

# Giorgio de Chirico

## The last ten Years 1968-1978<sup>1</sup>

by  
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### *The Holy Family*<sup>2</sup>

Germano Cerafogli evokes an emotion which grabs anyone who is fortunate enough to visit the home of de Chirico in Piazza Spagna, having climbed to the artist's studio to find oneself face to face with an unfinished painting still poised on the easel. The scene represents the *Holy Family*: the characters are barely sketched in charcoal, the only face completed is that of the Madonna who turns toward Jesus, her figure serene and maternal.<sup>3</sup>

Having had this experience, I know that it is a troubling confrontation in many respects, though without doubt an experience from which one can gain many insights, for oneself and for others. Let Father Cerafogli come to his own resolution of the Christian themes of hope and faith which he discerns in this work of Giorgio de Chirico touched by the subject of the painting and struck by the fact that it is only the Virgin's face which is completed in the composition. This sentiment, though we may not share it is none the less deserving of respect, considering the subject of the work and the fact that this painting could be seen by those animated by religious faith as a testament left by the artist at the end of his life. Nevertheless, I think we can examine the work under other aspects with just cause, the historical aspect, for example, and be led to different conclusions, more pertinent, it seems to me, for the comprehension of Giorgio de Chirico's work in its entirety. As I was saying, the painting is troubling planted there in the middle of the studio which, for more than twenty years, has been left untouched, congealed, the paint box open, the armchair close to the canvas, odd objects sitting on the shelves, paper and photographs on the furniture, artificial flowers and fruit here and there...

This vision, this presence, have pursued me for a long time but certainly for a reason different from the one mentioned above: I try to imagine the modesty and humility the acknowledged painter must have felt, adored in the evening of his life, in taking up his brushes and copying a masterpiece, much as a young Fine Arts student, to learn, again and again from the Old Masters, a lesson in painting. That the last work of de Chirico is a copy, more precisely the copy of this partic-

<sup>1</sup> See Cat. *Giorgio de Chirico. Les dix dernières années, 1968-1978*, edited by L. Busine, pp. 15-25, Palais des Beaux-Arts, Charleroi, Febr. 4-May 13 2001.

<sup>2</sup> The title of this chapter makes reference to Michelangelo Buonarroti's *Holy Family* known as the *Tondo Doni*, 1506-1508, Tempera on wood, diameter 120 cm., original frame designed by Michelangelo; Uffizi Gallery, Florence.

<sup>3</sup> Germano Cerafogli, *Apocalisse di Giorgio de Chirico. Religiosità dell'Artista*, Rome, Frate Francesco, 1991, p. 9.

ular painting by Michelangelo, does not cease to surprise, and poses a question: could it be, could one hope to discover, if this is a key to Giorgio de Chirico's art – which is hardly likely when we know how the artist strove throughout his career to cover the tracks of his work, which in no way would he have wanted clear and definitive – at least a way to confirm the permanence of a discourse and method initiated a good while before the year 1978? This copy of the *Tondo Doni* (The Doni Madonna) would then be illuminated by a curious fact: a difficult quest and an audacious confrontation that had already been elaborated on in 1921, taken up once more by de Chirico – with all the risks involved – during the last moments of his existence. What courage must have been needed by Giorgio de Chirico to run such a risk, when he knew his days were numbered and can one see here the overbearing significance in his last gesture: modest and superb at once? Throughout this research three principal texts will come to our aid. In 1921, to start with, in the preface of the catalogue for his personal exhibit at the Galleria Arte, Milano, the artist explains the time spent copying *The Doni Madonna* and the difficulty of reproducing it.

"The paintings and drawings I am showing in Milan nowadays are the fruit of more or less a year's work, (...) I am showing a copy of Michelangelo's *Holy Family* that, in my opinion, is the most difficult painting in all the Uffizi Gallery to interpret and copy. In a copy such as this, on which I have worked six months, I have tried, as much as my ability permits, to render Michelangelo's work in terms of colour, in its clear and dry distension, in the complicated spirit of its lines and forms. To he who does not find it to his taste. I would reply, go give it a try yourself."<sup>4</sup>

One last point, though of no small importance, the text contains an epigraph: *Et quid amabo nisi quod aenigma est?*..., which is, for us, a well-known phrase, having read it at the base of a famous *Self-portrait* of the artist.<sup>5</sup>

The Latin epigraph echoes like a declaration sent to remind us not to doubt of this youthful *Self-portrait* and the ensemble of the exhibition but relating all the more to this laborious piece of work, mysterious and complex which seems to conceal in the meanderings that compose it an enigma to be discovered, without ever being certain of having made the rounds. "Still today, a number of specialists have emphasized the revolutionary character of this painted wooden panel, which articulates itself around the Virgin's twisting torso as she receives her son from the hands of St. Joseph".<sup>6</sup>

The time the artist spent realizing the piece of work (six months) is considerable compared to the time devoted to creating all the drawings and paintings of the entire exhibition (one year), which could appear astonishing considering that there is, on one hand, the copy of a single painting and, on the other, the creation of an ensemble of works. The common mortal could easily imagine that this kind of work would require less time than that needed to create a series of works. Giorgio de Chirico very clearly states the contrary and insists heavily on the quantity of time and the difficult task of interpretation that this copy required: in this regard, he also points out the importance this piece holds for him.

<sup>4</sup> Giorgio de Chirico, *Introduction*, Cat. *Mostra personale del Pittore Giorgio de Chirico*, Milan, Galleria Arte, 1921; text taken by Maurizio Fagiolo, *Giorgio de Chirico. Il Meccanismo del Pensiero. Critica. Polemica. Autobiografia 1911-1943*, Turin, Einaudi, 1985, p. 223.

<sup>5</sup> *Autoritratto*, 1911, oil on canvas, Private collection.

<sup>6</sup> Various Authors, *Les Offices. Guide aux collections et catalogue des Peintures*, Florence, Becocci-Scala, 1987, p. 116.

The predominant position occupied by *The Holy Family* for de Chirico is reaffirmed by another account dating from 1928: "About eight years ago, I made a well-executed copy of Michelangelo's *Holy Family* at the Uffizi Gallery: this copy even now adorns the wall of my bedroom and I am so in love with it that more than once have I refused considerable offers by people wishing to acquire it".<sup>7</sup>

It couldn't be clearer: Giorgio de Chirico speaks of a well-executed copy, he indicates that he keeps it in the most intimate of his quarters, his bedroom, and that he has refused considerable sums of money on many occasions to let go off it, but most of all, he uses a particularly rare and eloquent phrase: "I am so in love with it!" We can no longer doubt the particular relationship that unites the artist with this copy of Michelangelo's work of art, yet it is appropriate to note in passing that these few lines are taken from *A Small Treatise of Painting Technique* in which the author gives practical advice on different pictorial techniques where he seemingly delivers studio formulas and then, from these considerations, he gets to the bottom of the topic by informing that "this system" (expanded on by him in the previous lines under the title): *To paint a painting with luminous tonalities, comparable with those of fresco*, is excellent for rendering interior luminosity.

We have therefore passed from practical information intended to render luminous tonalities to the sensitive attention dwelling in the subject with which Giorgio de Chirico declares he has fallen truly in love.

Finally, a year later, in 1929, we find still more on the subject in the first *Life of Giorgio de Chirico*<sup>8</sup> published under the signature of Angelo Bardi but which, from the fine analysis of Gerd Roos<sup>9</sup>, we know would in reality have been from the hand of the artist himself. The pseudonym used by the artist is derived from the etymology of his own name.

"Angelo in Greek means 'messenger' (...) while Bardi is none other than a transformation in a patronymic form of the Medieval acceptance of poet, the bard, a mythic Celtic singer, Angelo Bardi therefore signifies 'Messenger Poet' and repeats its etymological meaning (...).

Savino said, 'Chirico (...) derives undoubtedly from Keryx in Greek, which is to a great degree the forerunner or herald'."<sup>10</sup>

What Giorgio de Chirico alias Angelo Bardi has to say about this copy is enlightening for our line of thought.

"In order to penetrate the heart of the mystery of "great" painting, he made accurate copies at the Uffizi Gallery and at the Pitti Palace of Raphael's *Expectant Mother* and of Michelangelo's *Holy Family*". A few superficial critics have mistakenly tried to find a decadence in the de Chirico "spirit" in the work of this period (portraits – particularly self-portraits – still lifes, compositions). Quite wrong.<sup>11</sup> Thus it is quite in the spirit of getting to the centre of "great" painting that Giorgio de Chirico commenced this work and it is also with the conviction of having succeeded to a certain degree that he lovingly holds on to this piece of work at his home, even while dealing with incomprehension and indeed the sarcasm and criticism of the period.

<sup>7</sup> Giorgio de Chirico, *Piccolo trattato di Tecnica pittorica*, Milan, Scheiwiller, 1928; text taken by Maurizio Fagiolo, *Giorgio de Chirico. Il Meccanismo del Pensiero*, 1985, p. 306.

<sup>8</sup> Angelo Bardi, *Vie de G. de Chirico*, "Sélection. Chronique de la Vie artistique et littéraire", Antwerp, December 1929, 3<sup>rd</sup> series, 8<sup>th</sup> year, n° 9, pp. 20-26.

<sup>9</sup> Gerd Roos, *La Vie de Giorgio de Chirico. Un'Autobiografia di Angelo Bardi del 1929*, "Otto-trento-Novecento. Rivista di Storia dell'Arte", Rome, 1997, n° 1, pp. 22-33.

<sup>10</sup> *Ibidem*, p. 32.

<sup>11</sup> Angelo Bardi, work cited, p. 25.

In the past he had often recalled the difficulty of entering the mystery of this work, and among the copyists of the time who happened to make the same attempt, none managed to render the profound luminosity of the flesh and of the draperies of Michelangelo's time.<sup>12</sup>

The painting was finally sold, under unknown circumstances<sup>13</sup> – but let us not doubt that its absence was strongly felt by the artist, to the point that, at the end of his days, he undertook to travel once again the arduous path that he had taken in 1921.

He didn't ignore the fact that it was the most laborious task he could attempt and that, in complete possession of his wits he had taken a considerable risk to try and tackle it: he also knew his days were numbered and that in 1921, in Florence, it had taken him 6 months to render the copy. Nevertheless, at the age of ninety, he dared to take up the challenge he set for himself and venture an enterprise which he undoubtedly had the presentiment that he would not see through to its end. What an awesome lesson is this last painting in the eternal apprenticeship of the artist, prepared to start his life work all over again: as if he had to discover, before death stopped him, a secret until then concealed in painting by the masters.

### *The Black Sun*

At present, we are certain that it is not by chance *The Holy Family* was the last work of Giorgio de Chirico; still, that it is the last or one of the very last paintings he made does not influence the fact that this unfinished painting possesses emotional charge. At this point, however, we can also examine other works produced by the artist during the last ten years of his life (this lapse of time, arbitrarily defined, could be widener or narrowed to fit a precise analysis called for by the piece).

There is an apparent paradox in the care de Chirico bestowed upon the analysis, the technical elaboration and the time spent in realizing the copy of *The Doni Madonna*, when we examine how he positioned himself in relation to his own production throughout his career.

We could indulge ourselves in choosing examples of the manner in which the artist returned to the themes and images of his production – the *Metaphysical Interiors*, the *Mannequins*, *Archaeologists*, for example, and compare the details along with the transformations.

I suggest, in order to see more clearly, that we focus on a series of work that came into being in the Seventies, namely the sun and its double, the moon and its double, and which was preceded by a short series of paintings in 1969 where characters appeared in shadow form.

Already in 1930 Giorgio de Chirico had produced some drawings to illustrate a piece of work dedicated to the poems of Guillaume Apollinaire, *Calligrammes*,<sup>14</sup> in which could sometimes be seen, distinguished in black and white, silhouettes of the sun connected by a cord to a equal image in negative.

In 1969, some of these subjects were reworked make both etchings mixed with aquatint, and colour lithographs.<sup>15</sup>

<sup>12</sup> G. de Chirico, *Piccolo Trattato*, work cited, p. 306.

<sup>13</sup> Maurizio Fagiolo, mentions in his catalogue that the piece belonged to a private collection, Maurizio Fagiolo, *L'Opera completa di Giorgio de Chirico, 1908-1924*, Milan, Rizzoli, 1984, p. 106, n° 153.

<sup>14</sup> G. Apollinaire, *Calligrammes, Poèmes de Guillaume Apollinaire et 66 lithographies de Giorgio de Chirico*, Paris, Gallimard, 1930. See Antonio Vastano, *Giorgio de Chirico. Catalogo dell'Opera grafica 1921-1969*, Bologna, Bora, 1996, pp. 66 and ff.

<sup>15</sup> Edoardo Brandani, *Giorgio de Chirico. Catalogo dell'Opera grafica, 1969-1977*, Bologna, Bora, 1990, pp. 14, 15, 62, 63, 64.

Finally, as early as 1970 and more specifically from 1971 to 1973, the paintings rediscover, modify and transform the curious themes of the bright sun and dark sun as well as the white moon and black moon (or red as we will see).

Thus, from the illustrations inspired by the poetic texts of one who was close to the painter and who clearly declared his admiration for him, we arrive at a momento 40 years later where we find images originating from the same source, only further amplified and perfected.

The texts of Apollinaire, at different moments, contain phrases or themes that could have led de Chirico down the path of the materialization of its imagery:

*Ropes made of wax*

*Woven ropes / Underwater cables*

*Other ties that bind / White beams of light / Cords and concord*<sup>16</sup>

*From red to green all the yellow dies*

*And now behold the window opens / Spider-work whilst hands wove light*<sup>17</sup>

*The rocket opens nocturnal flower / When it is dark / And falls down like the rain of loving tears.*<sup>18</sup>

It is only a question of a few examples gleaned here and there from the piece of work that goes under the subtitle of *Poems of Peace and of War*. From the entirety of the verses, there evolves a strong impression intermixed with tragedy and hope as do these suns bound by a string to their darker selves.

The foremost images were determined by the subject of war and suffering in the poems, a darkened sky in which rebirth of hope causes the sun to shine once more. This is where we find the basis upon which the significant series of figures was elaborated and that gave shape to the album in 1930. These plates are animated by a considerable force that goes beyond the text itself giving it a new vision, tinged wholly with the metaphysical contemplation pursued by Giorgio de Chirico during his life: the real image and its double, the obscure mirror.

We know that in Alchemy the black sun is the prime material, raw material to be put to work, but the meaning of this symbol is subject to numerous interpretations and therefore it is also traditionally associated with melancholy and the metaphysical reflection, as well as Saturn.

Without the least pretence of identifying in Giorgio de Chirico an affiliation to the world of Alchemy – which could be interesting to verify elsewhere – we can, however, be certain that, due to the immense culture he possessed, that he couldn't have been completely ignorant of it.

With this in mind, let's discuss a few themes which will permit a closer approach to that which concerns us here: the last ten years of the artist's work.

*The Alchemists' work on time.*<sup>19</sup>

*All death is at once a reintegration of the cosmic Night, the pre-cosmic Cbaos.*<sup>20</sup>

I pointed out at the beginning of this chapter that the series of work that are the object of this study were preceded by some strange paintings in which we see ghostly black figures appear. *L'ombra di Leonida* (The Shadow of Leonida)<sup>21</sup> reproduces almost trait for trait an illustration of *Calligrammes*<sup>22</sup> in which a giant painted in

<sup>16</sup> G. Apollinaire, *Calligrammes*, work, cited.

<sup>17</sup> *Ibidem*, *Les Fenêtres*.

<sup>18</sup> *Ibidem*, *Chevaux de Frise*.

<sup>19</sup> Jacques Lenep, *Alchimie du Sens*, Brussels, La Part de l'oeil, 1999, p. 63.

<sup>20</sup> Mircea Eliade quoted by Jacques Lenep, *ibidem*, pp. 63-64.

<sup>21</sup> *L'ombra di Leonida*, 1968, oil of canvas, 60 x 50 cm, private collection, New York, Maurizio Calvesi et Mario Ursino, see Cat. *De Chirico. La nuova Metafisica*, San Marino, RTV centre, once known as Palazzo dei Congressi, 1995, n° 10.

<sup>22</sup> Antonio Vastano, work cited, p. 85.

black stands out between two mountains; a table on which a drape is posed, is situated in the foreground. In this case the character is easily recognisable, it detaches itself on the background of sky like a shadow seen against the light.

Other paintings of the same time exhibit cut-out silhouettes, shaggy with sharp points in which we find no direct traces to the *Calligrammes*: twice in *Ritorno al Castello* (Return to the Castle)<sup>23</sup> a rider on horseback crosses a bridge with a castle in the background; a pale crescent of moon illuminates the scene. The scenery is treated in a figurative style but the horsemen are mere shadows with pointy edges. The same manner of setting the characters is found in *Il rimorso di Oreste* (The Remorse of Oreste) and *La battaglia sul ponte* (Battle on the Bridge).<sup>24</sup> Here, the shadows are still aggressive but are situated in "metaphysical interiors" facing a hybrid character, half-man half-mannequin, in the first canvas, the shadow being therefore being a tragic double: in the second, on a bridge, set inside an interior with a castle visible through an opening cut in a wall, and the "horsemen" seen previously, have multiplied and quarrel violently in a confused mass from which weapons emerge.

In this way we see not only how the recollection of the *Calligrammes* insinuated itself into the vision of Giorgio de Chirico but also how he dealt with and profoundly modified it to give it a troubling, even terrifying, aspect and a tragic content: death advances and plants itself in the middle of the canvas.

"Must one not search there (...), in this 'wisdom' reserved to those alone who have anticipated in the midst of life the experience of death, must we not search there for the explanation to the famous 'Saturn melancholy'?"<sup>25</sup>

To take up previously handled subjects and add to them a clear figuration of death was at this time one of the driving motives in Giorgio de Chirico's procedure. He continued in this endeavour in the years that followed, adapting and creating new versions of suns and moons present in certain places the 1930's illustrations. This gives way to the series of paintings such as *Sole sul cavalletto* (Sun on the Easel), *Tempio del sole* (Sun Temple), *Interno metafisico con sole spento* (Metaphysical Interior with the Sun turned off...)

A mysterious and ambiguous relationship associates the synthesized images of the sun and moon with others, identical but black, whilst a cord connects them. The metaphysical play is complete when the "normal" astral image is no longer situated in its "natural" context but is contrarily positioned in places that question the reality of the canvas and its figuration: an interior, an easel, a window frame, the pinnacle of a temple, etc.

Finally, one last painting, *Offerta al sole* (Sun Offering),<sup>26</sup> shows, in addition to a sun fastened to a hearth, a black moon in the sky and another moon, red, shut in a building. This leads us to muse over the verses of the *Apocalypse* which Giorgio de Chirico illustrated in 1941 and which he took up again in 1977 to make a second piece of work.<sup>27</sup>

Ap. 6 12-13: "then there was a violent earthquake, and the sun became as black as soot, and the moon became as if of blood, and the stars fell to the earth just as figs

<sup>23</sup> *Ritorno al Castello*, 1969, oil on canvas, 90 x 70 cm, Fondazione Giorgio e Isa de Chirico, Rome, *Ritorno al Castello*, 1969, oil on canvas, 80 x 60 cm, Fondazione Giorgio e Isa de Chirico, Rome, see Maurizio Calvesi and Mario Ursino, work cited, n° 8 and 9.

<sup>24</sup> *Il Rimorso di Oreste*, 1969, oil on canvas, 90x70 cm, Fondazione Giorgio e Isa de Chirico, Rome, *Battaglia sul Ponte*, 1969, oil on canvas, 82.5 x 61 cm, Fondazione Giorgio e Isa de Chirico, Rome, *Ibidem*, n° 11 and 12.

<sup>25</sup> Jacques Lennep, work cited, pp. 67-68.

<sup>26</sup> *Offerta al Sole*, oil on canvas, 59,5 x 50 cm, Fondazione Giorgio e Isa de Chirico, see Maurizio Calvesi et Mario Ursino, work cited, n° 1.

<sup>27</sup> See regarding this Laurent Busine, *Giorgio de Chirico. L'Apocalypse*, Charleroi, Palais des Beaux-Arts, 2001.



thrown from the fig tree twisted by a storm". Once again, my intention is not to establish definite connections between alchemy notions or biblical texts and the work of Giorgio de Chirico, but that of insisting on the universality of his discourse as well as the deep reflection that drove him at this time in his life to take up his own themes again and treat them with the maturity and wisdom of one who has lived a long time and has for a long time directed his work constantly on the axis of the metaphysical relationship which painting holds with the figured object.

### *The Painter*

The two pieces of work or the ensemble of work spoken of in this essay, which is not doubt fragmentary, are examples of Giorgio de Chirico's determination and open a larger perspective on the possibility of apprehending the whole of his creation from the moment of this fame until his end, ascertaining to what point metaphysical painting is not simply a technique but a state of being.

"The metaphysical idea is tied somewhat to a feeling of things and of time: it aims to create surprise, rousing a spectral mystery from objects by evoking their unexpected aspects through proximity or by placing them in an unusual context, in this way questioning the significance of appearances and the mechanisms of perceptive intuition and logic; in the end succeeding in annulling the sensation of time."<sup>28</sup>

Therefore, it is clear that the period that covers the last ten years of Giorgio de Chirico's life presents a news interrogative because, properly speaking, it mixes time lines and references. Giorgio de Chirico, by refusing the ephemeral glory of belonging to a movement and continuously taking on his themes and images alone, demonstrates the practice of artistic creation in the 20<sup>th</sup> century.

He sets other priorities in his work, far from the exacerbating research of the new or of the original proposal.

The work of the masters, as well as his own, are constantly reviewed, appropriated and reworked so as to let them express the mystery and the wager of the pictorial work; the painted image where, "by means of proximity and by the act of placing objects in an unusual context, the significance of appearance is transformed".

It is in this direction that the spirit and will of the artist stress the physical elements too often remarked upon by those critics little inclined to seriously contemplate on the piece of work presented and quite satisfied to draw conclusions uniquely based on the effects of the artist's aging.<sup>29</sup>

A particularly revealing<sup>30</sup> televised document on this topic, where we see the artist busy at creating the canvas *The Sun on the Easel* from start to finish and where, above all, in addition to the lucidity and the detached manner in his execution, we witness the way in which he treats the paint.

Everything, right from the drawing traced in charcoal from a preparatory sketch to the placing of colour in tiny strikes, even on broad surfaces, give the painting a purposely defined pictorial materiality which indicates the greatest clairvoyance manifested in the technical aspect of his work:

<sup>28</sup> Paolo Baldacci, *Giorgio de Chirico. 1888-1916. La Métaphysique*, Paris, Flammarion, 1997, p. 418.

<sup>29</sup> The articles that accompanied the presentation of one of the last exhibitions of Giorgio de Chirico at the Galerie Brachot in Brussels in 1976 are in this regard, exemplary! See, the article of Jérôme André. *La Belgique et Giorgio de Chirico*, cat. Charleroi 2001, pp. 187-251.

<sup>30</sup> Franco Simongini, *Giorgio de Chirico. Il sole sul cavalletto*, in the series *Come nasce un'opera d'arte*, RAI 1<sup>st</sup> transmitted on January 23, 1975.

Simongini: *When you make a painting, Maestro, for example, now, as you commence the sky... you proceed...*

de Chirico: *until its done.*

Simongini: *One thing at a time, a detail...*

de Chirico: *Yes, once the sky is done, I will do... the black sun and the black moon.*

Simongini: *Therefore, you work methodically.*

de Chirico: *Very methodically, a method is necessary,<sup>31</sup> ...from an iconographic point of view.*

Simongini: *But your vision is not adventurous...violent...*

de Chirico: *No, not at all adventurous.*

Simongini: *There, now you are attacking of things the moon... the moon on the tiled floor?*

de Chirico: *Yes, but I can also do it later on...*

Simongini: *This kind of balloon attached to a thread, is it the moon?*

de Chirico: *No, no, it's a thread that unites the black moon in the sky to the illuminated moon in the room.*

Simongini: *A little like a moon at the bottom of a well, a poetic motive: the moon in the room and the sun on the easel...*

de Chirico: *Yes, a poetic motive.*

Simongini: *We agree...*

de Chirico: *Yes, it's poetic.*

Simongini: *But the sun, is it bright red or yellow?*

de Chirico: *Pale yellow.*

Simongini: *An anaemic sun...*

de Chirico: *The moon will be equally pale yellow, on the tiled floor it also will be pale yellow. On the other hand, the moon in the sky and the sun in the sky will be completely black.<sup>32</sup>*

The subject of Giorgio de Chirico's work is, I believe, from the first paintings, the art of painting itself of, in other words, the painter face to face with a subject, with a technique, and with history.

The artist is situated in this triad, sometimes off to one side, at other times more to another, consciously proceeding in his action, taking the just measure of things and intentionally forming the decisions which mix the three poles of the apprenticeship that led him from his first years (*The Holy Family*) to the end of his existence (*The Black Sun*).

Since then, Giorgio de Chirico has appeared as an emblematic figure of the position of the artist in the 20<sup>th</sup> century – and certain artists of today are not mistaken<sup>33</sup> – not only by the work he has left us but by the statute that he gave to himself and which he lived by until the end of his days.

<sup>31</sup> *Ibidem.*

<sup>32</sup> *Ibidem.*

<sup>33</sup> See regarding this the writings of Giulio Paolini, Cat. Charleroi 2001, pp. 28-33.

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