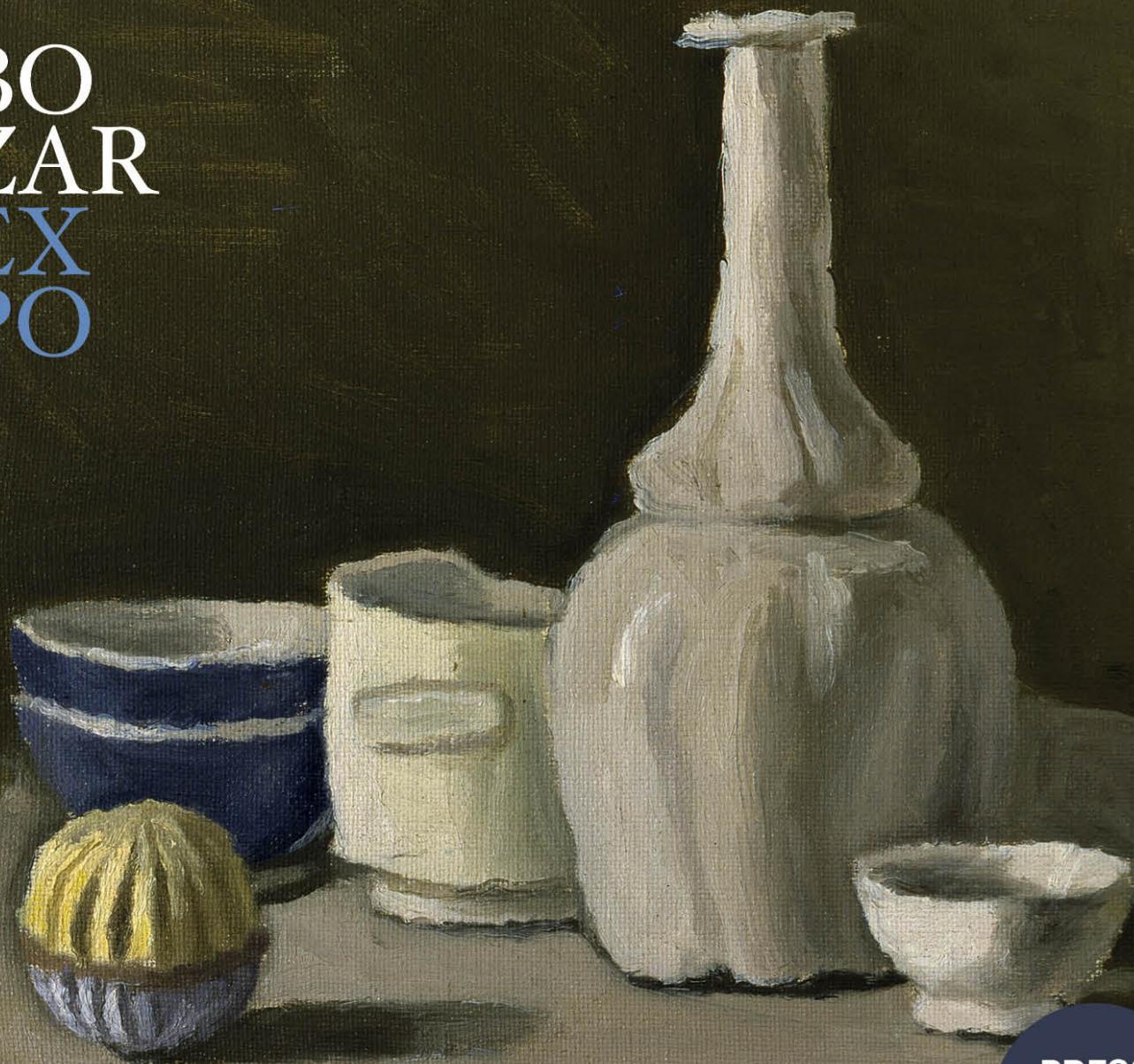


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GIORGIO MORANDI

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BRUXELLES
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BRUSSEL
CENTRE
FOR FINE ARTS,
BRUSSELS
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Retrospective
07.06 > 22.09.2013

Giorgio Morandi, Still life, 1936. Museo di Tevere, Roma. Photo: Fondazione Magnan Rocca

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Press Release

Giorgio Morandi: Retrospective

The Centre for Fine Arts presents a major retrospective of the work of the Italian modernist master Giorgio Morandi. Guest artist Luc Tuymans presents work of his own in a dialogue with Morandi's oeuvre.

7 June > 22 September 2013



Giorgio Morandi, *Natura morta* (1936), Oil on canvas, 32 x 37 cm, Mamiano di Traversetolo (Parma), Fondazione Magnani Rocca

BOZAR is paying a tribute to the Italian modernist artist Giorgio Morandi (who was born in Bologna in 1890 and died in 1964). His delicate still lifes, always reduced to their bare essence, are **iconic works of modern art**. His sense of colour, tone, and composition are still a **source of inspiration for many artists, writers, and film-makers** today.

Curator Maria Cristina Bandera, *the* Morandi specialist par excellence, provides visitors with a comprehensive overview of the master's oeuvre.

The exhibition is arranged **chronologically and thematically** and shows Morandi's **artistic development** from his early years to the end of his career as it presents his **major themes** (landscapes and still lifes of vases, shells and flowers) and the **varied techniques** (oil on canvas, drawing, engraving, and watercolour) that he explored in his work.

The retrospective brings together **100 works** by Morandi, including a unique self-portrait, on loan from **more than 40 prestigious private and public collections**.



Giorgio Morandi, *Paesaggio* (1927), Etching, 26,1 x 20 cm, Firenze, Fondazione Spadolini

Influences and stylistic development

Morandi is one of the **most recognisable and, at the same time, most enigmatic artists** of the 20th century. Despite the international recognition that came his way in his own lifetime, he led a secluded life with his three sisters in Bologna.



Giorgio Morandi, *Natura morta* (1955), Oil on canvas, 30 x 35 cm, Wassenaar, Caldic Collection

As a student at the Academy of Fine Arts in Bologna, he took a particular interest in **French Impressionists** and painters such as Paul Cézanne, Georges Seurat, Henri Rousseau and Pierre-Auguste Renoir and **early Italian artists** such as Giotto, Masaccio, Paolo Uccello, and Piero della Francesca. Although he hardly ever travelled, he was well aware of contemporary avant-garde trends such as **cubism, futurism, and *pittura metafisica***. Around 1920, drawing on all those influences, Morandi created his own individual style, which he would continue to refine throughout his career.

Morandi worked obsessively on two key themes: the **landscapes** of his environs (the Apennines around Bologna and the Cortile di Via Fondazza) and **still lifes of vases, shells, and flowers**. In these he painted the same objects again and again in similar settings, but with minimal variations in composition, viewpoint, and colour. He was also a master of the use of **different techniques**: a subject painted in oil on canvas creates a different atmosphere when it is depicted in a drawing, an engraving, or a watercolour. For him, each technique was of equal value and he made full use of them all to experiment with.

Morandi worked obsessively on two key themes: the **landscapes** of his environs (the Apennines around Bologna and the Cortile di Via Fondazza) and **still lifes of vases,**



Giorgio Morandi, *Natura morta* (1954), Oil on canvas, 31,2 x 36,3 cm, Firenze, Fondazione di Studi di Storia dell'Arte Roberto Longhi

Morandi's artistic development can be seen as one of consistent development, without major changes of style. His whole oeuvre is a constant **search for the essence** and purity of forms: his later works come close to abstraction.

An artist's artist

Morandi is a true "**artist's artist**" and his work continues to fascinate other artists today. His paintings feature in **films** by Michelangelo Antonioni (*La notte*, 1961), Federico Fellini (*La dolce vita*, 1960), Robert Aldrich (*Kiss Me Deadly*, 1955), and Luca Guadagnino (*Io sono l'Amore*, 2009) and in the **writings** of Pier Paolo Pasolini, Paul Auster, Don De Lillo, and Siri Hustvedt. The works of **contemporary artists** – including Lawrence Carroll, Tacita Dean, and Tony Cragg – also include references to him.

To illustrate the extent of Morandi's influence on other artists, BOZAR has also turned to the other arts. The curator, Maria Cristina Bandera, selected **Luc Tuymans** as a guest artist; in the final room of the exhibition, Tuymans will present works of his own – including *Intolerance* (1993), *Church* (1990), and *Plates* (2002) – in a dialogue with Morandi.

BOZAR LITERATURE will present a conversation about Giorgio Morandi between **Luc Tuymans and Joost Zwagerman** (11 June) and between **Charles Juliet and Nicole Malinconi** (14.09). BOZAR also presents a literary visitor's guide, *Poetry for Giorgio Morandi*, for which six poets (Charles Juliet, Jan Lauwereyns, Maud Vanhauwaert, Nicole Malinconi, Charles Wright, and Adam Zagajewski) have drawn inspiration from Morandi's paintings.

In conjunction with the exhibition, an extensive **catalogue** is being published, containing a scholarly essay on the artist and his work by the curator, Maria Cristina Bandera, detailed descriptions of all the works, and contributions by Joost Zwagerman, Yves Bonnefoy, Nicole Malinconi, Francesco Galluzzi, Roland Jooris, Jean-Michel Folon, and Luc Tuymans.

In parallel with the Giorgio Morandi retrospective, BOZAR is joining forces with CINEMATEK to present a multidisciplinary exhibition entitled **Michelangelo Antonioni: Il maestro del cinema moderno** (22 June > 8 September 2013). Antonioni, a pioneer of modern cinema, was one of the legendary Italian directors of the 1960s. Morandi and Antonioni, who came from the same region, were favourably disposed towards each other. Letters from Morandi have been found in Antonioni's archives and a painting by Morandi is clearly visible in his film *La notte*. Their work clearly shows them to have had a similar sense of aesthetics, composition, photography, and architecture.

Short biography of Giorgio Morandi (1890–1964)

Giorgio Morandi was born on 20 July 1890 in **Bologna**. After his father's death in 1909, the family moved to a house in the Via Fondazza, where he continued to live with his mother and three sisters until his death in 1964.



Giorgio Morandi, *Natura morta*, 1918, Oil on canvas, 68,5 x 72 cm, Milano, Pinacoteca di Brera, Collezione Jesi

From 1907 to 1913 he studied at the Academy of Fine Arts of his home town, where he would later teach. He gradually made a name for himself in the art world. In 1928 he took part in the **Venice Biennale** with a series of engravings. Two years later, his growing reputation led to his appointment to the chair of Engraving at the Bologna Academy. In 1934 the great art historian Roberto Longhi called him "one of the best living painters in Italy". His big international breakthrough came at the Venice Biennale of 1948, where he won the first prize for painting, which straight away made him one of Italy's most respected artists.

Morandi's career coincided with **a turbulent period** in Italy, under the Mussolini regime (1922–1945) and during the two world wars. In 1915 he was called up to serve during the First World War, but suffered a breakdown and was soon released from the front.

Although Morandi enjoyed international recognition during his own lifetime, he continued to live a simple life. He lived and worked in a single plain room, surrounded by the objects he depicted in his works of art.

Curator: Maria Cristina Bandera, director of the Fondazione di Studi di Storia dell'Arte Roberto Longhi in Florence. Bandera has curated several exhibitions devoted to Morandi, including "Giorgio Morandi 1890–1964" (Metropolitan Museum of Art, 2008), and has published numerous essays about the artist.

Room texts of the exhibition

The Self-Portrait (1924) and the Bathers (1915 – 1918)



Giorgio Morandi, *Autoritratto* (1924), Oil on canvas, 53 x 44 cm, Firenze, Galleria degli Uffizi - Collezione degli autoritratti

Morandi would always dwell upon the same subjects – still lifes, landscapes, flowers – with the sole exception, sporadically, of the paintings he painted in the mid-1910's, where under Cézanne's influence, explicit in the title *Bathers*, he studied the human figure, which never attracted him.

Dated in the bottom right corner 26 February 1915, this painting was inspired by Cézanne's *Bathers* of 1885-87 which the young artist knew only from a black-and-white reproduction. Supplying his own palette of earth tones, dark green, grays, lightened by touches of white lead, Morandi updated Cézanne's model through references to the recent works of Picasso and Derain. This important watercolour – with a single female nude figure, painted in rosy tones and touched by an elegant, rarefied Gothicism – dated 11 April 1918, speaks to us about Morandi's evolution and expresses a dialogue with more than one artist: Modigliani, Derain, Archipenko. Later the watercolours would become more sporadic, and then increase in the last years, especially when he stopped making etchings.

During the 1920s he also painted some self-portraits. This 1924 portrait is best-known because it hangs in the Vasari Corridor of the Uffizi, not far from Corot's *Self-Portrait* which Morandi looked at repeatedly. It is an absolute masterpiece for its evolved composition, highly calibrated tonal harmonies, and muted, almost faded, fresco-like colour, in which the painter allows us to behold his image, presented in simple disciplined working clothes, devoid of any ostentation. He speaks through his palette and its sparing colours – blue, earth red and various shades of impalpable white – and his signature and date: more than a *Self-Portrait*, this seems a modern allegory of painting.

The Landscapes (1925 – 1963)



Giorgio Morandi, *Paesaggio* (1962), Oil on canvas, Bologna, Museo Morandi – Comune di Bologna

Throughout his artistic journey, Morandi painted *Landscapes* – of the Bolognese Apennines and of the *Courtyard in Via Fondazza* – that were austere and devoid of naturalism or the slightest descriptive element, “desolate” and defined by a reduction of the subject to a state of barely “ticking over”, in Longhi's fitting words. Mute *Landscapes*, places without human presence, yet where we could intuit the presence of human activity. Absolute *Landscapes*, reduced to a few essential, abbreviated elements, constructed with diagonal cuts and layerings of chromatic bands. *Landscapes* with calculated spaces and intervals, regulated by the articulation of almost geometrical forms: cubic for the houses, trapezoidal or triangular for the hills, roads and ploughed fields, and sometimes mirror images of a cloudless sky or striated slopes. *Landscapes* that

correspond to Morandi's thoughts, ultimately rooted in a treatise by one of the great figures of art, as the painter said in 1955 in an interview that was broadcast two years later: “According to Galileo, the book of nature is written in characters which are alien to our alphabet. These characters are the triangle, squares, circles, pyramids, cones and other geometrical figures.”

This is proved in particular by the *Landscapes* of his last years, uniting extreme compositional simplification with an essential shedding of colour. These are eloquent works for our understanding of the constant, progressive path taken by Morandi, and of how, in his perennial quest, he tended in his last, sublime period to dissolve the distinction between still life and landscapes, and aim for ever new experiments.

The Still Lives (1916 – 1920)

Morandi destroyed much of his early work. The *Still Life*, 1916, shown here is among the first surviving examples of a genre that would preoccupy the painter for the next five decades. The rosy tonality and vertical thrust strike us in this *Still Life*, bearing the precise date “23.6.1916”, one of his most famous works, and an exceptional loan to the present exhibition. The diaphanous light, absence of cast shadows and chromatic intonation reflect Morandi’s meditation on works by Domenico Veneziano, and offer a prelude to the Metaphysical works of the subsequent years.



Giorgio Morandi, *Natura morta*, 1916, Oil on canvas, 65,5 x 55,5 cm, Private collection

Morandi encountered the work of the Metaphysical painters Giorgio de Chirico and Carlo Carrà in 1918. His brief flirtation with their style produced images such as this masterpiece: *Still Life*, 1918. Deliberately avoiding the symbolism and dreamlike ambience of his colleagues’ work, he shares with this a timeless, brightly lit poetry of enigma.

The “return to order” that characterized much of European painting in the aftermath of World War I inspired Morandi to renewed study of Giotto and Renaissance masters but also Cézanne. In his *Still Life* of 1919, Morandi has interpreted his model – a Cézanne still life – with a clearly focused attention to mass and volume rather than light and space.

The climax of Morandi’s experiments with Metaphysical painting is actually all but related to the aims and ambitions of that artistic movement. The clarity, monumentality, and compositional stability of this *Still Life*, 1920, have more in common with Picasso’s Neoclassical works and has reminded more than one critic of Morandi’s debt to Renaissance masters like Piero della Francesca.

The Still Lives (1921 – 1937)

From the 1920s onward, Morandi definitively abandons all experiments linked to the “avant-garde” and follows his own path relentlessly studying the subject of the still life. In the canvases from that period, objects have less body: cascading drapery, wicker baskets, the rear view of the undulating outline of a table clock support, pans with their handles pointing backwards so they break through depth, knives and little sticks observed diagonally so they measure the space before them, bottles, jugs, boxes and petroleum lamps that stretch upwards, varying in measure and chromatic tone – all objects aligned frontally or arranged with calculated balance and rhythm.

At the end of the 1920s and for a good part of the 1930s Morandi’s quest was defined by an increasing restlessness that became dramatically intense. From 1937 onwards Morandi’s painting becomes more still, returning to the shores of his old Classicism with a new spirit. This change is particularly evident in the *Still Life of Violet Objects* of 1937, as this absolute masterpiece was called by Roberto Longhi, in whose collection it was.

The watercolours, drawings and etchings (1915 – 1956)

Morandi's drawing activity, usually in black pencil and occasionally in pen, runs through his whole artistic career. Mostly signed and dated, his drawings could serve as preliminary studies, as well-defined subjects ready to be painted, as *d'après* studies or, rarely, as finished works in their own right. Starting from the fine weave of strokes of the 1920s, reminiscent of Rembrandt, in his maturity Morandi's stroke achieved a plastic simplicity, which he conveyed with a single line outlining the shapes, condensing them into pure geometries. Morandi's research with watercolours, occasional at first but more frequent during his last eight years of activity, became progressively focused on a synthetic vision of shapes, almost annihilated by light and by the chromatic evanescence of the liquid colour.

Morandi's etching production always developed in perfect symbiosis with painting, reaching outstanding results. In this field, the tonal range is entrusted to variations in the intensity of the incisions and of the line pattern – either a fine needle cross-hatching or fast and immediate wider incisions, usually in a one phase acid bath – set against brighter, almost white areas, sometimes treated with abrasions or a light touch of fine *secco* retouching.

The Still Lives (1936 – 1959)

From the end of the 1930s onwards - a period of work in progress, without any sudden changes in style - he reduced the format of his canvases. Accordingly, now gaining in body, his objects became fewer in number, arranged within balanced compositions.

Afterwards, Morandi enters into the last period of his production which would start at the beginning of the 1950s until 1964. This was the period in which he more insistently tried out similar compositions, variations, marked by changes so minimal that they were almost imperceptible to an inattentive gaze. His repertoire of motifs – bottles, pitchers, coffee pots, vases, boxes, and bowls – becomes smaller and smaller, and clearly these items were chosen not for their value as objects but purely as shapes and volumes in range of sizes and colours: place holders for a still life of purified formal abstraction.

The Still Lives (1956 – 1960)



Giorgio Morandi, *Natura morta* (1956),
Watercolour on paper, 16 x 24 cm,
Private collection

Continuing a tendency first discerned in his still lifes from about 1956, in his late works Morandi concentrated on fewer objects, arranging them more densely, and bringing them closer to the viewer. Precision of form and outline became even more fugitive than they had been previously; colour grew more variable, even arbitrary; and cast shadows acquired an increasingly physical presence, as though they were additional objects incorporated into the still life arrangements. The changing colour and direction of seasonal light – patiently exploited by Morandi for a different effect in each painting and watercolour – is the true subject of these works.

A still life by Morandi is above all something that captures us. In Lawrence Carroll's words, it is "like a magnet that draws you out of your solitude, taking you into the universe."

The Still Lives: Shells (1920 – 1943)

The still life genre can also be applied to Morandi's paintings with shells, which share this title, though forming an independent group within his oeuvre. The painter treated the subject occasionally in drawings and etchings in the early 1920s, initially prompted by the famous print of a marbled cone by Rembrandt. But it was especially the crucial, dramatic years of the Second World War, between 1940 and 1943, that saw his attraction to these images of a fossilized world, to their swirls, to the irregular

profiles, to shapes that are contorted or spiralling, to the alternation of concave and convex parts, to the irregularity of a speckled outershell, to the light that runs over it, mysteriously. The artist treated the subject in small-format canvases, using austere, dimmed tones that are almost monochrome. The canvas in this suite are all studies in contrast between calm, simple form and the barely controlled energy of whorls or the chaotic dynamism of large conch shells, all explored in a severely restricted palette of pinks, grays, browns and white.

The Flowers (1920 – 1958)

Flower painting occupied Morandi at intervals throughout his career but seems to have become increasingly important to him in the 1940s and 1950s, judging from the quantity he produced of them at that time.



Giorgio Morandi, *Fiori* (1951), Oil on canvas, 43,4 x 37,3 cm, Firenze, Fondazione di Studi di Storia dell'Arte Roberto Longhi

Excepted the first canvases of the early period, as for instance the exceptional *Flowers* of 1920, they were generally small in scale. Morandi liked to present these works to his friends and admirers, “poets and men of letters, art historians and musicologists”. The *Flowers* (1924) exhibited here, painted in a clear, light palette, was made for one of his sisters; while four others of the 1940s, including the pale pink zinnias and asters (1940) and bowl of roses (1943), were painted for Morandi’s close friends, the eminent art historian Roberto Longhi and his novelist wife, Anna Banti. Nearly all of Morandi’s flower paintings focus on a single small vase of delicate buds, and the vases are nearly always the antithesis of the monolithic forms carefully arranged in his still life paintings. Brightly monochromatic or bichromatic, the vases offer a ceramic parallel to the exuberant forms of flowers. In his examples, Morandi often studied silk rather than real flowers, enabling him to arrange more geometrically compact masses and to calibrate more closely the contrasts of tone and value among flowers, vase, table, and background.

Luc Tuymans. A Dialogue with Morandi

This exhibition is also the occasion for a meeting with the great contemporary artist Luc Tuymans. We asked him to close the Morandi exhibition with a selection of his own works, and received an enthusiastic response.



Luc Tuymans, *Intolerance* (1993), Oil on canvas, 80 x 70 cm, Private collection

It is not hard to recognize Tuymans’ strong, distinct character and his painting that in many cases treats quite different subjects than Morandi’s, but it is not difficult either to identify the subtle thread that binds the two artists and their canvases: their shared, meditated and intense way of proceeding, which underlies every one of their works; their sharp investigative eye, the firm will to evoke rather than describe; the ability to scrutinize reality as if through a zoom lens, blurring its edges and offering only perception; skill in framing, a profound sense of architectural space, intelligence of tone and colour, with nuances dimmed but imbued with light, a subtleness and richness of soft, enigmatic pigment, as if it were kneaded with a veil of dust, and the touch of a brushstroke that enriches the surface of the canvas. Above all, the intense capacity to stimulate emotions, silence and prolonged attention that their works demand from the beholder.

Morandi is all of this. He is endless dilation. According to filmmaker Bernardo Bertolucci, Morandi is like the Aleph in the story by Borges, “a point from which one can catch sight of infinity.”

Biography Giorgio Morandi

By curator Maria Cristina Bandera

- 1890** Birth of Giorgio Morandi, in Bologna on July 20.
- 1907** Enrollment at the Accademia di Belle Arti in Bologna and attendance until 1913.
- 1910** Visit to the IXth Venice Biennale. The works seen include the whole room of paintings by Renoir. A trip to Florence provides an opportunity to study Giotto, Masaccio, and Paolo Uccello.
- 1913** Graduates at the Accademia di Belle Arti in Bologna and paints the first landscapes at Grizzana.
- 1914** Takes part in the *Prima Esposizione Libera Futurista* at the Galleria Sprovieri in Rome. Studies Giotto in Assisi and then in Padua. Begins to teach drawing in elementary schools, a job continued until 1930.
- 1915** Called up for service in the II regiment of grenadiers, but falls seriously ill and is declared definitively unfit .
- 1918** Introduced to the metaphysical works of Giorgio de Chirico and Carlo Carrà in reproductions by his friend and art critic Giuseppe Raimondi. Paints his first metaphysical works.
- 1920** Visits the Venice Biennale and sees the room devoted to Cézanne. Returns to etching for the first time since 1915.
- 1927** Spends the summer in Grizzana in the Emilian Apennines, where he was to return every summer until 1932. Devotes more time to etching.
- 1930** Assigned the chair in etching at the Accademia di Belle Arti in Bologna on the grounds of acknowledged distinction (position held until 1956).
- 1934** Exhibits two etchings at the XIXth Venice Biennale. Acclaimed as “one of the best Italian painters alive” by art critic and collector Roberto Longhi in a celebrated inaugural lecture at the Bologna University in November.
- 1939** Exhibits in a personal room at the *III Quadriennale Nazionale d’Arte* in Rome where he is awarded the second prize for painting.
- 1943** Forced by the war to leave Bologna and take refuge in Grizzana, where he remains until July 25, 1944. Paints numerous landscapes during this period.
- 1945** Solo show of twenty-one paintings in April at the Galleria Il Fiore in Florence, immediately after the city’s liberation by the Allies. Organised by Roberto Longhi, the show was held when the artist was still cut off in Bologna and there was no news of him. The introduction speech of Roberto Longhi became an absolute reference.
- 1948** During the XXIV th Venice Biennale he exhibits in a group show together with Carrà and De Chirico. Awarded the Prize of the City of Venice for an Italian painter by an international jury.

- 1949** Exhibits thirteen paintings and five etchings at the major exhibition *Twentieth-century Italian art* organised by James Thrall Soby and Alfred Barr at the Museum of Modern Art in New York. Solo show of graphic works organised by Giuseppe Raimondi at the Musées royaux des Beaux-Arts de Belgique, in Brussels.
- 1953** Exhibits twenty- five etchings at the IInd Biennale of the Museu d'Arte Moderna de São Paulo. Awarded the first prize for etching.
- 1954** Survey exhibition of fifty-nine paintings and fortythree etchings organised by collectors and art critics Vitale Bloch and Lamberto Vitali held first at the Gemeentemuseum in The Hague.
- 1957** The Venice Biennale organises for him the “Sala Especial” at the IV São Paulo Art Biennial. He is awarded the Great Prize for painting, leaving Marc Chagall just behind him.
- 1960** Solo show held at the World House Galleries in New York
- 1962** Solo show at the Städtische Galerie in Siegen, Germany. Awarded the city’s Rubens Prize for painting.
- 1964** Last *Still Life* signed in February. Dies on June 18.

Colophon

Giorgio Morandi. Retrospective
With the exceptional participation of Luc Tuymans
07.06 > 22.09.2013

Sous le Haut Patronage de Sa Majesté la Reine
Onder de Hoge Bescherming van Hare Majesteit de Koningin
Under the High Patronage of Her Majesty the Queen

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Nous tenons à remercier les institutions, musées, galeries, fondations, collections privées ainsi que Luc Tuymans et toute son équipe qui nous ont permis de réaliser cette exposition.

We willen graag alle instellingen, musea, gallerijen, stichtingen en privécollecties alsook Luc Tuymans en zijn team bedanken voor het mogelijk maken van deze tentoonstelling.

We would like to thank all institutions, museums, galleries, foundations, private collections and Luc Tuymans and his whole team for making this exhibition possible.

LENDERS

We would like to thank all institutions, museums, galleries, foundations, and private collections that made it possible to realise this exhibition.

Institutions

Bologna, Museo Morandi, Istituzione Bologna Musei
Bologna, Zanichelli Editore S.p.A.
Florence, Civica Raccolta Alberto Della Ragione, Musei Civici Fiorentini
Florence, Fondazione di Studi di Storia dell'Arte Roberto Longhi
Florence, Fondazione Spadolini Nuova Antologia
Florence, Galleria degli Uffizi, Collezione degli Autoritratti, Soprintendenza Speciale per il Patrimonio Storico, Artistico, ed Etnoantropologico e per il Polo Museale della Città di Firenze
Mamiano di Traversetolo (Parma), Fondazione Magnani Rocca
Milan, Castello Sforzesco, Civica Raccolta delle Stampe Achille Bertarelli
Milan, Museo Poldi Pezzoli
Milan, Pinacoteca di Brera, Soprintendenza per i Beni Storici, Artistici ed Etnoantropologici di Milano
Rome, Camera dei Deputati
Rome, Collezione Patrimonio Artistico, eni S.p.A.
Rome, Galleria di Arte Moderna di Roma Capitale
Rovereto, MART – Museo di Arte Moderna e Contemporanea di Trento e Rovereto
The Hague, Gemeentemuseum Den Haag
Turin, GAM – Galleria d'Arte Moderna e Contemporanea, Fondazione Guido ed Ettore de Fornaris, Fondazione Torino Musei
UniCredit Art Collection
Verona, Fondazione Domus per l'arte moderna e contemporanea

Private collections

Bologna, Giampiero and Cecilia Matteucci Collection
Busto Arsizio (Varese), Merlini Collection
M.V. Collection Belgium
Wassenaar, Caldic Collectie
Zurich, Thomas Koerfer Collection
as well as those collectors who wish to remain anonymous.

BOZAR LITERATURE

A discussion on Giorgio Morandi with Luc Tuymans & Joost Zwagerman Tuesday 11.06.2013 – 20:00 > 22:00

Centre for Fine Arts – Hall M

On Tuesday the 11th of June, BOZAR LITERATURE welcomes the painter Luc Tuymans and the writer Joost Zwagerman for an exclusive dialogue on Giorgio Morandi and his art.

The two men share a common passion for Giorgio Morandi. Both have made contributions to the BOZAR exhibition's catalogue. Various works by Luc Tuymans are shown in the retrospective.

About the speakers

Luc Tuymans is considered one of the most significant European painters of his generation and has had an enduring influence on younger and emerging artists. Born and raised in Antwerp, where he lives and works, Tuymans is an heir to the vast tradition of Northern European painting. At the same time, as a child of the 1950s, his relationship to the medium is understandably influenced by photography, television, and cinema. In the Morandi retrospective Tuymans presents a number of works that enter into a dialogue with those of the Italian painter.

Joost Zwagerman is one of the Netherlands's best-known contemporary writers, making his name with best-sellers like *Gimmick!* (1989) and *Vals Licht* (Artificial light) (1991). Along with novels he also writes poetry and essays. His favourite subjects include literature and pop music, but also the visual arts, as in his latest book *Kennis is geluk. Nieuwe omzwingingen in de kunst* (Knowledge is happiness, new wanderings in art) (2012). Zwagerman is a regular guest on the popular Dutch TV programme DWDD, in which he talks on art.

Price: Meet the artist *Luc Tuymans & Joost Zwagerman. A talk on Giorgio Morandi:* € 6,00 – 4,00 (discount rate (-26, +65, groups, ...))

Info & tickets: + 32 (0)2 507 82 00 – www.bozar.be

Visitor's guide "Poetry for Giorgio Morandi"

With Charles Juliet, Jan Lauwereyns, Maud Vanhauwaert, Nicole Malinconi, Charles Wright & Adam Zagajewski

BOZAR LITERATURE has invited a number of European writers to draw inspiration from paintings by the Italian artist, as a literary intervention in the Giorgio Morandi retrospective. See Morandi through the eyes of poets from Belgium, France, Poland, and the United States, who have drawn inspiration from Morandi's paintings. You can read the results in the visitor's guide.

Language: Visitor's guide *Poetry for Giorgio Morandi:* Dutch| French

Price: € 1,00 (Suggested donation)
BOZAR*friends:* free

Info & tickets: + 32 (0)2 507 82 00 – www.bozar.be

A discussion on Giorgio Morandi with Charles Juliet, Nicole Malinconi & Stéphane Lambert
Saturday 14.09.2013 - 3:00pm

Centre for Fine Arts – Exhibition *Giorgio Morandi. Retrospective*

Writers **Nicole Malinconi** and **Charles Juliet** have a special connection with Giorgio Morandi. Juliet wrote a long poem for the literary visitor's guide; Malinconi published a text on the Italian master in the visitor's guide as well as the catalogue. During an exclusive encounter, they talk about Morandi and read from the literary texts they wrote on his work. The conversation will be led by **Stéphane Lambert**, a young Belgian author and art critic.

Language: French

Free: subscription via literature@bozar.be

Info & tickets: + 32 (0)2 507 82 00 – www.bozar.be

Biographies

Charles Juliet (1934) was born in the French department of Rhône-Alpes and grew up in a family of Swiss farmers. He spent his secondary school years at a military college, but broke off his studies to devote himself to writing. He made his debut in 1972 with *Fragments* and developed an extensive oeuvre of prose, essays and poetry. Juliet's work may be described as an arduous and painful search for a sense of self. Juliet often collaborated with the French painter Bram van Velde and published books of interviews with, among others, Samuel Beckett and Pierre Soulages. In 2012, *Hadewijch d'Anvers : Une femme ardente* was published, a selection from the work of the Antwerp mystic. Juliet is also renowned for his 'journals', that appear regularly with well-known French publisher P.O.L.

Nicole Malinconi (1946) is seen as one of the great French-speaking Belgian writers. She made her debut in 1985 with *Hôpital silence*, inspired by her experiences as a social assistant at a hospital. The book was noticed by Marguerite Duras, with whom she has often been compared. In 1993 she received the Prix Victor Rossel for *Nous deux*, which deals with the relationship between mothers and daughters. In 2008, Malinconi is suddenly at the centre of much media coverage, when she publishes the controversial novel *Vous vous appelez Michelle Martin*, that focuses on the life of Marc Dutroux' ex-wife. In 2012, Malinconi took up the Chaire de poésie 2012 at the university of Louvain-la-neuve. Her most recent book, *Separation*, deals with psychoanalysis.

Nicole Malinconi will have a talk on Morandi on 14 September held in the exhibition, together with Charles Juliet and Stéphane Lambert.

Catalogue

Giorgio Morandi. A Retrospective

In conjunction with the exhibition, an extensive catalogue is being published, containing a scholarly essay on the artist and his work by the curator, Maria Cristina Bandera, detailed descriptions of all the works, and contributions by Joost Zwagerman, Yves Bonnefoy, Nicole Malinconi, Francesco Galluzzi, Roland Jooris, Jean-Michel Folon, and Luc Tuymans.

CONTENTS

Morandi: Still Life - *Roland Jooris*

Giorgio Morandi: Modern Restlessness - *Maria Cristina Bandera*

At Morandi's Horizon - *Yves Bonnefoy*

Giorgio Morandi and Italian Cinema - *Francesco Galluzzi*

He Who Sees - *Nicole Malinconi*

My Name Is Nobody - *Luc Tuymans*

Giorgio Morandi's Disappearing Act - *Joost Zwagerman*

Biography

Bibliography

Fragment from 'Giorgio Morandi's disappearing act', the contribution by Joost Zwagerman to the catalogue *Giorgio Morandi. A retrospective view*:

"I tend to speculate on the silence of the world before Morandi, with this difference that I am not so much curious about the world as about the nature of that silence. A silence must have preceded Morandi's choreography of vases, jars and jugs. But what did that silence look like? Who and what offered us those vanishing points at a time when his vases, jugs and jars had found their destined place on his canvases - when their destination was not yet known to us or to the things themselves?"

Publication : Dutch | French | English
BOZAR BOOKS & Silvana Editoriale

Pages: 216

Price: € 35

BOZAR STUDIOS

Family Kit Morandi (+6 years)

Are you six years or older and do you want to visit an exhibition with your family or friends, as well as becoming an artist yourself? Then visit the Centre for Fine Arts, pick up your FAMILY KIT backpack and discover the landscapes and still-lives of the Italian artist Giorgio Morandi. A six-step artistic walk during which you explore the work of this great twentieth-century artist, with his expert sense of composition and light. The programme includes several activities which will convert you to the art of the self-portrait as well as creating objects yourself and developing your observation skills (thanks, among others, to a telescope which you build yourself).

Price: € 10,00 per backpack

Summer camp (6 > 12 years)

Monday 01.07.2013 > Friday 30.08.2013

In conjunction with the summer exhibitions *Giorgio Morandi*, *Young Belgian Art Prize 2013*, *Valérie Mannaerts*, *Michelangelo Antonioni* en *Bob Van Reeth*

Yes, BOZAR STUDIOS offers summer workshops! Children between the ages of 6 and 12 are divided into three age groups. As well as visiting all the current exhibitions and exploring the building, a masterpiece by Victor Horta, these one-week summer courses primarily focus on letting the children create art of their own, including painting, drawing, photography, video and much more. They can draw inspiration from the paintings of Morandi or the films of Antonioni. On Friday, parents are cordially invited to the opening of the children's first exhibition at the end of the summer course.

Price: € 132,00 per week

Morandi menu at BOZAR BRASSERIE!

In conjunction with the exhibition on Morandi, the Italian modernist originating from Bologna, the BOZAR BRASSERIE is paying a tribute to the artist. The French-Belgian chef the cuisine and his team invite you to experience a flavorsome cuisine made with high-quality seasonal products.

Morandi menu: € 36 / person

Amuse-bouche + Appetizer + Main course + Dessert

In addition we will have the pleasure to offer a glass of Champagne to those who can present their ticket for the exhibition when ordering a Morandi menu.

Address

Centre for Fine Arts
Baron Hortastraat, 3
1000 Brussels

Opening hours

Open for lunch and dinner Tuesday till Saturday

The brasserie will close on Tuesday 23 July and re-open on Tuesday 3 September 2013

Reservation: + 32 (0)2 503 00 00

Visitor information

Giorgio Morandi. Retrospective

Where

Centre for Fine Arts
rue Ravensteinstraat 23
1000 Brussels

When

7 June > 22 September 2013

Opening hours

Tuesday to Sunday, 10 am > 6 pm
Thursday, 10 am > 9 pm (> 6 pm from July 21 to August 15)
Closed on Mondays

Tickets

€ 10-8-6-4
€ 8 for BOZAR*friends*

Combitickets

€ 15: Morandi + Antonioni + bob Van Reeth (€14 for BOZAR*friends*)
€ 11: Morandi + Antonioni

Catalogue

3 language versions: NL/FR/ENG
BOZAR BOOKS + Silvana Editoriale
€ 35

BOZAR info & tickets

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