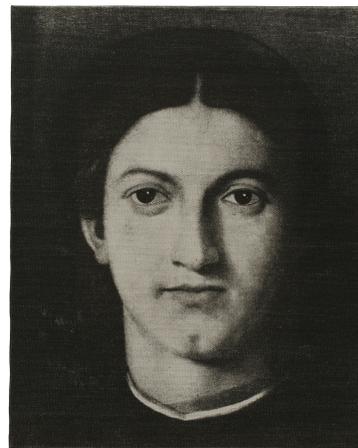




## GIULIO PAOLINI AND GIORGIO DE CHIRICO EXPLORED FOR CIMA'S 2016-17 SEASON

**Dual-focus Exhibition Reveals Unexplored Ties between Artists,  
Including Metaphysical Masterpieces by de Chirico Not Seen in U.S. in 50 Years,  
And Installation, Sculpture, and New Series of Works on Paper by Paolini**



From Left to Right: Giorgio de Chirico, *Le Muse Inquietanti*, 1918. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Giulio Paolini, *Controfigura (critica del punto vista)*, 1981. © Giulio Paolini. Courtesy of Fondazione Giulio e Anna Paolini.

**New York, NY** (April 5, 2016) – This October, the Center for Italian Modern Art (CIMA)'s annual installation will take a focused look at the direct ties between two Italian artists born in different centuries but characterized by deep affinities: the founder of Metaphysical painting, Giorgio de Chirico (1888-1978), and leading conceptual artist Giulio Paolini (b. 1940). With a long-held interest in de Chirico's oeuvre, Paolini often quotes signature motifs from the earlier artist's works, despite defying de Chirico's traditional painterly methods. As evidenced in CIMA's installation, Paolini has appropriated certain of de Chirico's meditations on the nature of representation, acknowledging him as a precursor of postmodernism. By juxtaposing important works by both artists in "conversation," CIMA's 2016-17 season will present a new appreciation of de Chirico's metaphysical art and its lasting relevance.

On view October 14, 2016 through June 24, 2017, *Giorgio de Chirico – Giulio Paolini / Giulio Paolini – Giorgio de Chirico* will be the fourth presentation mounted by CIMA, which promotes public appreciation for and new scholarship in 20<sup>th</sup>-century Italian art through annual installations, public programming, and its fellowship program. In coordination with the exhibition, CIMA will host a full roster of public programs, including lectures, artist talks, study days, and other special events throughout the year.

“We are proud to present the first in-depth investigation of Paolini and de Chirico’s work side by side, providing the opportunity for a new understanding of both artists’ practices,” said CIMA Founder and President Laura Mattioli. “While best-known as the father of metaphysical painting, de Chirico is in many ways a key figure for the rise of conceptual art as well, and Paolini has hailed de Chirico as an ‘illustrious model.’ This installation will offer the public and art historians alike an important opportunity to examine this influence and the artistic trajectory of both artists anew.”

The exhibition will present works by de Chirico and Paolini together, arranged in three groupings focused on themes that both artists considered fundamental to their respective practices: the enigma, the self-portrait and the idea of the “double,” and the manipulation of subjects from classical antiquity. The direct dialogue between two artists working in very different artistic mediums examining the same themes will foster an important understanding of the originality of each artist and the discourse that has linked them through time.

CIMA’s installation will feature a major series of de Chirico’s paintings from the 1910s, including the Metaphysical masterpieces *Ettore e Andromaca* (1917) and *Le muse inquietanti* (1918), which have not been on view in the U.S. in 50 years. Additional de Chirico works will include approximately 10 paintings and drawings from the 1920s to the 1950s, representing the master’s development across his career. Works by Paolini will span from the 1960s to the present and encompass the full range of mediums, including photography on canvas, plaster, collage, and drawing. On the occasion of CIMA’s installation, Paolini has conceived an entirely new *mis-en-scène Interno metafisico* (2009-16), its title inspired by de Chirico’s well known series. He will also debut a new series of works on paper that elaborate on various tropes in de Chirico’s paintings.

Added Executive Director Heather Ewing, “We’re very excited to present a new perspective on these renowned Italian masters for our fourth season. For the first time at CIMA, we will examine the rich field of post-war Italian art and highlight the work of two artists in an installation. As with our previous installations of works by Fortunato Depero, Medardo Rosso, and Giorgio Morandi, we look forward to the new discoveries and scholarship the installation will inspire.”

### **About Giorgio de Chirico (1888-1978)**

Among the best-known Italian artists of the 20<sup>th</sup> century, de Chirico was a celebrated painter and played a significant role in the development of major modernist styles and movements, particularly Magic Realism, Surrealism, Dadaism, and—in ways less recognized—Pop Art. Born in Volos, Greece, in 1888 to parents of Italian origins, de Chirico took his first drawing lessons at the Athens Polytechnic. In 1906, following the death of his father, the family moved to Munich, where he enrolled at the local academy of art. Influenced by German Symbolist artists Arnold Böcklin and Max Klinger, he began to paint odd mythological scenes, interrupted by passages of Courbet-inspired realism and anachronistic details. He there encountered Friedrich Wilhelm Nietzsche, whose writings profoundly influenced his invention of Metaphysical painting.

In 1911 after a sojourn in Italy, in Milan (1909) and then Florence (1910), he settled in Paris where he joined his brother Andrea—a musician, writer, and artist who worked under the pseudonym of Alberto Savinio. De Chirico exhibited in prestigious exhibitions of the avant-garde, including the Salon d’Automne of 1912 and 1913 and the Salon des Indépendants of 1913 and 1914, and began to reap his first acclaim, entering into the circle of poets and writers around Apollinaire, who was one of his early admirers. In the years 1912-14, de Chirico painted his most famous and influential pictures, in which he juxtaposed classicizing motifs and architecture with everyday objects. De Chirico invented the technique of displacement, or the bringing together of disparate elements to create enigmatic scenes, transforming the banal into the marvelous.

Following the outbreak of World War I, he moved to Ferrara for military service. He suffered a breakdown and was admitted to the psychiatric hospital Villa del Seminario, where he met Carlo Carrà. The two passed their time painting and began to call their work *Pittura Metafisica*, or Metaphysical Art. Characterized by strange, eerie spaces and unexpected juxtapositions of objects, these paintings depicted a disquieting, dream-like reality to convey a world in which all sense of unifying logic had been abolished.

In the post-war period, de Chirico shifted direction to reflect, through the medium of painting, upon the value of craftsmanship and on the most illustrious examples of Old Master painting, creating a curious hybrid of classicism and modernity. While this approach was criticized by post-World-War-II modernists, de Chirico became one of the first artists to address such crucial contemporary themes as the authenticity of the artwork; the concept of original, replica, and copy; the role of the artist in relation to the market and the requests of collectors; and the meaning of tradition in relation to innovation.

### **About Giulio Paolini (b. 1940)**

A leading multimedia conceptual artist, Giulio Paolini was initially trained as a graphic designer before turning his focus to painting and sculpture, and later photography and multimedia installation art. Paolini lives and works in Turin, Italy, and has participated in a number of international exhibitions, including Documenta V (1972), VI (1977), VII (1982), and IX (1992), and the Venice Biennale (1970, 1986, 1997, and 2013). Paolini's various awards include a Premio Fontana (1975), a DAAD Fellowship (1981), and Chevalier dans l'Ordre des Arts et des Lettres (1995).

Soon after he was born in Genoa, Paolini's family moved to Bergamo, where his father—who instilled an interest and knowledge of graphic arts in his son at a very early stage—worked at the Italian Graphic Arts Institute. In 1952, the family moved to Turin, where Paolini has remained to this day. In 1959, he graduated from the graphics departments at the Giambattista Bodoni State Industrial Technical Institute for Graphic and Photographic Arts. Due to the influence of his brother Cesar, who studied and practiced architecture and design, Paolini became immersed in contemporary art through monographs and magazines, rather than through local galleries, which disregarded art that engaged in radical experimentation. His interest in publishing and writing endures to this day, the artist having collected all of his writings in books he edited personally, from *Idem*, published in 1975, to recent publications including *Quattro passi. Nel museo senza muse* (Einaudi, Turin 2006), *Dall'Atlante al Vuoto in ordine alfabetico* (Electa, Milan 2010), and *L'autore che credeva di esistere* (Johan & Levi, Milan 2012).

Paolini's painting career began in his family's attic, where he developed abstract oils on cardboard that tended toward monochrome. In Milan, he discovered the work of Yves Klein at Guido Le Noci's Galleria Apollinaire, and he began to paint images that sought to be the "painting of all paintings"—a notion that remains constant throughout his oeuvre. From his first painting, *Disegno Geometrico*, in 1960, he began to investigate the elements of an image, the space of representation, the phenomenon of seeing, and the figure of the artist. This has led to an increased interest in the act of exhibition, and whether showing the work legitimizes it or is necessary for its completion. He does not aim to communicate anything through his work, but rather postpones and ultimately denies any revelation.

Since his first but never implemented exhibition project, *Ipotesi per una mostra (Hypothesis for an Exhibition)* (1963), Paolini has consistently examined the role of the exhibition as a situation in which the work defines itself through the viewer. His first solo exhibition consisted of rough wooden panels leaning against or hung from the wall, so as to question the relationship between the picture and the surface behind it. His reflections on exhibiting have become increasingly theatrical and complex, as seen in *Esposizione universale* (2005). In his most recent work, Paolini explores the artist's identity and his renunciation of authorship, which acknowledges that the artwork is absolute and its conception is immaculate.

**About CIMA**

The Center for Italian Modern Art (CIMA) is a nonprofit exhibition and research center established to promote scholarship and advance public appreciation of modern and contemporary Italian art in the U.S. and internationally. Through research fellowships, annual installations, and cultural programming, CIMA advocates for a deeper awareness of 20<sup>th</sup>-century Italian art and its enduring legacy, fosters cultural exchange between Italy and the U.S., and serves as an incubator for new discourse and scholarly debate. Founded in 2013 and based in New York City, CIMA is overseen by Executive Director Heather Ewing, with guidance by the CIMA Advisory Committee, including President Laura Mattioli, Emily Braun, Flavio Fergonzi, Vivien Greene, and Valentina Pero. CIMA's current installation showcases the lesser-known 1930s works of master painter and printmaker Giorgio Morandi (1890-1964). Featuring 40 works from major public and private European collections, the exhibition is the third mounted by CIMA, following seasons devoted to Medardo Rosso and Fortunato Depero.

**Location, Hours, and Admissions**

CIMA is located in a historic cast-iron building in New York City's SoHo neighborhood, on the fourth floor of 421 Broome Street, in a space designed by Irina Verona Architecture.

The exhibition space is open to the public on Fridays and Saturdays for visits at 11 a.m., 1 p.m., 3 p.m., and 5 p.m. Tours last approximately one hour and are led by CIMA's fellows. Admission is \$10 (entry is free for CIMA members and for students with valid ID). Group tours can be arranged by appointment on other days. For more information and to book a visit, go to [italianmodernart.org](http://italianmodernart.org).

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