

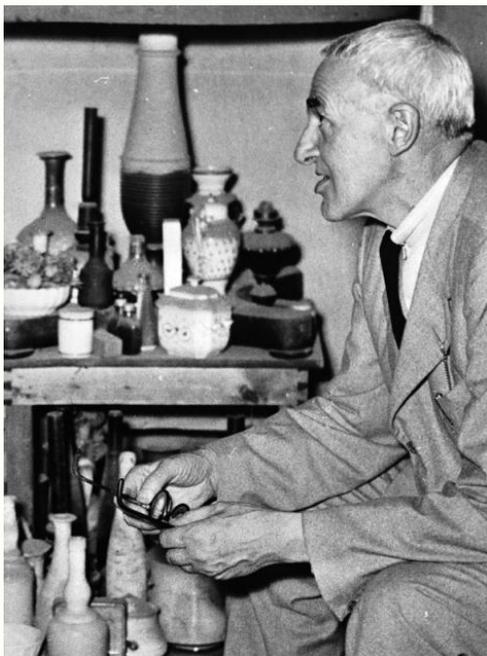
## Artist Resources – Giorgio Morandi (Italian, 1890 – 1964)

### [Morandi at MoMA, New York](#)

In 2008, [the first survey of Morandi’s career in the United States](#) brought together over 100 paintings, watercolors, and etchings in the galleries of the Metropolitan Museum of Art. Rare early works provided the foundation for a thematic and chronological exploration of the artist’s singular, deceptively simple compositions, culminating in his final works in the 1960s.

The Phillips Collection in Washington D.C. was the first American institution to present a public showcase of Morandi’s work. The galleries [welcomed him back with an exhibition of 60 works](#) from prominent Italian and American collections in 2009.

[David Zwirner Gallery](#) brought Morandi’s work back to New York in a 2015 showcase of paintings from the 1940s to the 1960s, encompassing his most prolific period after WWII until his death, during which he worked primarily in series experimenting with variations of the objects and compositions that had occupied him since the early 1910s.



Morandi, ca. 1960s

From October 2015 through June 2016, the Center for Italian Modern Art (CIMA) celebrated its third year in operation with [Giorgio Morandi](#), an exhibition featuring more than 40 paintings, drawings, and etchings highlighting the rarely explored development of Morandi’s visual aesthetic in the 1930s. The exhibition’s [suite of public programs](#) included a [talk with graphic designer Milton Glaser](#), who remembered his time as a scholar with Morandi in the 1950s as one of the most significant of his life, praising the painter’s ability to “transform your idea of what is real...what atmosphere is, what color is, what light is. And it occurs deeply and experientially, you no longer feel the same.” Artistic Director Massimiliano Gioni was also joined by visual artist Tacita Dean for [a discussion](#) about her 2009 films [Still Life](#) and [Day for Night](#), which she made in Morandi’s home and studio in Bologna.

The 2017 publication [Giorgio Morandi: Late Paintings](#) brings to life his considerable and consistent influence through reflections from contemporary artists, building on the seminal 2006 survey, [The Art of Silence](#), by Morandi’s former student and longtime friend Janet Abramowicz. [Recent scholarship has also sought to delve deeper](#) into the Morandi’s enigmatic personality and working life, particularly his relationship to the rise of Nationalist movements and Fascism in Italy.

In 2019, the [Guggenheim Bilbao](#) approached Morandi’s prolific oeuvre from a new perspective, highlighting the influence of “old masters” El Greco, Jacopo Bassano, Giuseppe Crespi, and Jean Siméon Chardin in the twentieth-century artist’s paintings and etchings. [Digital resources](#) take an in-depth look at Morandi’s development through aesthetic affinities with his predecessors.



Morandi, 1953  
Photograph: Herbert List



Giorgio Morandi (Italian, 1890-1964)

**Natura Morta (Still Life)**, 1951

Oil on canvas

Private Collection; L2020:69.1

On the fringe of the European avant-garde, Giorgio Morandi is best known for enigmatic still lifes that bridge twentieth-century European modernism with the history of Italian art. His deceptively simple, minimalist compositions explore the formal and emotional qualities of everyday household objects through what Morandi saw as the basic components of the visible world: “forms, colors, space, and light.” Small collections of vases and bottles, dishes and boxes gather together in the center of each canvas, distilled into their essential forms. The simplicity of each contoured object balances pleasantly with contrasts of light and shadow that brighten delicate palettes, expressing a spectrum of warmth and cold. Delicate details of pattern and texture energize the illusion of an otherwise static composition. The assembly of items emanates a poetic blend of mystery and familiarity. Like other works by Morandi, **Natura Morta** is pregnant with a narrative that remains hidden from the viewer, presented as a comfortingly familiar, commonplace domestic tableau.

*On view August 12 – November 11, 2020*