

PENSARE CON LO SGUARDO

GIORGIO MORANDI, ALAIN URRUTIA

The exhibition presents a rarefied and understated dialogue between a selection of important engravings by Giorgio Morandi, dated between 1915 and 1933, and a new series of paintings by Alain Urrutia. In this ideal interaction between works, the starting point is painting as a mental thing, with its power to free itself from the naturalistic representation of objects in order to open up to the essence of things.

In fact, both artists create their works not by forging images that resemble something, but by constructing ideas through the semblances of the objects, which become membranes, diaphragms, boundaries, for opening the vision to hidden presences, figurative transpositions of states of mind, consonances and echoes within the world of images and the mystery they carry with them.

What do the images reflect? The question seems to be hovering from one work to the next: Morandi's images exchange a corporeal quality for shadow and focus on the archetype, just as Urrutia's paintings are left free to circulate in the flow of consciousness, anarchic in their absoluteness, including the unconscious.

The images therefore express their capacity for reflection, which is that of their two authors, never forgetting that, as Leonardo da Vinci wrote: "Painting is the greatest mental discourse". In the work of these two artists, this also means giving a voice to the inexpressible, to what is not normally allowed to be seen. In Morandi's case, it is the incorporeal quality of light that emanates from his masterly use of chiaroscuro in engraving, and which puts these works on the same level as painting, as Cesare Brandi already pointed out. The objects therefore emerge from their everyday semblance, as if the stone were extracted from the fruit, and acquire a truth that goes beyond their appearance. Similarly, albeit with a different expressive technique and an altered cultural horizon, Alain Urrutia knows how to push the boundaries of representation by painting absence, also through the reflection in a mirror, or a deserted pedestal of his sculpture, a figure from behind, the knot of a curtain or an hourglass in which time flows backwards.

Giorgio Morandi [Bologna, 1890 - 1964] attended the Accademia di Belle Arti in Bologna, where he was later professor of engraving and etching. In 1913-1914, he established ties and exhibited with Italian Futurist artists such as Umberto Boccioni, Giacomo Balla and Fortunato Depero. In 1918-1919 he worked briefly at the Scuola Metafisica with Giorgio de Chirico and Carlo Carrà. By 1920, Morandi

had established the small-scale representations of still lifes and landscapes that he pursued throughout his career and that were not associated with any other school or style but his own.

In 1993, the Museo Morandi was established in Bologna, currently located in the Museo d'Arte Moderna di Bologna. The artist's works have been the subject of major retrospectives and travelling solo exhibitions at institutions all over the world and are found in public and private collections, including the Art Institute of Chicago, the Centre Pompidou in Paris, the Hermitage Museum in St. Petersburg and the Metropolitan Museum of Art in New York; Museo d'Orsay, Paris; Museo del Novecento, Milan; Museo d'Arte Moderna e Contemporanea, Trento; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museum of Fine Arts, Boston; The Museum of Modern Art, New York; National Gallery of Art, Washington, DC; San Francisco Museum of Modern Art; the Tate, London.

Alain Urrutia [Bilbao, 1981] lives and works in Berlin, he graduated at the Basque Country University and Academia Brera Milano in 2004. Urrutia has exhibited at international art museums, including the Boston Centre for the Arts, CA2M Madrid, the Guggenheim Bilbao Museum, the Museo de Arte Abstracto Español in Cuenca and the Museo del Patio Herreriano in Valladolid.

Urrutia is interested in the slow gaze of reality that occurs while he is painting. He works in an intuitive way. The work he has carried out to date is closely related to the idea that in photography, the reality becomes an image and it is subsequently translated into another reality when painted. In his view, the goal is not to reproduce a mechanical/digital photograph into painting, but to build a pictorial image. The paintings are striking in their 'emotional impenetrability', they possess and produce a kind of silence, a demonstrable lack of legibility, even a difficulty that outstrips their subject matter per se. With this notion in mind, he slows the process of perception in order to allow paths towards new interpretations from pre-existing images, urging the viewer to question their assumptions of what they are looking at.

Informazioni essenziali

MAAB Gallery

via Nerino 3 – 20123 Milano

From November 30th 2023 to February 16th 2024

Open from Monday to Friday, 10.30 am – 6 pm

Opening: Thursday, November 30th | 6 – 8 pm

Per informazioni e materiali

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