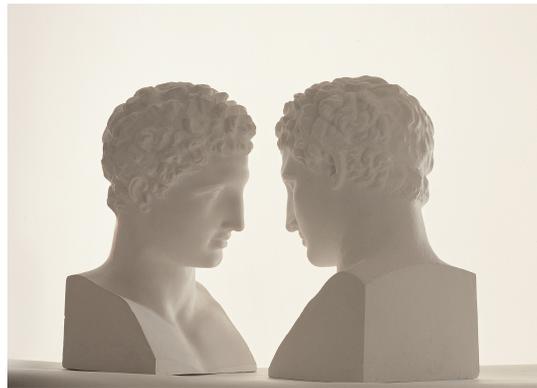


JOINT EXHIBITION OF
GIORGIO DE CHIRICO AND GIULIO PAOLINI
OPENING OCTOBER 2016
AT CENTER FOR ITALIAN MODERN ART

CIMA's 2016–2017 Season Reveals Unexplored Ties Between the Metaphysical Master and the Conceptual Artist, Including Major Works by de Chirico Not Seen in U.S. in 50 Years and Installation, Sculptures, and New 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, *Mimesi*, 1975. Collection Fondazione Giulio e Anna Paolini, Turin (Italy). © Giulio Paolini. Photo Paul Maenz.

New York, NY (October 1, 2016)—Beginning this October, the Center for Italian Modern Art (CIMA) presents a new exhibition exploring the direct ties between two influential 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). The exhibition brings the artists together in conversation for the first time, with highlights including a new series of works on paper by Paolini created especially for this exhibition and several Metaphysical masterpieces by de Chirico that have not been on view in the U.S. in half a century. By juxtaposing seminal works by both artists, CIMA's 2016–17 season offers a new appreciation of de Chirico's art and its lasting relevance for artistic movements throughout the 20th and 21st centuries.

On view October 14, 2016 through June 24, 2017, *Giorgio de Chirico - Giulio Paolini / Giulio Paolini - Giorgio de Chirico* is the fourth annual installation mounted by CIMA, which promotes public appreciation for and new scholarship in 20th-century Italian art. In coordination with the exhibition, CIMA has launched an expansion of its [international fellowship program](#) and is hosting a full roster of public programs, including lectures, artist talks, study days, and other special events, throughout the year.

“De Chirico is largely understood and studied as the precursor of Surrealism; however, it’s important for scholars, curators, and the public to rethink his role within art history and to re-evaluate his work and influence from our contemporary perspective,” said CIMA Founder and President Laura Mattioli. “This approach is the guiding principal of CIMA’s installation, which considers de Chirico’s impact on the work of conceptual artists and on Paolini in particular.”

The exhibition is organized by three underlying themes that both de Chirico and Paolini 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 these two artists, working in very different circumstances and artistic mediums while examining the same themes, fosters an important understanding of the originality of each and the discourse that has linked them through time.

CIMA’s installation features a major series of de Chirico’s paintings from the 1910s, including several Metaphysical masterpieces that have rarely been presented in the U.S., as well as paintings and drawings from the 1920s to the 1950s, representing the artist’s development across his career. Works by Paolini span from the 1960s to the present and encompass the full range of mediums in which he works, including photography on canvas, plaster, collage, and drawing. Highlighted works include:

- *L’énigme de l’heure*, 1910-1911, Giorgio de Chirico
Painted in Florence in 1910, *L’énigme de l’heure* is one of the earliest conceptual artworks created in Western art. During the work’s creation, de Chirico aimed to translate a philosophical concept of time, as espoused by German philosophers Friedrich Nietzsche and Arthur Schopenhauer, into physical form. The clock in the painting represents the enigma of time, but also embodies time as an instant—a motionless particle in the never-ending progression from the past to the future. The architectural structure that fills the composition symbolizes the present, the unstable moment that is as elusive as the painting’s represented perspective.
- *Interno metafisico (con piccola officina)*, 1917, Giorgio de Chirico, and *Interno metafisico*, 2009-2016, Giulio Paolini
One of de Chirico’s most influential and historically significant works, *Interno metafisico* was a key inspiration for the Surrealist artists in their exploration of interior versus exterior space. The painting would later influence Giulio Paolini as well. His 2009 work, also titled *Interno metafisico*, has been reconceived especially for the exhibition at CIMA. Presenting a collage with fragments of reproductions of works by de Chirico, the work extends on the wall through perspective drawings of the collage’s frame—a trope common in Paolini’s work. CIMA’s exhibition marks the first time de Chirico’s masterpiece and Paolini’s work will be presented together.

- *Ettore e Andromaca*, 1917, Giorgio de Chirico
Created during the height of World War I, this painting echoes the common practice at the time of soldiers taking a picture with their loved one before leaving for the war. Layered into this contemporary reference, de Chirico also drew inspiration from classical Greek mythology, particularly Homer's tragic subject of the heroic Trojan soldier Hector and his wife Andromache, widowed during the Trojan War. The artwork fuses the contemporary and the classical, and represents one of the greatest examples of Metaphysical art.
- *Le muse inquietanti*, 1918, Giorgio de Chirico
Le muse inquietanti is one of de Chirico's most iconic paintings, inspiring numerous "replicas" made by the artist. Through the 1918 painting and subsequent reproductions, none of which are identical to the first, de Chirico tackled questions of originality, repetition, and replication—art historical concepts that were later formalized by Pop artists, in particular by Andy Warhol. De Chirico grappled with these questions throughout his career, especially in the self-portraits that will be featured in the installation. CIMA will investigate the conceptual underpinnings of the original versus the replica throughout the season's programming.
- *Mimesi*, 1975, Giulio Paolini
Paolini's first use of a cast from ancient sculpture, *Mimesi* consists of two plaster casts of the bust of Hermes by Praxiteles, arranged opposite each other, slightly staggered so their gazes cross. Echoing an absent model and a distant, mythical image, the work reflects Paolini's interest in materializing mimesis, the aesthetic concept of imitation or reproduction of reality.
- *Melanconia ermetica*, 1983, Giulio Paolini
A multimedia installation work, *Melanconia ermetica* encompasses a plinth at the center of a wall with a plaster cast of a hand holding a scroll pressing down on a neat stack of drawing paper. On the front of the paper stack, Paolini has created a drawing that is repeated on a larger scale on sheets scattered across the wall. Taking its title from a 1919 de Chirico painting of the same name, *Melanconia ermetica* embodies a leap in dimension from the potential drawings piled up on the plinth and the sheets on the wall that create a drawing.
- A new series of works on paper, 2012–2016, Giulio Paolini
Paolini has developed a new series of works on paper specifically for the exhibition at CIMA as an homage to Giorgio de Chirico. The series draws upon a sampling of figures and other details from de Chirico's paintings, which are in turn inserted in settings typical of Paolini's work, including perspective-based spatial drawings and classical landscapes. Paolini inserts the figures and details into these settings according to operational concepts that are distinctive to his collage work, such as enigmatic juxtapositions, doublings, and repetitions.

Noted Executive Director Heather Ewing, "We're very excited to present a new perspective on these renowned Italian artists for our fourth season. For the first time in an exhibition at CIMA, we are examining the rich field of post-war Italian art in depth alongside modern masterpieces. 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 CIMA:

Founded in 2013, the nonprofit CIMA is dedicated to bringing modern and contemporary Italian art to broad audiences. Through critically acclaimed exhibitions—many of them including work that has never been shown in the U.S.—along with a wide variety of public programs and substantial support for new scholarship, CIMA situates Italian modern art in an expansive historic and cultural context, illuminating its continuing relevance to contemporary culture and serving as an incubator of curatorial ideas for larger cultural institutions.

CIMA has created a distinctive new model for the display and viewing of art that brings the public together with scholars. A visit to CIMA begins with a complimentary espresso in the kitchen, and continues with an informal exhibition-tour with one of the resident fellows, following which all are welcome to linger for additional looking and conversation.

Located in a light-filled loft with comfortable seating in the exhibition space, CIMA provides an intimate, salon-like environment, with exhibitions that remain on view for nine months, encouraging repeated viewing and the kind of slow looking that opens new avenues of ideas and perception.

CIMA is overseen by Executive Director Heather Ewing, with guidance by the CIMA Advisory Committee, including Founder and President Laura Mattioli, Emily Braun, Flavio Fergonzi, Vivien Greene, and Valentina Pero.

Location, Hours, and Admission:

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 11:00 a.m., 1:00 p.m., 3:00 p.m., and 5:00 p.m. Each hour-long tour begins with a complimentary espresso and is led by a CIMA Fellow. 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.

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CENTER FOR ITALIAN MODERN ART (CIMA)

About

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Exhibitions

CIMA exhibitions bring the art of modern Italian masters—from the well known to those who have been under-represented—into dialogue with work by contemporary artists from around the world.

For its fifth annual installation, opening in October 2017, CIMA presents the first major U.S. exhibition of work by the gifted artist, musician, writer, and scholar Alberto Savinio (1891-1952), younger brother of Giorgio de Chirico. The exhibition, which will comprise about 25 paintings, will explore Savinio's work through two major themes: imaginary places and the family as a site of perilous ambiguity. Continuing CIMA's practice of bringing work by contemporary (or near contemporary) artists into its exhibitions, the paintings will be shown alongside select sculptures by Louise Bourgeois (1911-2010), with whom Savinio shares an interest in the subconscious—as well as disquieting portrayals of familial relationships—and whose work will provide an additional perspective on his own.

Previous exhibitions presented at CIMA have included:

- *Giorgio de Chirico - Giulio Paolini / Giulio Paolini - Giorgio de Chirico* (2016 - 2017), featuring several Metaphysical masterpieces by de Chirico (1888 - 1978) that have not been on view in the U.S. in half a century, together with historical pieces and a new series of works on paper especially created for the exhibition by Paolini (b. 1940) one of Italy's most celebrated living artists.
- *Giorgio Morandi* (2015 - 2016), which focused on the artist's revelatory and rarely seen paintings from the 1930s, and included works by four contemporary artists—**Tacita Dean**, **Wolfgang Laib**, **Joel Meyerowitz**, and **Matthias Schaller**—creating a rich dialogue with Morandi's paintings.

- *Medardo Rosso* (2014 – 2015), the first exhibition to explore the diverse range of media in which the Italian sculptor worked—drawing, experimental photography, and sculptures in wax, plaster, and bronze—and which juxtaposed his gestural aesthetic with works by the American painter Cy Twombly.
- *Fortunato Depero* (2014), CIMA’s inaugural exhibition, an in-depth presentation featuring a large selection of the multi-faceted Futurist’s masterworks, shown alongside a special presentation of iconic works by conceptual artist *Fabio Mauri*.

Fellowships

CIMA works to foster new voices to scholarship on Italian art by bringing young scholars of any nationality to CIMA’s collaborative environment in New York City. In so doing, the fellowship program fosters a creative, international mix of ideas and perspectives with the dual goal of supporting new areas of research and helping a new generation of art historians to overcome the cultural, academic, and political impediments that have hindered a broader understanding of 20th-century Italian art and its role in modern and contemporary art history.

In addition to its New York-based fellowship program, CIMA also supports travel fellowships for research and study in Italy. More information about CIMA’s fellowship program and past and current fellows can be found at italianmodernart.org/fellowships-program/.

Public Programs and Resources

With exhibitions that remain on view for the better part of a year, CIMA is able to create a rich body of programming that offers a variety of ways for people to engage with the artworks on view, Public programs range from artist talks and panel discussions, to drawing nights, poetry readings, conversation programs, and more. Our format envisions the exhibition as a laboratory, with new scholarship emerging during the course of the year, through the work of our fellows and other scholars, which is presented to the public at our Study Days and online via the research section of CIMA’s website (under construction).

CIMA also frequently collaborates with other arts organizations to present programs on a variety of topics of interest to its audiences. CIMA was the driving force behind the creation in 2014 of the SoHo Arts Network, a loose affiliation of nonprofit arts spaces in downtown New York (sohoarts.org), exploring the rich history of art making in this neighborhood; CIMA likewise joined with museums such as the Frick, Metropolitan Museum, MoMA, the Morgan Library and others in 2014 to create the NYC Area Art History Fellows Network, an association devoted to fostering community among art history scholars.

Publications

CIMA publishes fully illustrated catalogues to accompany each exhibition and is building a cache of valuable digital resources on its website—including scholarly essays, artist biographies, videos, and other materials accessible to the general public and scholars alike—to further the study of and debate about Italian modern art.

Leadership

CIMA's executive director is Heather Ewing. Its curatorial advisory committee comprises CIMA President Laura Mattioli, Emily Braun, Flavio Fergonzi, Vivien Greene, and Valentina Pero.

Location, Hours, and Admission

Located in a cast-iron building in New York City's historic SoHo neighborhood, CIMA occupies the fourth floor of 421 Broome Street, which has been designed by Irina Verona Architecture.

The exhibition space is open to the public for exhibition tours with CIMA fellows on Fridays and Saturdays at 11:00 a.m., 1:00 p.m., 3:00 p.m., and 5:00 p.m. Admission is \$10 (free for CIMA members and for students with valid ID). Free Open House days are held on select Saturdays throughout the season. CIMA is open during the rest of the week by appointment for visits by members and private groups. For more information and to book a visit, go to italianmodernart.org.

Twitter: @ItalianModArt

Instagram: #italianmodernart

Facebook: CIMANYC

Media Contacts

Ennis | O'Brien

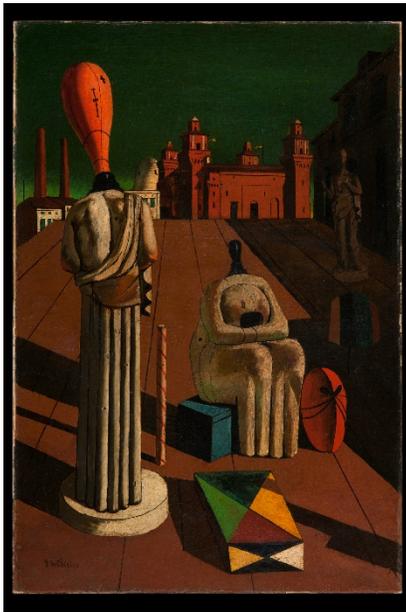
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GIORGIO DE CHIRICO – GIULIO PAOLINI / GIULIO PAOLINI – GIORGIO DE CHIRICO

Center for Italian Modern Art
October 14, 2016 – June 24, 2017

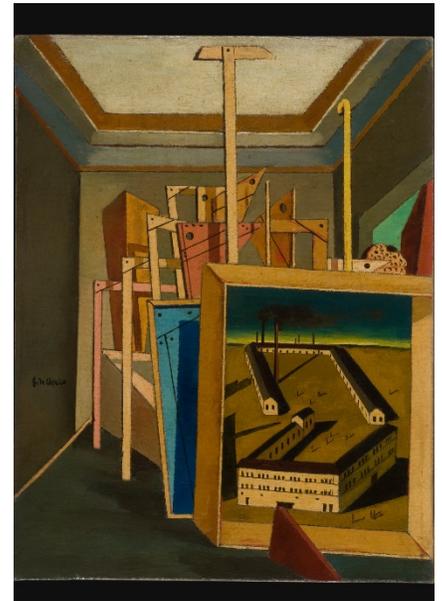
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Giorgio de Chirico, *Le muse inquietanti* [The Disquieting Muses], 1918. Oil on canvas. 98 x 66.5 cm; 38 ⁹/₁₆ x 26 ³/₁₆ in. Private Collection. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Giorgio de Chirico, *Ettore e Andromaca* [Hector and Andromache], 1917. Oil on canvas, 90 x 60 cm; 35 ⁷/₁₆ x 23 ⁵/₈ in. Private Collection. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Giorgio de Chirico, *Interno metafisico (Con piccola officina)* [Metaphysical Interior (with Small Factory)], 1917. Oil on canvas, 46 x 36 cm; 18 ¹/₈ x 14 ³/₁₆ in. Private Collection. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Giorgio de Chirico, *L'énigme de l'heure* [The Enigma of the Hour], 1910/11. Oil on canvas, 55 x 71 cm; 21 ⁵/₈ x 27 ¹⁵/₁₆ in. Private Collection. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome.



Giorgio de Chirico, *Autoritratto (Self-Portrait)*, 1924. Tempera on canvas, 36 x 51 cm; 14 ³/₁₆ x 20 ¹/₁₆ in. Courtesy Galleria dello Scudo. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Photo Adam Reich.



Giorgio de Chirico, *La ricompensa dell'indovino* [The Soothsayer's Recompense], 1913. Oil on canvas, 135.6 x 180 cm; 53 ³/₈ x 79 ⁷/₈ in. Philadelphia Museum of Art: The Louise and Walter Arensberg Collection, 1950. © 2016 Artists Rights Society (ARS), New York / SIAE, Rome. Courtesy of the Philadelphia Museum of Art. www.italianmodernart.org



Giulio Paolini, *Mimesi* [Mimesis], 1975.
Plaster casts with matte white bases.
Overall dimensions 168 x 52 x 95 cm; 66 $\frac{1}{8}$ x 20
 $\frac{1}{2}$ x 37 $\frac{3}{8}$ in. Collection Fondazione Giulio e
Anna Paolini, Turin. © Giulio Paolini.
Photo Adam Reich.



Giulio Paolini, *Autoritratto* [Self-Portrait], 1970. Photo emulsion on canvas.
40 x 80 cm; 15 $\frac{3}{4}$ x 31 $\frac{1}{2}$ in. Private collection. © Giulio Paolini.
Photo Adam Reich.



Giulio Paolini, *Anna-logia* [Anna-logy], 1966.
Primed canvasses, photo emulsion on canvas,
nylon monofilament, 150 x 150 cm; 59 $\frac{1}{16}$ x 59
 $\frac{1}{16}$ in. Private collection.
© Giulio Paolini. Photo Adam Reich.



Giulio Paolini, *Ante litteram*, 1985. Plaster casts,
plexiglass case, matte white base,
150 x 70 x 60 cm; 59 $\frac{1}{16}$ x 27 $\frac{9}{16}$ x 23 $\frac{5}{8}$ in.
Marian Goodman Gallery, New York.
© Giulio Paolini. Photo Adam Reich.



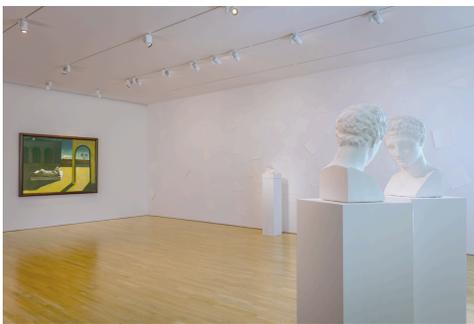
Giulio Paolini, *Melanconia ermetica* (detail)
[Hermetic Melancholy], 1983. Pencil on paper,
plaster cast, matte white base, collage on wall.
Overall dimensions variable. The Rose
Collection and The Rachofsky Collection.
© Giulio Paolini. Photo Adam Reich.



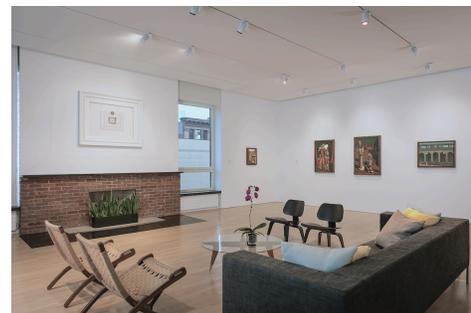
Giulio Paolini, *Controfigura (critica del punto di vista)* [Stand-in (A Critique of the Viewpoint)], 1981. Photo emulsion on canvas; 30 x 24 cm; 11 ¹³/₁₆ x 9 ⁷/₁₆ in. © Giulio Paolini. Photo Adam Reich.



Giulio Paolini, *Autoritratto nudo* [Nude Self-Portrait], 2014-15. Pencil, white pencil and collage on black paper, 70 x 70 cm; 27 ⁹/₁₆ x 27 ⁹/₁₆ in. © Giulio Paolini. Photo Adam Reich.



Installation view of *Giorgio De Chirico - Giulio Paolini / Giulio Paolini - Giorgio De Chirico* at the Center for Italian Modern Art. October 14, 2016 - June 24, 2017. Photo Walter Smalling Jr. Courtesy Center for Italian Modern Art.



Installation view of *Giorgio De Chirico - Giulio Paolini / Giulio Paolini - Giorgio De Chirico* at the Center for Italian Modern Art. October 14, 2016 - June 24, 2017. Photo Walter Smalling Jr. Courtesy Center for Italian Modern Art.



Installation view of *Giorgio De Chirico - Giulio Paolini / Giulio Paolini - Giorgio De Chirico* at the Center for Italian Modern Art. October 14, 2016 - June 24, 2017. Photo Walter Smalling Jr. Courtesy Center for Italian Modern Art.



CIMA EXPANDS FELLOWSHIP PROGRAM INCLUDING NEW FELLOWSHIPS IN PARTNERSHIP WITH THE ITALIAN MINISTRY OF CULTURE AND THE CIVITELLA RANIERI FOUNDATION

Program Supports New Scholarship and Research on Giorgio de Chirico and Giulio Paolini,
Subjects of Nonprofit Organization's 2016 - 2017 Annual Installation

New York, NY (April 28, 2016) – This fall, in tandem with its fourth annual installation, Giorgio de Chirico - Giulio Paolini / Giulio Paolini - Giorgio de Chirico, the Center for Italian Modern Art (CIMA) will launch an expansion of its international fellowship program that supports emerging scholars in the field of modern and contemporary art. In addition to its support of four New York-based fellows and a travel fellow for research in Italy, CIMA has broadened its fellowship program to include a second travel fellow and, most significantly, two entirely new fellowship positions—the first, for a scholar to research Italian postwar and contemporary art at CIMA organized with support from the Italian Ministry for Cultural Heritage, Activities and Tourism (MiBACT) - General Directorate for Architecture and Contemporary Arts and for Suburbs (DG APP), as well as the Scuola Normale Superiore of Pisa, Italy; and the second, an affiliated fellowship in the Civitella Ranieri Foundation's inaugural Science and Humanities Fellowship program.

Integral to the nonprofit organization's mission to advance scholarship and public appreciation of modern and contemporary Italian art, CIMA's fellowship program awards bursaries to pre- and post-doctoral scholars and supports art historians in overcoming the cultural, academic, and political impediments that have hindered a broader understanding of Italian 20th-century art and its impact on contemporary practices.

"We are thrilled to be working with the Italian government and the Civitella Ranieri Foundation to create even more opportunities to support the work of international art historians," said Heather Ewing, executive director of CIMA. "CIMA's fellowship program unites scholars of distinct national and pedagogical backgrounds, and for 2016 - 2017, we're very excited to welcome fellows from Germany, Italy, and the U.S. Together with our fellows and institutional partners, we look forward to fostering new research on Giorgio de Chirico and Giulio Paolini, as well as advancing transnational dialogues about art historical perspectives and practices."

CIMA's two new fellowship positions include:

- A fellowship at the Center for Italian Modern Art for an Italian scholar specializing in Italian postwar and contemporary art, supported by MiBACT - General Directorate for Architecture and Contemporary Arts and for Suburbs (DG APP). Developed in partnership with the Scuola Normale Superiore of Pisa, Italy, which is home to one of the finest art history programs in the world, this fellowship's recipient will work on a project focused on Italian art from the 1960s to present day, to be researched and realized in New York over a six-month period.

- An affiliated fellowship with the Civitella Ranieri Foundation, an international residency program for writers, composers, and visual artists located in a 15th-century castle in the Umbria region of Italy. As part of Civitella Ranieri's inaugural Science and Humanities Fellowship, which provides scholars with the opportunity to pursue their work and exchange ideas in a unique and inspiring setting, CIMA will nominate two candidates for six-week-long residencies, with the first occurring 2017 and the second in 2018.

The 2016-2017 CIMA Fellows

For 2016 – 2017, the program will include a total of seven fellows: five New York-based fellowships, two in the fall and three in the spring; and two travel fellowships for research in Italy. CIMA's upcoming annual installation, dedicated to unveiling the unexplored ties between Italian masters Giorgio de Chirico and Giulio Paolini, will serve as the thematic focus for the CIMA Fellows. This unrivaled direct access to the exhibition—which features major metaphysical works by de Chirico, many of which have not been on view in the U.S. in 50 years, and works by Paolini spanning more than 40 years and include new work created especially for CIMA—provides the fellows with the foundation and starting point for their research.

The fellows appointed include:

- Maria Bremer (Fall Fellow): Maria is a Ph.D. candidate in art history at the Freie Universität, Berlin, currently completing her dissertation on artistic technologies of the self in the 1970s. Her research at CIMA will place Giulio Paolini's artistic relationship with Giorgio de Chirico within the broader perspective of artistic epigonism as a technology of the self, asking what functions Paolini's references to de Chirico perform, and how far might these functions have evolved from the 1960s and 1970s until today.
- Giovanni Casini (Fall Fellow): Giovanni is a Ph.D. candidate at the Courtauld Institute of Art, University of London. His research, supervised by Christopher Green, focuses on the French art dealer Léonce Rosenberg and his Galerie de l'Effort Moderne in interwar Paris. During his fellowship at CIMA, Giovanni will examine the relationship between Rosenberg and Giorgio de Chirico from 1925 to the end of the decade.
- Ilaria Bernardi (Spring Fellow): Ilaria completed her Ph.D. in 2015 at the Scuola Dottorale Interateneo Ca' Foscari - IUAV - Verona Universities, Venice, with a thesis on the works on paper by Giulio Paolini from 1960 to 1980. For her CIMA fellowship, Ilaria will research the works on paper attributed to Giorgio de Chirico in his early years, and examine those by Giulio Paolini to investigate the reception of his drawings and collages in the United States.
- Sophia Maxine Farmer (Spring Fellow): Sophia is a doctoral candidate in art history at the University of Wisconsin - Madison, where her research focuses on Italian modern art and the socio-political structures that affected the production of artworks during the 20th century. For her CIMA fellowship she will examine the role of citation, repetition, and appropriation in the works of Giorgio de Chirico and Giulio Paolini as a methodology to better understand the ironic perspective presented by Italian artworks that celebrate kitsch, pastiche, and parody in the 20th century.
- Fabio Cafagna (MiBACT/SNS Fellow): Fabio completed a Ph.D. in history of art criticism at La Sapienza - University of Rome (2015). His research project entailed the reconstruction of the

history of the chair of artistic anatomy at the Academy of Fine Arts in Turin in the 19th century. During his time at CIMA, he will trace the history of Italian artistic presence in contemporary art exhibitions in the United States between 1966 and 1970.

- Rae De Cicco (Travel Fellow): Rae is a Ph.D. candidate in the history of art and architecture at the University of Pittsburgh. For her CIMA travel fellowship, Rae will travel to archives in Rome and the Alto Adige region to examine collaborations and communication between South Tyrolian-born Austrian-Italian artist Erika Giovanna Klien and her colleagues and the Italian Futurists, primarily Filippo Tommaso Marinetti and Enrico Prampolini.
- Silvia Bottinelli (Travel Fellow): Silvia is a full-time faculty member in the Visual and Critical Studies Department at the School of the Museum of Fine Arts - Tufts University. She received her Ph.D. from the University of Pisa in 2008. For her CIMA travel fellowship, Silvia will conduct research at libraries and archives in Bologna, Florence, Rome, Milan, Rovereto, and Turin to support the development of her in progress book, which focuses on the representation of the domestic in Italian art and visual culture between 1942 and 1972.

The new fellows will join the ranks of their predecessors:

- 2013 - 2014 fellows, studying Fortunato Depero:
Raffaele Bedarida, a Ph.D. candidate at The Graduate Center, CUNY, whose fellowship studies focused on Depero's activity in the United States; and Fabio Belloni, a post-doctoral University of Udine graduate who explored Depero's reputation after his death in 1960.
- 2014 - 2015 fellows, studying Medardo Rosso:
Chiara Fabi, an Italian art historian with a Ph.D. from the University of Udine, who studied visual representations of Rosso's work in the U.S. between the 1940s and the 1960s; Francesco Guzzetti, a Ph.D. candidate in the history of modern and contemporary art at the Scuola Normale Superiore in Pisa whose fellowship examined Rosso's legacy and critical reception after World War II; Ilaria Barzaghi, an Italian art historian with a Ph.D. in contemporary history from the Università degli Studi di Milan, who explored Rosso's photographic practices; and, Ilaria Cicali, an art historian with a Ph.D. in contemporary art history from a joint program between the Università di Firenze and the Université de Paris Ouest Nanterre La Défense, who investigated the reception of Rosso's work within the milieu of avant-garde sculpture at the beginning of the 20th century; and Laura Moure Cecchini (Travel Fellow), a Ph.D. candidate at Duke University whose research focuses on Italian Modernism, who visited archives in Milan and Rome in order to map the debate over the baroque in the Italian press in the first half of the 20th century.
- 2015 - 2016 fellows, studying Giorgio Morandi:
Matilde Guidelli-Guidi, a Ph.D. Candidate in modern art history at The Graduate Center, CUNY, who focused on the reception of Morandi in New York's artistic circles; Lucia Piccioni, an Italian art historian with a Ph.D. in art history from the École des Hautes Études en Sciences Sociales (Paris) and the Scuola Normale Superiore (Pisa), who researched the deeply human and anti-technological dimension of Morandi's still lifes, focusing on artistic debates in the 1930s; Nicola Lucchi, a doctoral candidate in Italian Studies at New York University, who is investigating the network of institutions, exhibitions, and personal and professional rapports that favored the diffusion of Morandi's art in the United States during the interwar years; Nicol Maria Mocchi, an Italian art historian specializing in 19th- and 20th-century art who received her Ph.D. in 2014 from the University of Udine, and who is working on the reception, visual success, and critical

fortunes of Giorgio Morandi's œuvre in the United States; and Teresa Kittler (Travel Fellow), who received her Ph.D. in 2014 at University College London and is conducting research in Italy examining collaborations between architects and artists for industrial trade fairs such as the Milan Triennale and Eurodomus, when debates around the meaning of habitat and the spatial-political turn in the writings of critics brought the disciplines of sculpture and architecture into dialogue.



ABOUT GIORGIO DE CHIRICO AND GIULIO PAOLINI

Giorgio de Chirico (1888-1978)

Among the best-known Italian artists of the 20th 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.

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.



LEADERSHIP BIOGRAPHIES

Laura Mattioli, Founder and President

Laura Mattioli is the Founder and President of the Center for Italian Modern Art and serves on its Advisory Committee. An art historian, curator, and collector, Mattioli specializes in 20th-century art and has served since 1983 as the curator of the Gianni Mattioli Collection, considered one of the most important holdings of Italian avant-garde and modern art. Compiled by Mattioli's father, the Gianni Mattioli Collection has loaned works to institutions throughout the world under Laura Mattioli's stewardship, including the Peggy Guggenheim Museum in Venice. Her more than 30-year tenure as curator of the collection frames a unique personal connection to the legacy of Italian modern art—a commitment she carries forth into her new role at CIMA.

Mattioli has published, lectured, and presented extensively on the subject of 20th-century art. Recent notable exhibitions curated by Mattioli include *Barry X Ball, Portraits and Masterpieces* (2011) presented at the Ca' Rezzonico in coordination with La Biennale de Venezia; *Boccioni's Materia: A Futurist Masterpiece and the Avant-garde in Milan and Paris* (2004) at the Solomon R. Guggenheim Museum, New York; and *Morandi Ultimo, nature morte 1950 - 1964* (1998) at the Peggy Guggenheim Collection. Mattioli has written extensively on a number of topics, including the Lombard Art of the Early Renaissance, the history and significance of art collecting, 20th-century art, and contemporary art. She has previously taught contemporary art theory and criticism at Accademia Carrara School of Painting in Bergamo, Italy and Università degli Studi in Milan, and has served as council member for Amici di Brera and Fondo per l'Ambiente Italiano (FAI).

Born in Milan and based in New York and Martigny, Mattioli graduated with a B.S. in History of Art from Università degli Studi, Milan, and earned her doctorate in History of Art at Università Cattolica del Sacro Cuore in Milan.

Heather Ewing, Executive Director

As the Executive Director of the Center for Italian Modern Art, Heather Ewing oversees the programmatic and administrative operations of the foundation. Ewing previously served as a consultant and historian working with the Smithsonian Institution, focusing on American architectural history and the history of museums. A prolific writer, Ewing is the author of the recent book *The Life of a Mansion: The Story of the Cooper Hewitt, Smithsonian Design Museum* (2014) about the Andrew Carnegie mansion in New York, home to the Cooper Hewitt, Smithsonian Design Museum. Notable previous publications include *Carrère & Hastings, Architects: The Masterworks* (Rizzoli, 2011) and *The Lost World of James Smithson: Science, Revolution, and the Birth of the Smithsonian* (Bloomsbury, 2007), as well as a number of other books on the history and architecture of the Smithsonian. Ewing has also lectured widely on the history of the Smithsonian and on topics of architectural history, including a recent series of lectures on Carrère & Hastings presented across the country and a 2010 lecture on the Smithsonian as an Enlightenment Museum sponsored by the Nobel Foundation and the National Museum in Stockholm, Sweden.

Born in New York City, Ewing graduated with a B.A. in History of Art from Yale University and earned her M.A. in History of Architecture from the Courtauld Institute of Art in London.

Advisory Committee

CIMA's Advisory Committee provides additional guidance for the foundation's programming and, together with CIMA Founder and President Laura Mattioli, is comprised of leading scholars in the field:

- Emily Braun, Distinguished Professor of 20th-Century European and American Art History, Hunter College and The Graduate Center, City University of New York
- Flavio Fergonzi, Professor, Università degli Studi di Udine
- Vivien Greene, Solomon R. Guggenheim Senior Curator of 19th- and Early 20th-Century Art
- Valentina Pero, Independent Curator