The Museum of Modern Art

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MUSEUM TO PUBLISH DE CHIRICO VOLUME IN CONJUNCTION WITH THE EXHIBITION

De Chirico, containing the newest research and scholarship on the controversial Italian painter, is published in conjunction with the exhibition GIORGIO DE CHIRICO, on view in The Museum of Modern Art's new West Wing from April 3 through June 29, 1982. The book is edited by William Rubin, Director of the exhibition and of the Department of Painting and Sculpture at the Museum.

In the years from 1911 to 1917 Giorgio de Chirico painted a series of brilliant and prophetic works, inventing a "Metaphysical" symbolism of hallucinatory fantasies. These remarkable paintings are widely acknowledged to be the most important influence on emergent Surrealism. By the mid-1920s, however, de Chirico had broken with the avant-garde, and until his death in 1978 he bitterly attacked the modern movement he had helped to found.

Critical writing on de Chirico, reflecting his own polemics, has been controversial and contradictory. This book presents a reassessment of the artist's early work, focusing on the Metaphysical paintings. It offers close analyses of style, technique, and imagery that place de Chirico, despite his supposed "classical" models, firmly in the context of the other great modernists of the time. Maurizio Fagiolo dell'Arco writes on "De Chirico in Paris, 1911-1915;" Joan M. Lukach on "De Chirico and

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Italian Art Theory, 1915-1920;" William Rubin on "De Chirico and Modernism;" Marianne W. Martin on "De Chirico's Theater;" Wieland Schmied on "De Chirico and the Realism of the Twenties;" and Laura Rosenstock on "De Chirico's Influence on the Surrealists." The illustrations include all of the paintings and drawings in the exhibition opening to the public on April 3, as well as some additional important works and many reference illustrations supporting the arguments in the essays.


The exhibition GIORGIO DE CHIRICO was organized under the auspices of the International Council of The Museum of Modern Art and made possible by a generous grant from Martini & Rossi. Additional support has been provided by the National Endowment for the Arts, and an indemnity for the exhibition has been provided by the Federal Council on the Arts and the Humanities.

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