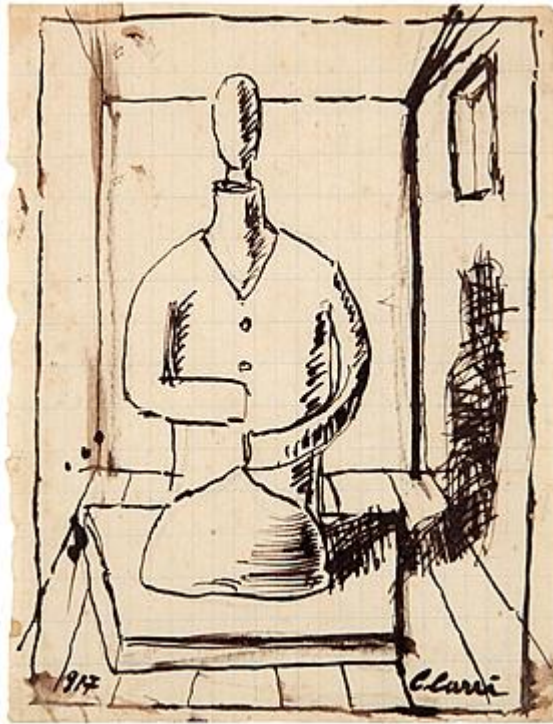


# RONNY VAN DE VELDE

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

**Interno con busto di manichino, 1917**

Pencil, ink and lavis on paper  
135 x 105 mm

Signed c. Carrà at the bottom right and dated 1917 on the bottom left

With certificate of Professor Massimo Carrà

**Provenance:**

Giovanni Salmatoris, Milan

**Exhibitions**

Cherasco, Palazzo Salmatoris, Carlo Carrà, la natura come sogno, 2008  
Knokke, Gallery Ronny Van de Velde, The Mind of the Artist, 2013  
Drachten, Museum DR8888, Holland DADA, 2016  
Brescia, Museo di Santa Giulia, DADA 1916 La Nascita dell'Antiarte, 2016-2017  
Knokke, Gallery Ronny Van de Velde, Dada in Knokke, 2016

**Literature:**

Carlo Carrà, la natura come sogno, Città di Cherasco, 2008, cat. p. 78 ill.  
J. Ceuleers, The Mind of the Artist, Gallery Ronny Van de Velde, Knokke, 2013, n° 58  
Holland DADA, Museum DR8888, Drachten, 2016, n° 9 p.16 ill.  
Elena Di Raddo, e.a., DADA 1916 La Nascita dell'Antiarte, Brescia, Museo di Santa Giulia, 2016-2017, p. 82 ill.  
Xavier Canonne, Dada in Knokke, Gallery Ronny Van de Velde, Knokke, 2016, pp.54-55

### **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 ...'