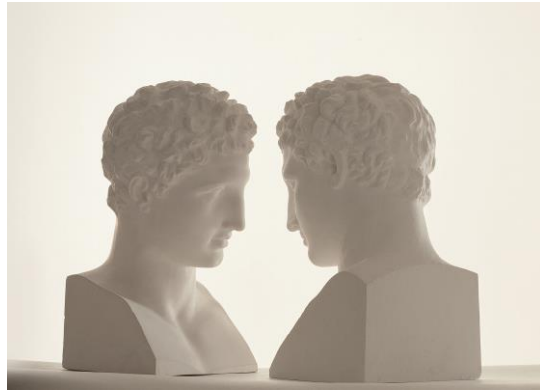
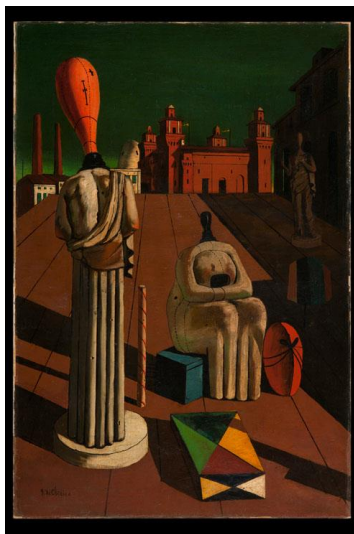




JOINT EXHIBITION OF GIORGIO DE CHIRICO AND GIULIO PAOLINI OPENING OCTOBER 2016 AT CENTER FOR ITALIAN MODERN ART

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

The Center for Italian Modern Art (CIMA) is a nonprofit exhibition and research center that advances public appreciation and new scholarship on modern and contemporary Italian art. Through annual exhibitions of rarely seen masterpieces, art history fellowships, and a rich calendar of public programs, CIMA promotes discourse on 20th-century Italian art and its legacy, challenging the misconception that the history of Italian art "ends" at the Renaissance and illuminating the continuing resonance of Italian art across modern and contemporary culture.

Located in the bright and elegant galleries of its SoHo loft, CIMA invites visitors to have intimate experiences with great works of art rarely presented in the U.S. through fellow-led tours. Its focused exhibitions, on extended view throughout the academic year, bring into the dialogue the work of modern Italian masters with that of contemporary artists from around the world and serve as open-ended platforms for new research and ideas.

Founded in 2013, 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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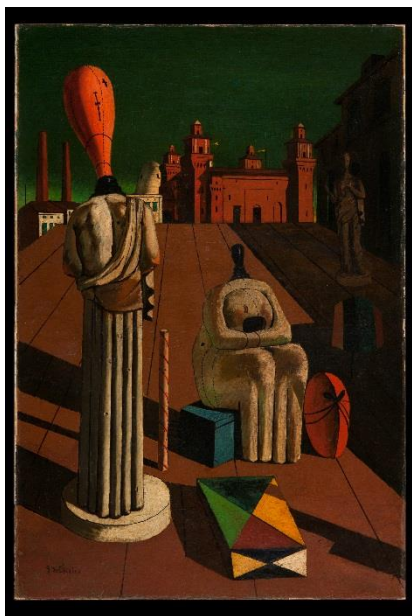
IMAGE SHEET OF SELECT WORKS BY GIORGIO DE CHIRICO AND GIULIO PAOLINI

On view October 14, 2016, through June 24, 2017

*** FULL CREDIT LINE (©) MUST BE USED WHEN PUBLISHING IMAGES***

For high resolution or installation images, please email:

Clarissa Marzán at cmarzan@resnicow.com



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.

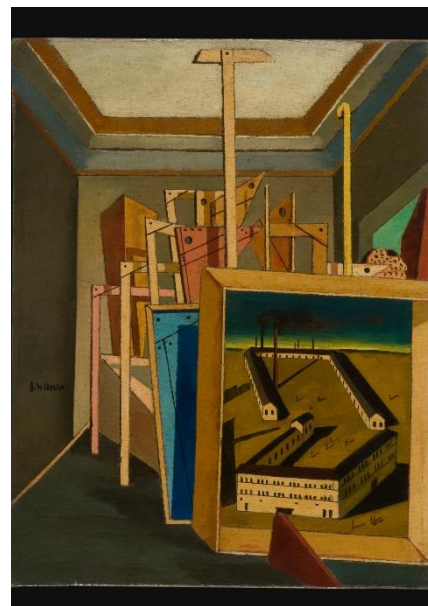
© 2016 Artists Rights Society (ARS),
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Giorgio de Chirico, *Ettore e Andromaca*
[Hector and Andromache], 1917.

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*
(*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.



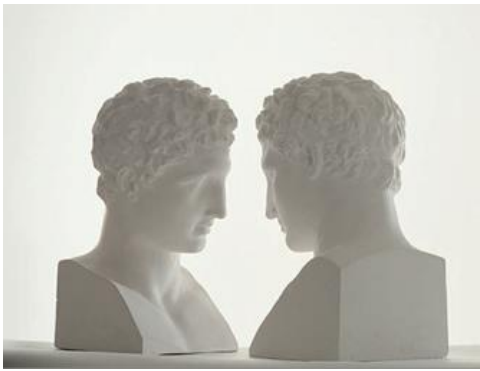
Giorgio de Chirico, *L'énigme de l'heure*
[The Enigma of the Hour], 1910/11. Oil on
canvas, 55 x 71 cm; 21 ⁵/₈ x 27 ¹⁵/₁₆ in.
Private Collection. © 2016 Artists Rights
Society (ARS), New York / SIAE, Rome.



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.



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. Courtesy of the
Philadelphia Museum of Art: The Louise
and Walter Arensberg Collection, 1950. ©
2016 Artists Rights Society (ARS),
New York / SIAE, Rome.



Giulio Paolini, *Mimesi* [Mimesis], 1975.
Plaster casts with matte white bases.
Overall dimensions 168 x 52 x 95 cm; 66 ¹/₈ x
20 ¹/₂ x 37 ³/₈ in. Collection Fondazione Giulio
e Anna Paolini, Turin. © Giulio Paolini.
Photo Paul Maenz.



Giulio Paolini, *Autoritratto* [Self-Portrait], 1970. Photo emulsion on canvas.
40 x 80 cm; 15 ³/₄ x 31 ¹/₂ in. Private collection. © Giulio Paolini.
Photo Nanda Lanfranco, courtesy Fondazione Giulio e Anna Paolini, Turin.



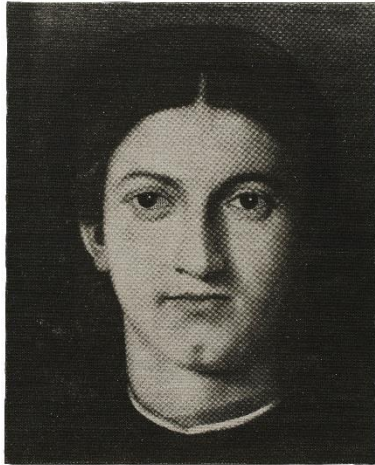
Giulio Paolini, *Anna-logia* [Anna-logy], 1966.
Primed canvasses, photo emulsion on
canvas, nylon monofilament, 150 x 150 cm;
59 ¹/₁₆ x 59 ¹/₁₆ in. Private collection.
© Giulio Paolini. Photo Anna Piva, courtesy
Fondazione Giulio e Anna Paolini, Turin.



Giulio Paolini, *Ante litteram*, 1985. Plaster
casts, plexiglass case, matte white base,
150 x 70 x 60 cm; 59 ¹/₁₆ x 27 ⁹/₁₆ x 23 ⁵/₈ in.
Marian Goodman Gallery, New York.
© Giulio Paolini. Photo Cathy Carver, courtesy
Marian Goodman Gallery, New York.



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 Richard Klein, courtesy The
Rachofsky House, Dallas.



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. Courtesy of Fondazione Giulio e Anna
Paolini.



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.
Courtesy of Fondazione Giulio e Anna Paolini.



PUBLIC PROGRAMS AT CIMA DURING THE 2016 – 2017 SEASON

Updated as of October 2016

Editor's Note: Additional public programs, including artist talks and sketch nights, will be added throughout the year. All events are held at CIMA. For more information or to book reservations, please visit www.italianmodernart.org/upcoming-events/.

Et Quid Amabo Nisi...What I Love about De Chirico: Laura Mattioli and Maddalena Disch in Conversation

Friday, October 14, 2016

6:30 p.m. – 8:00 p.m.

Pay-what-you-wish, with donations helping to support CIMA's program

Reservations required

On the occasion of the launch of its new season, dedicated to the artists Giorgio de Chirico and Giulio Paolini, the Center for Italian Modern Art welcomes Maddalena Disch, Director of the Giulio and Anna Paolini Foundation, and Laura Mattioli, CIMA's Founder and President, in conversation with CIMA Fellows, Maria Bremer and Giovanni Casini.

The panelists will discuss the enigmatic and elusive nature of de Chirico's work and its lasting inspiration and influence on leading contemporary critics, collectors, and artists—particularly Giulio Paolini. Disch, an expert on Paolini's oeuvre, will share unique insights into the artist's studio and practice, his discovery and appropriation of de Chirico's work, and its reinvention through Paolini's conceptual practice. Mattioli will discuss the Gianni Mattioli Collection's history with de Chirico, and the anecdotal and biographical backdrops to her father's collecting of de Chirico. This curatorial panel conversation will also address the broad themes that the works of these two artists share, and provide a rare look at the collecting practices and artistic environment of postwar Italy. A tour of the exhibition will follow.

Open House New York at CIMA

Saturday, October 15, 2016

10:00 a.m. – 6:00 p.m.

Free

For the second year in a row, CIMA will open its doors to visitors with free entry all day, as part of Open House New York. Visitors will also be welcome to participate in special guided tours of CIMA's exhibition and architecture:

- Architect Irina Verona, who renovated CIMA's beautiful loft space, will lead Open Dialogue tours at 11:00 a.m. and 1:00 p.m.
- CIMA's Fall Fellows, Maria Bremer and Giovanni Casini, will lead guided visits of the exhibition *Giorgio de Chirico – Giulio Paolini / Giulio Paolini – Giorgio de Chirico* at 3:00 p.m. and 4:30 p.m.

The annual Open House New York Weekend, which has taken place each October since 2003, unlocks the doors of New York's most important buildings, offering an extraordinary opportunity to experience the city and meet the people who design, build, and preserve New York. For more information, please visit: www.ohny.org.

Arte Povera Comes to the U.S.: Germano Celant in conversation with Christian Rattemeyer

Friday, October 21, 2016

6:00 p.m. – 8:00 p.m.

Presented with the support of Antonio Homem and the Sonnabend Collection Foundation

\$15; free for CIMA members and students with valid ID; reservations required.

Join renowned art historian and curator Germano Celant and MoMA curator Christian Rattemeyer in a discussion focused on 1972, a crucial moment in the careers of both leading conceptual artist Giulio Paolini and Celant himself. In November 1972 Celant curated Paolini's first U.S. solo exhibition, which was held at the Sonnabend Gallery in New York, and authored a book on the artist—the first Arte Povera monograph to be translated into English (*Giulio Paolini*, Sonnabend Press/Tipostampa, New York/Turin, 1972).

Moderated by CIMA Fellow Maria Bremer, CIMA's program draws together Celant's singular firsthand account with Rattemeyer's perspective on the exhibition's influence on a later generation of curators in the U.S. and internationally. The conversation will cast new light on the respective art scenes in Italy and the U.S. during the 1970s, as well as their interconnectivity. It will also explore how Celant, who coined the term "Arte Povera" in 1967, inextricably associated Paolini with this movement.

An Evening with *Depero Futurista* ("The Bolted Book"): Laura Mattioli in conversation with Raffaele Bedarida

Thursday, November 3, 2016

6:00 p.m. – 8:00 p.m.

Free; reservations required

One of the highlights of CIMA's inaugural season, devoted to the Italian Futurist Fortunato Depero, was the display of Depero's 1927 graphic design masterpiece, *Depero Futurista*, also known as The Bolted Book on account of its distinctive binding: two industrial aluminum bolts. Join us for an opportunity to see one of the rare original copies of this remarkable example of avant-garde bookmaking. Former CIMA Fellow Raffaele Bedarida will act as our guide through this "portable museum," which Depero used as a kind of calling card to showcase his work. CIMA Founder and President Laura Mattioli will talk about the relationship her father Gianni Mattioli, who was one of Depero's principal patrons, had with the artist.

CIMA has partnered with Designers & Books and the Mart Museum of modern and contemporary art of Trento and Rovereto, which houses Depero's archive, to produce a new facsimile of *Depero Futurista* and to bring this book and Depero's life and work to a wider audience. The book will be produced via a Kickstarter campaign, launching October 18. It will include an accompanying reader's guide, featuring essays from a variety of experts, original unpublished materials from the Depero archives at Mart, and translations of selected pages in the book. To learn more about the book and this project, please visit the

website: www.boltedbook.com, where one can preview all 240 pages of the book and learn about the history of the publication.

Anthony Grafton and Carlo Ginzberg in conversation on Scholar Arnaldo Momigliano

Thursday, December 8, 2016

6:00 p.m. – 8:00 p.m.

Free; reservations required

Organized by the Centro Primo Levi and hosted by CIMA, this conversation with noted historians Anthony Grafton and Carlo Ginzburg explores the work of Arnaldo Momigliano (1908 – 1987), one of the most distinguished 20th-century scholars of ancient and modern history. In 1939, following the passage of Italy's racial laws, Momigliano was forced to leave his professorship in Turin. He continued his career at Oxford, London, and later in Chicago. His study of ancient and classic historiography and the emergence of national history are essential to the contemporary debate on religion, politics, and the understanding of the past. This program is presented in collaboration with the Italian Cultural Institute and celebrates one year of *Tablet* in Print magazine. For additional information and readings, visit www.primolevi.org.

SoHo Center Stage

Thursday, January 19, 2017

6:00 p.m. – 8:00 p.m.

Free; reservations required

Organized by the New York Foundation for the Arts and held in collaboration with the SoHo Arts Network and the Grey Art Gallery of New York University, exhibiting [*Inventing Downtown: Artist-Run Galleries in New York City, 1952-1965*](#), this panel discussion offers the public to explore the evolution of SoHo during the late 1960s and 1970s. The conversation will explore how pioneering galleries and individuals helped transform SoHo into the epicenter of the American art world, following the opening of the first commercial gallery in the neighborhood in 1968, and how that heritage has continued to impact the art world today.

CIMA Study Day:

Post-It: Reconsidering the Postmodern in Italian Art and Performance Since 1965

Tuesday, February 14, 2017

10:00 a.m. – 6:00 p.m.

Organized in connection with the exhibition *Giorgio de Chirico – Giulio Paolini / Giulio Paolini – Giorgio de Chirico* and co-sponsored by the Italian Art Society, this Study Day seeks to bring together scholars from various disciplines and approaches to consider the place of 20th-century Italian art in relation to postmodernism. Interrogating definitions of the postmodern and of Italian art since 1965, this conference aims to refocus studies before and beyond Arte Povera.

CIMA welcomes scholars to submit papers across media and disciplines, including architecture, film, photography, and the decorative arts. Proposals will be accepted through 5:00 p.m. on Tuesday October 18. Participants will be notified by November 18.



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.



**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 Kitter** (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 CIMA

The Center for Italian Modern Art (CIMA) is a nonprofit exhibition and research center that advances public appreciation and new scholarship on modern and contemporary Italian art. Through annual exhibitions of rarely seen masterpieces, art history fellowships, and a rich calendar of public programs, CIMA promotes discourse on 20th-century Italian art and its legacy, challenging the misconception that the history of Italian art "ends" at the Renaissance and illuminating the continuing resonance of Italian art across modern and contemporary culture.

Located in the bright and elegant galleries of its SoHo loft, CIMA invites visitors to have intimate experiences with great works of art rarely presented in the U.S. through fellow-led tours. Its focused exhibitions, on extended view throughout the academic year, bring into the dialogue the work of modern Italian masters with that of contemporary artists from around the world and serve as open-ended platforms for new research and ideas.

Founded in 2013, 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.

Location, Hours, and Admissions

CIMA is located in an 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 from mid-October to late June on Fridays and Saturdays only for guided 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 and visits by CIMA members can be arranged by appointment on other days. For more information and to book a visit, go to italianmodernart.org.

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LEADERSHIP BIOS

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.

Ilaria Conti, Exhibitions and Programs Director

Ilaria Conti serves as CIMA's Exhibitions and Programs Director. In her role, she coordinates the organization's programming, exhibitions, development efforts, and operational activities. She previously served as researcher and associate in the Director's office at the Gagosian Gallery in Rome and, following her training at the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York and her concurrent position as Art History Dissertation Advisor for the University of Rome La Sapienza, she was the 2013-14 Samuel H. Kress Interpretive Fellow at the Metropolitan Museum of Art. She holds an M.A. in Contemporary Art History and Curatorial Studies from the University of Rome La Sapienza and an M.A. in Visual Arts Administration from New York University.

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



ABOUT THE CENTER FOR ITALIAN MODERN ART (CIMA)

The Center for Italian Modern Art (CIMA) is a nonprofit exhibition and research center that advances public appreciation and new scholarship on modern and contemporary Italian art. Through annual exhibitions of rarely seen masterpieces, art history fellowships, and a rich calendar of public programs, CIMA promotes discourse on 20th-century Italian art and its legacy, challenging the misconception that the history of Italian art “ends” at the Renaissance and illuminating the continuing resonance of Italian art across modern and contemporary culture internationally. Located in the bright and tranquil galleries of its SoHo loft, CIMA invites visitors to enjoy an espresso and discover renowned works of art rarely presented in the U.S.

Founded in 2013, 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.

Exhibition Program

On view throughout the academic year, CIMA’s focused exhibitions bring into dialogue the work of modern Italian masters with that of contemporary artists from around the world, and serve as open-ended platforms for new research and ideas. Presented in CIMA’s intimately scaled, elegant gallery space, the exhibitions encourage direct and durational interactions with works of art, and provide the core theme for CIMA’s annual fellowships and its diverse range of public programs. An incubator of curatorial ideas for larger cultural institutions, CIMA promotes a fresh model of experiencing art—through engaged, meaningful interactions and close looking.

For its fourth annual installation, opening in October 2016, CIMA presents an exhibition exploring the relationship between one of Italy’s greatest living artists, **Giulio Paolini** (b. 1940), and one of its greatest modern masters, the Metaphysical painter **Giorgio de Chirico** (1888 – 1978). The installation features an ongoing conceptual work by Paolini, *Interno metafisico* (2009 – 2016), reconceived specifically for CIMA’s presentation, as well as a series of new works on paper related to themes in de Chirico’s paintings. CIMA also presents a selection of de Chirico’s most iconic Metaphysical masterworks, on view in the U.S. for the first time in 50 years; most notably including *Le Muse inquietanti* (1918). This installation marks the first time the relationship between de Chirico and Paolini has been explored in depth through a focused exhibition, and the first time CIMA closely examines issues of postwar Italian art.

Previous exhibitions include: **Giorgio Morandi** (2015 – 2016), focusing on the artist’s rarely seen paintings from the 1930s; **Medardo Rosso** (2014 – 2015), exploring the diverse range of media in which the Italian sculptor worked and juxtaposing his gestural aesthetic with an installation of two works by the American painter **Cy Twombly**; and **Fortunato Depero** (2014), marking the first in-depth presentation of the Futurist’s work in the U.S. in nearly a century, alongside a special presentation of iconic works by conceptual artist **Fabio Mauri**.

Fellowships

CIMA awards several fellowships each year to support pre-doctoral and post-doctoral study of 20th-century Italian art, bringing to New York international scholars from diverse academic backgrounds in an interactive and collaborative environment at CIMA. The program supports a new generation of art historians in overcoming the cultural, academic, and political impediments that have hindered a broader understanding and appreciation of 20th-century Italian art and its impact on modern and contemporary art history. By uniting scholars of distinct pedagogical backgrounds, CIMA's fellowship program fosters a creative friction of scholarly perspectives with the goal of generating new scholarship. The program is shaped by CIMA's annual installation, which informs the focus of the fellows' research.

In addition to its New York-based program, CIMA supports travel fellowships for candidates residing outside of Italy who wish to study in Italy at the master's level or above at an accredited academic program, or who are Ph.D. candidates or other scholars who wish to conduct research for a dissertation, book, or other scholarly project.

In tandem with the presentation of *Giorgio de Chirico – Giulio Paolini / Giulio Paolini – Giorgio de Chirico*, CIMA has launched 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 Art and for Suburbs (DG APP), and from CIMA's academic partner in Italy, the Scuola Normale Superiore of Pisa; and the second, an affiliated fellowship in the inaugural Science and Humanities Fellowship Program at the Civitella Ranieri Foundation in Umbria, 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

CIMA organizes a range of public programs—from special tours and events, to lectures and symposia—in conjunction with its annual exhibition. The center's trademark programs are its Study Days, which invite scholars of various disciplines to present ongoing research in a collegial format, fostering new scholarship and dialogue around the artists whose works are on view. In addition, CIMA publishes catalogues each year tied to its installation program, and is building 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 and debate around Italian modern art.

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