

Morlotti e Chighine. Opere scelte/ Morlotti and Chighine. Chosen Works

curated by Tino Gipponi
Poleschi Arte Gallery - Milan
25 October 2007 - 18 January 2008

With the presentation of the exhibition **Morlotti e Chighine. Opere scelte/Morlotti and Chighine. Chosen works** the Poleschi Arte Gallery investigates the artistic period which, around the middle of the last century in the Lombardy capital, changed the development of Italian painting towards modern languages, during a time of fast progress open to the international scene. The works chosen by the curator **Tino Gipponi** represent the most significant expressive moments of Ennio Morlotti (1910-1992) and Alfredo Chighine (1914-1974), focusing on a path that describes the lives of two absolute protagonists of Italian art.

In 1938 **Morlotti**, a native of Lecco, moved to Milan where he became a member of the group 'Corrente' with Cassinari, Guttuso, Birolli and their associates. With 20 of his works the exhibition endorses his happy decade between the '50s and the early '60s, meaningful paintings among which there are 'Vegetazione/Vegetation' of 1956, 'Sterpi/Twigs' of 1958, 'Granoturco/Corn' of 1959 and 'Paesaggio/Landscape' of 1964. In these paintings the physical glorification of the colour-matter mix combines echoes of their external reference with the turmoil of the informal art research like a true "last naturalist", according to the definition by Francesco Arcangeli.

The European informal art lesson was fully understood by **Chighine** who is here represented by around 20 works from that first phase at the beginning of the '50s that sees him already favouring the effects of sign, gesture and matter: meaningful in this regard are 'Figura verticale/Vertical figure' of 1954, 'Composizione ocra verde/Ochre green composition' of 1956, 'Spirali intrecciate/Braided spirals' of 1957, and not to forget 'Rocce di Positano/Rocks of Positano' of 1959. "The following phase - Tino Gipponi writes in the catalogue - will be condensed with a more personal and pondered emphasis, lyrically laying in a more simplified structure, compositional in overlapping patches, with a matter never dead, which is smeared with a spatula in the resounding variety of ripe colours, deep, enameled, of glass clarity or undulated granularity".

In regards to the exhibition the curator says: "Ennio Morlotti and Alfredo Chighine are two different life experiences and artistic careers, who are however linked by a thin thread that associates them in their diversity, similar in the way that they were promptly able to catch the innovative turmoil of the post-war surge".

On the occasion of the exhibition a **catalogue** has been published by Poleschi Arte with a text by Tino Gipponi.

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