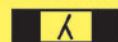


PRESS KIT



INSTITUT-
GIACOMETTI



exposition
exhibition

04
juillet
→ **29**
novembre
2020

Toutes
les sculptures
de *l'Homme
qui marche*
réunies pour
la première
fois

L'Homme qui marche Alberto Giacometti



THE WALKING MAN
04-07 >29-11-2020

PRESS REVIEW
friday 3 July 2020
11a.m. -1p.m.

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Walking Man III, plaster, Fondation Giacometti, Paris

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Alberto Giacometti
Three Walking Men, 1948

THE WALKING MAN

An icon of 20th Century art

04-07 > 29-11-2020

FOR THE FIRST (AND MAYBE THE LAST) TIME, ALL THE WALKING MEN ARE GATHERED IN THE SAME EXHIBITION.

Walking Man, more than a masterpiece, is an icon of 20th Century art. With that emblematic work, Giacometti succeeded in concentrating the suggestive energy of his oeuvre to epitomise the most powerful aspiration of his time: to humanise the world, history and art.

For the first time, several life-size models of *Walking Man* created by the artist are gathered together with most of the variations on that theme, sculpted and drawn. The very first life-size sculpture of *Walking Man* dating from 1947 is exceptionally presented to the public as well as *Walking Man I, II and III* from the collection of Fondation Giacometti.

This major exhibition retraces the genealogy of the motif, from the *Walking Woman* of the Surrealist period to the icons created in 1959-60. Supported by many documents and drawings never shown before, the exhibition recounts the history of Giacometti most celebrated work.

Curator: Catherine Grenier
Assistant curator: Thierry Pautot

Curator

Catherine Grenier

Assistant curator

Thierry Pautot

Installation:

Eric Morin

Production

Stéphanie Barbé-Sicouri

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#hommequimarche



Alberto Giacometti
The Square II, 1948
Museum Berggruen, Berlin

Around the exhibition

Free audioguide to the exhibition to be downloaded on the site of the Giacometti Foundation - www.fondation-giacometti.fr

Guided visits
from Wednesday to Sunday
at 10.30 a.m., in English and at 11.30 a.m. in French
Full price: 15€, reduced price: 9€, 6.50€

Family visits:
Wednesday at 3.30 p.m.
Individuals or family workshops
Saturday and Sunday 3 p.m. - 5 p.m.
Price: 15€, 10€

Summer workshops (July-August)
children and families
Plaster sculpture on wire
Creation of a busy square
Saturday and Sunday, 3 p.m.

Autumn workshops (to be announced)

Open days

European Heritage Days
19 and 20 September

White night
3 October

Rendez-vous at the Studio
10 and 11 October

European Museum Night
14 November

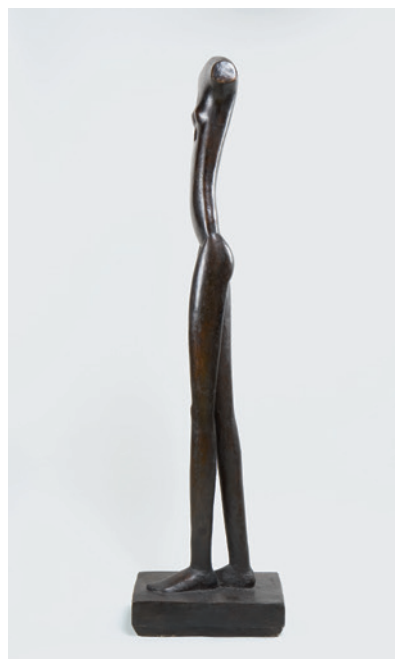
From the first model in 1932 to the famous figures created at the end of his career in the 1960s, this motif testifies to the tireless quest of an artist seeking to represent the essential aspect of the human being. This embodiment of humanity, particularly precious in present times, places this oeuvre among the most identifiable in the world.

Among the works exhibited

Walking Man was, in its first incarnation, a *Walking Woman* (1932). The motif already appears in this Surrealist work, an intriguing figure inspired by Egyptian art.



Alberto Giacometti
Walking Man, 1947
Bronze unique



Alberto Giacometti
Walking Woman I, 1932

It reappeared after the war, when the artist was commissioned for several commemorative sculptures, for which he explored the modes of representation of a universal human figure (1946). The first *Walking Man* (1947) of large dimensions, was also inspired by Egyptian art, whose style Giacometti admired.

The following works, on the other hand, draw their inspiration from daily life. The artist represents the perception felt when witnessing a scene in the street from the terrace of a café.

Three Walking Men (1948), *The Square* (1948) and *Man Walking across a Square* (1949), convey the fugitive vision of life given by the movement of people walking in the distance.



Alberto Giacometti
Three Men Walking, 1948



Alberto Giacometti
Figurine between two houses, 1950

The very poetic *Figurine between two houses* (1950), which shows a female figure, is reminiscent of the oneiric atmosphere of the artist's Surrealist works.



Alberto Giacometti
Walking Man II, 1960

The artist only returned to the motif in 1959, for a new commission for a public space. It is in those circumstances that he created the sculptures considered today as art icons of the 20th Century. In all, Giacometti created four life-size *Walking Men*, three of them cast in bronze.



Alberto Giacometti
Walking Man c. 1959-1965



Alberto Giacometti
Walking Man, c. 1959-1965

ALBERTO GIACOMETTI (1901-1966)

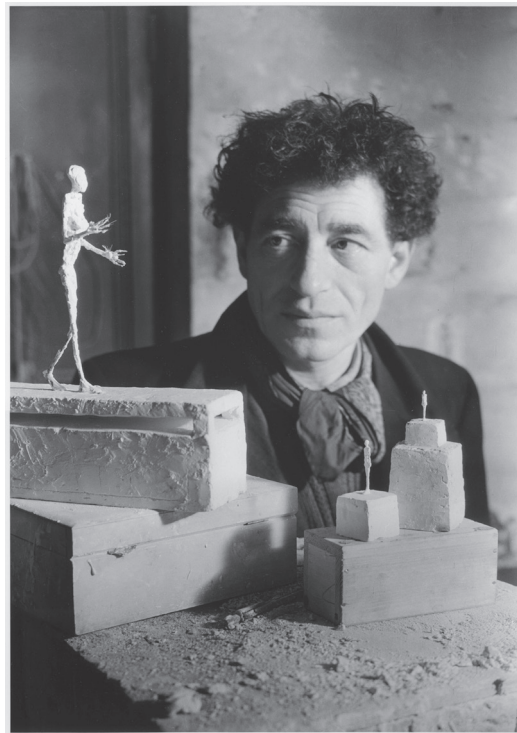
Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renowned post-impressionist painter. He was initiated into the arts in his father's studio, and at the age of 14 made his first works there, a painting and a sculpted bust of his brother Diego. In 1922, Giacometti 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, a period in which he created a series of objects with symbolic and erotic connotations. Between 1932 and 1934, he made two symbolic female figure, *Walking Woman* and *Invisible Object*. 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.

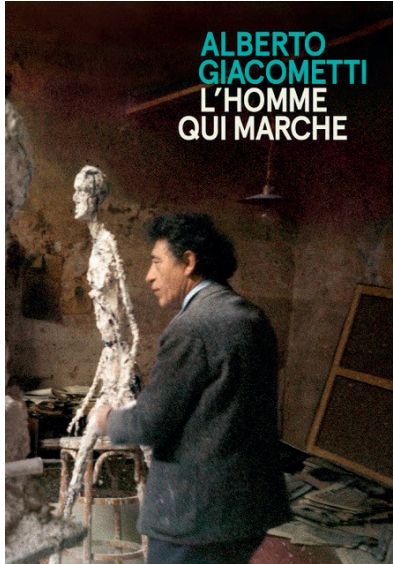
After spending the war years in Switzerland, on his return to Paris, he resumed his work on the human figure. Working mainly from models, he also made more generic figures inspired by art history. He developed a process of personal work, modelling figures that he then transferred to plaster whose surface he reworked with knives and sharp objects. The works in large size were sometimes worked directly with plaster. Though he had most of his sculptures cast in bronze, he also liked to exhibit the plasters, whose surface he sometimes painted.

In 1947, he created his first version of *Walking Man*, then made several variations on the theme, in works of smaller format. In 1959-1961, he produced three other life size models for a commission, never fulfilled, for the Chase Manhattan Plaza in New York, which became icons in his oeuvre.

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



Alberto Giacometti in his workshop, circa 1946
Photo Emile Savitry



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SUMMARY

Catherine Grenier
Walking Man

Vincent Blanchard
Man and the walking position in Egyptian sculpture

Franck Joubin
The figure in motion in 20th Century Western sculpture

WALKING MAN Catherine Grenier

Walking Man is the most famous of Alberto Giacometti's works. More than a famous work, more even than a masterpiece, it is a contemporary icon. With that theme, treated by many others before him, but that he approached in his own distinct style, Giacometti succeeded in concentrating the expressive energy of his oeuvre and in representing the most powerful aspiration of his time: to humanise the world, History, Art. In this symbolic sculpture, the artist conveyed everything about the human being with the greatest economy of means and effects: a matter compressed to its extreme limit, an attitude devoid of pathos, essentially human in its simplicity, a symbol without emphasis, a title without lyricism. This representation of humanity, particularly precious in the present time, places this oeuvre among the most celebrated in the world, and in correlation, among the dearest.

In its first stage, *Walking Man* was *Walking Woman*, the title of the first work that took on this theme. Created in 1932 during the artist's surrealist period, this sculpture reasserted the importance of the human figure within the production of works that had lost direct connection with figuration. After the naturalism of the early works, followed by a short neo-cubist phase that took him to the doors of abstraction, the young artist acquired, in 1929, a reputation with works steeped in symbolic connotations that persuaded the surrealists to invite him to join their ranks. After three years of creating 'objects with a symbolic function' – an expression coined by Salvador Dalí who enthused about his work – *Walking Woman* (1932) reconnected with a more traditional representation. However, the desire to represent again the human body did not bring the artist back to the living model, but led to a composition based on imagination that goes back to the principles and posture of Egyptian motifs. Headless and armless, the slender body is similar to an archaeological find, the aesthetics of that androgynous character also reminiscent of the symbolist sculpture the artist was familiar with in his youth. The theme is given a surrealist undertone and should be connected to the fascination Dalí had for *Gradiva*, the 'woman who moves forward' from Wilhelm Jensen's novel, famous for the use Freud made of it in his study on the workings of dream and the analytical cure.

Giacometti used this motif a second time to represent a hieratic and static character, a strange female figure sitting on a throne (*The Invisible Object*) that was the last of its type. After having struggled to give form to his idea, the artist showed his dissatisfaction for a work of imagination that still produced two masterpieces. He decided to go back to working from a living model, which accelerated his breakup with André Breton's movement in 1935. The following year he accepted nevertheless to present *Walking Woman* at the Pierre Matisse Gallery in New York. To adapt this work to his new principles, he decided to rework the original model by accentuating the silhouette's naturalist style. He devoted several months to this transformation, removing the mysterious cavity made in the thorax of the original version and remodelling the back and the chest in a more naturalist way. 'It is probably the best thing I've ever made' he wrote to his mother. 'I started it in 1932 and gradually I worked on it a lot'. This plaster sculpture was sold to Peggy Guggenheim. Roland Penrose, who had exhibited its first version at the surrealist exhibition presented in London, commissioned a copy. Giacometti was now involved in a new practice, and he was not tempted by the growing public success of his oeuvre from the surrealist period to make works in the same vein, and that in spite of unanimously positive reactions.

The theme of the walking figure only reappeared after the war. As soon as he was back from Geneva, where he stayed for more than three and a half years, commissions came in a steady flow. In December 1945, he was approached by the City of Paris for the project of a monument commemorating Jean Macé who promoted secular schools. According to the communist writer André Thirion's memoirs, he imagined 'a wonderful spindly character' which was refused and whose model is not known today. Perhaps it is the sculpture *The Night*, the fragile silhouette of a naked woman walking on a long and high board. This plaster work, made at the same time, was indeed publicised in 1946 under the title 'Study for a monument'. Giacometti described it to Pierre Matisse as 'a skinny young woman fumbling in the dark'. The slender figure, that he subsequently enlarged and placed on a higher base, lost its hands and female attributes in this second version. A few months later, the Communist Party invited him to take part in a competition for a monument honouring the memory of the Resistance fighter Gabriel Péri. This project didn't materialise either, but the research work accomplished for the occasion led him to represent a universal human figure. The experiments he undertook for those commissions were a crucible of ideas for new pieces: 'Whether the statue is made or not, I still have the sculpture,' he wrote about the monument to Gabriel Péri. The quest for a commemorative image to be set up in a public space induced him to imagine sculptures with simple forms, like graphic signs unfurling in space. For the monument to Gabriel Péri, he made a male walking figure. A massive plaster base, surmounted by a stele in the same material, served as a base for that slender bronze figure. A second model for the stand was made by an architect friend, Paul Nelson, who placed the figure on a more dynamic base.

Too imposing, not in harmony with the form and lightness of the walking man, neither of those bases successfully gave the quality required by those attempts at creating monuments. The motif, on the other hand, found its own existence in many sculptures created in the years that followed. In 1947, Giacometti created two walking figures purposefully made without a stand, a thin platform integrated into the sculpture making it possible to place it directly on the ground. Represented life-size, the first of these walking men is so thin that he is almost invisible full-face. The narrow width of the step and the static aspect of the body seems to be once again a reference to Egyptian art. The original plaster used to cast the piece having been damaged, this sculpture was only made in an edition of one. In spite of the artist's wish for the model to be restored so that the casting could be continued, this project was left aside to make room for others. Though it is called *Walking Man*, the character represented in this sculpture doesn't have strong gender-related features. At the time, the issue on the artist's mind was not so much that of androgyny, a theme connected to surrealist circles, as that of the stripping of all that was not essential to the representation, which distinguishes his work after the war. This character, like those that followed, does not show any distinctive sign, nor anecdotal element. Nothing connects it to a person in particular, nothing links it to a special period either, whether in the hairstyle, the clothes or any other detail. The second version, made in smaller dimensions (67cms) is a bronze of which certain parts have been enhanced with colour by the artist. But those highlights, which were mainly applied to the hair and details of the face, tend to epitomise the sculpture rather than to emphasise the resemblance to a specific model. A link to ancient art appears here too, mainly to sculptures painted in archaic Antiquity.

Several years passed before the artist went back to the motif of the life-size walking man. The theme had not been abandoned though, but it was used in sculptures of smaller dimensions that introduced a more direct connection with reality: the walking figure no longer refers to a stereotype of the representation but to the perception of a daily life occurrence. In the street, on a square, Giacometti staged the common man and the fugitive vision of life that is embodied in the movement of people walking in the distance. The titles of pieces echo this character of daily life: *The Square* (1948), *Men walking quickly inunder the rain* (1948), *Man walking in the rain* (1949), *Man crossing a square* (1949), *Man crossing a square on a sunny morning* (1950) are indicative of the desire to restore the immediacy of the movement.

The bases, integrated into the sculpture, follow the idea of sampling reality at a given time. The slender walking figure is supported by the fragment of space on which it is moving. In *The Square*, of which the artist made two versions, several figures move on a large quadrangular terrace. The four other pieces show isolated characters on an oblong terrace. A ring of three figures on a tiny portion of ground, *Three Men Walking* (1948) revisits the old model of a group sculpture. The very poetic *Figurine between Two Houses* (1950) goes back to the female figure. The piece gives greater importance to the fragment of reality associated with the sculpture, a kind of pierced box on feet that the title describes as 'two houses'. All these sculptures, developed horizontally, are distinguished by the idea of movement introduced by the characters, a movement all the more accentuated that, in *The Square*, one of the figures, a female one, stands still in the middle of the moving figures. As in *Gradiva*, 'a Pompeian fantasy' in which the figure from an antique bas-relief is incarnated in a living woman, the Egyptian model of his first *Walking Man* has been given movement, and has changed into a contemporary silhouette. The effect is all the more striking since during that same period, Giacometti produced countless female sculptures of hieratic appearance, still and with arms alongside their bodies as in *The Square*, whose representation is at the polar opposite of any idea of reality. A reflection on ancient art on the one hand, a vision from the terrace of a café on the other. The contrast between the two forms of representation reinforces the specificities of both. Giacometti was trying to reconcile the art of imagination with the art of perception, past and present. Like many artists, he responded to the stimulation that the animated image and the realism of cinema provided and he chose to do it by exploring the limits of representation. As a sculptor, he exploited at the same time the virtues of permanence that fix movement at its peak, and the movement of the spectator that animates the motif in a subjective way.

In 1951, he presented at Maeght gallery a new model of *Walking Man* in large format, whose figure evolved this time on a tall base on feet in the shape of a box. The disappearance of this plaster work has been explained by the artist's dissatisfaction, but it could also be that the model's deterioration prevented it from being cast. Whatever the reason, it marked the abandonment by the artist of the sculpted motif of the walking man for several years. A special occasion was needed for the sculptor to go back to it. In November 1958, Giacometti received a proposition that filled him with enthusiasm: to compete for the installation of an outdoor artwork, at the foot of the Chase Manhattan Bank in New York. For the whole of 1959 and part of 1960, Giacometti worked on various ideas for that project. The main aspect was quickly decided upon: as in *The Square*, he planned to have sculptures of various natures in dialogue, one representing a very large and stationary woman, the second a walking man and the third a huge head, all three directly placed on the ground. He worked relentlessly, and was much pre-occupied with the issue of proportions. Giacometti had never been to New York, he never experienced physically the huge size of American buildings. He decided on the proportions of each sculpture based on pedestrians, rather than trying to adapt to the scale of the city. 'He's making three big plaster sculptures,' wrote Annette to their friend Isaku Yanaihara in June, 'a large stationary woman standing 2 m 75 high, a walking man (2 m 20, I think) and a huge head (as big as he can make it), the three sculptures will be placed in relation to one another'. Three months later, the artist wrote to the architect commissioning the work, Gordon Bunshaft: 'I was very happy about what you thought of my sculptures during your visit here, but since then, things haven't been happening as planned. I thought I could finish the sculptures in fifteen days, but in reality, I had to pull them apart and remake them several times. I had to start on a new head, a new woman and a new walking man'. Though he had started to work directly on the plaster aggregated around the frame, he decided to change technique: 'He has abandoned plaster and started again on the head and the large woman with clay. I think he's happy with the walking man now', Annette wrote. The studio had never been so cluttered with works and material piled up. 'I removed all the plaster from the studio,' Annette explained, 'I filled five bags, the studio is full of things, on top of the plaster sculptures, there are new ones in clay'. But Giacometti was not fully satisfied with any of these sculptures. 'He started all over again with clay, and the sculptures, for the moment, are becoming smaller and smaller, the

head particularly, you know, the big head, it has now become much smaller'. The artist then went back to work with plaster. That project forced him to confront new challenges. His tiny studio was little suited to the making of large sculptures, and he was not used to working in big dimensions. To make *Tall Woman*, of which he created several successive models, he had to climb on a ladder to work the material directly. Working on the sculpture, he sprayed the surface with a plaster milk that soiled all the pieces surrounding it. To see the sculptures better and evaluate their scale, he carried them into the courtyard or into the street. Giacometti was more worried than usual about the difficulties he encountered, and became increasingly perplexed. At the beginning of the following year, after another visit of the architect to Paris, he seemed more positive. He made two models for *Walking Man*, a *Tall Woman* and a *Large Head*. 'Yesterday evening I spoke on the phone for almost an hour with Alberto who is very happy,' Annette said, 'he says that this time it's working, and that he's going to finish it all this week, and that he'll be able to finally come to Stampa for a little while to rest. I hope that this time it's going to work, and that all those large sculptures will leave for the foundry and then for New York'. The sculptures were finally sent to the foundry, and the artist went to Stampa, then to Rome with Annette. On his return though, he was dissatisfied with the result. 'You're going to be disappointed, and probably angry too, and Bunshaft also,' he wrote to Matisse. 'The sculptures have been cast. I looked at them at the foundry, I had them burnished, looked at them again on the pavement, in the street in front of the foundry, had them transported to Garches into the Susse garden, the bronzes and the plasters, everything, cast and not cast. All of them are good in some respect, perhaps, but all very far from what I wanted (or thought I wanted), so wide of the mark, so bad that it's out of the question for me to send them, I'd rather never again make any sculpture, I'd rather die than send those bronzes to New York now. I worked on them for a whole year, and on top of that, had done nothing else, I dropped everything for that and the spring exhibition, I have never worked so hard, until the night before my departure for Stampa. I had them cast, four instead of three, I couldn't have done more. I can see they are a failure, or rather, they are not fully achieved, they are all wide of the mark in a big way. [...] I'm not going to leave them, I'm going to start the tall woman and the head all over again as quickly as possible, and I want to have good results as quickly as possible. Walking man is more complicated, I don't know yet if I can make it again. I'm going to try one more time anyway'. But nothing will do. In the summer, he made a *Tall Woman* and a *Walking Man* in plaster that were never cast in bronze. He then gave up on the commission. In total, he had four models of giant female figures, two models of *Walking Man* and two *Large Head* cast in bronze. They were individually shown in the exhibitions that followed. Paradoxically, those sculptures which, in his disappointment he thought were 'a failure', were very quickly considered his most symbolic oeuvres. Once again, the commission for a sculpture to be placed in a public space provided the right conditions for the creation of exceptional sculptures. The extreme concentration he showed in those several months of work were reflected in the sculptures. The two models of *Walking Man*, slightly bigger than the life-size one and whose step is wide and confident, offer the vision of a human being at the same time fearless and fragile. Public recognition was immediate. The Carnegie Prize was awarded to him in 1961 for *Walking Man I*, and the sculpture figures amongst the museum's masterpieces. To be confronted with the motif of *Walking Man* was a challenge for an artist who, like Giacometti, had the greatest respect for the works of Antiquity and the whole history of sculpture. Egyptian figures, Greek Kouroi, but also Auguste Rodin's famous *The Walking Man* or Umberto Boccioni's modern *Unique Forms of Continuity in Space* are illustrious models which he endeavoured to follow by imposing on them his own distinctive mark. Unlike all these antecedents, the figure he set up doesn't have the anatomy of a hero. Not realistic, epic or futuristic, it belongs to a different order of representation, that of a figurative sculpture halfway between representation and sign, figuration and abstraction. Giacometti's *Walking Man* reaches the essence of movement, obtained through the synthesis of the various positions of a walking body. As Edgar Degas had done before in his paintings of galloping

horses, the artist chose the truth of perception offered to the spectator rather than the faithfulness to a nature objectified by photography. In a period when abstract art was at its peak, Giacometti invented the conditions for a figuration which is not a return to tradition. Though he refuted the 'devaluation of reality' that he thought informal art was, he was nonetheless contemporary of that style which values sensation over description. He too explored the possibilities of expression of the matter and the universe of the sign. 'Sculpture where I want/not abstract/ or conventional/something else/but what?' he wrote in a notebook, around 1949. Though he considered that the main role of art is to reflect reality, particularly through the image of the human body, he did not hesitate pushing the representation to its limits. The numerous drawings he made of the same motif show the simplification he carried out in his sculptures. More or less simplistic, those sketches made with a pencil or a ball point are closer to the real observation of the walking movement than the sculptures. In many of them the natural movement, the inclination of the body, the folding of the leg, show that there are drawings made while looking at scenes in the street. In sculpture, on the contrary, coherence and harmony of the motif are privileged. All the Walking men made as part of the project for the Chase Manhattan Plaza display the same attitude: a foot placed on the ground and the other raised, the stiff legs, the body in the continuity of the back leg. In his surrealist period, Giacometti witnessed the development of anthropology and ethnography and he was sensitive to the symbolic and ritual dimension of body representation. An admirer of cave paintings and the stylisation of Egyptian art, he placed the human reference at the heart of his system of representation, and was inspired by the visual power of the pictogram. Walking Man is the expression of a desire to reaffirm an anthropology of the image, like the Vitruvian Man, that Leonardo da Vinci's famous illustration elevated to the symbol of Humanism. Le Corbusier pursued a similar goal when he created the Modulor, based on the principle decreed by the Athens Charter (1941): to regulate the dimensioning of all things according to the human scale. With *Walking Man*, Giacometti revisited the archetypes which he freed from the myth in order to create a symbolic image of modern man. A sensitive, liberated being moving towards the future, but who keeps a connection with the profundity of History. For the artist had had for a long time the conviction that the archetype does not betray objective reality, but reveals it. 'Any of us resembles much more an Egyptian sculpture than any other sculpture ever made,' he explained. 'And it's the same for exotic arts, for African or Oceanic sculpture. People like them because they think them entirely invented, and because they refute the outside world, the common view on reality. On the opposite, people look down on a classic head, a Greco-Roman, because it has a likeness, which is not very interesting at all. I like sculpture from New-Guinea because I find it resembles much more anyone, you or me, than a Greco-Roman head or a conventional head. Style gives us the most accurate vision.'¹⁸ The achievement of *Walking Man* shows us that with this symbolic representation, Giacometti had succeeded in both style and truth.

(...)

THE FIGURE IN MOTION IN 19TH CENTURY WESTERN SCULPTURE

Franck Joubin

"My Walking Man. It is not interesting in itself, but rather for the thinking about the distance it has covered and the one it still has to cover. This art which deliberately, through suggestion, goes beyond the character sculpted and connects it to a whole that imagination recomposes step by step is, I think, a rich innovation."

Rodin never ceased being concerned with the idea of movement. If we are to believe him, The Walking Man was one of his major works. The universality of its language still strikes as it sets itself as a look-out, a 'beacon' at the outpost of the 20th century. For his contemporaries, after Rude and Carpeaux, Rodin was considered 'the sculptor of movement' (Gustave Coquiot), the one who had 'brought them back to life' (Gustave Geffroy). 'The illusion of life in our art is obtained,' he declared, 'by good modelling and movement. Those two qualities are like the blood and breath of all the beautiful works of art.'

The Walking Man stemmed from that big laboratory of mutations of the language of sculpture that developed fully in Rodin's oeuvre in the 1890s. As is well documented, it came from the rediscovery of the study of a torso in clay that Rodin had put aside and neglected for ten years and that ended up damaged, but then restored and cast in plaster to be grafted onto a pair of legs which, like the torso, came from St John the Baptist (1878). From that assemblage was born a fragmentary, headless and armless figure with uneven modelling. The small plaster model was first shown in public in 1900, in Rodin's exhibition at Pavillon de l'Alma in Paris. The catalogue again mentioned it under the title 'St John the Baptist'. In 1905-1906, Henri Lebossé was entrusted with the mechanical enlargement of the small model, a process by which it acquired its whole expressive force. The big model was first shown in Strasbourg under the title of 'Grande figure d'homme', and it was only when exhibited at the Salon de la Société nationale des Beaux-Arts in Paris in 1907 that it was officially named The Walking Man, as had been suggested by the casters. In that long and complex creation process Antoinette Le Normand-Romain noted that 'the hand of the artist no longer plays a part, modelling being replaced by the assemblage and the enlargement'. Undoubtedly that quest for movement, so fiercely undertaken, imposed a radical change of method. An essential formal mutation resulted from it, and the humble walking of the prophet proselytising became this Herculean stride, liberated of all subject. Talking about Balzac (1898), a critic had already noted that 'it was entirely a gesture'.

(chronophotographie devenait l'instrument d'une sorte d'archéologie du regard, ou plutôt d'une enquête sur les « dispositions visuelles » des Anciens. La question de l'objectivité de la photographie par rapport aux conventions de représentation artistique était un motif récurrent de la littérature scientifique et artistique. En 1900, Salomon Reinach faisait ainsi remarquer que, « comme cette vérité était nouvelle et contredisait nettement les idées reçues, elle ne fut pas accueillie sans résistance ».

The singularity of Rodin's oeuvre should not make us overlook the permanence of the conventions of the representation of movement affecting, for the most part, the sculpture of that drawn-out 19th century. Generally speaking, one of the main functions of movement was to ensure a narrative continuity. The choice of action was still largely influenced by the 'most productive moment' of Lessing's Laocoon (1766), that moment of paroxysm, of tension from which the dramatic intensity of the subject stemmed. By overturning the neo-classic doxa introduced by Winckelmann of 'noble simplicity and calm splendour' inherited from the 18th century, the movement became, with the romantic generation, the vector of the soul's tormented expression, that was to find its last extensions in the effusions of the symbolism at

the end of the century. Portents of this new sensitivity already appeared in Jean-Baptiste Stouf's *Femme effrayée* (terracotta, Salon of 1798). The theme of the vulnerability of humans confronted by the forces of nature barely concealed the recent recollection of the revolutionary upheaval. Breaking with the old solemnity had to take place first of all with the renewal of the themes and the quest for new grammars of gestures that would exclude Eugène Guillaume's conventional *Faucheur* (bronze, 1849), whose posture brought to mind again the *Borghese Gladiator*. On the other hand, Daumier's *repoussoir* figures *Refugees* (plaster bas-relief, 1848), caught in the precariousness of their bodies forced into exile, reached the universal. The eloquence of the gestures, established as *exemplum virtutis* (example of virtue) in David d'Angers' *Grand Condé* (plaster, 1816-1817), which draws its visual dynamism from the upward oblique of the body and the big sweeps of the costume, was followed by the no less heroic stride of Dalou's *Forgeron* (plaster, 1879-1889) displaying an exacerbated naturalism. Carpeaux' *Danse* (stone, 1869) had already prompted one critic to say that the sculptor had the bodies in a sweat. But whether one tried to be rid of it or attempted to offer a synthesis, referring to the great models of the past was a constant. The movement became the vector of a kind of demonstration of virtuosity.

In 1878, the revelation of Muybridge's first instantaneous photography, which were followed by Marey's development of 'chronophotography' (1882), was truly a tidal wave about to shake up the mental representations of movement. It is therefore surprising that in the spirit of its practitioners, chronophotography could be used to go back to the Greeks' purity of vision. At the same time as it opened up to a new apprehension of the modern world, a new space-time, chronophotography became the instrument of a kind of archaeology of the gaze, or rather of a study on the Ancients' 'visual dispositions'. The question of objectivity in photography compared to the conventions of the artistic representation was a recurrent motif of scientific and art literature. In 1900, Salomon Reinach pointed out that 'as this truth was new and clearly contradicted the common preconceptions, it was not accepted without some resistance'.

Certain sculptors from the end of the 19th century capitalised on that, and it resulted in bringing about a division among them. The 'moderns' were not always the ones that one thought. That division ended up being applied most directly for experimental and scientific ends, with Marey himself 'creating with his own hands mouldings of all sorts, busts of his family members, representations in relief of a bird in flight'. He especially brought in the conventional sculptor Georges Engrand for a series of statuettes and bas-reliefs representing athletes running which were presented at the Académie des Sciences in 1888. Paul Richer, who was Charcot's assistant at la Salpêtrière, and also professor of anatomy at the Ecole des Beaux-Arts and himself a sculptor and friend of Dalou, had similar results with his own statuettes of athletes being compared to anatomical models. On the other hand, Alfred Boucher's *Au but* (Salon, 1886), despite its modern theme, relates to that illusionist realism that peaked in the 1880s. But though chronophotography met with the demand for truth of Meissonier, Degas and Eakins in the United States, it was only with Degas that the notion of series was to fully expand. Considering some of his statuettes like *Danseuses* (*Grande arabesque*) (circa 1885-1890), no longer in isolation but through the quasi organic connection that unites them, we understand that Degas decomposed in several sequences the movements of the same figure. However, whether it is an athlete by Richer or a dancer by Degas, all of them only offer a conception of the movement fixed in an instant *t*, a freeze-frame. The most important impact of those shots was, as Catherine Chevillot noted, after Bergson, 'to abolish all hierarchy in the phases of movement'.

(...)



The Giacometti Institute is the Giacometti Foundation's 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 the 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

Open from Tuesday to Sunday, 10 a.m. to 6 p.m.
Closed on Monday

Exclusive booking on the online ticket office:
www.fondation-giacometti.fr/fr/billetterie
Price: 8.50€
Reduced price: 3€

PERMANENTLY ON DISPLAY

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.



Douglas Gordon Footnote
for an exhibition
© Studio lost but found / VG
BildKunst, Bonn, 2020

ARTISTS IN RESIDENCE

DOUGLAS GORDON - THE MORNING AFTER (the exhibition has been postponed)

April 2020 - April 2021

Exhibition curator: Christian Alandete

The Giacometti Foundation has developed a new form of 'residency' by associating Douglas Gordon with its programme till April 2021. This collaboration will be punctuated with spontaneous interventions, disseminations, exchanges and encounters on the Foundation's Internet site, in the Giacometti Institute's space and in the locations of the international partners of the Giacometti Foundation. This collaboration will accompany a reflection on the modalities of the exhibition, the role of the artists within the institution and the invention of new possibilities to intervene in the collection and its archives.

NEXT AT THE INSTITUTE

GIACOMETTI / BECKETT

12 December 2020 - 28 March 2021

Exhibition curator: Hugo Daniel



Samuel Beckett and Alberto Giacometti in the
artist's studio, 1961

In winter 2020, the Giacometti Institute will go back to the meaningful bonds that connected Giacometti and the writer Samuel Beckett. The exhibition will broach their long-lasting friendship, established in Paris at the end of the 1930s, their collaborations, such as the staging of *Waiting for Godot*, and the profound affinity between their oeuvres, which crossed paths with post-war Existentialism.

Conditions of use

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Obligatory mention: Succession Alberto Giacometti (Fondation Giacometti + ADAGP) PARIS 2020

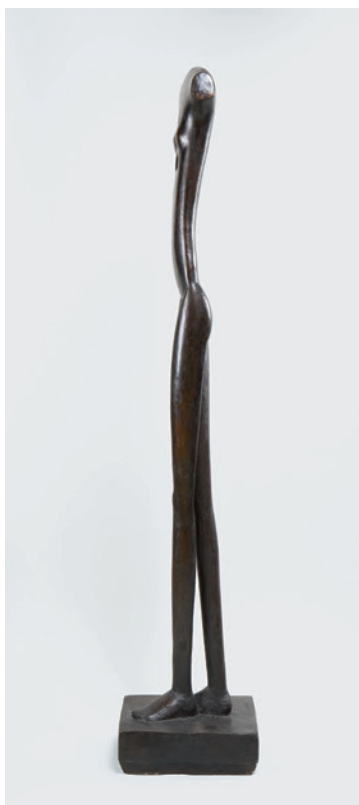
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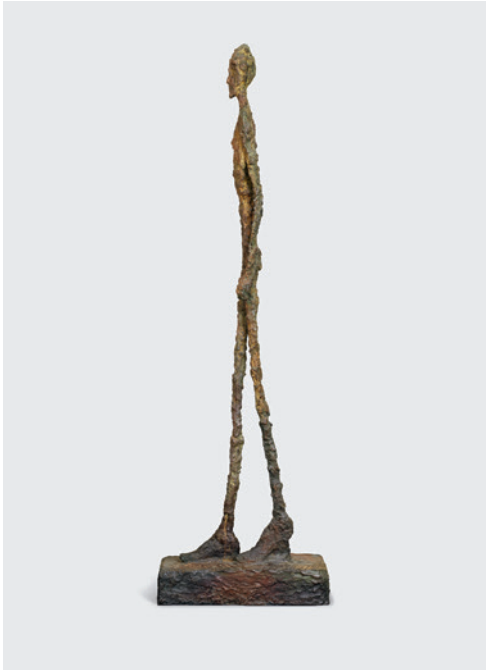
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Contact:

Anne-Marie Pereira - am.pereira@fondation-giacometti.fr, press officer

Alberto Giacometti
Walking Woman I,
1932
Bronze
150,3 x 27,7 x 38,4 cm
Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti +ADAGP) 2020





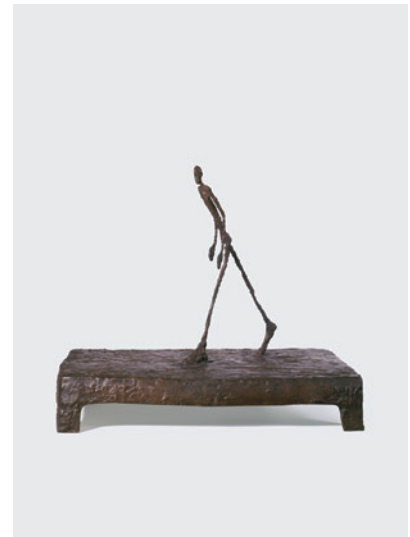
Alberto Giacometti
Walking Man,, 1947
 Bronze
 170 x 23 x 53 cm
 Alberto Giacometti-Stiftung, Zurich
 © Succession Alberto Giacometti
 (Fondation Giacometti + ADAGP, Paris) 2020



Alberto Giacometti
Three Walking Men, 1948
 Bronze
 76 x 32,7 x 34,1 cm
 Fondation Giacometti, Paris
 © Succession Alberto Giacometti
 (Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
The Square II, 1948
 Bronze
 23 x 63,5 x 43,5 cm
 Museum Berggruen, Berlin
 © Succession Alberto Giacometti
 (Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Man walking across a square,, 1949
 Bronze
 68 x 80 x 52 cm
 Alberto Giacometti-Stiftung, Zurich
 © Succession Alberto Giacometti
 (Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Walking Man,, 1959-1965
Blue ballpoint pen on page of notebook
17 x 11 cm
Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Walking Man II, 1960
Plaster
188,5 x 29,1 x 111,2 cm
Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Figurine between two houses,, 1950
Painted bronze
12,7 x 2,5 x 7 cm
Private collection, Paris
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Walking Man, c. 1959-1965
Blue ballpoint pen on paper
65 x 19,30 cm
Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



**Plaster of Man Walking under the rain,
in Giacometti's studio, 1949**
Photo : Denise Colomb
Fondation Giacometti
© Succession Alberto Giacometti
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**Alberto Giacometti working on the plaster
of Walking Man, 1959**
Photo : Ernst Scheidegger
Fondation Giacometti
© Succession Alberto Giacometti
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**Alberto Giacometti working on the plaster
of Walking Man, 1959**
Photo : Ernst Scheidegger
Fondation Giacometti
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**View of the Alberto Giacometti
exhibition at the 31e Venice Biennale, 1962**
Photo : Bo Boustedt
Archives de la Fondation Giacometti, Paris
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
*Invitation card for the opening
of the Giacometti exhibition
at the Galerie Maeght,
Paris, June, 8, 1951*
Lithograph
8,5 x 17,6 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti
Walking Man III, 1959-1965
Lithograph
42,5 x 32,5 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti
(Fondation Giacometti + ADAGP) 2020



Alberto Giacometti in his studio, 1959
Photo : Ernst Scheidegger
Fondation Giacometti
© Succession Alberto Giacometti
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