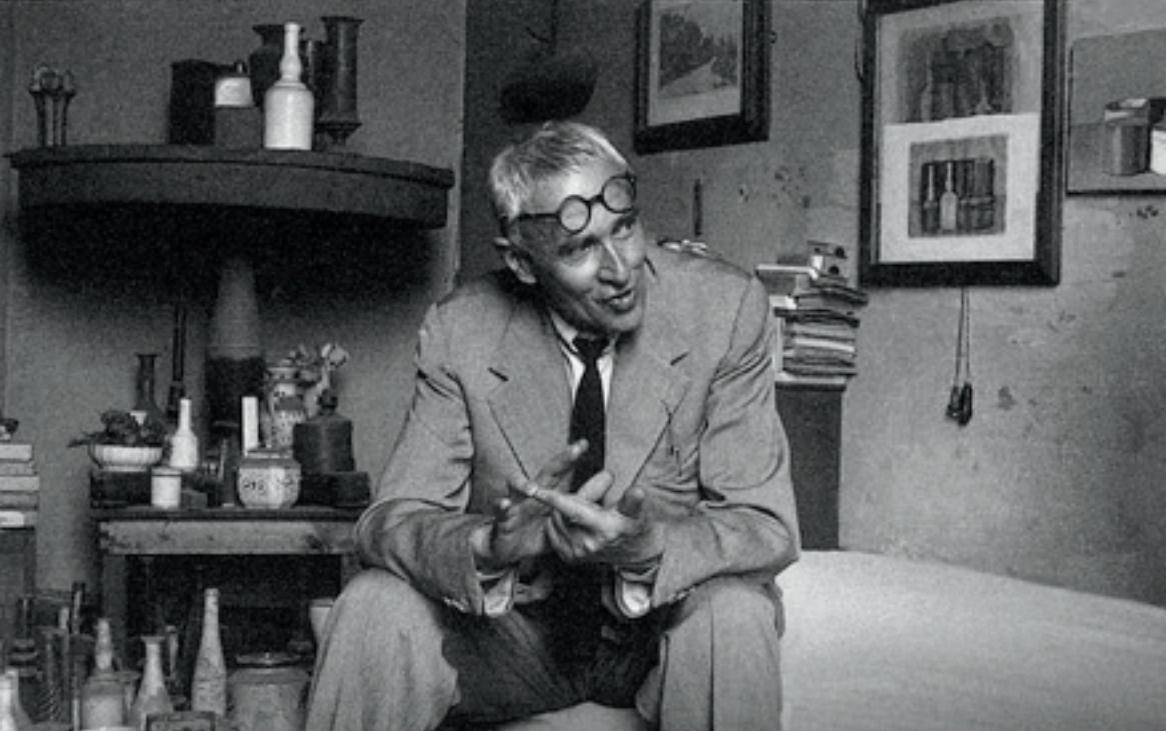




MORANDI





IDEIAS | O LEGADO DE GIORGIO MORANDI

curadoria

GIANFRANCO MARANIELLO

E ALBERTO SALVADORI

colaboração

MUSEO MORANDI



Ministério do Turismo, BB DTVM e Banco do Brasil apresentam a exposição "Ideias - O Legado de Giorgio Morandi". Com curadoria dos italianos Gianfranco Maraniello e Alberto Salvadori, a mostra reúne obras do acervo do Museo Morandi, localizado em Bolonha, cidade onde o artista nasceu e viveu durante toda a sua vida.

O percurso expositivo apresenta uma variedade de pinturas, aquarelas e gravuras, além de obras de artistas que se inspiraram em seu trabalho, como Josef Albers, Wayne Thiebaud, Franco Vimercati, Rachel Whiteread e Lawrence Carroll. No térreo do CCBB, uma reprodução fotográfica em grande formato de Luigi Ghirri traz ao público a sensação de estar no ateliê do próprio Morandi.

No conjunto da exposição, manifestam-se os temas privilegiados do artista – as famosas naturezas-mortas de garrafas, flores e vistas do povoado de Grizzana, desde o início de sua produção até a maturidade.

Morandi foi admirador de pintores como Paul Cézanne, Pablo Picasso, André Derain, além de mestres italianos como Giotto di Bondone, Paolo Uccello e Piero della Francesca e, na história das artes visuais do século 20, ocupa lugar como expoente de uma obra que se impõe, pela reiteração silenciosa, a parcimônia e a simplicidade, em um mundo cada vez mais cacofônico e ruidoso.

O artista está presente também na 34ª Bienal de São Paulo este ano e a exposição do CCBB é um reencontro dele com o Brasil, mais de 60 anos depois de receber o Grande Prêmio de Pintura na 4ª Bienal de São Paulo, em 1957.

Ao apresentar este projeto, o Banco do Brasil reafirma seu protagonismo na democratização do acesso à arte e na formação de público, por meio de uma programação plural, regular, acessível e de qualidade.

Centro Cultural Banco do Brasil

Ministry of Tourism, BB DTVM and Banco do Brasil present the exhibition "Ideias - O Legado de Giorgio Morandi". Curated by the Italians Gianfranco Maraniello and Alberto Salvadori, the show brings together works from Museo Morandi collection, located in Bologna, the city where the artist was born and lived throughout his life.

The exhibition features a variety of paintings, watercolors, prints, as well as works by artists who were inspired by his work, such as Josef Albers, Wayne Thiebaud, Franco Vimercati, Rachel Whiteread and Lawrence Carroll. On the ground floor of the CCBB, a large-format photographic reproduction of Luigi Ghirri brings to the public the feeling of being in Morandi's own studio.

Throughout the exhibition, the artist's privileged themes are presented – the famous still lifes of bottles, flowers and landscapes of the village of Grizzana, from the beginning of his production to maturity.

Morandi was an admirer of painters such as Paul Cézanne, Pablo Picasso, André Derain, as well as Italian masters such as Giotto di Bondone, Paolo Uccello and Piero della Francesca and, in the history of the visual arts of the 20th century, he occupies a place as an exponent of a work that stands out as it imposes, by silent reiteration, parsimony and simplicity, in an increasingly cacophonous and noisy world.

The artist is also present at the 34th Bienal de São Paulo this year and the CCBB exhibition promotes a reunion between the artist and Brazil, more than 60 years after he received the Grand Painting Prize at the 4th Bienal de São Paulo, in 1957.

By presenting this project, Banco do Brasil reaffirms its leading role in the democratization of access to art to the public, through plural, regular, accessible and quality programming.

Centro Cultural Banco do Brasil

Giorgio Morandi (1890-1964) was one of the great protagonists of 20th century Italian art. His work was in contact with trends such as futurism and metaphysics, but his poetics took place in an extraordinary autonomy, capable of reconducing art to the essential, beyond the historical development of the vanguardas – a work that spanned the course of decades dedicated to exploring the possibilities of traditional techniques such as painting, printmaking, drawing and watercolor, in unsurpassed motifs such as still lifes and landscapes. The absence of human figures, references to historical facts, spatio-temporal indicators in his compositions contribute to the feeling that we are facing an art not committed to the fleetingness of life, capable of marveling and devoting attention to the manifestation of what is real in the humility of objects and simplicity of places, which become pretexts for a specific research on painting and the appearance of images. Morandi's international success greatly increased with the great prize received by the artist in São Paulo, on the occasion of the 1957 Biennial. Presenting Morandi's work in Brazil again means being able to continue keeping an attentive and prolonged look at his art, at the variations of pictorial series that Morandi never abandoned and which can now be admired thanks to his collaboration with the Morandi Museum in Bologna. The relevance of the artist's work is proven by numerous expository and critical researches that, in recent years, have seen him as the protagonist of major exhibitions around the world, but also by the attention that many contemporary artists continue to explicitly dedicate to his work. On the occasion of this exhibition, the counterpoints of important figures such as Franco Vimercati, Josef Albers, Lawrence Carroll, Rachel Whiteread and Wayne Thiebaud contribute to highlight some aspects of the poetics of this extraordinary protagonist from an artistic age that never seems to be considered as definitively over.

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