

The Museum of Modern Art

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Italian Art Theory, 1915-1925," William Rubin on "De Chirico and
Modernism," Marianne W. Martin on "De Chirico's Theater," Wieland Schabert
on "De Chirico and the New Art of the 1920s," and Laura Rosenstock
on "De Chirico's Influence on the Surrealists." The illustrations include
**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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The 208-page book contains 117 plates, 34 of them in color, and 124 reference illustrations. It is distributed by The Museum of Modern Art in a clothbound edition at \$35.00 and a paperbound edition at \$14.95.

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.