

PRESS KIT



INSTITUT-
GIACOMETTI

exposition
exhibition
20
octobre
2021
→ **9**
janvier
2022

Alberto Giacometti Barbara Chase-Riboud

Femmes Debout de Venise
Standing Women of Venice
Femme Noire Debout de Venise
Standing Black Woman of Venice

Ouvert du mardi au dimanche
Open from Tuesday to Sunday
Billetterie sur place par carte bleue ou en ligne
Ticketing on site by bank card or online

Alberto Giacometti, l'œuvre
présentée jusqu'au 9 octobre
2021. (Giacometti) et Barbara Chase-Riboud
(Chase-Riboud) jusqu'au 9 janvier 2022.
Barbara Chase-Riboud, Femme Noire Debout de Venise
1967, bronze, 100 x 100 x 100 cm, 100 x 100 x 100 cm.
Alberto Giacometti, Femmes Debout de Venise
1967, bronze, 100 x 100 x 100 cm, 100 x 100 x 100 cm.
Barbara Chase-Riboud, Femme Noire Debout de Venise
1967, bronze, 100 x 100 x 100 cm, 100 x 100 x 100 cm.
Barbara Chase-Riboud, Femme Noire Debout de Venise
1967, bronze, 100 x 100 x 100 cm, 100 x 100 x 100 cm.

www.institut-giacometti.fr

5, rue Victor Schœlcher 75014 Paris
Métro Raspail ou Denfert-Rochereau

FONDATION-
GIACOMETTI
-INSTITUT



Barbara Chase-Riboud with her sculptures and Alberto Giacometti's, 2021

ALBERTO GIACOMETTI / BARBARA CHASE-RIBOUD
Femmes Debout de Venise
Standing Women of Venice
Femme Noire Debout de Venise
Standing Black Woman of Venice

20-10-2021 > 09-01-2022

PRESS VISIT with the artiste in attendance
Thursday 21 October 2021
11 a.m. - 1 p.m.

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PRESS RELEASE



ALBERTO GIACOMETTI / BARBARA CHASE-RIBOUD **Femmes Debout de Venise** **Standing Women of Venice** **Femme Noire Debout de Venise** **Standing Black Woman of Venice**

20-10-2021 > 09-01-2022

The Giacometti Institute presents an original exhibition dedicated to the French/American artist Barbara Chase-Riboud in dialogue with Alberto Giacometti's oeuvre.

A sculptor, poet and novelist, Barbara Chase-Riboud (born in 1939 in Philadelphia) met Alberto Giacometti at the beginning of the 1960s, when she had just settled in Paris. Her work was at first quite close to that of the sculptor but quickly freed itself from it. The monumental works she was to develop after offer points of convergence with Giacometti's: verticality, search for expressiveness, relief, work on bronze, fascination for Ancient Egypt, closeness with contemporary literature and poetry.

Chase-Riboud progressively moved towards abstraction, but her big steles associating bronze and textile still kept some reference to the human figure. She shares with Giacometti a humanist vision, incarnated by works that seek to reach a symbolic and memorial dimension.

Created in close collaboration with the artist, this exhibition places Giacometti's famous female figures face to face with those of an artist who, for decades, has been making her own original sculptural way between the American and French scenes.

Curator : Émilie Bouvard, director of collections and scientific programme,
Fondation Giacometti

Curator

Émilie Bouvard, director of collections
and scientific programme,
Fondation Giacometti

Scenography

Éric Morin

Production

Stéphanie Barbé-Sicouri
Sandra Jouffroy

#GiacomettiChaseRiboud

**AROUND THE EXHIBITION****Guided visits**

from Tuesday to Saturday at 11 a.m.
and 2.30 p.m.

Visits in English

Saturday at 10 a.m. and 4.30 p.m.

Family visits

Sunday at 11 a.m.

Audioguide

Listen to Barbara Chase-Riboud's poems
by scanning the QR codes next to the
works or on the exhibition page: [bit.ly/
GiacomettiChaseRiboud](https://bit.ly/GiacomettiChaseRiboud)

ASSOCIATED PROGRAMME

A programme of events
will be offered during the exhibition.

ART WORKSHOPS

During All Saints holiday
and Christmas:

Thematic workshops in connection
with the exhibition (drawing,
modelling, writing, embroidery...)
For family and children

Throughout the year:
Art workshops in connection
with Alberto Giacometti (drawing,
modelling, painting, comics...)
For children, teenagers, adults.

INTRODUCTION

by **Émilie Bouvard**, curator

Barbara Chase-Riboud and Alberto Giacometti met twice. In 1962, Henri Cartier-Bresson, a friend of Marc Riboud at the Magnum Agency, took the young sculptor to the studio at rue Hippolyte-Maindron. "It was the most rundown, decrepit habitation I had ever seen - made of wood planks and an iron roof, crumbling stairs and no windows except a skylight. It was tiny, no more than five meters by five meters. Everything was covered in plaster - the walls, the floors, the ceiling and the first I saw him, he himself was a walking Egyptian mummy, entirely white, covered in white plaster from his shoes to the Afro curly hair on his head: his clothes, his hands, his feet and his cigarette which dangled from his lips from which a long curl of white smoke escaped," she recalled. A few months later, she met him again in Milan, by chance. He was lost and penniless, and she helped him to take the train to Stampa. Between those meetings, no other contact, even though both of them, foreign artists, lived in Paris at the beginning of the 1960s. Barbara Chase-Riboud was far from being the only American artist to have elected Paris. In the United States, McCarthyism, but also racial inequalities, and, in France, the notorious greater sexual freedom and the brilliance that Paris still had as the capital of art favoured, until the 1960s, the exile of many artists. Chase-Riboud settled in a studio in rue Dutot; she also worked in Chenillière, in the Loir et Cher. In Paris, she was exhibited in 1966 by Galerie Cadran Solaire, and, in 1974, at Atelier de recherche contemporaine in the Musée d'art moderne de la Ville de Paris. The exhibition organised at the Institute is the first in decades.

Graphic arts



Barbara Chase-Riboud
The Couple, 1957

Alberto Giacometti sculpted, drew and wrote, and Barbara Chase-Riboud does the same, so their practices end up interwoven in proportions and relations different for one and for the other. In the first half of the 1960s, Barbara Chase-Riboud left behind her first drawings, whose expressive line in ink evokes Giacometti's, to approach the human figure in a more graphic manner. The mythical figure of The Couple generates a series whose suggested eroticism connects with the sensual character of Giacometti's drawing. Both artists tend to draw their sculptures, Giacometti for the famous Letter to Pierre Matisse in 1950, and Chase-Riboud in those recent watercolours that refer to a series of abstract sculptures (not shown in the exhibition) seeking, in their pure visual aspect and their form evoking instruments, for a sound effect. And Barbara Chase-Riboud, poet, novelist, also makes drawings with bits of wool that are reminiscent of writings. Giacometti used to mix drawings and poetic texts at times.



Barbara Chase-Riboud
Zanzibar, 1970



Alberto Giacometti
Tall woman II, 1960

Monumental pieces

Barbara Chase-Riboud chose to confront her sculpture with Giacometti's *Women*, competing in monumental scale. *Zanzibar* (1970) is part of the first abstract sculptures made by the artist at the end of the 1960s. It was purchased by the CNAP (Centre national des arts plastiques), and is one of the rare pieces by Chase-Riboud in French collections. *Zanzibar* (1970) takes the viewer to an ancient and mythical place in African civilisation. A poem ("Why did we leave Zanzibar?") by Barbara Chase-Riboud bears that name and celebrates the memory of slavery as a threnody: are the cordage adornment or chains? The work is named, in the strongest sense that the act of naming can possibly mean. The titles are poems, in so far as the poetic language, with its rhythm and its rimes, mnemonic, has as original function to commemorate, to turn into a monument, reminiscing the past in the present. Barbara Chase-Riboud summons beings, spaces that have disappeared, destroyed, in the hope that they will, as a fair return, disturb the space of our body, physical and mental. Thus she chose to place *Zanzibar* opposite Giacometti's *Tall Woman II* (1960), made for a public monument project for the Chase Manhattan Plaza, in New York. Chase-Riboud and Giacometti share, the former abstract, the latter figurative, a memorial and humanist vision of sculpture.



Barbara Chase-Riboud at the Bonvicini foundry, Verona, with *Standing Black Woman*, 1973

Femme debout de Venise / Standing Women of Venice Femme noire debout de Venise/ Standing Black Woman of Venice

Chase-Riboud chose to present her sculptures opposite Giacometti's *Women*, as indicated in the exhibition's title. She is heedful to blur all dualism. *Black Obelisk* (2007) with its vertical but also pyramidal shape, its volutes and cordages, evokes more a veiled figure than an obelisk; the title though distorts the femininity associated with veils and finery to bring it to a form of phallic statuary and to Ancient Egyptian civilisation.

Her technique is original. She made use of the archaic technique of lost wax casting, cutting volutes horizontally directly into the wax that melts during the bronze casting. The solid relief in bronze with patina is placed vertically on a kind of framework combined, in its lower part, with fluid braidings in silk or wool - adornment, jewels, "skirts" as the artist calls them - which form an undulating base. They are reminiscent of masks from Africa decorated with vegetable fibres in their lower section.

Facing the baroque sensuality, the sculptural landscape made of hollows, protrusions, orifices, pleats and folds, offered by Barbara Chase-Riboud's sculptures, it is the "skin" of Giacometti's sculptures that comes to mind. This epidermis probed by the gaze, excavated by the hands and the knife cuts itself in places from any precise figurative reference to become pure expressivity, violence, torment, caress. The body in all its presence, space of eroticism and pain, place of freedom or control, reappears with much strength. Facing them, the abstract sculptures of Chase-Riboud, adorned as they are, present themselves like monumental female bodies. Together they form, according to Barbara Chase-Riboud's desire, a forest of female totems in which the traditional polarities of feminine and masculine, of black and white, of fragility (of the plaster) and solidity (of the bronze), of the soft and the hard, are divided up in series with variable geometry, breaking all fixed dualism.



Alberto Giacometti
The Nose, 1947 - 1949



Barbara Chase-Riboud
The Couple, 1963

First figures

At the beginning of the 1960s, Chase-Riboud created hybrid beings made of an assemblage of bones and vegetable matter before being cast in bronze. Casting is the magical operation allowing for the fusion in the mineral, of vegetable, animal and human kingdoms, a transmutation that she was able to witness in Germaine Richier's art practice. Those figures are androgynous, or of an indeterminate sex, going beyond all sexual dualism. *The Couple* (1963), *Tiberius' Leap* (1965) and *Walking Angel* (1962) disturb with their confusion of orders, and their exploration of a kind of mystery. The Couple is an androgynous being referring to ancient myths, Tiberius' Leap is named after a promontory on the island of Capri from which the Roman emperor used to throw his victims, and who is that "Walking Angel" with wing-sheets that seems to come straight out of Ovid's *Metamorphoses*? Those first surrealist-inclined works "have legs"; they walk, and are reminiscent of Giacometti's pieces, but more profound still, they converge with the Swiss artist's sculptures in so far as they give the impression of creating a mysterious archaic dynamism. They (re)activate, in Giacometti's, the nature of his sculptures as formidable clusters of forms and sensations coming from the depths of time: ancient peregrine figure of Man walking across a square (1949); the metamorphic, sexual and carnival-like form of *The Nose* (1947).



Barbara Chase-Riboud
Cleopatra's bed, 1997

CLEOPATRA

Barbara Chase-Riboud shares with Alberto Giacometti a deep interest in Ancient Egypt as the civilisation's original matrix, memorial and funerary art - an art also representing "couples" quite often. Her travels in 1957 were seminal. *Le Lit de Cléopâtre* (1997) belongs to a series of pieces started in the 1980s, that form a kind of visual fiction, a group of objects making up Cleopatra's room, the figure of a powerful African woman. Surprisingly this series was inspired by a painting by Rembrandt, and the technique of assemblage of various shards comes from Ancient China. The issue here is not at all to illustrate "Cleopatra" as a historian would, but to bring to the surface a memory associated with her: the celebration of an ambivalent woman able to unite sensually the East and the West, Egypt and Marc-Antony, Ancient China and Rembrandt, eroticism and death. The climax of the exhibition, *Standing Black Woman of Venice* (1969-2020), a high black stele made of a single bas-relief that Chase-Riboud pairs with *Walking Woman* (1932-1936) with its Egyptian hieratic appearance, pays tribute, with its title, to Giacometti's *Women of Venice*, simply through the abstract work of the relief.

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 connotation. 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, dedicating himself intensely to the question of the human figure which would remain his main subject of research throughout his 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 his own process of work, modelling figures in clay that he transferred to plaster whose surface he reworked with knives and sharp objects. The works in large size were sometimes worked directly in 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. Between 1959 and 1961, he produced three other life size models for a commission (not fulfilled) for the Chase Manhattan Plaza in New York, which became icons in his oeuvre.

In 1962, he was awarded the Grand Prix for sculpture at the 31st Venice Biennial.

In 1965, he had retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and Louisiana Museum (Humlebaek, Denmark).

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



Alberto Giacometti at the Venice Biennale Alberto Giacometti with the plaster of the *Tall Woman IV* in the studio's courtyard, August 1960, 1962

BARBARA CHASE-RIBOUD

Barbara Chase-Riboud was born in 1939 in Philadelphia (Pennsylvania, United States). She lives and works between Paris, Rome and Milan. A sculptor, poet and novelist, Barbara Chase-Riboud was first taught art at the age of 7, at the Philadelphia Museum of Art and at the Fleisher Art Memorial; when she was only 16, the Museum of Modern Art (MoMA) in New York acquired one of her first pieces. She studied at Temple University and at Yale University, where she was the first Black American woman to graduate in the School of Architecture. In Rome, from 1957 to 1959, she made her first bronze sculptures and had her first solo exhibitions in galleries. During her stay, she visited France, but also Egypt, Greece and Turkey, and discovered non-Western art. In 1961, she settled in Paris and married the French photographer Marc Riboud. Since then, her works have been broadly exhibited in many institutions in the United States, France and all over the world (Japan, Australia, Germany etc.). Barbara Chase-Riboud is also famous for her literary achievements. In 1974, she published her first collection of poetry, *From Memphis & Peking*, that was highly praised by the critics, followed, in 1979, by her first novel, *Sally Hemings: A Novel*, for which she received the Janet Heidinger Kafka's Prize.

The sculptures of Barbara Chase-Riboud are in the permanent collections of the Berkeley Art Museum (California); the Metropolitan Museum of Art (New York); the Museum of Modern Art (New York); the Newark Museum of Art (New Jersey); the New Orleans Museum of Art (Louisiana); the New-York Historical Society Museum (New York); the Philadelphia Museum of Art (Pennsylvania); the Smithsonian's National Museum of African American History and Culture (Washington D.C.); the Studio Museum in Harlem (New York); the Centre national des arts plastiques (Paris). Barbara Chase-Riboud was awarded the AWARE Prix d'honneur in 2021.



Barbara Chase-Riboud



Catalogue co-edited by the Giacometti Foundation, Paris, and FAGE éditions, French/English bilingual edition.
Richly illustrated, this book is a companion to the exhibition.

144 pages - 91 illustrations
Size 16.5 x 23.5 cm
Price: 24€
ISBN 9782849756935

SUMMARY

Barbara Chase-Riboud, Sculpting the folds of the soul
Catherine Grenier

Nous savons son nom
Marta Kuzma

Making-Of
Émilie Bouvard

From the visual work to the literary work: endless ex-tensions
Claudine Armand

Barbara Chase-Riboud: timeless sculpture
Christophe Cherix

"Why Barbara Chase-Riboud
Eva Barois de Caével

Anthology
Françoise Cachin & Peter Selz

For Alberto Giacometti

In Karnak's shadow
You wandered Through Milan's Duomo
No more than
A sprinkling Of carborundum
With careful Swiss eyes.

«Maestro, are you lost?»
«No, only my railway ticket.»
We fed you English tea and pastry,
A sad-faced and scarred Ramses
Amongst the chattering Italians,
And drove you home
To your mother in Borgonovo.

Why did we leave Zanzibar?

Dark hallooed sister,
Penumbrae jewel
Burning in dry tobacco leaf beauty,
Brittle and flaking discontent,
Eyes damned with the silt of disappointment,
Lodged and sheltered in Public Housing,
Celled there tapping in Morse code on the bars of the mind:
The unspeakable that resounds through
The landscape of your nerve ends like orgasm.

Long-fingered, long-necked
Delicate wrist-ed and ankle-d sister,
Wide-hipped and smelling of honey,
Eyes echoing hollow words and unremembered places,
Fingers stuttering, tearing
And wrapping themselves around The essential question:

Why did we leave Zanzibar ?

Something in the line of the back spells
The irredeemable exhaustion of trying to make ends meet;
Those two butt ends of our amputated history,
Cauterized on the hot iron of self-hate,
Lusting after self-destruction
That we find in split vaginas,
Smeared with the muck of barbarians,
Birthing a race of orphans and madmen
When we could have stayed on the beach,
Heads severed and wombs filled with sand,
Clutching our ancestors,
Rejoicing in sterility,
Reveling in abortion,
Resplendent with infanticide,
Cursing the living with the last breath of strangled children
You say we had no choice:

*There is always one alternative
To rape and every woman knows it.*

Dark-breathed sister,
Sinister survival worshiper,
Ready with the sword to smite the suicides,
Jailer for our prison-makers,
Grinding down our men with religion-pocked
Grins of satisfaction (Jesus Saves),
Crushing our defenseless sons with the jawbone of that Jew's cross,
Dazed and concussed, they stumble into the street to play stickball
Driving their fathers mad with grief and shame
So that their rage is spent in our bodies (Or better still, the wives and daughters
of the enemy);
And how we both glory in it,
Smack our lips in rutting satisfaction,
Tasting curdled blood and milk
Left standing in the sun too long
By absent-minded missionaries:

Sassy, sweet-voiced sister,
Moon-browed and night-mouthed In deepest song,
Lying on your back in cathedrals,
Content that another night has passed
Without murder, Lying on your back in cathedrals,
Masturbating with the true cross (Sweet Jesus)
While black men thrash around with white flesh,
Listening for your hysterical screams resounding in the tabernacle,
Staining stained glass: those Technicolor prisms of Middle-Eastern legend.
And over all, Cleopatra's asp hovers: Sliding between legs,
That perpetually open route to power,
Posing the essential question on split tongue:

Why did we leave Zanzibar?

Benedictus qui venit in Nomine domini.

Sweet fragrant mango-stenched beach,
Breasts pressed flat against steamed sand,
Seeping through sieve-like flesh,
Carrying carats of ancestor dust,
Rattling like pearls in oyster shells.

Sleek, earth-dyed sister, Madness glistening at your throat,
We could have stayed on the beach,
Clinging to the rocks like bats,
REFUSING TO MOVE OUR WOMBS,

Scraping them with flint,
Soaking the continent with the holy blood of martyrs.
Plum-lipped sister,
Sad and wild-eyed with my reflection,
I touch one apricot breast
As you touch one brassy one,
And we gaze into each other's eyes
Like the criminals that we are,
Dark brown gall rising to the surface like oil on water,
Casting up that bottle-wrapped question Flung into the sea by some
desperate hand so many murders ago:

Why did we leave Zanzibar ?

Cleopatre III

I shall be Venus Genetrix and greet
With chaste lips this Dionysus I first saw at fourteen.
I shall trap his quintessent heart and waltz it round
My own Gods quivering in unmarked graves.

For so long as one dank breath escapes from Karnak,
So long as one brace of bones, churns like rolling dice,
Away from Delphi's oracle,
so long as one Handful of red earth crumbles

Under the Saturnine & Equatorial sun of Ethiopia's Pharaohs,
I refuse to be eclipsed by Caesar's shadow & Caesar's sex.
For, so long as Egypt rests its shaven head

On my Cleopatrian breasts,
Caesar's manhood curled loosely in my hand,
Rome, don't cross me. (...)

Cleopatra LI Male,
I loved more than life,
You leave one image in Amimetobioi:
Feral soldier's flanks, tender as yellow plums
Attached to a golden back arrogant in down,

Caught in the autumn of fine flesh that shaped
The future of my own body, that heavy-laden
Vessel filled with pearls, amber, and spices
To breed a new race on uncharted continents.

My harbor's darkness opened to your beating oars,
And I thought I possessed the Africa of my dreams
As I possessed your hot and lustrous body,
Whispering, "No, not yet," or groping blindly for
A toehold in our incendiary red-rimmed strivings, T
he loose change of History strung out all over our bed.



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. The ambition of the Institute 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, L'École des modernités, 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: Tuesday to Sunday from 10 a.m. to 6 p.m.
Closed: Mondays

Ticket reservation online and on site:
www.fondation-giacometti.fr/fr/billetterie
Price: 8.50€
Reduced prices: 3 €



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.

2022 EXHIBITIONS

GIACOMETTI / BRETON

Surrealist friendships

19 January - 10 April 2022

Curators: Serena Bucalo-Mussely and Constance Krebs

The passage of Alberto Giacometti in André Breton's surrealist group lasted barely five years, during which he asserted himself as one of the most innovative artists of the movement. His art research around eroticism, game and oneirism made him noticed among the most active members. He built strong relationships with his artist and intellectual companions, some of which were long-lasting even after he distanced himself from the surrealist movement. Organised in collaboration with the Association Atelier André Breton and the Musée national d'art moderne, Centre Pompidou, the exhibition illustrates the artistic, intellectual and friendly universe around those two great personalities of the 20th century.

DOUGLAS GORDON, *The Morning After*

22 April - 12 June 2022

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 multi-disciplinary artist working in video, drawing, sculpture and installation. His work on the distortion of time and the tension between opposite forces (life and death, good and evil) shares common ground with Giacometti's questioning on the human condition. Douglas Gordon imagines a dialogue between his work and Giacometti's work and makes, for the occasion a series of original works never exhibited before that will be presented with some sculptures and drawings by Giacometti that are little-known.

GIACOMETTI AND LANDSCAPE

22 June - 18 September 2022

Curator: Romain Perrin

Alberto Giacometti was born in a remote valley in the Grisons region, in Italian-speaking Switzerland. His first impressions were those of high mountain, and a life in close contact with nature. For years, Giacometti painted and drew landscapes of mountains and views of Stampa, rocks and mountainous reliefs that made a lasting impression to the point of

PRESS IMAGES

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For Alberto Giacometti's works

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For Barbara Chase-Riboud's works © Barbara Chase-Riboud 2021

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Alberto Giacometti
with the plaster of the *Tall Woman IV*
in the studio's courtyard, August 1960
© Succession Alberto Giacometti /
ADAGP, Paris 2021



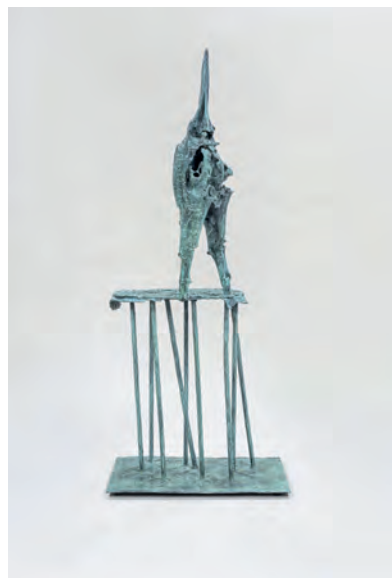
Barbara Chase-Riboud
at the Bonvicini foundry, Verona, with *Standing Black Woman*, 1973
Photo : Massimo Vitali
© Barbara Chase-Riboud



**Barbara Chase-Riboud
with her sculptures and Alberto Giacometti's, 2021**
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2021
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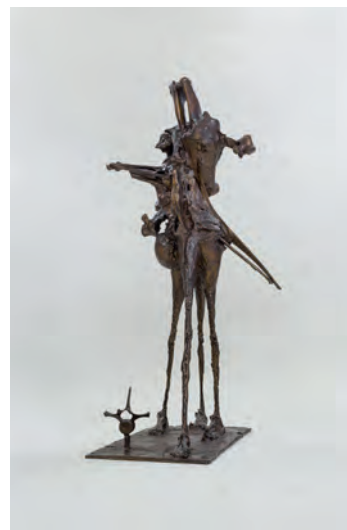
Alberto Giacometti
The Nose, 1947 - 1949
Bronze - 80,90 x 70,50 x 40,60 cm
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ADAGP, Paris 2021



Barbara Chase-Riboud
Tiberius's Leap, 1965
Bronze - 155 x 65,50 x 43,50 cm
© Barbara Chase-Riboud



Alberto Giacometti
Man crossing a Square, 1949
Bronze - 68 x 80 x 52 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2021



Barbara Chase-Riboud
The Couple, 1963
Bronze on base in painted steel
123 x 70 x 68,50 cm
© Barbara Chase-Riboud



Alberto Giacometti
Annette nue debout en perspective, 1949
Biro/Ballpoint on paper tablecloth
54,50 x 40 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2021



Barbara Chase-Riboud
Le Couple, 1957
Graphite and pencil on paper
76 x 58 cm
© Barbara Chase-Riboud



Barbara Chase-Riboud
Walking Angel, 1962
Bronze - 90 x 93 x 40 cm
© Barbara Chase-Riboud



Alberto Giacometti
Spoon Woman, 1927
Plaster - 146,50 x 51,60 x 21,50 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2021



Barbara Chase-Riboud
Zanzibar, 1970
Bronze and silk cords
270 x 81 x 49 cm
© Barbara Chase-Riboud / Cnap /
photo : Fabrice Lindor



Alberto Giacometti
Tall woman II, 1960
Plaster - 283 x 32 x 57 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2021



Alberto Giacometti
***Woman of Venice III*, 1956**
Bronze - 118,50 x 17,80 x 35,10 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2021



Barbara Chase-Riboud
***Black Obelisk #3*, 2007**
Bronze, wool
216 x 73 x 73 cm
© Barbara Chase-Riboud



Alberto Giacometti
***Ensemble of Women of Venice (IV and VI exhibited)*, 1956**
Plaster
© Succession Alberto Giacometti /
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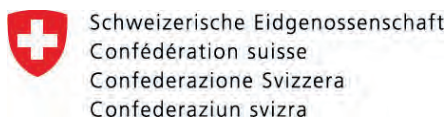


Barbara Chase-Riboud
***Standing Black Woman / Black Tower*, 1973**
Bronze, wool and cordage- 280 x 70 x 50 cm
© Barbara Chase-Riboud



Alberto Giacometti
***Tall woman IV*, 1960-1961**
Bronze - 270 x 31,50 x 56,50 cm
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