Gruppo Credito Valtellinese

Gallery

MERET OPPENHEIM

Venue Gruppo Credito Valtellinese Gallery

 Corso Magenta, 59 - Milan

Duration 27 November 1998 - 30 January 1999

The Gruppo Credito Valtellinese Gallery is happy to present in the space of the Refettorio delle Stelline the largest exhibition ever held in Italy about Meret Oppenheim, the great German artist who died in 1985.

The exhibition is promoted in co-operation with the well-known German fashion house Jil Sander, a supporter for years of artistic events at the Gallery, and the Julius Bär Group of Zurich, partner of the Gruppo Credito Valtellinese in Bancaperta s.p.a., also a supporter of the exhibition, which works in the financial field and property management.

The exhibition, curated by Martina Corgnati, is about one of the most interesting and active protagonists of the European scene from the 1930's to the 1980's.

On display there are about 320 works made towards the end of the 1920's up to 1985: oils on paper, sculptures, objects, projects, as well as drawings, pastels, watercolours and multiples.

The set-up of the exhibition, chronologically ordered, portrays the idea of creating a series of paths dedicated to the different themes and subjects which Meret Oppenheim developed over time: portraits, deities, fairy tales and myths, holy animals, the sky and the clouds. The exhibition consists of a wide section of never seen before pieces, drawings and sketches (about a hundred), dedicated to fashion, accessories and design which highlights the very original creations by Meret. In addition a section of photographic and painted portraits has been created, made by other artists and friends of Meret Oppenheim, such as Man Ray, Max Emst, Leonor Fini and Marino Manni, who portray her in real life and art.

With this exhibition the Gruppo Credito Valtellinese Gallery continues its investigation and recording of the art of the Twentieth Century, a work already begun with the solo exhibitions of George Baselitz, Joceph Beuys, Victor Brauner, Max Emst and Jannis Kounellis.

The exhibition is accompanied by a catalogue by Skira where there are published never seen before letters written by Meret to different cultural figures, such as the surrealist Leonora Carrington, or to family members; they are documents of extraordinary interest because in them the artist describes in detail the originating ideas of very famous works like *Colazione in pelliccia/Breakfast in fur.*

The catalogue holds some critical essays by Martina Corgnati, Jacqueline Burckhardt, Christiane Meyer Thosc, Gianni Emilio Simonetti and a testimonial by Lisa Wenger, niece of the artist.

**Press Office: Irma Bianchi Comunicazione**