

An Analysis about the Formation of Morandi's Personal Artistic Concept

Jingru Liu

College of Art, Zhejiang Normal University, Jinhua 321000, China

Abstract: *Not influenced by the current mainstream but chose to study alone, Morandi was a fresh stream in the art history. He has formed his unique concept of art through study of classical painting and under the influence of Cezanne and other artists. The ancients once said, "One can't show high ideals without simple living; One can't have lofty aspirations without a peaceful state of mind." This state is rare both in the way of life and in the attitude of painting. Only by concentrating on what one love and putting aside the complex thoughts in one's mind can one have a dialogue with his inner self. So is for Art.*

Keywords: *Morandi, personal style, still life*

1. Introduction

Giorgio Morandi is a famous oil painter and printmaker who was born in Bologna, Italy, an ancient civilization. When Morandi is mentioned, the first impression that appears in the public's mind may be "Morandi Color". "Bottles and cans" Behind these seemingly simple pronouns is an artistic conception that Morandi has pursued throughout his life.

2. The Inheritance of Local Traditions

The creation and art concept of an artist are deeply influenced by the environment. Morandi lived in Italy, an ancient civilization with rich culture, which gave birth to many outstanding artists, for instance, the three great artists of the Renaissance (the 14th – 16th century): Leonardo Da Vinci, Raphael Sanzio and Michelangelo Bonarrotti, Giotto Donatello and so on. These great artists were the models of art that Morandi admired as a painter. From the scientific perspective discovered by the early architect Brunelleschi to the expression of objective objects by Masaccio in the realistic way of scientific principles, their expression of objective objects was essentially the same as Morandi's observation attitude towards the objects. In addition, the understanding and application of "light" by Renaissance masters was also an important factor in the formation of Morandi's personal concept of art. From Giotto with symmetrical transition to Caravaggio with strong contrast to the shadow, artists gradually became clear about the recognition and expression of "light". We can find in Morandi's paintings his subjective application of the element of "light", which allows his paintings to move freely between two and three dimensions. Morandi used light to arrange the color of the picture, and used color, composition and other artistic language to create a sense of permanence in the picture.

We can find the influence of traditional art in most of Morandi's paintings. Although the influence degree of traditional art on his paintings varies in different painting periods, the influence of the traditional art are clearly visible in some of his works while it needs to be found by close observation in his other works. Such as at the beginning of the Morandi art career, he laboured in different fields of painting. But different from the concept of facsimile of other painters, what he pursues was not only the picture effect, but more was to find the most prominent in the process of copying the content and make in-depth exploration starting from the aspects in which he is interested, to inspire his own creation desire through the whole process of facsimile and get some creative inspiration.

3. The Influence of Cezanne's Paintings

Morandi believed that one should gradually explore his own artistic style after gaining some insight into the paintings of his predecessors after a certain degree of understanding and copying of previous

paintings. There are some works similar to the Cubist style in his early paintings, but they are ultimately Morandi's appreciation and inheritance of Cezanne's painting ideas. From the existing works, we can say that Cezanne affected Morandi's entire artistic career. After perusing and studying on Cezanne's works, through a series of self-confusion, deep exploration, he had finally embarked on a study of his own artistic language journey, eventually became one of the most acclaimed artists of the 20th century.

Paul Cezanne (1839-1906), a representative of post-impressionism in the 19th century, was known as the "Father of Modernism". He believed that everything in nature was very similar to spheres, cones and cylinders in his observation of objective image. Cezanne saw the most essential thing through the phenomena. And Morandi agreed with this way of observation of objective image and inherited this kind of style as much as possible. Cezanne's influence had been through his entire career. Through a lifetime of research and painting, Morandi gradually developed a unique picture effect in his late works. The gradual fading of the outer contour and the planarization of space showed that he was expressing the essential content of objective image, which also contributed to his unique visual observation experience.

Cezanne holds that Art is the perception of an individual. I put this perception in emotion, and then turned to reason to organize it into a work. This is Cezanne's unique opinion on the artistic conception of painting. Morandi inherited and applied it to his own practice of painting, and both their works had an atmosphere worth appreciating. Meyer Shapiro, the greatest native art historian in the U.S., argued that Cezanne's apple "the apple with meaning", which, in my opinion, is derived from the biblical story of Adam and Eve eating the forbidden fruit, meaning a sexual fantasy. The woman in *Lunch on the Grass* was handing the apple to the man; The maid in *Modern Olympia* is also holding an apple in her hand; In *The Amorous Shepherd*, the shepherd is holding a bunch of apples for his favorite person..... From these works, we can see that Cezanne wanted to express a deeper meaning in his paintings through the image of apple.

4. The Understanding of Futurism

Futurism is one of the modern literary trends, which was proposed and organized by the Italian poet Filippo Tommaso Marinetti as a movement. In February 1909, he published the article *The Founding and Declaration of Futurism* in *Le Figaro*, and Futurism was born. Futurism advocated the movement of expression. People often think that Futurism painting and Cubism painting are similar, but in fact they are not. On the contrary, Cubism is a painting work made from the extraction and processing of geometric figures of static things. Futurist painting pursued to return to real life and rejected the traditional art of the past. But Morandi wrote in an article in 1923 that he liked the view of the futurism painting on the traditional art so much before he had entered the Academy of art, and after deeply explored the essential meaning of futurism painting, he "realized that the the new aesthetic was less suited to my spiritual aspirations than the old". Futurism painting is not widespread with a long time, so Morandi's exposure to Futurism artists and their works wasn't very long. But it was just at the early stage of Morandi's painting growth, Morandi absorbed the expression of the formal language of futurism and used this revelation in his own pictures. From his early works, we can see that he actively explored the creation of futuristic art and painted some works similar to cubism. But at that time, Morandi was still wandering on the edge of the art world and was not well known by many people.

5. The Harvest from the "Metaphysical" School of Painting

The "metaphysical" school of painting is developed by Giorgio de Chirico and the futurist Carlo Kalla. Followed closely with futurism, it is influenced by the idealism of Schopenhauer and Nietzsche and filled with an atmosphere of mystery and eccentricities. Modernist School of Western Art came up with "all creation in silence, what really counts was seeing the world with your eyes closed" which can be an apt description of "metaphysical" painting. This school of painting usually adopts life, cities and models as the theme, implying the intangible with the visible, the infinite with the limited, and the eternal with the temporary. It gave people a thought-provoking artistic conception under the clever collocation of spatial perspective and color. When creating, this school of painting uses the traditional realistic modeling techniques to combine people and object and other props in a peculiar way, thus forming a strange picture relationship, which is the abnormal treatment of plastic shaping.

The "metaphysical" school of painting had a profound influence on Morandi. He agreed with the paintings of the "metaphysical" aesthetic idea and applied the technique of expression to his work before and after 1918. In these works, Morandi's control of the shape of objects, the flat painting technique, the treatment of shadows and light all use the specific requirements of the "metaphysical" school of painting. With the passage of time, he had a new understanding of painting, no longer trapped himself in the "metaphysical" that kind of specific techniques. Although the "metaphysical" school of painting disbanded quickly, it did give a good start to Morandi. Through the combination of his own pursuit of painting creation and the artistic concept of "metaphysical" school of painting, he finally formed his own unique artistic style.

6. Conclusion

Morandi is unique in the development of modernist art. Viewers can feel the extraordinary artistic state from his numerous works. In the history of modern painting in the world, Morandi has received many different evaluations. His pursuit of artistic independence was once ignored by the art circle. In the contemporary era, the art world has systematically studied the history of the formation of Morandi's artistic concept, which is conducive to the audience to further understand the reasons for the formation of his paintings and thus to have a better understanding of his works. This is also the historical significance for art lovers and the contemporary painting world to study the formation of his painting concept.

References

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