



**international exhibition of
modern and contemporary art**

07-09/02/2025

Bologna

Stand B49
Rossi & Rossi

Presenting
Vittoria Chierici

**ROSSI
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About

Vittoria Chierici

Vittoria Chierici is a painter born in Bologna, she lives and works in Eastport, Maine (USA). In the 1980s, she participated in important groups of young artists, whose works culminated in the exhibition Examples of New Italian Art at the Riverside Studios in London in 1989. In the same year, she was nominated to represent Italy at the international exhibition in Tokyo, 7 Artists. In the late 1990s, Chierici began work on a new mixed media project on the historical theme of the Battle of Anghiari, based on a lost mural by Leonardo Da Vinci. A large painting of the same subject, Anghiari Verde, is also permanently exhibited at the Humanities Initiative, New York University. Since 2004, Chierici has begun a series of collaborations with American artists such as choreographer Liz Gerring, composer Eve Beglarian. In 2010, she participated in the project No Soul for Sale, organized by the art gallery Lucie Fontaine at the Tate Modern Gallery in London. In 2011, she commissioned violinist and composer Ana Milosavljevic to write the music for her latest video project, Luci in the Sky, directed by director Yuko Takebe. Vittoria Chierici's paintings and video installations have been exhibited in galleries and museums in Italy and abroad.

In 2012, the painter was invited to participate in the group exhibition Estate, organized by Lucie Fontaine at the Marianne Boesky gallery in New York. Again in 2012, Vittoria created the project Sailing away to Paint the Sea, based on a journey on a cargo ship from Holland to Cleveland, Ohio. In 2021, she presented the project The Philosophers' Clothes at the Rossi & Rossi gallery in Hong Kong, with which she collaborates and with which she exhibited at Art Basel Hong Kong and at TEFAF in Maastricht.

About

The Morandi Affair

The Morandi Affair project by Vittoria Chierici was curated by the art critic and historian Maura Pozzati with the collaboration of the curator of the Morandi Museum/Casa Morandi Giusi Vecchi and it was first presented at MAMbo/Casa Morandi (19 October 2024 – 6 January 2025).

The project is based on a study on the working method of the painter Giorgio Morandi.

All the works exhibited in the Casa Morandi Museum are painted with acrylics and oil on wood or rigid supports. Each work has a part prepared on the blackboard where some theoretical notes or quotes from Morandi himself are written in chalk. If the chalk text is not fixed upon special request, it can be erased and rewritten.

On the back of each wood panel there is a label with the credits of the work and the theoretical phrase to which the individual work refers.

The box frames are made of wood stained black, white and natural wood depending on the dominant color of each individual work.

by Maura Pozzati

Let us work in peace

Maura Pozzati is a professor of History and Methodology of Art Criticism at the Academy of Fine Arts in Bologna. She primarily focuses on contemporary art and curates exhibitions in both public and private spaces.

In a letter to Cesare Brandi dated 7 August 1947, Giorgio Morandi wrote: "In Venice, I earnestly ask you to help me not to exhibit. At the moment I feel the need for a little peace to think about my own things. There have been exhibitions of my paintings everywhere in the years since the liberation. And I just want to concentrate a little, which is essential for my work and my nerves. So I am determined not to accept any offer".

In 1948, however, Morandi did take part in the Venice Biennale with eleven canvases, exhibited alongside Carrà and De Chirico in the rooms dedicated to three Italian painters of the 1910-1920 period, and won the first prize for painting. Nevertheless, despite the critical acclaim that Morandi's work received at the turn of the 1940s and 1950s, the painter's attitude towards recognition, critical praise and success remained the same, so much so that he declared on several occasions that "for artistic and temperamental reasons" he was inclined towards solitude. A few years later, Morandi gave a long interview to Leonida Répaci, published in the May 1958 issue of *Tempo* magazine, in which he quoted a number of statements made by the painter "like a manifesto", true declarations of an aesthetic by an artist who was reluctant to express his ideas and give interviews. So these words have been engraved in memory like a maxim to be passed on by word of mouth, or better still, like a teaching: "Everyone must do what they can and know they can. Let us work in peace.

The important thing is to enter the house of painting, not to stand at its door". Vittoria Chierici accepted this invitation to enter the house of painting, Morandi's physical workshop. In order to conceive the project *L'Affare Morandi* (The Morandi Affair) and the exhibition for Casa Morandi, she "followed" the painter to the places where he worked, photographed his objects, spoke to those who knew him and asked for suggestions with discretion, curiosity and wonder. The path that Vittoria followed in Morandi's footsteps was long and full of hidden obstacles, as difficult to explain as painting itself, because "no one knows the path to poetry. You walk without knowing where you are going" - another of Morandi's aphorisms, which is followed by: "Art is the cause and effect of contemplation. God can be contained in a tube of paint".

This brilliant intuition of Morandi's, to contain the divine, a spiritual entity, in the medium through which the painter expresses the secret life of things, remained in Vittoria Chierici's memory so strongly that it became the starting point for the small works that hang in the room next to Morandi's studio.

Here, stenciled objects interact with his most illuminating aphorisms, written by Vittoria in a quick, hasty hand, as if they were notes on a blackboard. "The secret of art is a riddle", and "Art has no function: it's art when it's art, and that's all": these are other phrases we find in Chierici's works, which aim to visualise Morandi's thoughts, focusing on the mental side of his work rather than the formal one, and approaching the riddle of art through painting and words. Indeed, it is important to emphasise the strong bond between the Bolognese painter and writers: it is no coincidence that the first to write about Morandi's art were his friends, the writers Giuseppe Raimondi and Riccardo Bacchelli, and that he often met with poets, from Cardarelli to Bassani and Campana.

Averse to noise and anything that might interfere with his vocation, Morandi's life revolved around a jealous and exclusive love of painting: only in painting did he have faith, because, as he said, "God can be contained in a tube of paint". So he continued to meditate, looking at the objects that he tirelessly brought together or took apart with infinite patience and total absorption.

The enigmatic structure of some of his compositions, the ambiguity of perception, the relationships between solids and voids, the subtle variations of tones and colours convey a very slow, extremely refined and thought-out elaboration. For Vittoria Chierici, too, the observation of reality is a visual and mental experience that is translated into painting.

For her, painting is a complex form of expression, linked to a specific technique, but within which there is great freedom, both in theory and in practice. A clear example of this is the project *L'Affare Morandi*, conceived in several stages and involving many collaborations.

First and foremost, she collaborated with the students of the Academy of Fine Arts in Bologna, who approached Morandi's paintings for the first time, realizing that they were much more contemporary and relevant than they had thought, and rediscovering the emotions that his works could evoke.

The old painter from Via Fondazza would probably turn up his nose at this relational work - or maybe not: when Répaci asked him about abstraction in the above-mentioned "Tempo" article, he replied with these exact words: "There is something in it that reflects the spirit of our time. We must not have a negative attitude towards this avant-garde movement. It is they, the young, who have the responsibility. We old people can only watch and try to understand".

Works

Vittoria Chierici
L'Affare Morandi,
Lasciateci lavorare in pace
2023-25
Acrylic and oil on board
20 x 30 cm

€4,500

"Everyone must do what they can and know they can do. Let us work in peace. The important thing is to enter the house of painting, not stay at its door."
Giorgio Morandi from the article by Leonida Repaci, *il Tempo*, 1958.



Vittoria Chierici

L'Affare Morandi, Lista Colori

2023-25

Acrylic and oil on board

22 x 22 cm

€3,500

Band perspective: planes fused together where you can also perceive objects that would not physically have the space necessary to be there.



Vittoria Chierici
L'Affare Morandi,
Prospettiva a fascia
2023-25
Acrylic and oil on board
20 x 26 cm

€4,000



Vittoria Chierici
L'Affare Morandi,
Riduzione Eidetica
2023-25
Acrylic and oil on board
20 x 30 cm

€4,000



Vittoria Chierici
L'Affare Morandi, Scatola
2023-25
Acrylic and oil on board
24 x 25 cm

€5,000



Vittoria Chierici
*L'Affare Morandi, Complementi
Modali e Mentali*
2023-25
Acrylic and oil on board
19 x 25 cm

€3,500



Vittoria Chierici
*L'Affare Morandi, Dialoghi con
Leuco' C. Pavese*
2023-25
Acrylic and oil on board
20 x 30 cm

€4,000



Vittoria Chierici

*L'Affare Morandi, Dio puo' essere
chiuso in un tubetto di colore*

2023-25

Acrylic and oil on board

25 x 25 cm

€3,500



Vittoria Chierici

*L'Affare Morandi, Dio puo' essere
chiuso in un tubetto di colore*

2023-25

Acrylic and oil on board

19 x 25 cm

€4,000

Art is the cause and effect of
contemplation. God can be
closed in a tube of paint. Giorgio
Morandi, from the article by
Leonida Repaci, *il Tempo*, 1958.



Vittoria Chierici
L'Affare Morandi,
L'arte non ha funzione
2023-25
Acrylic and oil on board
21 x 24 cm

€3,000

Art has no function: it is art when
it is art and that's it. Giorgio
Morandi, from the article by
Leonida Repaci, *il Tempo*, 1958.



Vittoria Chierici
L'Affare Morandi,
Colori di Posizione
2023-25
Acrylic and oil on board
25 x 25 cm

€5,000



Vittoria Chierici
L'Affare Morandi,
Intuizione Eidetica
2023-25
Acrylic and oil on board
28 x 36 cm

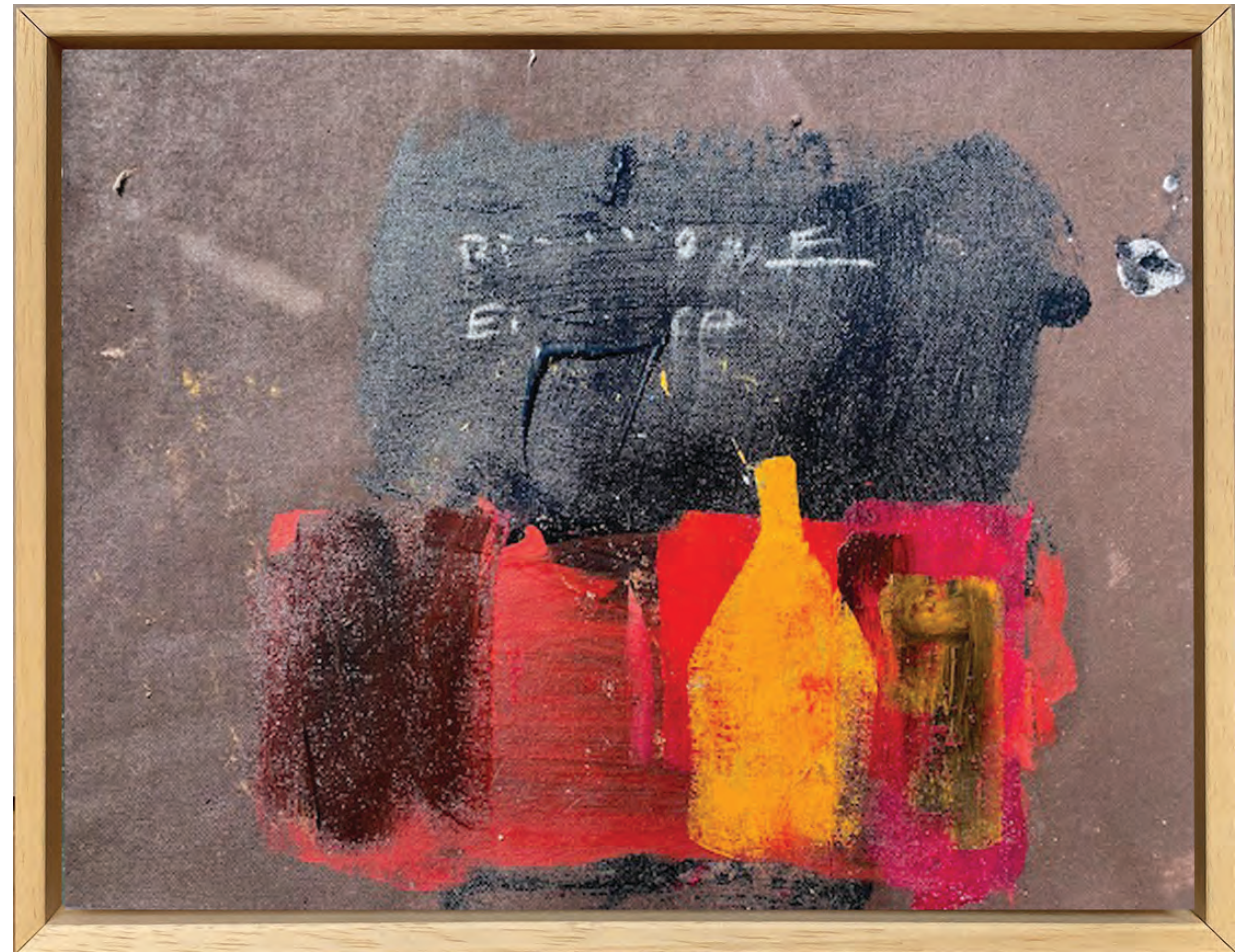
€6,000



Vittoria Chierici
L'Affare Morandi,
Riduzione Eidetica
2023-25
Acrylic and oil on canvas panel
28 x 36 cm

€6,000

It is through an eidetic reduction that we can arrive at things by considering them as intuitions of consciousness in its intentional acts. Edmund G. Husserl.



Vittoria Chierici
L'Affare Morandi,
Il Segreto dell'Arte
2023-25
Acrylic and oil on board
30 x 40 cm

€6,000

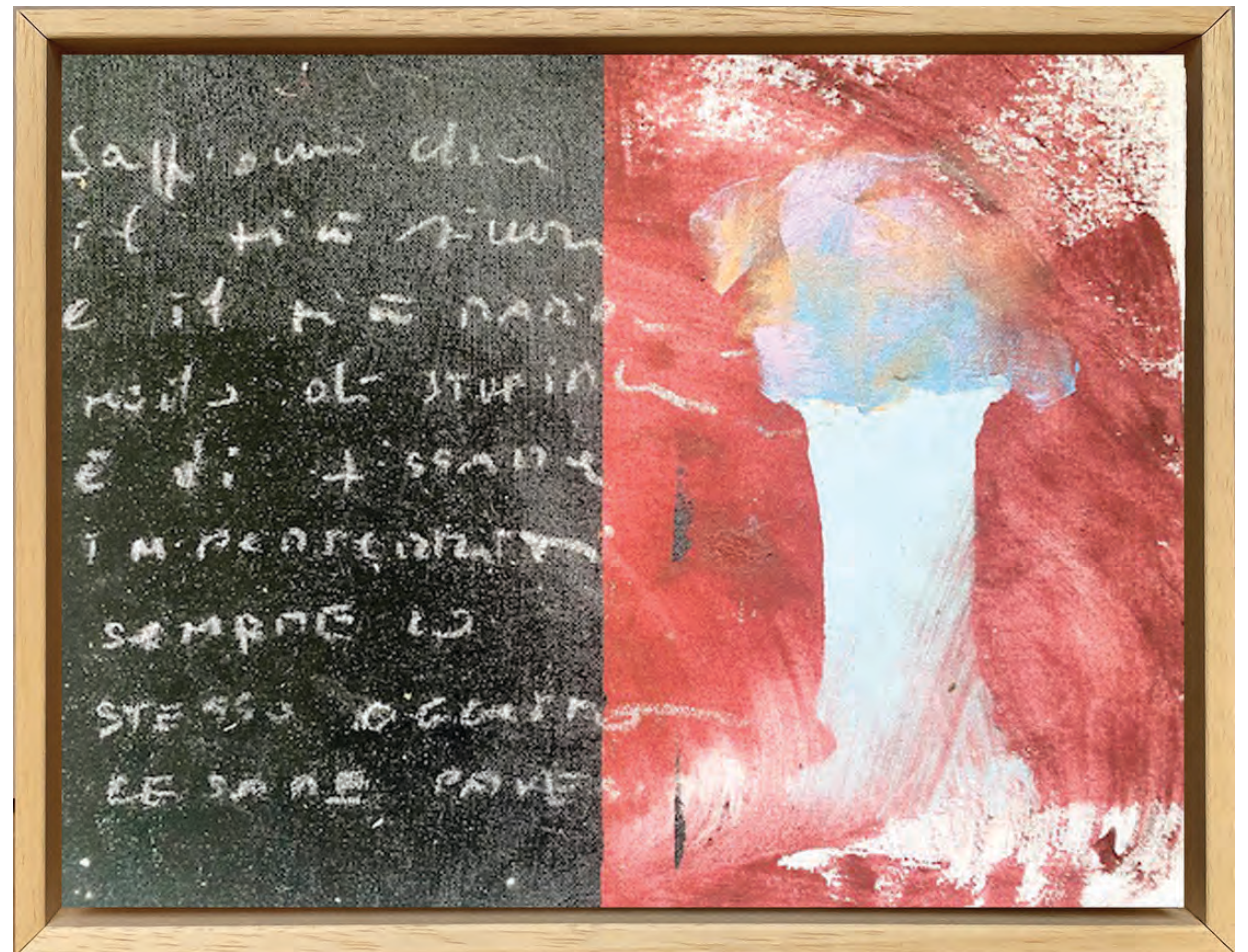
The secret of art is an enigma.
Giorgio Morandi, from the article
by Leonida Repaci, *il Tempo*,
1958.



Vittoria Chierici
L'Affare Morandi,
Dialoghi con Leuco' #2
2023-25
Acrylic and oil on canvas panel
30 x 40 cm

€6,000

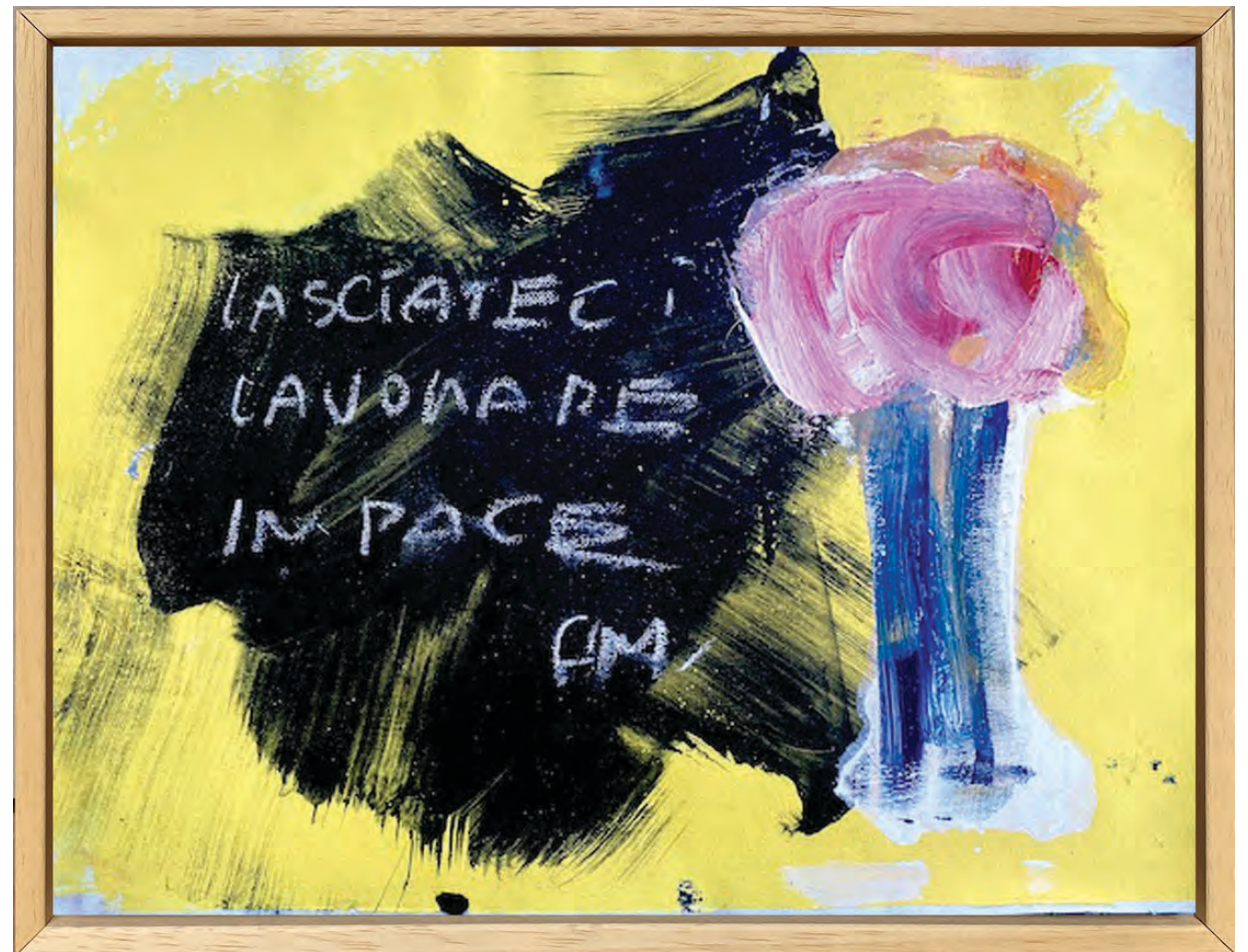
"We know that the safest and quickest way to amaze ourselves is to always stare undaunted at the same object" Cesare Pavese, *Dialoghi con Leuco' 1947*. "The surest, and the quickest, way for us to arouse the sense of wonder is to stare, unafraid, at a single object. Suddenly—miraculously—it will look like something we have never seen before." Cesare Pavese, *Dialogues with Leucò, 1947*.



Vittoria Chierici
L'Affare Morandi,
Lasciateci lavorare in pace su
fondo giallo
2023-25
Acrylic and oil on canvas panel
30 x 40 cm

€4,000

Everyone must do what they can and know they can do. Let us work in peace. The important thing is to enter the house of painting, not stay at its door." Giorgio Morandi from the article by Leonida Repaci, *il Tempo*, 1958.



Vittoria Chierici
L'Affare Morandi,
Posizione Colori #5
2023-25
Acrylic and oil on canvas panel
20 x 30 cm

€4,000



Vittoria Chierici
L'Affare Morandi,
Prospettiva a fascia con caraffa
2023-25
Acrylic and oil on canvas board
23 x 31 cm

€5,500



Vittoria Chierici

l'Esperienza sensibile #1

2024

Chalk on blackboard board,

acrylic and oil on canvas

120 x 200 cm in total

120 x 100 cm each

€15,000

