

PRESENTATION FOR THE EXHIBITION OF MAY 6, 1925 HELD AT ROSENBERG'S GALLERY

*De Chirico*¹

To begin with, what is remarkable in Giorgio de Chirico's work is the *sense of illusion*: it must be said that it is an element that is indispensable to all arts and their very principal. Real or ghostly forms placed in space with certainty and precision, compose this architectural unity in such a way that each of them becomes necessary to the wholeness of the painting. The light adheres to the object bringing out the exact lines of its contour, creating a clear and accessible image, which our spirit grasps with the sudden joy that all achieved creation gives us.

Giorgio de Chirico has never set limits to his inspiration *a priori*.

An essentially modern spirit, he was initially taken by the magic of the straight and powerful architectural construction of certain cities on very calm days, under a dense sky lying low on the horizon. Men grasp the immobility of the statues as they walk the streets like ghosts headed toward a fixed, but inexplicable destination: the shadowed skies bathed themselves with a strange and strong eclipsed light.

He then lived the joy of the Roman hills where the plants spread themselves in the sun with the richness of happy counties: where the houses gather together in the shade of the trees as if to fall asleep, and the geometric and luminous foothills – at a very sweet and restful distance, almost like a detached vision of the world and life. A portraitist, Giorgio de Chirico always took care to grasp the human figure at the moment of its most intimate resemblance; he assembled the figures in order to give the painting a vaster sense and render it more solemn; he placed the bust of a statue beside the figure to achieve a seductive contrast between the inalterable serenity of the statue and the pathetic vivacity of the human figure.

Lately, the mysterious meaning of the dream has imposed itself once more on his spirit: in a neutral light, in a foggy atmosphere in which the ultimate planes get blurred, the ghosts of faraway époques come back to him.

Although, from the very first canvases until the most recent, we find: everywhere and always, in the work of Giorgio de Chirico, the same faculty of revealing the most new and surprising aspects of this limpid and noble tone which raises them to the power of myth.

¹ Signed "G. Castellfranco". The original manuscript is kept in the Fond Léonce Rosenberg, Bibliothèque Kandinsky, Centre de Documentation et de Recherche du MNAM/CCI, 9600.138. We thank the Centre for authorizing the publication of the manuscripts, with special thanks to Anne-Marie Zucchelli and Brigitte Vincens. See images pp. 241-243 in this Periodical.