

PRESS PACK



INSTITUT-
GIACOMETTI



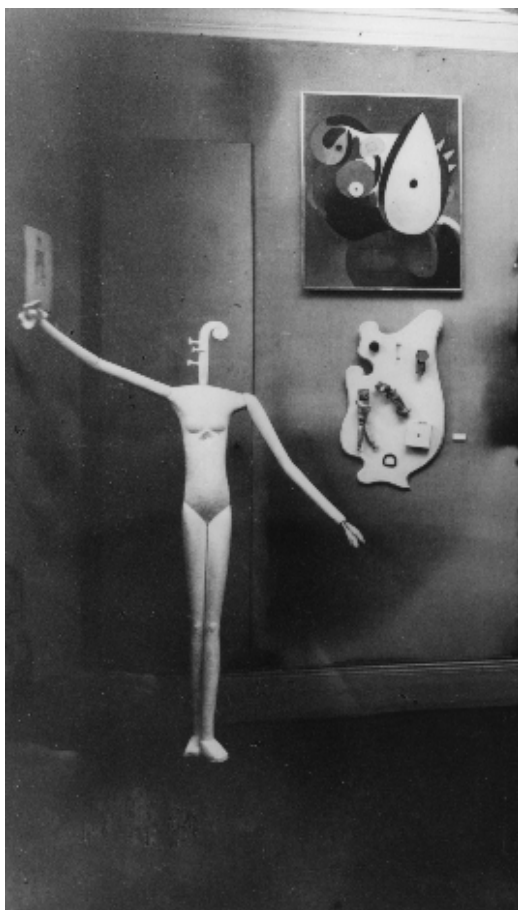
exposition
exhibition

25.02
→ 12.04
2020

**À la recherche
des œuvres disparues**
Searching for lost works



PRESS PACK



Mannequin in the surrealist exhibition
at Galerie Pierre Colle, 1933

SEARCHING FOR LOST WORKS

25-02 > 12-04-2020

Press preview of the exhibition
Monday 24 February 2020
11 a.m. - 1 p.m.

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**FONDATION-
GIACOMETTI
-INSTITUT**

PRESS RELEASE

Institut Giacometti
5, rue Victor Schoelcher
75014 Paris

www.institut-giacometti.fr

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Artistic Director
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IN SEARCH OF LOST WORKS

25-02 > 12-04-2020

Open day
Tuesday 25-02 from 10 a.m. to 6 p.m.
Free admission subject to availability.

'In search of lost works' is an investigation on the traces of Alberto Giacometti's lost sculptures from 1920 to 1935. Lost? Not completely, for the artist has left precious documented testimonies that allow us the opportunity to present today at the Giacometti Institute works little known or never exhibited before.

Sold then forgotten, disappeared or destroyed, those pieces whose fate is often not known have their own story. And if nearly a century separates us from young Giacometti's period of training and artistic research, the search for clues through archives reminds us that those precocious creations are far from being forgotten today.

Curator: Michèle Kieffer



Alberto Giacometti and the sculpture Small Man in plaster, c.1926-27

The fully illustrated catalogue that accompanies the exhibition is co-edited by the Giacometti Foundation, Paris, and FAGE éditions, and is a French-English bilingual edition.

EXHIBITION

Curator:
Michèle Kieffer

Installation:
Eric Morin

Production :
Stéphanie Barbé-Sicouri

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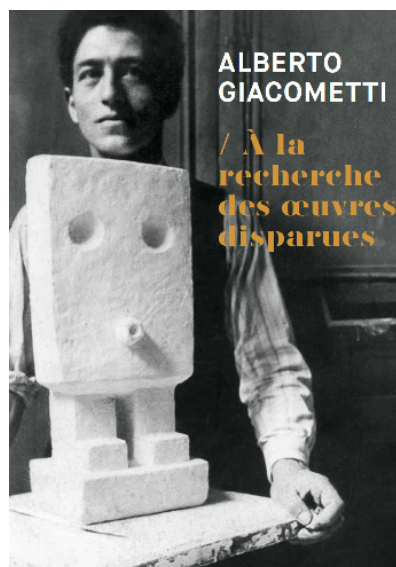
Around the exhibition

Guided visits at the Institute

General public:
Visit with a guide including the reconstructed studio and the temporary exhibition
Duration: 1 hour
From Tuesday to Sunday at 11.30 a.m.
and 4.30 p.m.
Prices: 15€, 11.50€, 9.50€

Families:
Family visit to the Institute focusing on exploring the universe of Alberto Giacometti with children (age 6 minimum) and adults.
Duration: 1 hour
Saturday at 10.30 a.m. and Wednesday at 3.30 p.m.
Prices: child 6€, adult 10€

Family workshop 'The surrealist giraffe':
Saturday 7 March at 3 p.m., and during school holidays: 7, 8, 9, 10 April.
Duration: 1 hour 30 mins
Prices: child 10€, adult 15€



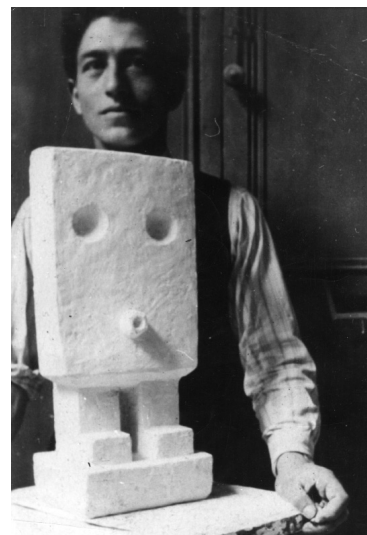
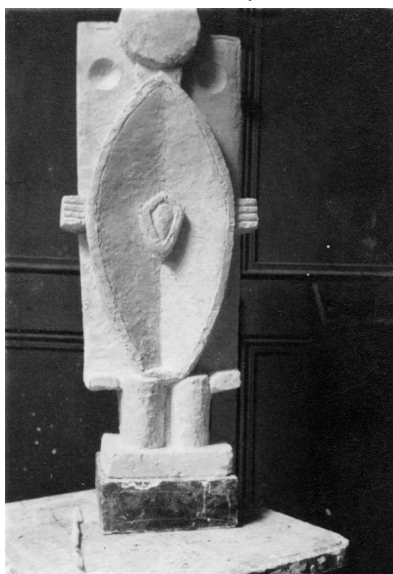
The outcome of an original investigation on Alberto Giacometti's works whose traces have been lost, the exhibition shines a light on more than seventy pieces - reference sculptures, never-exhibited drawings and sketches and photographs from the archives of works that disappeared in the years 1920-1935. In that first period, Giacometti experimented much and destroyed several works of which nevertheless he preserved traces. For this exhibition three documentary reconstitutions in three-dimensions have been made from photographs. These works unknown to the general public are presented in connection with works from the same period which have been preserved. *Walking Woman*, a masterpiece of the Surrealist period is presented alongside the reconstitution of the work *Mannequin* from which it is derived. *Silence Bird* – the version on a human-scale of a surrealist *Cage* – was exhibited only once before it disappeared. A bas-relief lost after the divorce of the Rivière couple will be presented for the first time. These works, unknown to the public and today presented in this exhibition, are the result of research carried out using the rich documentary fonds of the Giacometti Foundation. The exhibition, and the catalogue which accompanies it, set up the premises of a catalogue raisonné of works made by Giacometti between 1925 and 1935 and since lost.

Among the works presented:

Composition, 1926-1927 (in plaster)

Photo: anonymous

Referred to as a futurist sculpture in the catalogue of the 10th Salon de l'Escalier in July 1927, Giacometti gave up working from a model and gradually adopted the artistic language of the avant-garde. The plaster sculpture *Composition* was the only work by the artist exhibited in that Salon which was identified with certainty. Its photograph figures in the exhibition catalogue and illustrates an article devoted to Italian artists living in Paris in the magazine *Emporium* in April 1928. As 'one had no choice but to do cubism', Giacometti created a sculpture with simplified forms that is reminiscent of African art, an essential source in the invention of cubism at the beginning of the century, and which, in the 1920s, exerted a real fascination with collectors. The sculpture, loaded with sexual connotations in a playful and almost naive way, prefigures the artist's surrealist work. Giacometti made several sketches of the piece, but it does not appear in any inventory carried out in the notebooks. The plaster vanished without further ado, but the hypothesis of a sale towards the end of the 1920s seems plausible.



Small Man, 1926-1927 (in plaster)

Photograph: anonymous

Numerous sketches of the sculpture titled *Small Man* or *Man* appear in the inventories carried out by Giacometti in his notebooks. Dated between 1926 and 1928, the artist mentions several materials: plaster, stone and marble. We do not know if the work was made in several versions, or if it was just ideas or, simply, errors made by the artist. The plaster version only was photographed in 1927, as part of a whole series of photographs taken in the studio. Though the sculpture can be seen for the last time on a picture taken by Dora Maar in 1934, Giacometti mentioned in the catalogue to his first solo exhibition at Pierre Matisse Gallery in New York that it was still in his studio in 1948. The artist got rid of the damaged sculpture, as he wrote to Pierre Matisse in June 1954: 'broken and destroyed for a while and I regret it, feel sometimes like making it again, it was my first figure'.

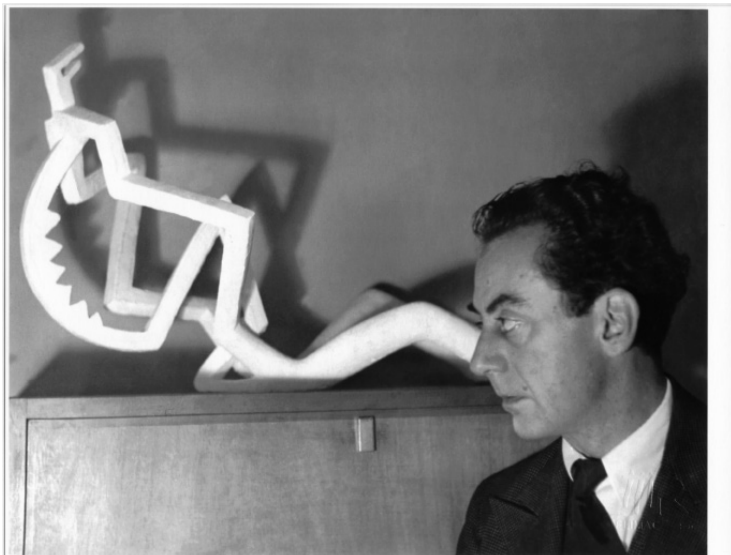
Composition, c. 1927-1930
Painting

The painting *Sculpture* (c. 1927-1930, Giacometti Foundation, Paris), is an exceptional work in the oeuvre of Alberto Giacometti, who did not paint much until the end of the 1920s. The sculpture is very similar to the works of the years 1927-1929, also titled *Compositions*. Even though no other wood object of that period is known, the colour and treatment of the surface suggest it was made in that material. If the painting itself and the fact that the artist kept it testify to the importance of the sculpture represented, the latter was not preserved and its existence, though very likely, cannot be confirmed with any certainty.



Surrealist Object, 1932
Wood, copper and metal

Mentioned as having been destroyed by Giacometti in one of his notebooks, the sculpture has in reality been partially preserved. The wooden part, provided with a movable piece, was still in the artist's studio at his death in 1966. Between a sculpture and a toy, the piece is part of the mobile and mute objects, with a latent and suggested motion, described in the magazine *Le Surréalisme au service de la révolution*, number 3, December 1931. In 2015, the Giacometti Foundation asked the artist Martial Raysse to complete *Surrealist Object* by recreating its missing parts. Raysse, in collaboration with Francis Garcia, interpreted, from the several sketches left by Giacometti, the wheel, the rod and a support base in metal and copper.



**Man Ray in front of *Anxious Woman in a Room at Night*, c. 1931-1932
Photograph**

Created right in the middle of his surrealist period, *Anxious Woman in a Room at Night* is very close, visually and thematically, to *Woman with Her Throat Cut* (c. 1932-1933). Going back on the visual research undertaken during the creation in 1929 of two bas-reliefs for Georges Henri Rivière and David David-Weill respectively, Giacometti transformed the biomorphic form into a woman by using a suggestive title. Associating sexuality and violence, the latter also suggests aggression or rape, without an explicit representation being necessary to feed the spectator's imagination. According to Diego Giacometti's statement made in 1974, fragments of the damaged plaster of *Anxious Woman in a Room at Night* still exist, but they have not been traced yet.

***Giraffe, 1932*
Notebook**

From the end of the year 1931, Giacometti collaborated with Luis Buñuel, René Crevel and Salvador Dalí on a work representing a life-size giraffe destined to be shown during the festival of the patrons Marie-Laure and Charles de Noailles in April 1932. After making a model, Crevel and Dalí abandoned the project, but Giacometti and Buñuel had a giraffe in planks of painted wood made by the Maison Chanaux. Buñuel wrote some texts, mainly of erotic content, concealed under the animal's brown spots, that the guests were invited to discover by climbing on a step-ladder. After the dinner, the piece disappeared, as Buñuel wrote in his memoir: 'After the coffee, I went back into the garden with Giacometti. No more giraffe. Totally vanished, with no explanation. Was it judged too scandalous after the scandal of *L'Âge d'or*? I don't know what became of the giraffe. Charles and Marie-Laure never alluded to it in front of me. And I didn't dare ask the reason for that sudden banishment.' *L'Âge d'or*, considered as unpatriotic and un-Christian, had indeed provoked strong reactions at its opening, at the end of 1930, not only against the filmmaker, but also against its producers, the Noailles.



ALBERTO GIACOMETTI (1901-1966)

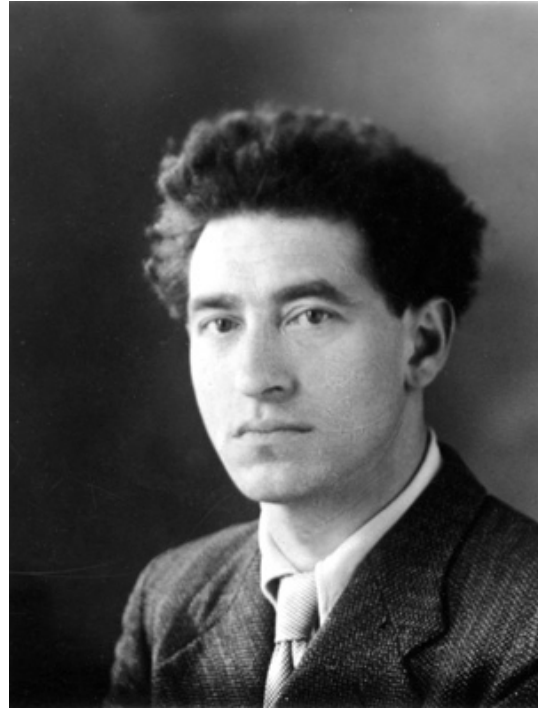
Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renowned post-impressionist painter. He was initiated into the arts in his father's studio, and at the age of 14 made his first works there, a painting and a sculpted bust of his brother Diego. In 1922, Giacometti left to study in Paris, and was enrolled in the Académie de la Grande Chaumière, where he attended the classes of the sculptor Antoine Bourdelle.

At that time, he drew from models and was interested in the avant-garde, among them the post-cubists. In 1929, he started a series of 'women plates', which gained him notice in the art milieu. In 1930, Giacometti joined André Breton's surrealist movement. In 1934-35, he made Invisible Object, an emblematic female figure, whose first title was Hands holding the void. In 1935, he distanced himself from the surrealist group and returned to the question of the representation of the human figure, which would remain the main subject of research for his whole life.

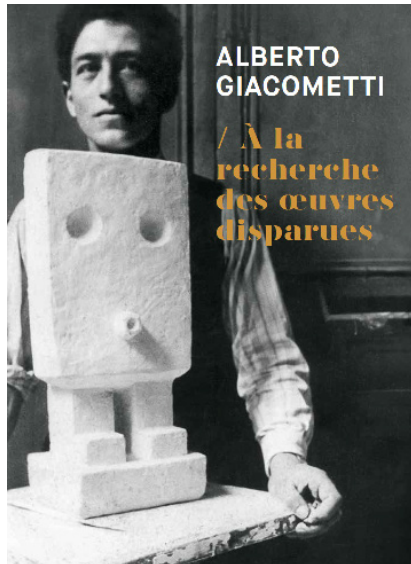
After spending the war years in Switzerland, on his return to Paris, he resumed his work on the human figure. Working from nature, he aimed at reproducing the model as he saw him or her, in their forever changing aspect. In 1947, he made his first version of Walking Man.

In the following years, he developed a process of personal work, modelling figures that he then transferred to plaster whose surface he reworked as that of a stone with knives and sharp objects.

Alberto Giacometti died in January 1966, at the Coire Hospital in Switzerland.



Alberto Giacometti, c. 1935
Fondation Giacometti, Paris



Catalogue co-edited by the Giacometti Foundation and FAGE éditions, Lyon.

192 pages
16.5 x 23.5 cm
Bilingual French/English
Price: 28€

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In search of lost works

Michèle Kieffer

Throughout many interviews given mainly from the 1950s onwards, Alberto Giacometti created for himself the mythical character of a man perpetually dissatisfied and prey to daily existential drama. When it proved impossible to come out of the creative impasse, the gesture of destroying the work, and by that gesture, making a clean sweep, became part of the whole character. Legend has it that Giacometti, haunted by dissatisfaction, destroyed his works as he was making them. Only a limited selection might have been taken from his hands at any time. If the testimonies from those closest confirm that the artist was continually questioning his practise, a careful examination of the archives shows however that he didn't systematically destroy his works. In the accounts he gave his close relations and journalists, he especially referred to his post-war career, while the disappearance of his works was a more common phenomenon in the 1920s and at the beginning of the 1930s. Analysing those years also shows that the voluntary destruction was, in reality, rarely the only explanation for their loss. We are dealing with a varied and complex typology of 'disappeared' works and the hand of Giacometti was not always responsible, far from it in fact.

Sources of relative reliability: correspondences, photographic archives, the artist's drawing notebooks.

Numerous documentary sources on Giacometti's oeuvre are of a variable reliability. Though Giacometti often talked about how his work progressed in his letters to his family, he never explained the fate of the sculptures on which he was working. Very close to his parents, his sister and his two brothers, he talked about his student life and his research in art, and asked his father for advice, his father being himself an artist. Remaining unfortunately very evasive in the visual description of his works, he used general terms like 'head', 'bust' or 'seated figure' which makes identification impossible. His relatives often paid him a visit and the artist went back almost every summer to Switzerland, where he sculpted in his father's studio. As his parents were familiar with his work, Giacometti did not have to linger heavily on the detailed description of his pieces. The correspondence with his family is one of the most important sources of information for the 1920s and 1930s, but it has to be read carefully nevertheless. The descriptions of the works offer few details, and Giacometti had a tendency to withhold information when it suited him, at times even telling lies to reassure his parents, concerned about the fact that his work might take an overly-radical modern direction.

Photography is an important witness in the search for lost works, but the photographs taken during exhibitions in galleries or in Salons were rare in the 1920s. The first image showing two sculptures exhibited by Giacometti was taken in 1929 at the Exposition internationale de sculpture at Galerie Georges Bernheim, Paris. Photographs of his works taken in the studio were also a luxury at the beginning of his Parisian adventure. The recourse to photography became more recurrent towards the end of the 1920s, when he started to take part in art Salons and sought to exhibit in Parisian galleries. Giacometti mentioned several times to his parents the fact that photographs of his sculptures were taken either by a photographer, or by a friend, and indicated even in February 1928 that several magazines had asked him for images.

The artist's archives include several pictures representing works that have disappeared today, but those documents are without annotations. No date, no photographer's name, no title for the sculpture represented are mentioned, which complicates the investigation. Even though the desire to own visual testimonies of his work can be interpreted as a valorisation of the works, we know that several sculptures that had been photographed were not kept by the artist. Others have perhaps only been lost and not destroyed, for the artist did not keep a register of the sales made at the time.

Giacometti, while resorting to that process whose importance in making his work visible he had grabbed, was however distrustful of the misleading effect of photography: 'It bothers me to have to send those tiny pictures for they don't account for the things as they are, and though big photographs are often closer to reality, the small ones pull away from it. And then, once they are made, one notices a few interesting things one didn't have photographed.' The question is what role did those images play for the artist when they were not destined to appear in magazines. Were they used to keep a trace of the objects or did he consider them like simple reproductions to show his family in Switzerland and useful to promote his work?

Finally, Giacometti's writing notebooks and drawing notebooks offer an indispensable source in the search for lost works. An obsessive artist, Giacometti always had a notebook on him, whether he was in the studio, in a bar, out in the streets, or during his family visits to Switzerland. We find all sorts of information in them, from the most mundane notes to the most important details: his appointments at the barber, the contact details of the people he met, beginnings of letters and even sometimes poems. Some notebooks from the middle of the 1920s and beginning of the 1930s are all the more precious for they contain real inventories of his sculptures, numbered and commented upon. (...).

Joyous or punitive destruction: gems and trash **Nathalie Leleu**

In 1999, the artist Éric Watier opened an Inventory of Destruction compiling the misdemeanours of artists towards their works in the 20th century. Outside of his documentary research, he called on several generations of living artists who responded on the circumstances, actions and (at times) motivations underlying a punitive destruction. Gathered in an evolving and updating artist's book, some cases are famous if not historic, others more confidential, but all are the scene of a transfer with a symbolic value between the work and the gesture that led to disown, spoil or destroy it. Whether the destruction is conceived as the (positive) means towards an art project – a step in a flux, or as a (negative) end, the intellectual and aesthetic posture, the operatory mode chosen and the decision to stop the action at a certain point consecrate and materialise the autonomy taken by the artist vis-à-vis the residue of his activity. Moreover, they define the eventual limits of his authority on the implications of the cultural, legal and property rights of the process he started. It is possible though that the crisis of the work does not affect the work itself in a parallel way and leads to a conventional rupture in terms of identity and status. So the fragment (with Jean Tinguely) and the deterioration (Francis Bacon, quoted in the Inventory) supplement or supplant, each in its own way, the absent work. The product and the waste depend on a value judgement: it constitutes what legitimates and what excludes. In any transgression, the artist confronts the question of the perimeter of his sovereignty. How do those principles accommodate within the sequence of actions-reactions unleashed by the destructive impulse? At which point is a work still a work? Does a zone common to destruction and creation exist?

For centuries the fragment has been at the heart of all crisis of authenticity. Whether it is detached from a body or a work of art, its custodian takes into account its origin and a value paradoxically validated by its disintegration. Jean Tinguely's *Homage to New York* is a famous case of joyous destruction that took place in the sculpture garden of New York's MoMA on 17 March 1960. An incredible and huge sculpture-machine self-destructed in 28 minutes in a spluttering racket. *Homage to New York* was, in Jean Tinguely's own words, 'an ephemeral, short-lived work, like a shooting star, and above all destined not to be salvaged by museums. [...] It was necessary for it to pass, for one to dream about it, talk about it, that's all, and the next day, nothing of it remained. It all went back into the bins.' Like most of the performances, *Homage to New York* exists as photographs and as films, but, in reality, not solely. The artist Michael Landy met, as part of his documentary on *Homage to New York*, several people who picked up bits 'to bring back a memento'. MoMA too kept one fragment, and the Museum Tinguely possesses another in its collections. The note on the New York fragment, in the catalogue raisonné, provides the artist with an opportunity to exercise his paternity right and his right to reveal the object, which does not conform to the spirit of the work mentioned above: 'This fragment has been kept by the museum unbeknown to Jean Tinguely and is not acknowledged by him as a sculpture'. MoMA put on its own note: 'Donated by the artist', a possible contribution to the free use of its garden. The destroyer artist was subjected to the consequences of the material and patrimonial normalisation of the museum – unless he accepted before repenting, the declaration on the 'bin' and the catalogue raisonné both dating from 1982. Whatever the case, this spontaneous creation attributes to the fragment elevated to the status of art piece, the properties of synecdoche: one part symbolises the whole. The inscription of the fragment in the inventory of MoMA's collections completed its transformation as a relic.

Though Tinguely's process of joyous destruction and its consequences took place in space, it is in time that one has to consider Francis Bacon's own punitive process. The latter was a famous and regular 'breaker', the outcome of a disappointed quest for the decisive moment: 'I think I tend to destroy the better paintings, or those that have been better to a certain extent. I try and take them further, and they lose all their qualities, and they lose everything.' Bacon has attacked all stages of the work, completed or not. But he expressed the wish to see appear, in an annexe to the catalogue raisonné edited in 1964, the images of the destroyed works he had at his disposal. Some of his actual works reproduced in 1964 were the victims of the artist a few years later, in spite of Bacon's repeated regrets at having destroyed his (small) paintings, helped by third parties like John Edwards, his last partner (for the big ones). There were many creative variations, more or less mutilated, piled up in a corner of the studio, without any special protocol for liquidation. A hundred or so ruined paintings were lying in his studio, after his death in 1992, potentially available. The destructive process undergone by Bacon never stopped haunting his creative project, with the essential recourse to photography and documentation. Fifty years of destruction (from 1946 onwards), partly identifiable, punctually interfere with the production of some 600 works: linking them brings a virtual enrichment to the art history whose linearity was sabotaged by Bacon himself as he corrected the past. The intermittent coincidence, assumed by Bacon, of what was obliterated and what survived, creates an instability in the perception of the corpus but also brings about a depth through the troubling but fecund associations between the various states of existing and/or disappeared objects. It is therefore understandable that the works disowned and gone from the studio, most often turning up on the market, were eventually given some recognition in their inscription in the catalogue raisonné of Bacon's works. That was the case for five fragments of a portrait based on Velazquez' *Pope Innocent X*, discovered in 2006 on the back of a painting by the English amateur painter Lewis Todd, who had obtained, from a supplier in art materials, the canvas on the back of which Bacon had painted, as was his habit.

“Everyone destroys marvellous paintings. Five years ago you wiped out what you are about to start tomorrow”. The painter Philip Guston celebrated, with those words, the creative potential of frustration when it had a whole life ahead of it. Georges Rouault was not in those arrangements when he decided in 1948 to sacrifice – in order to save them from being scattered as well as save them from the art market – 315 unfinished works he knew, at 77, he would never be able to complete. That massive destruction was documented with photographs attesting to the elimination of the works, but without any wish to make those photographs public. That annihilation without remains and without ghosts preceded by 8 years the artist’s retreat from all art practise. Sad end or joyous means, the destruction is not an affective fatality but a choice and a decision in which the aesthetics is obviously not the only thing taken into account. Though artists have destroyed a lot in the 20th century, it was also perhaps because the synthetic raw material and the industrial materials were less costly than those, natural, that were used more or less till the first half of the 19th century. It was also and obviously so because they had the power to do it. Freed from the pressure exercised by a patron he had to comply with over the centuries, the artist has legally become the absolute master of his own creations, and draws a new power from his ‘regime of singularity’. Destruction eventually turns into an instrument of dominion, regulation and regeneration of the production (the one that remains being confirmed by the one that disappears), with or without apparent violence. The cathartic dimension of the act should not conceal its strategic role in the management of a vision and a career, punctuated with gems and trash.

Alteration/Alterity in Giacometti’s Mannequin and Walking Woman **Joanna Fiduccia**

But if Giacometti’s tactics were novel even to him in 1948, the artist had already isolated the problem by the early 1930s. We find it consolidated in a work that appears like an outlier to his Surrealist objects: a stylized plaster nude that went by several names, including Mannequin, Feminine Figure, and finally Walking Woman, the title by which it is known today. Even more than his seminal work Invisible Object (Hands Holding the Void) (1934), Walking Woman anticipates Giacometti’s postwar exploration of tensions between the reality and image of the human figure, while also breaking more dramatically with his postwar order: the polarity of walking men, bodies pitched forward over the isosceles pikes of their striding legs, and hieratic standing women, with feet as ponderous and immobile as the inverted anvils they resemble. Walking Woman mediated between the Surrealist object and Giacometti’s sustained interest in the statue in both its ancient and modern guises, from the fragmented archaic sculpture to the dismembered mannequin. It did so through a series of modifications between 1932 and 1936, which included the addition and then removal of arms and a head, and the incorporation of a faceted pedestal that stabilized the work while also elevating it literally and figuratively (...).



The Giacometti Institute is a place devoted to exhibitions and to research in art history and pedagogy. Chaired by Catherine Grenier, the director of the Giacometti Foundation since 2014, its Artistic Director is Christian Alandete.

A museum on a human scale, enabling the visitor to get close to the works, the Giacometti Institute is an exhibition space, a place of reference for the oeuvre of Alberto Giacometti, a research centre in art history specialising in modern art practices (1900-1970) and a place for discovery accessible to all public. An exceptional reconstruction of Alberto Giacometti's studio, whose elements, in their entirety, had been kept by his widow, Annette Giacometti, is on permanent display. Among these elements are several very fragile plaster and clay pieces, some of them not shown previously in public, as well as the furniture and the walls painted by the artist. Its ambition is to refresh the way we look at the work of the artist, and at the creative period in which he was involved. The programme for research and teaching is open to researchers, students and art lovers. Conferences, symposiums and master classes give a platform to art historians and curators who present their works and the current state of research.

Practical information:

Institut Giacometti
5, rue Victor Schoelcher
75014 Paris

Ticket office on site (Credit card) or online reservation:
www.fondation-giacometti.fr/fr/billetterie

Price: 8.5€

Reduced prices: 5 €, 3 €

Open: Tuesday to Sunday
Closed: Monday

Daily guided visits for the public

Wednesday 26 February at 4 p.m.

Projection of the animation film *Le Tableau*,
by Jean-François Laguionie,
followed by a conversation with Alice Martel,
responsible for public relations at the Giacometti Foundation.
Age 6 minimum.
Cinéma Chaplin-Denfert
Price: 8.5 €

At Giacometti Lab

7, rue Victor Schoelcher 75014 Paris
On reservation: rsvp@fondation-giacometti.fr

Friday 13 March at 6.30 p.m.

Performance 'The catalogue of the lost' by Ellie Ga

Tuesday 24 March from 9.30 a.m. to 6.30 p.m.

Study day

'Disappeared works. On the disappearance of works of art in the first half of the 20th century'

'The fate of art works is not linear nor always serene. A blind spot in the reflection on modernity, the destruction of pieces is however a central phenomenon in the creation of the period and in the material history of artworks. In conjunction with the exhibition presented at the Giacometti Institute, the study day 'Disappeared works' aims at questioning the driving forces and the meaning of the various modes of disappearance of modern artworks in the first half of the twentieth century. In several case studies, it will retrace the stories of works of art that were stolen, erased, damaged, destroyed in time of war, subjected to vandalism, accidentally destroyed or intentionally wrecked by the artist himself. The question of the disappearance itself, in the variety of its modalities of expression, will be placed right at the centre of a questioning on the modern period (1905-1960).

Organisation: Hugo Daniel

Participants: Denys Riout, Michèle Kieffer, Cécile Barges, Nathalie Leleu, Marion Grébert and Katia Sowels...

Sunday 5 April from 2 p.m. to 6 p.m.

Radio DUUU



Alberto Giacometti's studio

Introducing the visitors to the private universe of the artist's creative process, the studio displays around sixty original works, and faithfully restores all the furniture and the studio walls painted by Alberto Giacometti.

COMING TO THE INSTITUTE

DOUGLAS GORDON - THE MORNING AFTER

24 April - 21 June 2020

Exhibition curator: Christian Alandete



After Annette Messager, the Giacometti Institute gives carte blanche to the contemporary artist Douglas Gordon. Born in Glasgow, Scotland, in 1966, Douglas Gordon is a multidisciplinary artist working on video, drawing, sculpture and installation. His work on the distortion of time and the tension between opposite forces (life and death, good and evil) share common ground with Giacometti's questioning on the human condition. Taking hold of the characteristics of the domestic space occupied by the Giacometti Institute, Douglas Gordon imagines a dialogue between his work and Giacometti's work. For the occasion, the artist has made a series of original works never exhibited before that will be presented with some sculptures and drawings by Giacometti that are little-known or have never been shown previously in public.

WALKING MAN

29 June- 25 October 2020

Exhibition curator: Catherine Grenier



Throughout his career, Alberto Giacometti focused on one almost unique theme, the representation of the human being. The sculpture Walking man became the iconic oeuvre of the end of the modern period, as well as the synthesis of the research that Giacometti made on the human figure. The artist did not attempt to represent one man in particular, but to make a synthesis of all the possible figures of the man, revealing both his fragility and his determination. The exhibition gathers for the first time all the variations Giacometti created on the walking figure, from the famous sculpture on which he built his reputation for a wider public in the 1960s to the first version he completed in the immediate post-war period. Accompanied by countless documents and drawings never seen before, the exhibition recounts the story of the artist's most famous sculpture.



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**Alberto Giacometti and *Small Man (1926-1927)*
*in Plaster***

Photo: anonymous, n.d.

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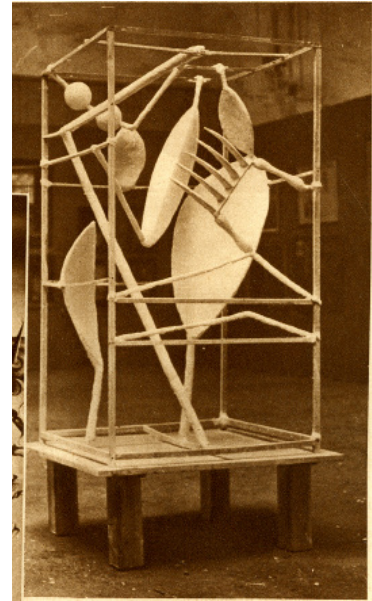


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Documentary Reconstitution After a Photograph
of *Silence Bird* (1930-1933)
Documentation de la Fondation Giacometti,
Paris © Succession Alberto Giacometti
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Alberto Giacometti
Silence Bird (1930-1933) at the VIth
Salon des Surindépendants in VU No 294,
November 1933
Archives de la Fondation Giacometti, Paris
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Luis Buñuel and Alberto Giacometti
Posing with *Giraffe* (1932)
Photo : anonymous, 1932
Archives de la Fondation Giacometti, Paris



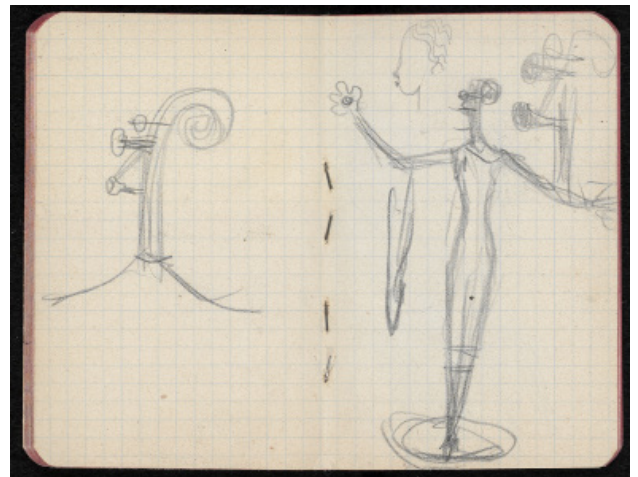
Alberto Giacometti
Sketch of *Giraffe*, 1932
Pencil on sketchbook
11,7 x 7,4 cm
Fondation Giacometti, Paris



Alberto Giacometti / Martial Raysse
Surrealist Object, 1932-2015
Wood and copper - 40 x 120 x 10 cm
Fondation Giacometti, Paris
Work completed by the artist Martial Raysse in 2015,
in collaboration with Francis Garcia.
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Alberto Giacometti
Project for a Sculpture, c. 1926
Ink on paper
16,9 x 9,8 cm
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Alberto Giacometti
Sketch of Mannequin, c. 1932
Pencil on sketchbook - 21,8 x 34,2 cm
Fondation Giacometti, Paris
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Alberto Giacometti
Cage in Wood (1930-1932)
Photo: Brassai, c. 1936
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Man Ray and *Anxious Woman in a Room at Night (c. 1931-1932)*
Photo attributed to Man Ray, c.1933
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Alberto Giacometti
Woman, Head, and Tree in Plaster (c. 1930)
Photo : Marc Vaux, n. d.
Fondation Giacometti, Paris
Oeuvre © Succession Alberto Giacometti
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Alberto Giacometti
Composition (c. 1927-1928) In Plaster
Photo : anonyMOUS, n. d.
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PRESS IMAGES



Alberto Giacometti
Walking Woman I 1932-1936
Plaster - 152,1 x 28,2 x 39 cm
Fondation Giacometti, Paris
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ADAGP, Paris 2020



Alberto Giacometti
Composition (1926-1927) in Plaster
Photo : anonymous, before July 1927
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2020



*Mannequin (1932-1933) at the Surrealist Exhibition
at the Galerie Pierre Colle*
Photo: Man Ray, 1933
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oeuvre © Succession Alberto Giacometti
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