

FONDAZIONE GIORGIO E ISA DE CHIRICO – SCIENTIFIC COUNCIL

The Foundation's Scientific Council was instituted in February 2015. In line with its statutory mission of "safeguarding and promoting Giorgio de Chirico's art and intellectual work", the Council is contributing to the development of a comprehensive and well-structured program of research with the objective of furthering knowledge and making the Great Metaphysician's oeuvre more widely known. The Council is composed of qualified modern art, contemporary art and philosophy scholars, who over the years have made Giorgio de Chirico's art a focal point of their research:

Fabio Benzi, *Professor of Contemporary Art History, Università "Gabriele d'Annunzio" di Chieti-Pescara*

Willard Bohn, *Distinguished Professor Emeritus of French and Comparative Literature, Illinois State University*

Lorenzo Canova, *Associated Professor of Contemporary Art History, Department of Liberal Arts, Social Sciences and Educational Sciences, Università degli Studi del Molise*

Jean Clair, *Art Historian, General Curator of Heritage and Curator of Museums of France, Member of Académie française*

Riccardo Dottori, *Professor of Theoretical Philosophy, Università degli Studi di Roma Tor Vergata, Rome*

Paolo Picozza, *President of Fondazione Giorgio e Isa de Chirico, previously Professor of Ecclesiastical Law, Università degli Studi di Macerata, formerly lawyer for Giorgio de Chirico and for his widow Isabella Pakszwer de Chirico*

Elena Pontiggia, *Professor of Contemporary Art History, Brera Academy of Fine Arts, Milan, and of Contemporary Art History, Faculty of Architecture, Politecnico di Milano*

Katherine Robinson, *Art Historian, graduate in Painting, Brera Academy of Fine Arts, Scientific Coordinator of the periodical "Metaphysical Art - The de Chirico Journals", adjunct professor, Università degli Studi del Molise, Campobasso*

Claudio Strinati, *Art Historian, Staff Consultant for the Ministry of Heritage and Culture, formerly Superintendent of the Museum Complex for the City of Rome, and Music Critic*

Founded in 1986 by the artist's widow, Isabella Pakszwer Far, and Claudio Bruni Sakraischik, the Foundation is a unique reality, which through Isabella, has created a living memory of artist's legacy based on

the safeguarding and study of his oeuvre. Over the course of the last 30 years, the Foundation has benefited from the collaboration of the most illustrious Italian and international scholars for the organisation of exhibitions, publications, events and conferences dedicated to de Chirico's art. In order to give an idea of the work carried out, it suffices to note that since 1987 the Foundation has taken part in a total of 70 exhibitions in Italy and abroad, 38 of which were organised directly by the Foundation. The themes of de Chirico's art treated over the years have varied from Architecture to Portraiture, Sacred Art to Nature, the Museum to the Knight-errant, the Mediterranean to the Ideals of the East, Metaphysical Art and Classicism to Neometaphysical Art. A significant number of exhibitions regarding the artist's drawings, etchings and sculpture have also been held. Furthermore, museums and institutions worldwide have found in the Foundation a creative partner for numerous culturally relevant events, in addition to an important source for loans.

In 2002, the first issue of "Metaphysical Art - The de Chirico Journals" (published in Italian and English and currently in its 15th year) delineated two fundamental concepts. The title of the issue's editorial announced the Foundation's intention to carry out a thorough in-depth program of study: *Giorgio de Chirico Today: a Discipline of Research*. The second concept underlined the importance of treating de Chirico's Metaphysical Art – from 1910 to 1978 – as an entirety, emphasising that the "keys to its interpretation are multiple, all of which to be explored and revealed". It is with this modus operandi that the Foundation intends to continue its work today. It must also be kept in mind that many aspects of de Chirico's work have not as yet been fully examined, whilst others remain, in fact, completely unexplored and are increasingly calling for due attention and analysis.

The last ten years have seen the discovery of an unprecedented amount of original historical documents by the Foundation in Italian and international archives, including over 300 previously unpublished letters written by de Chirico to poets, writers, patrons of the arts, art dealers and fellow artists (published in "Metaphysical Art" and in separate volumes). It suffices to bring to mind the fundamental letters to Apollinaire (1914) and those of André Breton (1921-1925), and more recently the 100 plus letters to Antonia Bolognesi (1919). The archival findings also include a number of previously unknown texts by the artist and a great number of historical documents relative to his private life and professional activity. This conspicuous quantity of material is providing new clues and historical references, the evaluation of which demands the implementation of an increasingly focused program of study.

By carrying out an accurate and well-founded interpretation of the significance of Giorgio de Chirico's art, based on documentary sources, the Foundation represents and remains a firm and necessary point of reference in safeguarding this immense legacy to 20th century culture. Inevitably, such a commitment also implies the defence of the artist's oeuvre and historical memory, as seen in the recent resolution of an issue arising from the distortion, by a number of scholars in Italy, of the historical truth surrounding de Chirico's biography and the invention of Metaphysical Art in Florence in 1910. The restoration of the historical facts relative to this fundamental event as ascertained by the Foundation has met the acceptance of the academic community.

In view of the results achieved and in consideration of the increased and variegated range of the Foundation's activity, the Scientific Council will facilitate the optimisation and organisation of its current and future projects, with the objective of achieving of even greater results.