

# Giorgio Morandi

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*Still Life 1957*

## **Teacher and group leaders' kit**

Information and practical ideas for group visits to the Morandi exhibition and the Still Life displays at Tate Modern

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# Introduction

*I believe that the educational task visual arts can perform is, particularly at the present time, to communicate the images and feelings which the world arouses in us.*

Giorgio Morandi

This kit provides an introduction to Morandi's life and work, concentrating on his still life paintings. There are five thematic sheets with suggestions for gallery and classroom activities. These include links to works in the Still life/Object/Real Life display. The activities are for you to adapt according to the level of your students and your project planning. In particular the Morandi exhibition provides fertile ground for work on Objects and Meanings (QCA art and design scheme of work 5A) and Objects and Viewpoints (QCA art and design scheme of work 8A).

## **Curators' introduction to the Morandi exhibition**

Giorgio Morandi is one of the most admired Italian painters of the twentieth century, known for his subtle and contemplative paintings, largely of still lifes. From the 'metaphysical' paintings of his early years, to the nearly abstract canvases made in the 1960s, Morandi engaged in a lifelong attempt to seize reality through the familiar. The consistency and intensity of this investigation has made him the quintessential 'artist's artist'.

Working from his studio in Bologna, a place he rarely left for long, Morandi used the same simple elements, including bottles, boxes, and the view from his window, staging a seemingly endless array of variations. His paintings appear to transcend time and place, an effect he achieved by removing labels from his bottles, faces from his clocks, and people from his landscapes. In fact, many of Morandi's works can be read as arrangements of pure form. This is particularly the case for those produced after 1945, the principal focus of this exhibition. The subtle variations of these late works demonstrate Morandi's capacity for discovering immense complexity within the self-imposed limitations of his practice.

Each room in the exhibition explores specific tendencies. The introductory room presents selected canvases from across Morandi's career. It is followed by a study of the architectonic nature of his work, described by a critic as the impression of 'cathedrals rather than bottles'. One room examines Morandi's use of the edge as a structural device, while another begins with a single work in the Tate Collection and traces other paintings that use and rearrange the same objects.

The final room includes some of his most abstracted paintings, in which objects seem to be on the brink of dissolving without ever quite relinquishing their recognisably solid origins. Morandi once commented that 'there is nothing more surreal than reality'. It is perhaps this searching investigation of the relationship between the real and illusory that ensure that his work continues to be relevant today.

*The exhibition is curated by Donna De Salvo, Senior Curator at Tate Modern, and Matthew Gale, Collections Curator at Tate.*

## **Contradictions**

Morandi and his work present the viewer with a number of fascinating contradictions:-

- He remained private and kept himself away from the glare of publicity and the eyes of the world. Apparently, too many visitors made him feel ill and nervous. However, a lot of people wanted to meet him - art dealers, critics and fellow artists, for example - and he needed to meet them too in order to maintain his work as an artist.
- His paintings may appear to show reality - things as they are - yet they are highly constructed and full of artifice and invention. 'The objects were set out as if on a miniature stage, and to my eyes they looked strangely false' (Morandi).
- Morandi wasn't really interested in selling his work, but a lot of people wanted to buy it. He couldn't make

enough money to live on from sales, so he had to work as a teacher in elementary schools and as Professor of Etching at the Accademia di Belle Arti in Bologna.

Relating to these contradictions you could discuss the points below with your group:-

- Do you think an artist can make work which they keep private and never make available to the wider world? Discuss why someone might want to do this.
- Does an artist usually need to have a 'day job' to earn money, as well as making art?
- Can you think of another personality - someone you know or a celebrity or media star - who also likes to be private but is constantly being sought out?

### **Still life/Object/Real life display**

Like landscape, still life only emerged as a distinct category of painting in the seventeenth century. It developed as a celebration of the material pleasures of life - food, drink, possessions. In a religious age it also took on symbolic meaning: dead fish and game, flowers that will fade, fruit that will rot, objects that will outlive us, as well as actual skulls, all becoming reminders of mortality.

At the start of the twentieth century the use of simple still-life arrangements of the most ordinary objects enabled Cézanne, and then Picasso and Braque, to develop new ways of representing reality in painting. From 1912 Picasso and Braque incorporated reality directly into their work, first in flat Cubist collages using newspaper, wallpaper and the like, then in Picasso's three-dimensional Cubist constructions in some of which actual objects represented themselves. This marked a significant moment for one of modern art's central obsessions: bringing art ever closer to reality. Marcel Duchamp closed this gap with a series of works (called readymades) which presented everyday objects, most notoriously a urinal, as art. Having established this principle, Duchamp went on to

create complex still-life objects, neither painting nor sculpture, a mixture of readymade and artist-made elements. Outstanding among these is *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*.

In the 1930s Surrealism injected powerful psychological, particularly psychosexual content, into the modern still-life object (for example Salvador Dali's *Lobster Telephone* and Hans Bellmer's *Doll*) and this spirit continues in the contemporary work of Lucas Samaras, Robert Gober, Jeff Koons and Cathy de Monchaux.

From the early 1960s Pop art and New Realism gave rise to a huge revival of still life, as artists turned their gaze on the bright new world of consumer goods and popular culture that was burgeoning. Jasper John's paintings of flags and numbers and Andy Warhol's soup cans marked both a revival and a revolution in painting the everyday world, while Claes Oldenburg's sculptural renderings of objects such as drainpipes embraced dramatically new categories of still-life subject as well as giving a new emphasis to still life as a major subject for sculpture.

In the final decades of the twentieth century Duchamp's proposal to bring reality directly into art has been widely explored. Examples of such practice are rich and varied: Carl Andre's notorious brick piece *Equivalent VIII*; Damien Hirst's works incorporating preserved dead animals to create contemporary vanitas images (reminders of mortality); Tony Cragg's assemblages of found materials which retain their identity while taking on new metamorphic meanings; Richard Hamilton's working computer; and Susan Hiller's remarkable *From the Freud Museum*, which represents the significant practice of artists collecting and categorising objects.

# 1 The Artist's Life and Work

*Morandi squeezes himself like a lemon on every one of his canvases.*

Leo Longanesi

Giorgio Morandi was born in Bologna on 20 July 1890. After his father died, the family moved to an old house at via Fondazza 36. Morandi lived here for the rest of his life, with his mother and three sisters. He worked and slept in a single room, surrounded by dust-laden objects he used in his paintings. Every summer, the family went to Grizzana, in the Apennines.

Morandi himself said, 'I have been fortunate enough to lead...an uneventful life'. He spent almost all of his life in this town of 'the old university, the ancient towers, the arcades, the orderly, quiet, provincial atmosphere'. The house he lived in became his world. Yet Morandi also lived through two world wars and through a period of social and political change in his native country, Italy. He was in the army in the First World War and he had to live under German occupation in the Second World War.

Some of Morandi's friends described visiting him:-

*I recall his house as it appeared to me the first time I saw it, divided into two parts - two worlds. In the first - neat and tidy, with a mirror sheen - lived his mother and sisters. In the second lived the artist with his work - and one could not call it dirty only because the thick dust that covered everything was the result of a religious respect for sacred things: the piece of dried bread on a stool, the mother-of-pearl shell he might have gathered ... and the jug stolen from his mother's kitchen ...*

Raffaello Franchi

*The floor was by far the most cluttered part of the room; ... littered with bottles, all different sizes, shapes and colours. I had no difficulty in recognising some of the bottles I had seen in Morandi's paintings; only in the paintings they possessed a dignity and a life of their own ... The live bottles had nothing of the*

*kind. The nobility of the colours and the textures was obviously an invention of Morandi's.*

Josef Herman

*Morandi had a great dog on a lead - a great shambling animal named Pluto who matched his master's long silhouette very well.*

Pompilio Mandelli

*Morandi began showing signs of tiredness. He handed over the whole portfolio to my friend and sat down on the platform at the foot of the table. I could see now very little of his body; two very tall columns of legs, two long arms supporting the pale oval of the bespectacled head.*

Josef Herman

## Discussion points

- Discuss what you think an artist's life might be like.
- How and where do you think an artist might work?
- Why might an artist always choose to work from home?
- Does an ordered routine help work go smoothly for some artists?
- What do you think the subject should be for a serious painting?
- Should an artist deliberately seek out exciting new experiences and adventures in order to create exciting subject matter for their work?
- Can an artist work in isolation from the society around them?

From 1907-13 Morandi studied at the Accademia di Belle Arti in Bologna and travelled around Italy to study Renaissance art. He took part in a group exhibition with the Futurists, but the association was short-lived. When Italy entered the First World War, Morandi enlisted but suffered a breakdown and was discharged.

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He taught drawing in elementary schools from 1916-29. During this period he was briefly associated with the Metaphysical Painting - a movement typified by the enigmatic still lifes of Giorgio de Chirico. After Mussolini came to power Morandi also exhibited with the semi-official Novecento group. However, his closest ties were with the rustic Strapaese movement, which advocated a return to local cultural traditions. In 1930 Morandi became Professor of Etching at the Accademia di Belle Arti, and his works began to be shown abroad.

Morandi emerged to international acclaim after the Second World War. He received the first prize for painting at the 1948 Venice Biennale, rapidly becoming one of the most respected Italian painters. However, he appeared to shrug off the attention, commenting 'I don't ask for anything except a bit of peace which is indispensable for me to work.'

In 1956 Morandi travelled outside Italy for the first time. He won the Grand Prize at the Sao Paulo Biennale in 1957. The esteem in which Morandi was held in Italy is reflected in Federico Fellini's film *La Dolce Vita* (1960), in which his paintings are featured as the epitome of cultural sophistication. By this time, however, Morandi had withdrawn to work in his studio at Grizzana. He died in Bologna on 18 June 1964.

### Discussion activities

#### WHO WAS MORANDI?

Can a collection of work tell us what the person who made the work was like?

What do you think Morandi may have been like as a person?

Describe to a partner your idea of what you think he was like.

Then read some of the quotes by Morandi and people who knew him (on this thematic sheet or on any of the others).

Did you find any connections between your ideas and the evidence you found in the quotes?

### THE ARTIST'S SIGNATURE

*Like the stenciling in Cubist still lifes, the prominence that Morandi allots to his signature asserts the surface and alerts the viewer to the artifice of the work.*

Matthew Gale

Is a work unfinished until the artist signs it? Is it still valuable if the artist does not sign it? Look carefully at several works and compare Morandi's signatures.

Where has he placed it? What colour is it? What size is it? Is it tall, short, bold or faint?

### Cross over activity and theme in Still Life/Object/Real Life display

*It transpired that Morandi, as a boy, had been attracted by some sort of junk shop on the ground floor of his tenement house, and would spend long hours whenever he could in the midst of that bric-a-brac.*

Arnaldo Beccaria

Which **five objects** from your home would you choose to make into a still life painting?

Discuss your choices with a friend.

Say **why** you made your choices and **how** you would set them up and arrange them into a still life, ready to make a painting.

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## 2 Making and Meaning

*He tries to discover and create all by himself: he patiently grinds his pigments, stretches his canvases and looks around at the surrounding objects.*

Giorgio de Chirico

Morandi's approach to his work was to control every aspect of making a painting, from stretching his own canvases and making his paints, to placing his objects, lighting them and positioning himself before them.

The objects Morandi chose to paint: bottles, jars, jugs and cans, were placed on sheets of paper on specially made tables and shelves and their position marked out in pencil. Sometimes he also drew the shadows onto the paper, for emphasis. He used three different kinds of supports for his objects: a rectangular table, an oval table and a special table cut off so that the back was wider than the front. This table could be cantilevered into different angles and positions. He also marked the position of his feet in chalk when standing at his easel. In this way his viewpoint could be explored and altered and the original set up could be revisited.

Morandi sometimes painted the objects, or filled the bottles with paint. By doing this he eliminated the shine and reflections. He was not interested in optical effects like highlights, but wanted to explore light, colour and volume. Similarly, dust was a friend to him: it dulled down the surfaces of the objects and preserved them in time.

Morandi claimed that because of problems with his eyes he only made four or five paintings a year:-

*A half dozen pictures would just about be enough for the life of an artist, ... for my life.*

Morandi

However this was not the case. In 1943, his most productive year, he made 70 works. Between 1910 and 1940 he made 253 paintings. Between the years

1940 and 1964, when Morandi died, he made 1123 works.

But he may well have destroyed quite a number of works along the way: -

*Looking at the three-legged easel, I saw on its ledge a thick grey lump like a piece of some geological stratification, made up of leftover scrapings from canvases. 'Those are my paintings that went wrong' he told us.*

Pompilio Mandelli

### Discussion points

- Do you think an artist makes lots of work throughout their life?
- Would it be all right to make just one really brilliant thing per year?
- Do you think six pictures would be enough for a lifetime's work?

### Activities

#### CREATIVE WRITING

Write a poem or other piece of writing in front of one of the paintings. It can describe what you see in the painting or what you imagine is going on in the scene - choose a still life or a landscape.

Start by making a list of Morandi related words. Do this after you have looked at two different paintings for two minutes each (ask a friend to time you for this).

Make up a Morandi word bank, for example:-

Knowing, seeing, mystery, atmosphere, volume, brushstroke, shadow, emotion, reflection, visible, invisible, identical, open, smooth

Scattered, group, unity, tension, harmony, glimmer, hazy, serene, balance, still, solemn, horizon, lonely, wobbly, fuzzy.

You could group your words into boxes of adjectives, verbs and nouns. Dip into the word bank to make up your piece of creative writing.

### **Back at school/college**

#### **MAKING A STILL LIFE**

Collect some bottles, tins and boxes with brightly coloured graphics and labels on them. Set up a still life group (remember what you have learnt from looking at Morandi about space and composition).

Photograph the group.

Then take off all the labels, paint each item, or cover it with a single colour. You could even age the object by rubbing it with sandpaper or coating it in dust.

Make a series of drawings or paintings of your still life. When you have finished, compare it to the photograph of the original group.

How have you transformed, shaped and altered the reality and the meaning of the original group of objects?

### **Cross over activities and themes in Still Life/Object/Real Life display**

#### **COLLECTORS AND COLLECTING**

Some artists in the Still Life display have made arrangements and collections of everyday items. Look for objects from everyday life or collections of objects and notice how they have been presented and arranged. For example, in the *Fischli Weiss* display the arrangement of new objects is random, casual and 'natural'. In *The 1960s and the New Realism* room objects have been subjected to ageing, burning and crushing. Marcel Duchamp used readymades or found objects, presenting them in a new context and making new associations.

Talk about what you collect and where you display your collection. Is your collection on a window ledge,

in a cabinet or cupboard, stuck into a book, or in a special box under the bed?

#### **INTIMATE LIVES**

In the *Intimate Lives* display there are paintings by Bonnard, Vuillard and other painters, showing ordinary events taking place in domestic settings. Using one of your sketches of an object by Morandi, can you find a place for it in one of the paintings on display here?

Make a sketch showing how you could incorporate some of Morandi's objects into these works. How have the works been changed by adding new objects?

# 3 Time and Memory

*Il pittore senza fretta / The painter not in a hurry.*

This is how the writer and poet Raffaello Franchi referred to Morandi

Morandi's paintings ask that we slow down to look at them. We need to become more aware of contemplation as part of looking and to allow time to elapse as our eyes settle into the colours, spaces and forms of the pictures.

*Morandi is the painter not in a hurry, and his lack of haste is multi-dimensional, referring to the qualities of the objects depicted, in which he feels the presence of the spirit as well as that of time.*

Raffaello Franchi

Morandi was interested in the work of Blaise Pascal, a 17th century French philosopher.

*Through space the universe grasps me and swallows me up like a speck; through thought I grasp it.*

Blaise Pascal

Perhaps for Morandi, painting was a way of unravelling the mystery of life?

## Looking activities

### WAYS OF LOOKING

Try out different ways of looking at the paintings.

- Try standing in one place and moving your eyes slowly around the room. Compare this with walking slowly (or quickly) past a row of paintings like a film camera on a track.
- Try making quick, repeated glances at the same work. Compare this with a long, hard continuous stare.
- Count out the time in your head as you try out different ways of looking, or ask a friend to count out loud for you.
- Try looking with your fingers in your ears to block out any sounds in the room. Does this make a difference to how you see?

## LOOKING AND REMEMBERING

Look at a chosen work for 30 unbroken seconds. Turn your back on the work and immediately make a sketch of it from memory. Turn back and compare with the original. What did you remember and what did you forget?

## Discussion points

- The dimension of time is expressed in Morandi's paintings in many different ways. In the still life paintings, light on the objects and the shadows of objects may suggest the passage of time or even suspended time.

*Light is visible time and its presence in a painting adds a further dimension, a sense of suspended time.*

Edmund Capon

As a group, consider the statement 'light is visible time' and discuss what you think it means.

- Morandi said:-

*It takes me weeks to make up my mind which group of bottles will go well with a particular coloured tablecloth. Then it takes me weeks of thinking about the bottles themselves, and yet often I still go wrong with the spaces. Perhaps I work too fast?*

Perhaps we all work too fast these days?

- Consider the real time Morandi needed to prepare for making a painting, and then the time he spent at the easel applying the paint with his brush to his canvas. Did he stop to eat a meal, did he paint for hours on end without a break, how long did each painting take him to complete?

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## Activity

### SIMULTANEOUS AND CONTINUOUS

In addition to time as a dimension of being and the personal time of feelings and memory, there is also the time related to events in history.

What was happening whilst Morandi was painting in his studio in via Fondazza in Bologna? Try to imagine the world outside the paintings. What else was happening at the same time?

In the next room?

In the house?

In the city?

In Italy?

In Europe?

In the world?

Look at the timeline and thematic sheet one for some of the answers to these questions. Use your imagination for others. Consult with your friends and your teachers for information about world events.

Draw a diagram to express some of your ideas about what was happening. This could be another timeline or you could put Morandi in the centre and draw circles spiralling around him to show what was going on.

### Cross over activities and themes in Still Life/Object/Real Life display

Try the *Looking and Remembering* activity in any display.

Is it harder to do with a Cubist painting than with a Morandi work?

Try *Looking and Remembering* with Michael Craig-Martin's work *Knowing* in the display called *Ways of Seeing*.

In the display called *Intimate Lives* consider what time of day is being represented in the paintings. Consider how time is expressed through shadows, colour or other visual clues.

Look at materials used by artists across the suite and discuss how time is referred to through use of materials. For example, Kurt Schwitters has used old newspapers, magazine cuttings, and scraps of wood in his collage. In *The 1960s and the New Realism* room materials show time through rusting, or burning, or the accumulation of rubbish.

## 4 Colour

*His delicate gossamer light is that which glimmers in the street where he lives.*

Leo Longanesi

*The nobility of the colours and the textures was obviously an invention of Morandi.*

Josef Herman

Morandi made his own oil paints. This meant he could keep precise control over his palette (his range of colours). Where did he get his palette, or his idea of colour from? He was very influenced by the fresco painting of artists such as Masaccio, Giotto or Piero della Francesca. Fresco painting is paint applied onto fresh plaster on the walls. The colours are (as they appear to us now) dusty, pale and subtle. Some fresco colours would have been made from natural earth pigments.

### Activity

Find out how oil paints are made. What ingredients are needed? Where do the ingredients come from? What tools or equipment do you need?

### Discussion activity

How would you describe Morandi's palette in words? Look at these names of artists' oil paints. Can you relate any of the colours in the paintings to this list?

Zinc white, flake white, ivory black, alizarin red, cadmium red, ultramarine, cerulean blue, cobalt blue, cobalt violet, raw umber, burnt umber, burnt sienna, burnt green, naples yellow, mars yellow, viridian green earth

Make up your own names for the colours used by Morandi.

### Colour and light

*His delicate gossamer light is that which glimmers in the street where he lives, and one never needs to*

*squint against the glare of an impudent and overbearing sun. Morandi always avoided that kind of sun, shining like a brass bell, so dear to the dilettanti and the lovers of gold-splotted pictures. To painters, the sun is like a verbose old man, capable if one's not careful, of bursting through the landscape and bescorching its figures.*

Leo Longanesi

### Discussion points

- What did the writer mean by 'sun, shining like a brass bell'? Think about the light in the different places and spaces you have been in today. How would you describe the different colours of the light and the mood and the feeling that came with it?
- To explore the theme of light in Morandi's paintings further ask yourself or your partner:-  
Where is the light source?  
How do you know where it is?  
What type of light is it? Is it light from within the room, sunlight, light coming through a blind, a thin curtain, an overhead light bulb, at dawn, at sunset?

### Colour and sound

Morandi was described by people who knew him as a man of few words. When he did talk he was quietly spoken.

In music we can associate sounds with colours.

Choose a painting and imagine what tone each object depicted would make if you were to tap them in turn.

Try to imagine all the sounds together – is it a pleasing chord or an unpleasant clash of sound?

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## **Cross over activities and themes in Still Life/Object/ Real Life display**

### CHANGING COLOURS ACTIVITY

Make notes and observations of the colours used by Morandi. As far as possible, record and copy some of them using coloured pencils or coloured paper.

Then take your colour notes to another display in Still Life/Object/ Real Life (suggest *Ways of Seeing*, *Modern Life* or *Intimate Lives*). Choose a painting and transpose Morandi's colours into the work. How does the colour change the mood, the atmosphere, the impact and the appearance of the work?

You could also try this the other way around. Take some colours from any works in Still Life/Object/Real Life to the Morandi exhibition. For example, what would happen if you used the colours from *Knowing* by Michael Craig-Martin in a Morandi painting?

### COLOUR AND TASTE

Colour can link into all our senses. Morandi's colours are very subtle and delicious. What sort of tastes or foods do they make you think of? For example, ice cream, cake, soup?

Now go to another display and think about how colour might relate to taste in a work of your choice.

## 5 Composition and Space

'Galileo reminded us that truth ... is written in a different alphabet from ours: its characters are triangles, squares, circles, spheres, pyramids, cones and other geometrical figures'.

Morandi

Morandi studied art from the past and was interested in painters' methods used to depict space, volume and depth. He visited Florence where he saw the work of 15th century Italian masters such as Uccello, Masaccio and Piero della Francesca. These painters made a deep and lasting impression upon him and through their influence tie Morandi into the great tradition of Italian painting. Many artists from the 15th century held a preoccupation with 'the golden section' - a mathematical method of achieving balance and harmony between forms - which Morandi also brought to fruition in his carefully orchestrated arrangements of objects.

In 1920 Morandi saw an exhibition of work by Paul Cézanne at the Venice Biennale. Morandi said that very few Italian painters at the time were as interested as he was in the work of Cézanne, Monet and Seurat - particularly Cézanne. If Cézanne set out to paint optical truths, Morandi set out to paint what he saw, probing to the essence and trying to 'make what one sees equivalent to what one feels. Technique evolves from that'. (Morandi)

In 1918 Morandi was associated with a group of artists, including Giorgio de Chirico and Carlo Carrà, who became known as the Metaphysical Painters. Morandi's *Metafisica* works show manipulation of perspective, shallow spaces, crisp lighting and bottles with no reflective surfaces.

### Follow up activity

Throughout the history of painting there have been different approaches to the representation of solid forms and of space on a two dimensional surface.

You could find out more about Cartesian and Euclidean geometry or the golden section. Explore what they are about and how artists have used these ideas.

### Discussion point

• Morandi said:-

*It takes me weeks to make up my mind which group of bottles will go well with a particular coloured tablecloth. Then it takes me weeks of thinking about the bottles themselves, and yet often I still go wrong with the spaces. Perhaps I work too fast?*

What do you think of this statement? Does it make you want to scream with despair? Do you think that every artist does this much preparation? Try to think of a work, or find a work elsewhere in Tate Modern, for which you think the artist hardly did any preparation?

### Discussion activity

#### RELATIONSHIPS

Whenever there is more than one thing on its own there is a pair, or a trio, a quartet, a group, a cluster, a heap and complex relationships between the objects occur.

Select your favourite still life painting by Morandi.

Describe the relationships between the objects in one of the paintings. Maybe think in terms of a family - Who is the oldest? Who is the parent? The youngest?

Describe the relationships in terms of character and temperament, for example - Who is the bossiest? Who has the quietest voice?

### Drawing activities

#### REMAKE AND REDO

Choose a still life painting. Draw each object, but split them up and place each one in a separate space on your page. Next, make a new drawing that combines them again in a new composition and in a new relationship.

Compare your composition to Morandi's. How have you changed the meaning of his work?

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#### FROM OBJECTS TO ARCHITECTURE

Select a painting. Try to imagine the objects in terms of architecture: as a cityscape or a landscape. Make a sketch which translates or transforms Morandi's objects into the shapes of buildings.

Compare your composition to the original. How have you changed the meaning of the original work?

#### POSITIVE AND NEGATIVE SPACE

Choose a painting and make a thumbnail sketch (a very small sketch) of the space around the objects. Let your eye travel around the outside edge of the group of objects and draw the shape that you see left behind. Leave the objects white and shade in the outside shape and you should have a negative image of the group.

#### GETTING INSIDE / VIEWPOINTS

In Morandi's paintings there is a restricted distance between the objects and the viewer. There is also very little space outside the intimacy of a group of objects. Some of the objects appear to be quite close to an edge or a horizon, almost in imminent danger of falling over the edge. Discuss the viewpoint Morandi sets up.

Choose a still life painting. Select one object and imagine a pair of eyes on it.

You are that pair of eyes. – What can you see around you? Turn around slowly and look about. What is close to you? What is near, what far? What is blocking your view?

#### **Cross over activities and themes in Still Life/Object/ Real Life display**

##### REMAKE AND REDO

Choose a painting on display in the Still Life/Object/ Real Life suite, (a good artist to focus on for this activity is Michael Craig- Martin, on display in the *Ways of Seeing* room).

Draw each object in the painting, but split them up and place each one in a separate space on your page.

Next, make a new drawing that re combines them in a new composition and in a new relationship to each other.

# Timeline

- |      |  |      |   |
|------|--|------|---|
| 1909 | Publication of the <i>Futurist Manifesto</i> , Milan and Paris                                       | 1946 | Italy votes to become a republic.   |
| 1911 | Cubists exhibit at <i>Salon des Independants</i> , Paris   | 1948 | First post-war <i>Venice Biennale</i> shows Peggy Guggenheim's collection, including works by Jackson Pollock |
| 1914 | First World War begins   | 1950 | Venice Biennale dominated by Realists   |
| 1917 | Russian Revolution<br>Giorgio de Chirico and Carlo Carrà make Metaphysical paintings in Ferrara      | 1953 | Death of Stalin<br>Picasso exhibition in Milan and Rome includes <i>Guernica</i>                              |
| 1920 | Venice Biennale includes paintings by Paul Cézanne   | 1954 | <i>Homage to Marcel Duchamp</i> opens Galleria Schwarz, Milan   |
| 1922 | Benito Mussolini takes power in Italy  | 1956 | Hungarian uprising crushed by Soviet army<br>Suez Crisis  |
| 1932 | Mario Sironi designs <i>Exhibition of the Fascist Revolution</i> , Rome                              | 1957 | The Treaty of Rome establishes European Economic Community<br>Piero Manzoni makes first <i>Achromes</i>       |
| 1936 | Outbreak of Spanish Civil War. Italian militia fight for Franco                                      | 1958 | Italy's 'Economic Miracle' heralds 6 years of growth  |
| 1937 | Pablo Picasso paints <i>Guernica</i> for International Exhibition, Paris                             | 1961 | Building of Berlin Wall   |
| 1940 | Italy enters Second World War in alliance with Germany   | 1962 | Cuban missile crisis<br>Pop art emerges in New York   |
| 1943 | Mussolini is deposed, and Italy joins the allies<br>Germany occupies central and northern Italy      | 1963 | Assassination of John F Kennedy   |
| 1945 | Armistice in Europe<br>Roberto Rossellini's <i>Rome Open City</i> signals birth of Neorealist cinema | 1964 | Robert Rauschenberg wins prize at <i>Venice Biennale</i>  |
| 1946 | Italy votes to become a republic.  |      |   |
| 1947 | Lucio Fontana launches <i>First Spatialist Manifesto</i> , Milan                                     |      |   |