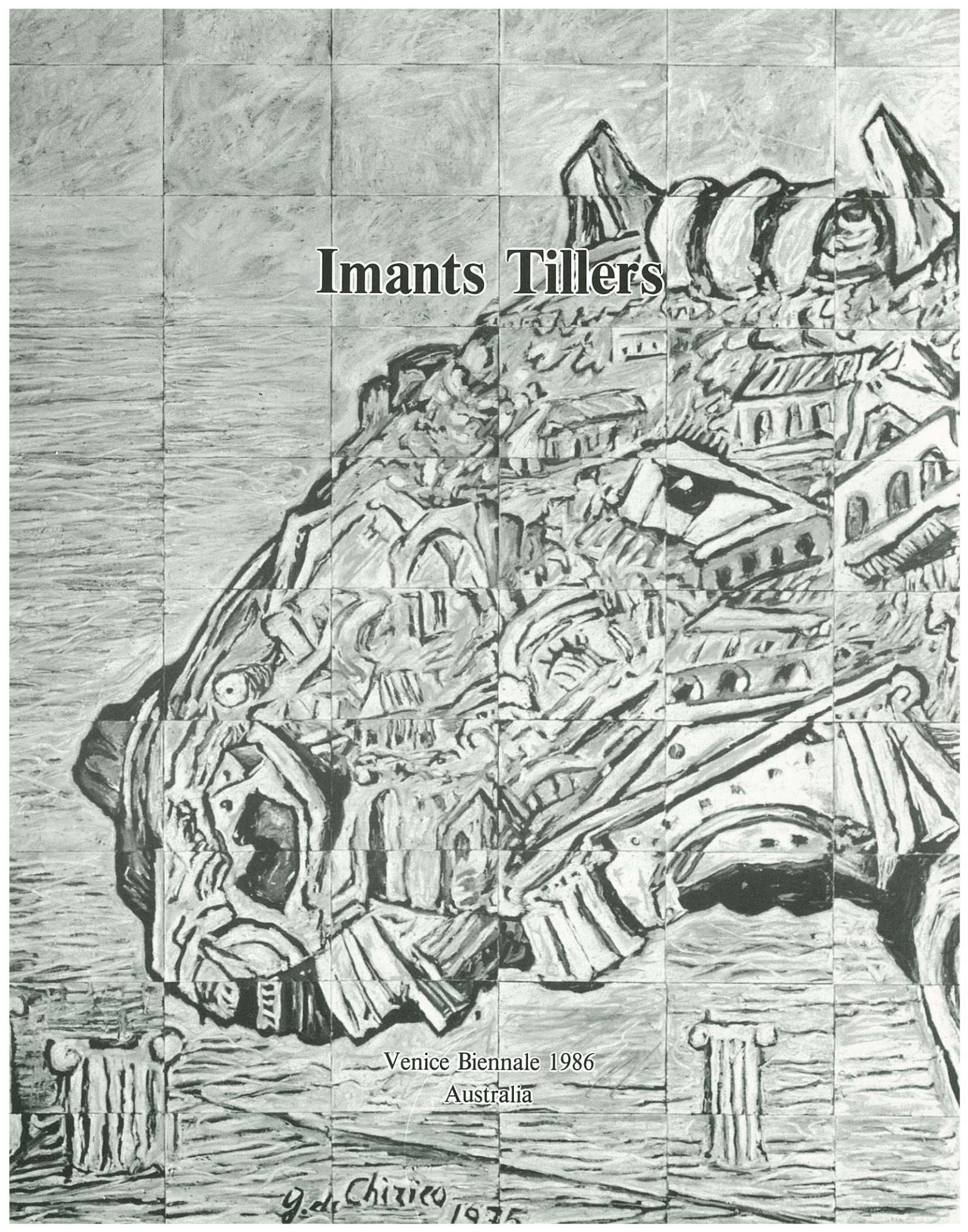


# Imants Tillers

Venice Biennale 1986  
Austrālija

G. de Chirico 1975



## Title: TOWARDS FRANCIS PICABIA

Just as Stephane Mallarmé was once maligned I am afraid that this too might be happening in our time to Giorgio di Chirico. Now as then this is ultimately not important at all. Despite foolish murmurings about such trivial matters as time, place and style within an enormous body of work, the artist pursues his intention.

After the great metaphysical discoveries, an even more magnificent one of a personal order, that is, what to do with these discoveries. He had almost no choice. Evidently, a rigorous epistemological study was required. So, unlike Marcel Duchamp, for example, he undertook such an investigation but completely hidden from view. In what he has been doing, there is almost no process which can be seen. Luckily I had some suspicions for a long time. Then recently I had a chance to meet him.

When we spoke about the so called scandalous dates, he replied: "Why do people care so much about numbers? I can put any number I wish. Can't people distinguish between imitation and variation? Many artists make variations but when I make extremely exact variations people complain." (Nearly totally exact in his variations which on such occasions hide a process of discovery which he internalizes).

When asked by M. Gins, "What is missing from this world?" he replied immediately: "Morality, kindness and a sense of justice."

Regarding the quality of layered transparency in his work, the important discovery he has written was "no longer dried pigment, but colored matter."

During our conversation, he emphasized:

"I hate lemons, but I love lemon pies."

These are only a few examples to roughly spell out a hidden process. This might be thought of as a private language in public terms. Giorgio di Chirico might paint anything supposedly easily recognizable to all but it is intended into his secret process not out to the viewer. Oddly this is completely a one-man show or act, nameless and unrecognizable at this time, but in the near future we will call it **an effort toward the construction of a model of being, mind.**

- Arakawa

3.12.1978, New York City.

## List of Works

1. **HEART OF THE WOOD** 1985  
oilstick, oil, synthetic polymer paint on 338 canvas boards  
(No. 5002 - 5339)  
110" x 255" (280 x 648 cm)  
Power Gallery, University of Sydney
2. **I AM THE DOOR** 1985  
oilstick, synthetic polymer paint on 187 canvas boards  
(No. 5841 - 6027)  
110" x 255" (280 x 648 cm)  
Art Gallery of South Australia, Adelaide;  
Purchased with assistance from the Visual  
Arts Board of the Australia Council
3. **MOUNT ANALOGUE** 1985  
oilstick, synthetic polymer paint on 165 canvas boards  
(No. 7416 - 7580)  
110" x 225" (279 x 571 cm)
4. **PSYCHIC (for Yves Klein)** 1986  
synthetic polymer paint, oilstick on 132 canvas boards  
(No. 8582 - 8713)  
110" x 180" (279 x 457 cm)
5. **THE KONDRATIEV WAVE** 1986  
synthetic polymer paint, oil, oilstick on 144 canvas boards  
(No. 9245 - 9388)  
120" x 180" (304 x 457 cm)
6. **THE HYPERBOREAN AND THE SPELUNCAR** 1986  
synthetic polymer paint, oil, oilstick on 130 canvas boards  
(No. 9389 - 9518)  
110" x 182" (279 x 462 cm)

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