



MEDIA ALERT

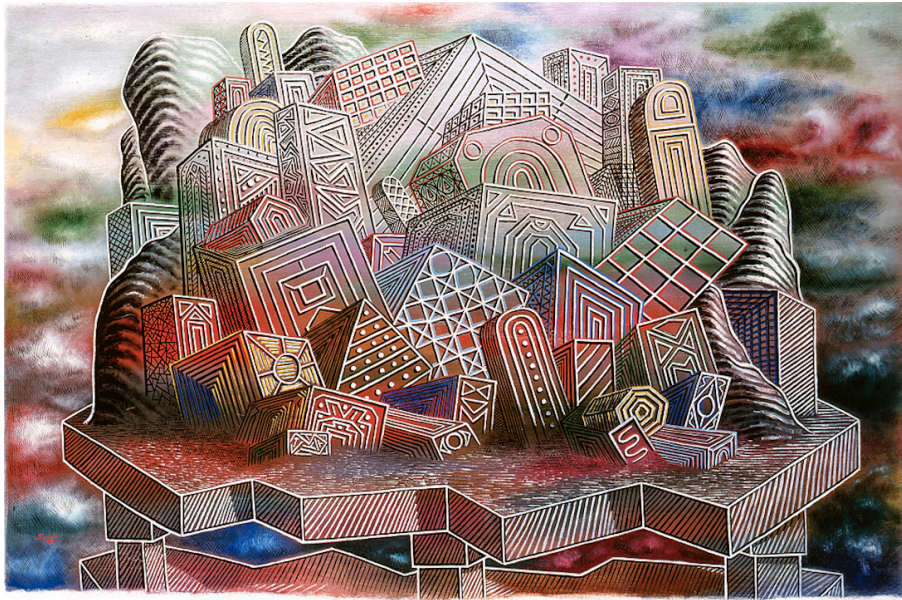
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Seminal Work by Alberto Savinio Joins Rare Exhibition of the Artist's Work at Center for Italian Modern Art (CIMA)

Commissioned by art dealer Léonce Rosenberg, *La cité des promesses*
—never-before displayed in the U.S.—
will be reunited with its companion, *L'île des charmes*



WHAT

CIMA is pleased to announce the arrival of Alberto Savinio's *La cité des promesses* (*The City of Promises*) from the collection of the Pinacoteca di Brera, Milan. Following its recent display at Milan's Palazzo Reale, this seminal work will join the critically acclaimed exhibition *Alberto Savinio*, where it will be featured side-by-side with the artist's *L'île des charmes* (*The Enchanted Island*) as a new highlight of CIMA's exhibition. The two paintings were among a group of works that Savinio created in response to a commission from Parisian art dealer Léonce Rosenberg.

WHEN *La cité des promesses* joins the exhibition *Alberto Savinio* on January 12 and remains on view through May 26, 2018.

The exhibition is on view through June 23, 2018.

HOURS Guided Tours: Friday and Saturday, 11am and 2pm
Open Visiting Hours: Friday and Saturday, 1 – 6pm

ADMISSION Adults \$10, free for students (with a valid ID) and CIMA members

WHERE CIMA — Center for Italian Modern Art
421 Broome Street, 4th Floor, New York City

THE PAINTING In commissioning works for his Paris apartment, Léonce Rosenberg tapped his favorite artists—including Giorgio de Chirico, Max Ernst, Fernand Léger, Francis Picabia, Gino Severini, and others—for the decorative scheme, assigning each a room to design. Savinio realized six pictures for the apartment, including *La cité des promesses* and *L'île des charmes*, on the theme of the “città trasparente” (transparent city).

These dream-like landscapes depict a hurly-burly accumulation of colorful, toy-like geometric volumes recalling ruins that seem to float in a cloudlike atmosphere. Savinio described the works as “landscapes of air,” a “vision of the New Jerusalem.”

The paintings will serve as the centerpiece of a CIMA Study Day on February 3, 2018, devoted to Rosenberg’s apartment; participants will include representatives from the Museum of Modern Art, the Philadelphia Museum of Art, and other institutions.

THE ARTIST Hailed by poet and critic Guillaume Apollinaire as the paragon of a Renaissance man, Alberto Savinio (1891–1952), the younger brother of Giorgio de Chirico, was a gifted pianist, composer, critic, and writer, as well as visual artist. CIMA’s exhibition highlights the paintings the artist produced after his 1926 move to Paris, where he was quickly immersed in the city’s avant-garde and found great commercial success. Savinio’s continued painting—along with writing fiction and criticism and creating works for the stage—until his early, sudden death. Yet despite his brilliance and achievements, Savinio is today virtually unknown outside of Italy.

EXHIBITION

Alberto Savinio comprises 25 works created by the artist, predominantly in Paris in the late 1920s and early 1930s, that explore his fantastical interpretation of mythology and voyage, as well as his eccentric vision of landscape.

Continuing CIMA's practice of introducing work by contemporary artists into its exhibitions, these rarely seen works are shown alongside select sculptures and prints by Louise Bourgeois (1911–2010), highlighting the two artists' shared interest in exploring complicated familial relationships and experiences of childhood, as well as their grounding in a Surrealist Parisian context.

ABOUT CIMA

Founded in 2013, CIMA is a public non-profit dedicated to presenting modern and contemporary Italian art to international audiences. Through critically acclaimed exhibitions—many of them bringing work to U.S. audiences for the first time—along with a wide variety of public programs and substantial support for new scholarship awarded through its international fellowship program, 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.

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