

# RONNY VAN DE VELDE

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**Carlo Carrà (Quargento 1881 - Milano 1966)**

## **Natura morta, 1912**

Brush and ink and gouache on newspaper laid down on canvas  
300 x 251 mm  
Signed C. Carrà and dated 912 (lower left)

The work is registered in the Archive Carlo Carrà with the number 30/12.

## **Provenance:**

Tornabuoni Arte, Florence  
David C. Copley, La Jolla, California

## **Exhibitions**

Knokke, Gallery Ronny Van de Velde, Vision and Motion, 2015  
Knokke, Gallery Ronny Van de Velde, From Nature to abstraction 2016  
Ostend, MuZee, Schmalzigaug en het kookboek van de Futuristen, 2016  
Knokke, Gallery Ronny Van de Velde, Dada in Knokke, 2016

## **Literature:**

Jan Ceuleers, Vision and Motion, Knokke, Galerie Ronny Van de Velde, 2015, p. 42-43 ill.  
Jan Ceuleers, From nature to abstraction, Knokke, Gallery Ronny Van de Velde, 2016, p.14-15 ill.  
Schmalzigaug en het kookboek van de Futuristen, Ostend, MuZee, 2016, ill.  
Xavier Canonne, Dada in Knokke, Gallery Ronny Van de Velde, Knokke, 2016,  
pp.50-52

## **Artist description:**

Carlo Carrà was a leading figure of Futurist painting. He was more influenced by the Cubism he encountered when in Paris in 1911, than by the concepts and writings of Marinetti. On returning

home from this visit he re-works his painting *Funeral of the Anarchist Galli* (1911), whose first version was still beholden to neo-impressionism. It is now considered as one of the most successful works of Futurism's early phase. – In *Natura morta*, following the Cubist model, he has the central point-of-view wander, with the choice of a backing surface of newspaper referring to their *papiers collés*. But the attempt of placing the viewer in the middle of the drawing and, paradoxically enough, bringing movement to the still-life – the air currents set in motion with the lifting and setting down of glasses, perhaps nearly falling, from the café table – links with the Futurist aim of visually representing modernity's

fundamental dynamic. And by covering portions of the printed text, remaining combinations of words are revealed that defy the laws of grammar, as with Marinetti's *parole in libertà*. They are set to dance like the glasses, jumping hither and thither, while when petrified in print they were a mere bland, flavorless expression of an everaccelerating reality: 'vif l'étendue ... et soudain ... aucune douleur ... se met brusquement ... le petit tremblement ...'