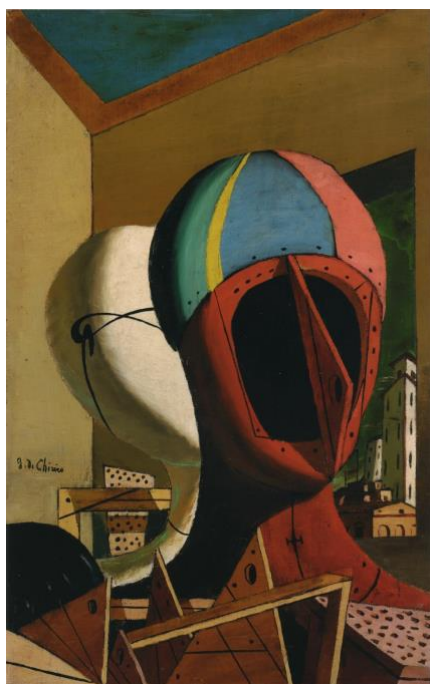


## PRESS RELEASE



Giorgio de Chirico, *Composizione metafisica (Muse metafisiche)*, 1918  
Collezione Fondazione Francesco Federico Cerruti per l'Arte  
Long-term loan  
Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Torino

***Giorgio de Chirico. Major Works from the Collection of Francesco Federico Cerruti***  
**Drafted by Carolyn Christov-Bakargiev and Marcella Beccaria**  
**6 March - 27 May 2018**  
**Opening: Monday 5 March 2018, 7 pm**

Giorgio de Chirico was born in Volos, Greece, in 1888, to Italian parents – his father was a civil engineer building the new railway lines in Greece. He lived in Athens, Munich, Milan, Florence, Paris, Ferrara, New York, and Rome, where he died in 1978. De Chirico is among the most important artists of the twentieth century. After studying at the Athens Polytechnic and at the Academy of Fine Arts in Munich, where he was influenced by the symbolist painting of Arnold Böcklin and the philosophical thought of Arthur Schopenhauer and Friedrich Nietzsche, de Chirico arrived in Italy in 1909.

In 1911, he spent a few days in Turin where the long shadows of the afternoon and the grid of streets, squares and arcaded galleries gave him the impression, as he wrote, that “the city was built for philosophical dissertations.”

The pioneer of an art in which the intellect dominates emotion and, with visionary originality, connects the philosophy of mythological Greece to the icy classicism of Nordic thought, de Chirico is the originator of metaphysical painting, whose enigmatic images, through a style characterized by sharp shadows and flat colors, refer to the suspension of time, immobility, the fragility of the consciousness, the inexpressible and the loss that are the grammar of dreams. This original style is the complex result of the profound philosophical, literary and figurative culture of the artist.

In Paris, de Chirico's metaphysical canvases proved popular with the Surrealists, but when in the 1920s he focused his interests on painting technique and the Old Masters in Rome, in particular mythological subjects and landscapes, he was rejected by the avant-garde art world. Disregarding the criticism of his former admirers, the artist developed a growing interest in the theme of metamorphosis in the ancient world, for those enigmatic refractions of meaning that, before dissolving into nothing, suggest aspects of existence.

The exhibition *Giorgio de Chirico. Major Works from the Collection of Francesco Federico Cerruti*, features for the first time at the Castello di Rivoli, a group of important early works by Giorgio de Chirico from the collection of Francesco Federico Cerruti, offering public works which until now have remained hidden away in the private collection of Villa Cerruti in Rivoli. This residence was built by Cerruti, a Turin entrepreneur and industrialist, in the 1960s to house his private collection. According to de Chirico himself, Turin, the place where Nietzsche's madness exploded, is among the Italian cities that inspired the first metaphysical paintings and their melancholic atmospheres. Featuring works ranging from 1916 to 1927, the exhibition at Castello di Rivoli presents eight important paintings by the pioneer of metaphysical art. Offering a glimpse of the metamorphic capacity of de Chirico's genius, this exhibition investigates his intellectual heritage by showing his paintings in connection with some of the major contemporary artworks of Castello di Rivoli's permanent collection, such as installations by Giulio Paolini, Michelangelo Pistoletto and Maurizio Cattelan.

An artist whose personal memories intertwined with classical myths and philosophy, de Chirico in his continuous research - which included the freedom to quote himself and not to stop at a single style, as well as poetry and novel writing - embraced many artistic metamorphoses to respond to the claims of modern progress, resisting its rationality and fascination for technology.

In keeping with the spirit that characterizes the Cerruti collection and its eclectic vision, which ranges from medieval paintings with gold leaf backgrounds to contemporary art, *Giorgio de Chirico. Major Works from the Collection of Francesco Federico Cerruti* proposes a brand-new journey through time, establishing a link between the works of de Chirico and some of the key pieces of contemporary art in the museum's permanent collection.

Set within the baroque castle, where the past continuously renews its encounter with the present, the exhibition comprises a series of dialogues between paintings by de Chirico and the works of contemporary artists.

**Carolyn Christov-Bakargiev** states: "In de Chirico, the rediscovery of classical mythology does not unfold as it did in the Renaissance in order to reconstruct a story of the past, but instead to escape history, the same history that has led us from the Renaissance to that dangerous and uncontrollable modern acceleration that has continued right up to the present day. De Chirico is Nietzschean, anti-modern and against historicism. By renewing the concept of circular time, the artist looks back to mythology and the pervasiveness of the concept of metamorphosis that characterizes it."

Presented in the historic state rooms on the first floor of the Savoy palace, starting from Room 15, the itinerary includes *Composizione Metafisica (Muse Metafisiche)* (Metaphysical Composition - Metaphysical Muses), 1918, on view in relation to *Casa di Lucrezio* (House of Lucretius) (1981), by Giulio Paolini, under the theme of the double and of the poetic enigma, which continues in Room 16 with *Il trovatore* (The Troubadour), 1922, to arrive at the wonder of the pure metaphysical suspension of *Il saluto degli argonauti partenti* (Greetings of the Departing Argonauts), 1920, in Room 17. In Room 5 the self-portrait is instead the theme that connects *Autoritratto metafisico* (Metaphysical Self-Portrait), 1919, to the imposing *L'architettura dello specchio* (Architecture of the Mirror), 1990, by Michelangelo Pistoletto, while in Room 6, *Interno metafisico (con faro)* (Metaphysical Interior - with Lighthouse), 1918, opens up to the imaginative architectures painted by Franz Ackermann. In Room 7, the journey continues with the *Composizione metafisica* (Metaphysical Composition), 1916, and the works of Fabio Mauri, and then in Room 13, *Interno metafisico (con dolci ferraresi)* (Metaphysical Interior - with sweets from Ferrara), 1917, creates an unexpected relationship with the works of Alighiero Boetti in the interest by both artists in details taken from everyday life. To complete the exhibition path, in Room 14, the exhibition shows the work of de Chirico *Due cavalli* (Two Horses), 1927, in relation to *Novecento* (1997) by Maurizio Cattelan,

fostering a dialog in which the Dionysian impetus of the master of metaphysics meets the cynical vision on the past century of the contemporary Italian artist.

“The exhibition path,” writes curator Marcella Beccaria, “offers visitors, in a dizzying thematic game of assonance, contradictions but also surprising correspondences, which further highlight de Chirico’s poetics and his inexhaustible cultural heritage.”

On the occasion of this exhibition, Castello di Rivoli has organized an international conference that will take place on 6 March 2018 from 10 am to 5 pm on the topic *The House as Museum, The Museum as House: The Making of Great Collections*. For more information, please contact our Press Office below.

The theme of metamorphosis and transformation also lies at the heart of the exhibition *Metamorphoses - Let Everything Happen to You*, curated by Chus Martínez, which will be on view simultaneously at Castello di Rivoli. This exhibition seeks to deepen our understanding of the poetic and philosophical thinking of many young artists emerging onto the international scene today. For more information, please contact our Press Office below.

## The Cerruti Collection

Francesco Federico Cerruti’s collection, jealously guarded and hidden in a villa outside Turin and for decades, accessible only to a handful of trusted “connoisseur friends,” represents a unique moment in the history of private collecting in Italy in terms of its scale and importance and thereby makes this Turin businessman one of the most important collectors in Europe.

It is the outcome of artistic research and collecting that took place over almost 70 years, an extraordinary collection that reflects the shy, silent, and austere personality of a quietly passionate man who sought “to steal” the timeless beauty of artistic creation from ephemerality and transience.

The villa at Rivoli, which will be open to the public in early 2019, gathers very rare works kept with the upmost care by the collector, which will now be visible to the public for the first time and offer an overview of art history, from the Middle Ages to today across major movements of the twentieth century, such as Surrealism.

This is an itinerary of education, fine-tuning sensitivities, searching for the sublime glimpsed in all of the collection’s works—vases, furnishings, paintings, statues, books, and rare carpets—conferring an exclusive and absolute relationship with art; the care given to the pairings and the arrangement of the works reveal a map of the collector’s affections and passions in an intimate and constant dialogue between the artworks and their creators. The entire collection is a theatre of intermingling presences that transcend the value of each single work to fully restore the significance of a collection intended as a whole and begun when Cerruti was very young with his purchase of a drawing from 1918 by Kandinsky.

Of particular interest are the extraordinarily well-preserved medieval gold-ground paintings, with which Cerruti loved to begin those rare visits to “his museum”. The importance of these sacred painters is also exceptional, like *Bernardo Daddi*, *Gentile da Fabriano*, *Sassetta* – whose Saint Augustine can be admired in the master bedroom – and *Neri di Bicci*. In addition, the collection contains Renaissance masters: *Dosso Dossi*, *Pontormo*, one the last works by this artist in private hands, and then *Tiepolo*, *Ribera*, *Sebastiano Ricci*, *Frà Galgario*. The itinerary into Cerruti’s passion continues with the allegorical works of *Batoni* followed by the paintings of *Pellizza da Volpedo*, *Jawlensky*, *Balla* and *Boccioni*, *Casorati*, *Severini*, *Picasso*, *Magritte*. The ten metaphysical paintings by *de Chirico* are extraordinary and found in the villa’s dining room. Also, unforgettable works by *Modigliani*, *Bacon*, and *Giacometti*. Finally, *Andy Warhol*, *Paolini*, *Burri*, and *Manzoni* are also present. His final purchase, made in 2014, “*Jeune Fille aux Roses*” (1897) by *Renoir*, must be mentioned. There are also many self-portraits and portraits of solitary men—including “*Portrait of a Young Man*” (ca. 1400) by *Frà Galgario*, “*Portrait of a Gentleman with Books*” (1534–1535) by *Pontormo*, “*Metaphysical Self-portrait*” (1919) by *de Chirico*, “*Study for Portrait IX*” (1957) by *Francis Bacon*, “*Portrait of Harry Melville*” (ca. 1930) by *Man Ray*—which hint at his own search for himself in the artworks.

This “inventory” allows us to understand the importance of the collection that gathers not only paintings but also furnishing masterpieces while also displaying his interest not only in art but also in the skillful work of artisans, the first refined interpreters of what today we might call design. Among these we should mention an ivory secretaire by *Piffetti*, the most important Italian cabinetmaker in the 1700s, and two sofas designed by the baroque architect *Filippo Juvarra*, who designed Castello di Rivoli and many royal Savoy residences in Piedmont.

The collection also includes a vast and precious selection of books and incunabula, rare editions and exceptional bindings. Of special interest is a 17th-century booklet bearing a cover with enamels and stones, kept in the villa’s bedroom, as well as the most ambitious publishing project in the 17th century: the *Atlas Maior* by *Joan Blaeu* in 12 volumes and perfectly intact; not only books but also elegant bindings and editions de luxe, like the copy of *A la recherche du temps perdu*, in elegant Art Deco style, which calls to mind Cerruti’s day to day life at his binding company.

Cerruti’s passion for art, his innate and meticulous ability to select and patiently search for masterpieces, together with his austere and private lifestyle, offer a collection that reflects other important examples of patronage and collecting from the past, like Duncan Phillips, Isabella Stewart Gardner, J. Paul Getty, and Édouard André - Nélie Jacquemart, just to name some of the most important ones.

All these figures who gave life to prestigious and vast collections gathered the past, thanks to their passion, with the goal of handing it over intact to the future. They were able to experience their works while giving them a life of their own, safeguarding them from wars, looting, and abuse. We welcome this important legacy with respect and look forward to continuing to tell its story.

**This exhibition has been made possible with the support of Fondazione Francesco Federico Cerruti per l’Arte and BIG - Broker Insurance Group**



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