

# A New Way to Look at Drawings

Collezione Ramo kicks off the very first edition of Milano Drawing Week.



Marcello Malpertuti's works installed in the warehouse of Raffaella Cortese's gallery in Milan. Photo: Galleria Raffaella Cortese

“When we look at a painting, we often look for the subject. When we look at a drawing we identify with the artist.” This is how Irina Zucca Alessandrelli, curator of the Ramo collection, describes the magic of works on paper during the launch of the very first edition of Milano Drawing Week. For nine days, the city is hosting a rich calendar of exhibitions orchestrated by the Collezione Ramo in close collaboration with fourteen contemporary art galleries and the Castello Sforzesco.

The Ramo collection gathers some of the most important works on paper by Italian artists, from Umberto Boccioni to Stefano Arienti. Drawings not only as a preparatory means for the creation of paintings and sculptures but above all as a primary expression of the Italian artistic research of the last century.

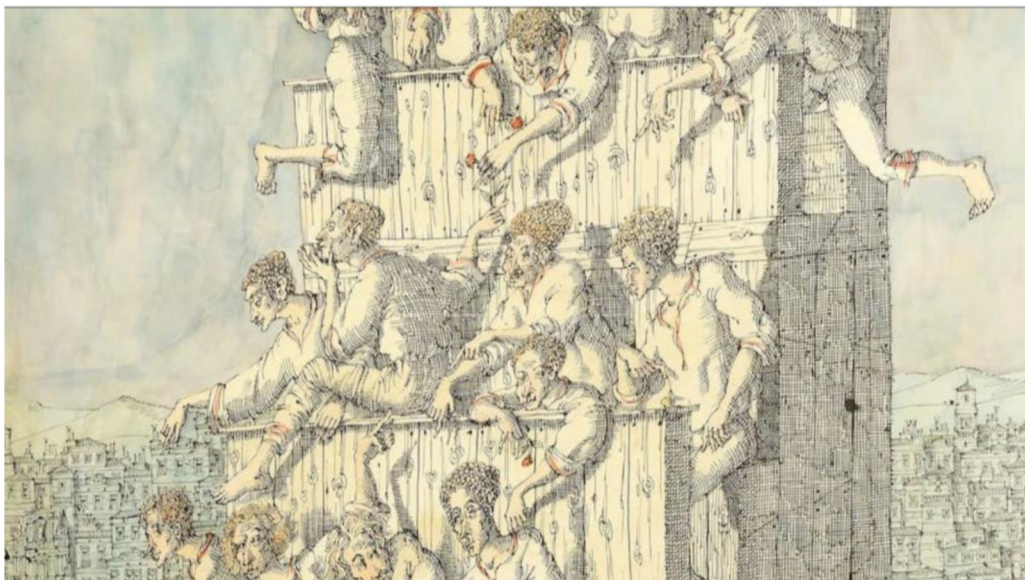
Acquired over the years, the works in the collection provide an accurate understanding of the history of this medium, throughout the 20th century. The aim is to present the great importance of Italian art and, at the same time, to promote a culture of drawing, which has an independent value on a par with painting and sculpture.

From 20 to 28 November, works from the collection will be on display in fifteen venues around Milan. It will be possible to rediscover these masterpieces on paper in a new light because all the works have been put into dialogue with exhibition projects featuring contemporary artists of the younger generations. Unprecedented encounters, in some cases linking decades far apart.

The occasion renews the Ramo Collection's strong bond with the city, which becomes fertile ground for new considerations on the artistic practice of drawing and a crossroads for different exhibition programs, collections, and institutions. The artists, selected by the initiative's curator, Ms. Zucca Alessandrelli, then chose the artists with whom to interact, picking freely among the masterpieces in the collection and with very different motivations and interests.

We have had the opportunity to preview the exhibitions and we recommend taking the proper time to discover them all.

## Sono Metafisico Non Sono Metafisico



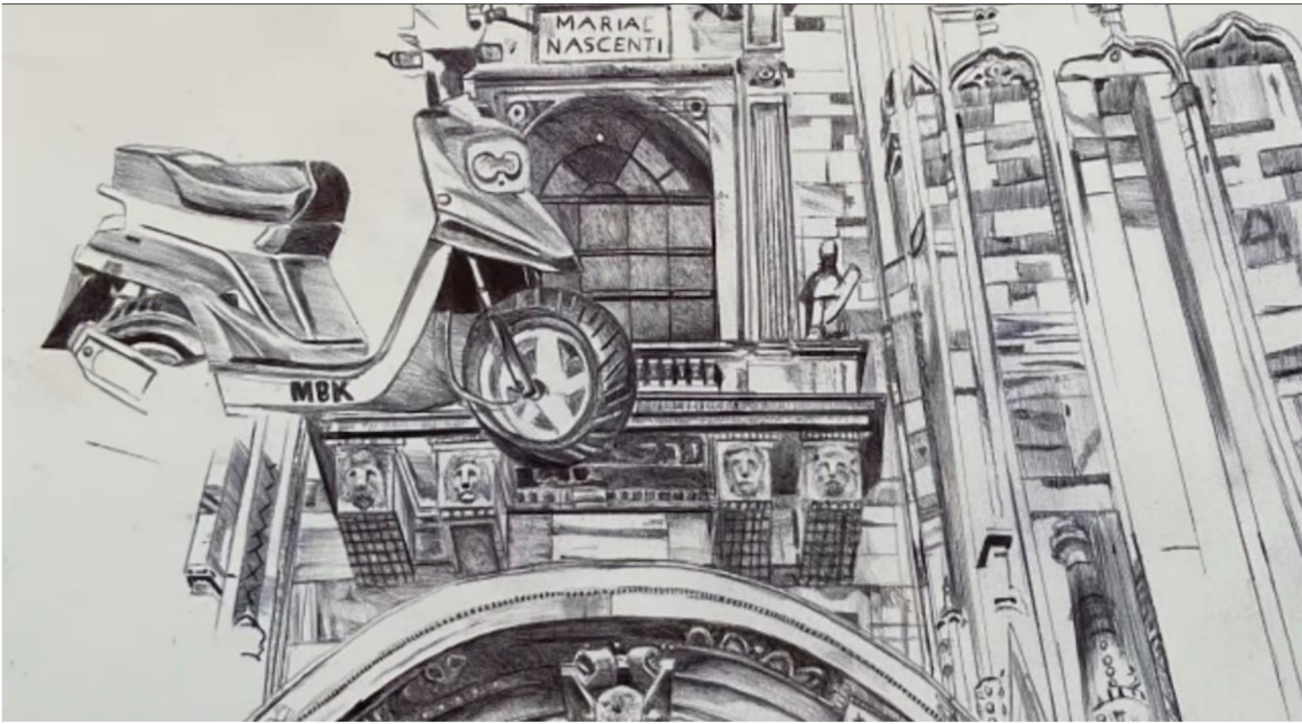
“Sono Metafisico Non Sono Metafisico” is a special project between Riccardo Beretta (Mariano Comense, 1982) and Domenico Gnoli (Roma, 1933 – New York 1970) curated by Maria Chiara Valacchi and conceived for the first edition of Milano Drawing Week – an event entirely dedicated to drawing supported by Collezione Ramo and curated by Irina Zucca Alessandrelli.

“The title of this exhibition originates from a drawing that I realized in 2018 after having read Domenico Gnoli’s letters and writings. These two antithetical statements – found in his brief biography – impressed me also because right in that moment I was working on a series of embroideries where negative and positive cognitions were tied together by the embroidery itself [...] being and not being metaphysical, also means finding oneself in a state between waking and sleeping, between consciousness and unconsciousness”: says Riccardo Beretta explaining the origin of the title. At first sight a contradictory statement that, at the same time, encloses both the link with Domenico Gnoli’s work and the fascination towards the search for a “space” that is able to bring together the extremes of a reasoning in the form of drawing.

Drawing has been a constant and indispensable part of Gnoli’s work; since the late 1950s he collaborated as an illustrator for magazines like Life, Fortune, Holy Magazine e Horizon, and also as an engraver and set designer. It is precisely thanks to drawing, and its inherent communicative energy, that Gnoli frees caprices of his imagination, often – paradoxically – condensed, in the rigorous and now famous pictorial close-ups. His illustrations are made of thousands signs’s elements that, like microscopic metal grids, bend and overlap defining bodies, objects, landscapes, tales (like those made by Moravia for Playboy) or also trips’s memories that open in babelic visions whose vertigo is often exalted by “bird’s-eye view”.



## Marco Pio Mucci "The still life of living skeletons"



Organized on the first edition of Milano Drawing Week, the exhibition set up in the Castiglioni gallery showcases three drawings on print by Mucci and a watercolor on cardboard by De Pisis dated 1944: *Senza titolo* (natura morta con oggetti, penna e fiore). The encounter between Mucci's and De Pisis's work happened through the "Collection Ramo," which offered a few masterpieces of major twentieth century artists to a series of contemporary artists during Milano Drawing Week. Among the many masters of the twentieth century, Mucci chose De Pisis, the eclectic and unclassifiable artist from Ferrara, who repeatedly approached the still life theme throughout his career. However, the choice of De Pisis is not only linked to this theme, but also to a shared predilection for drawing, which both artists saw as fertile ground for experimentation. For Mucci drawing does not represent a preparatory instance, a supporting or auxiliary item to outline the work to be done. It is rather his chosen medium, the expressive language that he increasingly favours, ever more so since founding the publishing house Sgomento in 2017, together with his artist friend Matteo Pomati.



## Marmellate Storage Drawing



Galleria Raffaella Cortese also participates in the first edition of Milan Drawing Week, curated by Collezione Ramo, with an exhibition of works on paper by Marcello Maloberti in dialogue with a drawing by Giorgio Morandi.