



MEDIA ALERT

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CIMA Showcases Alberto Savinio's Work in the Performing Arts With Three Programs in April and June

Performances include first ever re-staging in U.S. of Savinio's 1914 avant-garde operetta "Les chants de la mi-mort" ("Songs of the Half-Dead")



Senza titolo (Untitled), 1929 Oil on canvas, 25 9/16 x 32 in. Private Collection, Milan

WHAT

This spring, CIMA brings to life Savinio's work in the performing arts with three highly anticipated programs, including the first ever re-staging in the U.S. of his 1914 avant-garde operetta "Les chants de la mi-mort" ("Songs of the Half-Dead").

WHEN + WHERE

April 6, CIMA, 421 Broome St., 4th floor, NYC

April 9, Italian Cultural Institute, 686 Park Ave., NYC

June 21, ISSUE Project Room, 22 Boerum Pl., Brooklyn

PROGRAMS

April 6 at CIMA

Exploring Alberto Savinio's Theater

Savinio theater expert Luca Valentino discusses a selection of Savinio's theater productions, operas, and radio dramas, shedding light on the creative process behind the artist's combinations of sound, image, and word. Featuring excerpts from original radio performances, the presentation will begin with the years before WWI, move on to Savinio's critical-yet-cautious public production during the Fascist *Ventennio*, and culminate in his post-WWII resurgence.

April 9 at the Italian Cultural Institute

From the Autobiographical to the Philosophical: Alberto Savinio's "Vita dell'uomo"

This is the first U.S. presentation of excerpts from Savinio's ballet *Vita dell'uomo*, performed on piano by composer, conductor, and music historian Luciano Chessa. Written in 1946, the work did not premiere until 1951, with a performance at La Scala. It illustrates the life cycle of an "everyman," and includes characters drawn from the artist's earlier paintings and plays. A selection of Savinio's costume designs and stage sets for the ballet will be shown, accompanied by insightful commentary by Luca Valentino.

June 21 at ISSUE Project Room

Alberto Savinio, Les chants de la mi-mort

In partnership with ISSUE Project Room, CIMA presents the first ever re-staging of Alberto Savinio's 1914 avant-garde operetta "Les chants de la mi-mort" ("Songs of the Half-Dead"), a dissonant production for piano, soprano, baritone, and percussion organized by curator Lauren Rosati. While information on the original costumes and sets, as well as the relationship between the music and libretto, have been lost, this modern reconstruction of "Les chants de la mi-mort" relies on the original score, libretto, and primary sources to create a production that is faithful to Savinio's intentions while filling in some missing aspects of the operetta for modern audiences. The operetta will be presented in two acts: first, a dramatic reading of the libretto, with original projection design by new media artist Reid Farrington and a score of "noises" by percussionist Clara Warnaar, and second, a premiere performance of the original score by the pianist Kathleen Supové, with soprano Lucy Dhegrae, baritone Mario Diaz-Moresco, and additional percussion. The presentation of Savinio's opera will be followed by the New York City premiere of the latest scene in composer-vocalist Nick Hallett's serial opera, "To Music".

With the in-kind support of  **YAMAHA**

EXHIBITION

[*Alberto Savinio*](#), on view at CIMA, the Center for Italian Modern Art, through June 23, 2018, has been the surprise sleeper of the season. Savinio, the little known younger brother of Giorgio de Chirico, was hailed by Apollinaire as the paragon of a Renaissance man—not only an exceptional painter, but also a gifted pianist, composer, musicologist, critic, playwright, librettist, and stage director. *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 promoting appreciation of and scholarship on Italian modern art. Through critically acclaimed exhibitions—many of them showcasing works before seen by in the U.S.—along with a wide variety of public programs and substantial support for new research 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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