

De Chirico The New Metaphysics

Geometry of Shadows Giorgio De Chirico.2019-10 Gathered from early twentieth-century Italian magazines, manuscripts, correspondence, television recordings, and ephemeral art volumes, *Geometry of Shadows* is the first comprehensive collection of Giorgio de Chirico's Italian poetry, with award-winning poet Stefania Heim's translations presented alongside the Italian originals.

The Case of Giorgio de Chirico Jerry Caruana.2007 A scholarly and well-researched text presenting two essays intended to clarify de Chirico's life and its many ups and downs. Filled with thoughtful analysis and thought-provoking sentiments, *The Case of Giorgio de Chirico* will provide art lovers with new insights and answers on this enigmatic artist and his career.

Giorgio de Chirico Victoria Noel-Johnson.2019-07-25 An innovative analysis of the artistic poetics of the master of metaphysical painting. Through a selection of important works made during this master's career, this volume aims to conduct a critical revision of the artist's complex practice for the centenary of his so-called volte-face in 1919, the year he was criticised for leaving metaphysical painting (1910-1918) in favour of styles and techniques inspired by Classicism and the grand masters. Edited by the most important experts of De Chirico, *The Face of Metaphysics* promotes an innovative interpretation of the artist's oeuvre (both metaphysical, where the traditional confines of linear time and space are replaced by the doctrine of cyclical coexistence); an arrangement according to themes and not chronology underlines the idea that, despite the many changes in style, technique and subject, composition and colour tone, all of

De Chirico's works may offer tangible visions of the intangible philosophical concept of Metaphysics, advanced by Nietzsche in the late 1800s: constant metaphysics. Divided into six sections (The Eternal Return; Metaphysical Exteriors; Metaphysical Protagonists; Metaphysical Interiors; Metaphysical nature; Metaphysics Encounters Tradition), this volume gathers around 90 works from some of the most prestigious private museums and collections in Italy and from the Fondazione de Chirico and also offers a rich core of archive documents including letters, period photos and exhibition catalogues.

De Chirico Giorgio De Chirico.1996 Giorgio de Chirico (1888-1978) is widely regarded as one of the masters of 20th century art. The originator of Metaphysical Painting, and precursor of the Surrealists, de Chirico was born in Volos, Greece, studied at the Academy of Fine Arts in Munich, and was initially influenced by Bocklin and Klinger. However he soon developed his own distinctive style, producing the first of his 'enigmatic' paintings in Italy around 1910. De Chirico's early works evoked an uneasy atmosphere through their use of strange perspectives, illogical shadows and open spaces, and he developed a theory of 'metaphysical insight' which located familiar objects in essentially mysterious relationships. In de Chirico's oeuvre a naturalistic vision always alternates, like waking and sleeping or dreaming, with another vision presenting abnormal forms and situations. If de Chirico's first period of Metaphysical painting between 1910 and 1918 - remains his most celebrated, and has provided us with some of his most memorable images, it is also true that his later Metaphysical period was also a time of intense creativity and evocative art-making. But this period is his least well known. De Chirico moved on from his baroque and romantic paintings of the Forties and Fifties - works which diminished his standing among a number of art critics - to a 'new' Metaphysical period which related strongly to the rich, early phase of his work. This book is a celebration of that period

in de Chirico's career, and evaluates not only his paintings, but also the mythic and symbolic sculptures produced at this time. *De Chirico: The New Metaphysics* is an essential resource for any reader interested in appreciating de Chirico's unique contribution to 20th century art.

New York Magazine .1980-02-11 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

Giorgio de Chirico James Thrall Soby.1966

Giorgio de Chirico Wieland Schmied.2002 A study of the art of Giorgio de Chirico, inventor of a symbolic style which had a strong influence on 20th-century art, this text focuses on the artist's mysterious representations of the human form.

Metaphysical Art Massimo Carrà.1971

DeChirico Gimferrer, Pere.1988 Surveys the style, inspiration, and works of the metaphysical painter De Chirico.

Dime-Store Alchemy Charles Simic.2011-09-20 Now in Paperback In *Dime-Store Alchemy*, poet Charles Simic reflects on the life and work of Joseph Cornell, the maverick surrealist who is one of America's great artists. Simic's spare prose is as enchanting and luminous as the mysterious boxes of found objects for which Cornell is justly renowned.

De Chirico Maurizio Calvesi.1996

Nature's Metaphysics Alexander Bird.2007-08-09 Bird, a world-leader in the field, offers an original approach to key issues in philosophy. He discusses hot topics in metaphysics and the philosophy of science.

Metaphysical Art. The De Chirico Journals. Fondazione

Giorgio E Isa De Chirico (2022) Fondazione Giorgio and Isa de

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Chirico.2022 - This biennial periodical is dedicated to recent scholarship on Giorgio de Chirico's art with contributions by internationally recognized academics as well as a new generation of researchers - Authors/Contributors to this edition include: Paolo Picozza, Fritz Gartz, Simonetta Antellini, Elena Pontiggia, Fabio Benzi, Lorenzo Canova, Francesco Caruso, Italo Calvino, and Riccardo Dottori This issue of *Metaphysical Art - The de Chirico Journals* no. 21/22 (2022), centers around Giorgio de Chirico's correspondence with his friend Fritz Gartz (1909-1911), which has been transcribed and translated into English. A related essay by Simonetta Antellini discusses de Chirico's writing style and use of the German language. Other essays include Fabio Benzi's examination of Florence's cultural milieu in the years 1910-1911, which analyzes the musical, artistic, literary, and philosophical context in which Metaphysics was born. Elena Pontiggia presents a large and previously unpublished collection of letters written by de Chirico to his mother Gemma Cervetto, which has recently been acquired by the Foundation. Riccardo Dottori's article offers a new interpretation of the painting *Serenata* (1910), based on a fresh literary source: *On the Cave of the Nymphs* by the ancient Neoplatonic philosopher Porphyry. Completing this volume is a narrative essay by Italo Calvino entitled *Cities of Thought* (1983), translated into English and introduced by Anne Greeley, which was published alongside a major Paris retrospective of de Chirico's metaphysical works.

De Chirico. Ediz. inglese Magdalena Holzhey.2005 Greek-born Italian painter, Giorgio De Chirico (1888-1978) was hugely influential in the early years of the Surrealist movement. His paintings during the teens in Paris, where he moved in 1911, caused such a stir that such important figures as Picasso and Paul Eluard immediately praised them. This phase of his work, which he later termed *pittura metafisica* (metaphysical painting) was marked by dramatic compositions involving sharp perspective, striking shadows, geometrical planes, voids of space, and a

general feeling of anxiety and loneliness; the sense of absurdity evoked by the mannequin-like figures in almost nightmarish landscapes seemed to suggest a Freudian expression of the unconscious. After 1930, De Chirico turned to a more classical style of painting and continued in the same vein for the rest of his career; his later work was widely criticized, especially by the Surrealists who had so admired his early paintings.

Annette Messager Annette Messager.2012 Tiré du site Internet <http://elisabeth.blog.lemonde.fr>: Un artiste doit-il être humain ? Telle est la question en tête de la préface du livre d'artiste (éditions Xavier Barral) qui accompagne cette exposition et éditée pour l'occasion. Norman Spinrad, auteur de science fiction, choisi par Annette Messager parle de neotoma et l'oiseau jardinier.

Hebdomeros Giorgio De Chirico.1988

Metaphysical Art. The De Chirico Journals .2014

Hebdomeros Giorgio de chirico.1966

The Seduction of Unreason Richard Wolin.2019-04-30 Ever since the shocking revelations of the fascist ties of Martin Heidegger and Paul de Man, postmodernism has been haunted by the specter of a compromised past. In this intellectual genealogy of the postmodern spirit, Richard Wolin shows that postmodernism's infatuation with fascism has been extensive and widespread. He questions postmodernism's claim to have inherited the mantle of the Left, suggesting instead that it has long been enamored with the opposite end of the political spectrum. Wolin reveals how, during in the 1930s, C. G. Jung, Hans-Georg Gadamer, Georges Bataille, and Maurice Blanchot were seduced by fascism's promise of political regeneration and how this misapprehension affected the intellectual core of their work. The result is a compelling and unsettling reinterpretation of the history of modern thought. In a new preface, Wolin revisits this illiberal intellectual lineage in light of the contemporary resurgence of political authoritarianism.

De Chirico, Metaphysical Paintings Werner Helwig, Giorgio De

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Chirico.2012-07-01

The Enigma of Giorgio de Chirico Margaret Crosland.1999

Giorgio de Chirico (1888-1978) was best known for his metaphysical paintings, but he also wrote poems, articles about art, an autobiography, and the first surrealist novel. Even more mysterious than the paintings, is the man himself: secretive, self-centered and contradictory, supercritical, ironic, and humorless, yet creative in ways he probably hardly understood. He did not share the Surrealists' overt preoccupation with the erotic, but was obsessed with memories of ancient mythology, 19th century German philosophy, metaphysics, and the secrets of creativity. With these obsessions, he tried, unconsciously, to solve the problems of his own sexuality which he concealed within. A loner, who never formally aligned himself with the Surrealists, or any other artistic movement, he produced several thousand works of art, with many changes of style. These were praised by Guillaume Apollinaire, Andre Breton, Max Ernst, and Paul Eluard. He has remained one of the most baffling and memorable of those associated with the Surrealists.

Art of Enigma Keala Jewell.2010-11-01 Biography of these artist and writer brothers that places them within the context of myth, history, and Italian culture politics.

Encyclopedia of Contemporary Italian Culture Gino

Moliterno.2023-06-14 This rigorously compiled A-Z volume offers rich, readable coverage of the diverse forms of post-1945 Italian culture. With over 900 entries by international contributors, this volume is genuinely interdisciplinary in character, treating traditional political, economic, and legal concerns, with a particular emphasis on neglected areas of popular culture. Entries range from short definitions, histories or biographies to longer overviews covering themes, movements, institutions and personalities, from advertising to fascism, and Pirelli to Zeffirelli. The Encyclopedia aims to inform and inspire both teachers and students in the following fields: *Italian language and literature

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*Arts, Humanities and Social Sciences *European Studies *Media and Cultural Studies *Business and Management *Art and Design
It is extensively cross-referenced, has a thematic contents list and suggestions for further reading.

The Memoirs Of Giorgio De Chirico Giorgio De

Chirico.1994-03-22 In this book, Giorgio de Chirico (1888-1978) recounts his early upbringing in Greece and first instruction in drawing at the Athens Polytechnic, his studies in Munich, his impressions of Italy, and his 1911 move to Paris. He relates vivid anecdotes of various Paris artists and personalities, notably Apollinaire, Cocteau, Derain, and Paul Guillaume, giving the key to incidents in Hebdomeros. He describes his service in the Italian Army in the First World War, his return to Paris, his association with the surrealist movement, and his subsequent disillusionment and self-isolation.

De Chirico Giorgio De Chirico, Werner Helwig.1962

Short History of the Shadow Victor I. Stoichita.1997-08 Looks at the depiction and meaning of shadows in the history of Western art

De Chirico and the Mediterranean Giorgio De Chirico.1998

The Greek-born Italian painter Giorgio de Chirico is a master of metaphysical painting. This fully illustrated catalogue presents de Chirico's work in relation to the world and myths of classical antiquity.

Giorgio de Chirico's Metaphysical Art and Schopenhauer's Metaphysics Barbara Heins.1992

De Chirico: the Metaphysical Period 1888-1919 Paolo Baldacci.1998

La Natura Secondo De Chirico. Ediz. Inglese Giorgio De

Chirico, Achille Bonito Oliva.2010 De Chirico (1888-1978) is the father of the Metaphysic, the most relevant cultural movement of the entire XXo century.

Metaphysics of Silence Lucio Giuliadori.2019-06-25 Many are the philosophical implications which enfold De Chirico's Metaphysical

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art. Therefore, the viewer is inevitably involved in what we could define as a metaphysical journey, where thinkers such as Nietzsche and Schopenhauer are essential pillars. Through his unsettling, uncanny, beautiful art, De Chirico aspires to unveil the secret essence of things, concealed behind the surface accessible to us through the senses. To this regard his art is utterly philosophical, his pictures are investigations of the unknown, they don't describe, they inquire and by doing this they floor us as they dwell on that mysterious yet familiar limbo sited between ordinary and extraordinary reality, logic and absurd, physics and metaphysics. If surrealists were focused on what dwelled within, De Chirico was totally concerned about the perceivable world: too easy spotting an enigma in the world of dreams, even banal, much more intriguing, on a philosophical level, is trying to depict it on the things we look at with our own eyes. The Italian artist managed to do this in a wonderful way and this book concerns the marvellous path he undertook, underpinned on a constant, powerful, extraordinary combination of art and knowledge.

Metaphysical Art. The De Chirico Journal. Fondazione Giorgio E Isa De Chirico (2020) Giorgio and Isa de Chirico Foundation Rome.2020 This book opens with the de Chirico Foundation's President Paolo Picozza discussing the current state of scholarship on the de Chirico and the many initiatives launched in the continuing celebrations for the 40th anniversary of the Master's death. The editorial is followed by Fabio Benzi's article, which tracks down influence on young de Chirico of the vibrant cultural milieu of the Greek capital, especially for his reading of Nietzsche. German culture returns in Ara H. Merjian's dense essay, and explores how de Chirico's Metaphysical imagery, contributed to profoundly influencing politicized representational strategies between the World Wars. Unpublished archival materials (here published in English) is at the core of Victoria Noel-Johnson's study documenting in great detail works by de Chirico in the collection of the Belgian collector and Surrealist art

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patron, René Gaffé. Giorgia Chierici's investigation into the archival sources discovered in the Morgan Archives in New York and the sales records kept at the MoMA not only allows us to identify the works on display in de Chirico's first American exhibition at the Valentine gallery, but also helps trace down other works gravitating around that venue and its merchants-owners: Valentine Dudensing and Pierre Matisse. The focus of Roberta Di Nicola's essay is a philosophical reading of de Chirico's work as theatrical set designer for D'Annunzio's pastoral tragedy *The Daughter of Iorio* while Maurice Owens and Russell Richards, have put forward an interpretation of Giorgio de Chirico's novel *Ebdòmero*.

De Chirico, metaphysical paintings Werner Helwig.1962

Giorgio de Chirico and the Metaphysical City Ara H.

Merjian.2014-04-01 Painted in Paris on the eve of World War One, the Metaphysical cityscapes of Giorgio de Chirico (1888-1978) redirected the course of modernist painting and the modern architectural imagination alike. *Giorgio de Chirico and the Metaphysical City* examines the two most salient dimensions of the artist's early imagery: its representations of architectural space and its sustained engagement with the philosophy of Friedrich Nietzsche. Centering upon a single painting from 1914 - deemed by the painter "the fatal year" - each chapter examines why and how de Chirico's self-declared "Nietzschean method" takes architecture as its pictorial means and metaphor. The first, full-length study in English to focus on the painter's seminal work from pre-war Paris, the book places de Chirico's "literary" images back in the context of the city's avant-garde, particularly the circle of Guillaume Apollinaire. Merjian's study sheds light on one of the most influential and least understood figures in 20th-century aesthetics, while also contributing to an understanding of Nietzsche's paradoxical consequences for modernism.

De Chirico Emily Braun, Giorgio De Chirico.2014 The unexpected encounter of a rubber glove, a green ball, and the head from the

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classical statue gives rise to one of the most compelling paintings in the history of modernist art: Giorgio de Chirico's *Song of Love* (1914). This uncanny image exemplifies what de Chirico called 'metaphysical' painting, which creates a disturbing sense of unreality, outside the usual logics of space and time, through the novel depiction of ordinary things. Emily Braun's essay explores the work's enigmatic motifs, showing how their roots range from the ancient culture of the Mediterranean, through the commercial scenarios de Chirico observed in the streets of Paris in the years around World War I, to the work of the avant-garde painters and poets of the time. *The Song of Love* continues to captivate viewers as de Chirico intended, even a century after it was made.

- Back cover.

De Chirico Paolo Baldacci, Giorgio De Chirico. 1997 The self-named metaphysical painting of early 20th-century painter Giorgio de Chirico continues to haunt modern art. Paolo Baldacci's long-awaited monograph follows de Chirico and his work from his birth through his student years in Paris to his return to Italy. Baldacci details the development of de Chirico's mature style and reveals the many biographical elements of his paintings. 250 color and 150 b&w illustrations.

Metaphysical Art Massimo Carrà. 1971

Giorgio de Chirico and the Myth of Ariadne Michael R.

Taylor, Giorgio De Chirico, Guigone Rolland, Matthew Gale, Max Ernst, Gerard Francis Tempest, Philadelphia Museum of Art. 2002 De Chirico's mysterious paintings had a profound influence on modern art but one key to understanding them is an early series of eight paintings on the mythical Greek princess Ariadne. This volume provides an overall account of De Chirico's career.

Giorgio de Chirico Robert Pincus-Witten. 1984-01-01

De Chirico : [in conjunction with "Giorgio de Chirico", an exhibition organized under the auspices of the International Council of the Museum of Modern Art] Giorgio De Chirico, Maurizio Fagiolo dell'Arco, Museum of Modern Art

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(New York, N.Y.).1982

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