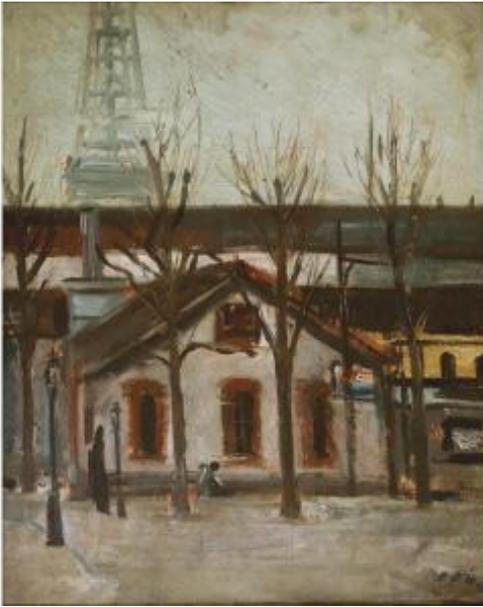




## Filippo De Pisis " Paris, The Eiffel Tower" 1928 - Italian Painter And Poet "metaphysics"



32 000 EUR

Signature : Filippo De PISIS (1896-1956)

Period : 20th century

Condition : Parfait état

Material : Oil painting on wood

Width : 36,3cm hors cadre

Height : 45,5cm hors cadre

### Description

An intense and superb painting by the Italian poet and painter Filippo de Pisis, archived by the "Associazione per Filippo de Pisis" on February 11, 2025, under the number: 06165.(photo) The work is handwritten on the back "Il Parigi con la Torre Eiffel, 1928", the date of his return to Paris and a pivotal period for the painter. A major painting, full of melancholy and poetry. With a work on the material and a palette of muted colors, gray-blues, greige, brick red and a touch ochre for a spot of light, the painter represents his Paris: vision in the shadows of the tutelary profile of the Eiffel Tower, dominating the buildings with horizontal lines, crossed in rhythm by the verticals of the trees and almost imperceptible, a lonely being in the middle of the setting. A work that expresses, not a reality or an iconic image of

### Dealer

**Varenne**

Tableaux. Objets de charme et de collection.

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Paris, but the intimacy and deep interiority of a painter, Filippo de Pisis. A pseudonym of Luigi Filippo Tibertelli, Filippo de Pisis was born on May 11, 1896, in Ferrara, Italy, into a pious and wealthy family, the Marquis Tibertelli family, descended from a condottiere from Pisa established in Ferrara in the 14th century. He began painting with a Ferrara master, Odoardo Domenichini, and studied philosophy at the University of Bologna. He became interested in metaphysical poetry at an early age and became known with the publication of his first poetry booklet in 1915, which led him to meet Giorgio de Chirico, who would strongly influence his early paintings. He also met de Chirico's brother, Alberto Savinio, and in 1917 Carlo Carrà. They were the first representatives of metaphysical painting. In 1919, Pisis moved to Rome. The highly emotional nature of his poetry increasingly materialized in his painting. He became aware of his homosexuality and at this time became friends with Julius Evola. He indulged in a certain esotericism that was reflected in his work. After a first short stay in Paris, he returned to the capital in 1925 and remained there until 1939. He sought new inspiration. He had a solo exhibition in 1926, presented by Carlo Carrà at the Lidel de Milan gallery, then in Paris at the Galerie au Sacre du Printemps, with a presentation by Giorgio de Chirico. He was part of the group of Italians in Paris, including Chirico, Savinio, Campigli, Mario Tozzi, Renato Paresce, and Severo Pozzati. The art critic Waldemar George wrote the first monograph on Filippo de Pisis in 1928, which was presented at the "Calls of Italy" exhibition at the Venice Biennale in 1930. In May 1936, he exhibited five paintings at the "Italian Art of the 19th and 20th Centuries" exhibition at the Jeu de Paume Museum. In 1939, he returned to live in Milan, Italy, but his studio on Via Rugabella was destroyed by a bomb during the Second World War. Between 1943 and 1949, he settled in Venice, where he led a lavish and sometimes extravagant lifestyle. There, he met the young

painter Silvan Gastone Ghigi, whom he became a mentor to. Together, they lived in Paris between 1947 and 1948. Filippo de Pisis then suffered from the first symptoms of atherosclerosis.

Hospitalized for the last three years of his life, Villa Fiorita in Brugherio north of Milan, he died on April 2, 1956. Oil on wood panel, in perfect condition, signed "DE PISIS" lower right, titled and dated on the back (quote above),

accompanied by the mention "L'Arte Moderna-Fratelli Faber Edit - T 27 (cover + p 266)" With its certificate. (Photo) Size: 17,9 x 14,3

Inches without frame and 24,1 x 20,2 Inches with its wooden frame from Maison RG