

PRESS KIT




FONDATION-
GIACOMETTI
-INSTITUT

22.06
→ 18.09
2022

exposition
exhibition

Alberto Giacometti

Un arbre comme une femme

Une pierre comme une tête

A tree as a woman

A stone as a head



Alberto Giacometti and *The Forest* in the studio, 1950

ALBERTO GIACOMETTI A TREE AS A WOMAN A STONE AS A HEAD

22-06 > 18-09-2022

**PRESS VISIT
Tuesday 21 June 2022
3 - 5 p.m.**

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Alberto Giacometti
The Glade, 1950
Fondation Giacometti

ALBERTO GIACOMETTI A TREE AS A WOMAN A STONE AS A HEAD

22-06 > 18-09-2022

The exhibition "Alberto Giacometti. A tree as a woman, a stone as a head" offers an original way of looking at Alberto Giacometti's work. Though the human figure continued to be the artist's favourite subject, the landscape, that made such a strong impression when he was young, remained present throughout his artistic career. He approached the subject at two significant moments, during his youth spent in the Swiss Alps and in the post-war years. But beyond the painting and drawings, the exhibition also shows what the landscape brings to Giacometti's sculpture in the first part of his career.

In 1950, he created two major pieces: *The Forest* and *The Glade*. In them, Alberto Giacometti established a system of equivalence between the human figure and nature, a visual language in which standing women are reminiscent of trees and the heads, of rocks. In many portraits, the massive busts resemble the rocky mountain of his childhood. The standing figures, in their upwards thrust to the sky, often recall the pine trees of the valley of the Grisons.

Many authors such as Jean-Paul Sartre, Simone de Beauvoir, Jacques Dupin and the English art critic David Sylvester, have described that analogy between the sculpted surface and the rock, reminiscent of the mountains that surround the villages of Stampa and Maloja to which the artist came back every year until the end of his life, in a sense of wonderment always renewed.

Curator

Romain Perrin

Scenographer

Éric Morin

Production

Sandra Jouffroy

www.fondation-giacometti.com

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Around the exhibition

Guided tours

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

Guided tours in English

Saturday at 10 a.m.

Guided tours for families

Sunday at 11 a.m.

Creative workshops

Booking at:

www.fondation-giacometti.fr/fr/billetterie

Price: €15 per participant

“Landscapes in small touches”

Painting workshop for 6-12 years old

Taking inspiration from the landscapes painted by Alberto Giacometti, the children are taught pointillist painting and to create their own colourful landscape.

On Wednesdays 13, 20 and 27 July 2022,

3 - 5 p.m.

“A landscape etched in our memories”

Etching workshop for families,

from 5 years old upwards

As a family, come and discover the landscapes drawn by Alberto Giacometti.

On Saturdays and Sundays throughout July 2022

2,3, 9,10,16,17, 23, 24, 30 and 31 July, 3 - 5 p.m.

“Like a mountain”

Modelling workshop for children and/or families.

In that workshop, adults and children try their hand at modelling a bust in clay in the manner of the famous sculptor.

From Tuesday 23 to Sunday 28 August 2022,

3 - 5 p.m.

Children can take part on their own,

or accompanied by their parents.

Sketched visit

Embark on a guided visit to experience it like a journey, a reconnection with nature through Giacometti's works. Take the opportunity to draw your own postcard and post it from the Institute.

On Saturdays 2.30 - 3.30 p.m.

From 25 June to 10 September 2022

Prices: €15/€9.50/€6.50

Throughout the year:

creative workshops in connection with Alberto Giacometti (drawing, modelling, painting...)

Children, teenagers, adults.

Romain Perrin, curator

The title of the exhibition draws freely from the narrative made by the artist around the creation of *The Forest* and *The Glade* in a letter addressed to his gallerist Pierre Matisse in the 1950s. Those sculptures, whose making was partly due to chance, reminded him of a place near Stampa. The landscape of his childhood is a frame of reference that he kept all his life, and which fed some of his paintings as much as some of his sculptures. For Giacometti, it was the most ordinary things in particular that contained the strange and the wonderful. He observed that the landscape he painted from the studio in Stampa never ceased changing, and that he could “spend his days in front of the same garden, the same trees and the same background”. He marvelled at “all the beautiful landscapes to represent without changing position, the most common landscape, the most anonymous, the most banal and the most beautiful one could see”.

The Val Bregaglia, Giacometti's landscapes

Alberto Giacometti was born in 1901 in Borgonovo, in the Val Bregaglia, an isolated region in the Swiss Alps, near the Italian border. In the beginning of the 20th century, life was hard there. The valley, in which the family home was situated, in the small village of Stampa, is very steep - light does not really penetrate it during the long winter months, the period the artist preferred. The landscape around, when it is not covered in snow, is characterised by its mineral aspect: craggy mountains, ridges and rocks standing out among the resinous trees. Forests and alpine pastures were Giacometti's playground, and he enjoyed walking through them. During the holidays, the family took up residence in the village of Maloja, situated higher, a small spa resort on the edge of Lake Sils. The horizon there, more open than in Stampa, is surrounded by majestic summits like the Piz of Margna and the Piz Longhin. The shimmering of the light and the reflections of the landscape on the water fascinated the young Alberto who very early on made some watercolours and paintings with the mountain lakes as a favourite motif.

This very special landscape was forever part of Giacometti when, as a young adult, he settled in Paris. Memories of hiking and skiing down the slopes abound in his correspondence with his family, while the postcards and photographs of Val Bregaglia piled up in his studio.

When Giacometti settled in rue Hippolyte-Maindron he kept, from a childhood spent in the heart of the mountain, the habit of a basic standard of living amply shown by the environment in which he lived and worked.

[EXTRACT] LETTER TO PIERRE MATISSE

Catalogue of the exhibition "Alberto Giacometti", New York, Pierre Matisse Gallery (12 December 1950 - 6 January 1951), published in English, retaken in Alberto Giacometti, *Écrits. Articles, notes et entretiens*, Paris, Hermann, coll. "Savoir sur l'art", 2007, p. 102-103

"Looking at the other figures which, in order to clear the table, I had placed randomly on the floor, I noticed that they formed two groups that seemed to correspond to what I was looking for. I positioned the two groups on bases without any changes, and if, after that, I worked on the figures, I never modified their place or their dimension [...].

The *Composition 7 figures [and] head* reminded me of a place in the forest seen for many years in my childhood, and whose trees - behind which one could glimpse blocks of gneiss - with their bare and willowy trunks (branchless almost to the top) seemed to me to be like characters immobilised in their wandering and talking among themselves.



Draft to the letter addressed to Pierre Matisse, 1950
Fondation Giacometti

The exhibition is divided into four sections and a cabinet of graphic arts:
"Trees and Standing Women", "Busts and Rocks", "Tree, Human Figure, Landscape"
and "A Plaza-Landscape for New York".

TREES AND STANDING WOMEN

In 1950, Giacometti worked on three compositions of figures on flat bases which he exhibited at the end of the year in New York in the gallery of Pierre Matisse. Two among them directly referred to the landscape: *The Forest* and *The Glade*. At the request of his gallerist, the artist went back on his works in a letter published in the catalogue. The sculptor gave the keys to reading his new productions.

Extract from the text in the catalogue, *Standing like trees* by Anne Lemonnier

"I no longer have a fever this morning. My head is clear and empty again, placed like a rock in an orchard in your image". *The Clearing* and *The Forest* by Alberto Giacometti find a puzzling echo in those words in *Lettera Amatoria*, a poem by René Char published in 1953. Made in the 1950s, those sculptures are female figures arranged on a base as on the stage of a miniature theatre. To those assemblies of standing women - or slender trees - is added, in *The Forest*, the bust of a man, planted in the soil like a raised stone. If Char's orchard is a garden of love full of fruits and promises, Giacometti's two sculptures have their origins in other places. (...)

BUSTS AND ROCKS

On the opposite of the standing women, the busts - another favourite motif in Giacometti's work - have a squat, compact and solid appearance that makes them look like rocks. The triangular shape of the shoulders, then of the head, is reminiscent of a steep mountain, while the matter evokes, in its grainy texture, the surface of a rock. The play between the macrocosm of the landscape and the microcosm of the face invites the viewer to consider the body she sees as much vaster than first appears. The issue of perception has been at the heart of Giacometti's sculpture since the end of the 1930s, and was reinforced after the war and even more at the beginning of the 1950s, at the moment he went back to painting landscape. *Black Landscape* is part of a series of paintings made in Stampa in 1952, from the family home. Concerned less with colour than with lines, as the poet Jacques Dupin wrote in his monograph of the artist published in 1962, that landscape presents a view on the garden, as well as on the village dominated by the surrounding mountains, whose crests create the perspective and structure the composition. The omnipresence of the surroundings of Stampa, where Giacometti used to come at least once a year to pay a visit to his mother, seems to determine the composition of his paintings and act on the construction of his sculptures.

Extract from the text in the catalogue: *From the portrait of mountain to the bust-rock*
Dialectics of the body-landscape by Romain Perrin

As an opening to his text "The Search of the Absolute", the preface to the catalogue of Alberto Giacometti's exhibition presented at the Pierre Matisse Gallery in New York in 1948, Jean-Paul Sartre evoked the "antediluvian face" of his sculptor friend, as if the latter had been shaped by a long period of time, a geological temporality exceeding that of human beings and resembling the climatic and tectonic forces that fashion mountains. Three years later, that metaphor found an echo in a poem that Francis Ponge sent to the artist through the editor Christian Zervos: "in the neighbourhood of the café de Flore, wanders that rock, a large and hirsute grey figure". Giacometti did not hide the fact that he came from a mountain people: born in a steep-sided valley in the canton of Grisons, the Val Bregaglia, he remained, throughout his life, attached to the places of his childhood, paying a visit to his mother every year, and inviting his friends to come and stay with him in the family home in Stampa, or on the bank of Lake Sils in Maloja. Ponge's comparison, however, hurt him a little. The artist thought that it contributed to "create a kind of made-up legend". And indeed it continued to develop, emphatically

at times, and ended in an article for Vogue in which Alexander Liberman described the smile of a mountain man illuminating Giacometti's face. It remains though that this poetic image of a mineral Giacometti invites the viewer to look at his work in its direct relation to the mountain landscapes of the Alps, as Michel Leiris did in *Pierre pour un Alberto Giacometti* [1991] and David Sylvester in *Looking at Giacometti*, describing the manner his sculpture "continually echo certain distinctive and astonishing rock formations that oddly enough do not appear elsewhere in the valley but are conspicuous in three adjacent granite peaks to the south of Stampa, the peaks dominating the view from the back of the Giacometti's house". This recurrence of the image of the mountain, or its metonymic equivalent, the rock, to describe the artist and its oeuvre, even when his sculpture endeavours to represent the human figure, compels us to explore a dialectics of the body-landscape. (...)

TREE, HUMAN FIGURE, LANDSCAPE

Giacometti often took for model what was in front of him, for example the tree in the courtyard of the family home in Stampa, or that of the rue Hippolyte-Maindron in Paris. He regularly used a single tree to signify a whole landscape and to construct the space in which the character was placed. This process suggests a much vaster space, treated in a great economy of means that Giacometti borrowed from the Italian Primitives of the Renaissance. The tree can even be the main subject of the representation, as in the lithograph.

The Tree as well as on *Doors of the Kaufman tomb* that the artist made for Edgar Kaufmann's house, Fallingwater, in Pennsylvania, built by the architect Frank Lloyd Wright. In the illustrations of the collection of poems by René Char, *Retour Amont*, published in 1965, the character on a dark background, facing the abyss, suggests an infinite space reminiscent of the themes of German romanticism.

A PLAZA-LANDSCAPE FOR NEW YORK

In 1958, Giacometti received a commission for a public sculpture to decorate the plaza in front of the building of the Chase Manhattan Bank designed by the architect Gordon Bunschaft. Though the project did not succeed, on account of the artist's dissatisfaction, it gave rise to some of his most emblematic sculptures in the series of "Tall Women". Associating a walking man and a tall woman to a giant head that seems to come out of the ground, the composition took on the concept of *The Forest*. Consequently, *Tall Woman* became the equivalent, in real size, of a tree and *Large Head*, of a rock, transposing, in the heart of the city, the elements that more likely belong to the landscape.

CABINET OF GRAPHIC ARTS

Giacometti's training began with his father, the artist Giovanni Giacometti, a renown painter of Swiss modernity who kept company with major landscape artists of the time like Ferdinand Hodler, Giovanni Segantini and Cuno Amiet, Alberto's godfather. The watercolours he made at the time, for most not exhibited before, show the interest the young artist had as much for landscape as for colour. The locations, at times recognisable, are for most situated in the canton of the Grisons, a region where he regularly hiked, as is shown in his personal photographs. The artist never forgot those landscapes and kept postcards representing the lakes, mountains and forest of his native region, pictures that kept entertaining in him the feeling of an Eden he went back to every year, when he paid a visit to his parents, and within which he certainly found the conditions to revitalise his art. The drawings of trees and mountain summits, made throughout his life and relegated to the back of his studio, show that the attention to landscape relies, in Giacometti's work, on a process of individuation of those elements. The recurrence of the motifs of the tree in the courtyard of the family home in Stampa and of certain mountains in the vicinity, the proximity between the artist and his motifs, echoes the work he had undertaken with his brother Diego and his wife Annette, his main models.

AMONG THE PIECES EXHIBITED



Alberto Giacometti
Trees and mountain, c.1920
Fondation Giacometti

TREES AND MOUNTAIN

Artist in training, the young Giacometti made several watercolours in the 1920^s. They represent the landscapes of the Swiss Alps, among them the mountains in the canton of the Grisons. Guided by his father, a renowned painter, and some figures of Swiss modernity like Cuno Amiet, the young Alberto developed a postimpressionist sensitivity conveyed by a palette of vivid colours and broad flat tints. Here, he seems to privilege the flat tint for the forest of pine trees in the background and the slopes of the mountain in the backdrop. The white of the paper, slightly enhanced with blue, enabled him to render the sensation of the reflection of light and sky on the snow. The foreground is perfectly distinct from the rest of the composition thanks to the application of small orange touches indicating that this depiction was probably made from an autumnal view.

Though the colour is still superimposed over the drawing, the masses being traced with a pencil prior to that, it gradually took over in the 1930^s, and became the main medium to construct the composition in the 1950^s.



Alberto Giacometti
The Forest, 1950
Fondation Giacometti

THE FOREST

This composition is the first sculpture that established an equivalence between the standing female figure and the tree, on the one hand, and the head of a man and the rock, on the other, a theme Giacometti pursued throughout his life. He explained it to Pierre Matisse, his gallerist, in December 1950, the year he created this composition, as he perceived in it the intervention of chance [...].

As in *The Glade*, or *Composition with three figures and a head*, all the protagonists of this semi-oneiric scene are turned towards the viewer. The flat base is a theatre stage, as in *The Cage*, on which are placed side by side women standing on the base and a bust directly emerging from it, a feature reminiscent of Winnie's head coming out of a little mound in Samuel Beckett's play *Happy Days*.



Alberto Giacometti
Black landscape, 1952
Fondation Giacometti



Alberto Giacometti
Landscape in Stampa, c. 1961
Fondation Giacometti

BLACK LANDSCAPE AND LANDSCAPE IN STAMPA

Black landscape (1952) and *Landscape in Stampa* (c. 1961) were painted from the studio of the family home in Stampa, where Giacometti grew up. They both represent the same view from the courtyard with, in the foreground, the trees, and behind, the roofs of the other houses in the village, and finally, the mountain whose crest is used to give perspective. The composition is created with lines rather than constructed with colour, like the works the artist used to make in his early years, under the influence of his father and his postimpressionist friends.

Black landscape in particular relies on a superimposition of frames that gives an impression of depth. The relation to colour is also very different.

The most recent, *Landscape in Stampa*, remains unfinished. The space left by the white of the prepared canvas brings light, making the few touches of blue, orange and green paint all the more vivid. *Black landscape*, though painted in dark shades, does not exclude colour for all that, on the contrary, because for Giacometti it was possible to reduce them all to nuances of grey. Painted in 1952, at the time the artist was once again very interested in depicting landscapes, this painting is in keeping with other portraits in various shades of grey made at the time. With his models as with his still life, Giacometti did not feel the need for a huge variety of themes. Thus, in a ten year interval, he painted the same view from the studio in Stampa, turning his practice into a research project on the representation of real life: the more we look at the same thing, the less we manage to seize it in its entirety because the perception we have of it changes. Giacometti's art lies on that desire to render his vision the closest possible to what it is.

AMONG THE PIECES EXHIBITED



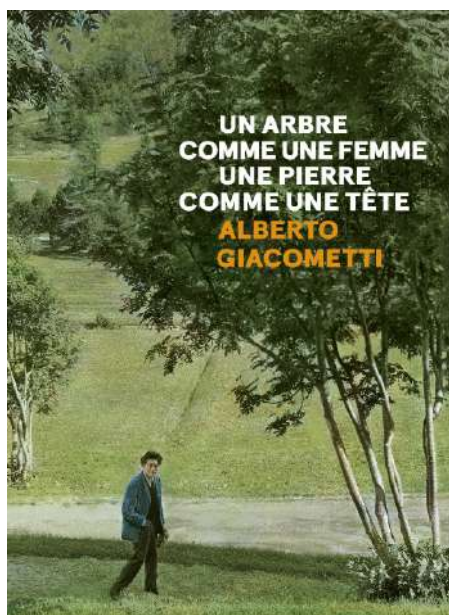
Alberto Giacometti
Tall Woman II 1960
Fondation Giacometti

TALL WOMAN

In 1958, the architect Gordon Bunshaft, a collector of Giacometti's works, approached the artist through Pierre Matisse, his gallerist in the United States, to commission a monumental sculpture to be placed in front of a building he had designed for the Chase Manhattan Bank, in New York. Giacometti gladly accepted, and devoted a whole year to that project, from February 1959 to spring 1960. The challenge was huge, on a par with the skyscrapers of the financial district: to integrate sculptures in the public space, between the disproportionate architecture and the crowds of passers-by.

As he told David Sylvester in 1965: "I always had some desire to know what I could do on the biggest scale possible; so when an architect asked me to make sculptures for a plaza, I said yes, because it was a good opportunity to get it done once and for all."

Giacometti had in mind the raised bases he had made at the beginning of the 1950s, from the figurines placed on the table of his studio and which had reminded him of a forest or a glade. Giacometti wrote to Pierre Matisse about that vision of a landscape in which the trees had become women, and the rocks have turned into heads. For that plaza in New York, he wanted to integrate the sculptures into the living by making three huge women erect like trees and two walking men on the same scale as the passers-by walking across the plaza, as well as a rock-head. The project did not materialise, but each of the sculptures ended up having an autonomous existence before the artist arranged them in a group a few years later, in 1964, in the courtyard of the Fondation Maeght.



Catalogue co-edited by Fondation Giacometti, Paris, and FAGE Éditions, Lyon,
bilingual French/English

160 pages
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The catalogue that accompanies the exhibition presents the themes of the exhibition in depth, in three sections richly illustrated: Landscapes of the early years, *Trees and Standing Women*, *Mountains and busts*. Each opens with an original essay by an expert author that goes back over the issues concerning the depiction of nature in Giacometti's work. Extracts of letters not previously published, addressed by the artist to his family, bring a new light to the relationship he maintained with the landscape.

SUMMARY

Landscape of the early years.

Catalogue of works and extracts of unpublished letters.

Alberto Giacometti as a young landscape artist: genesis and sources of an artistic vocabulary.

Niklaus Manuel Güdel

Trees and Standing Women

Catalogue of works and extracts of unpublished letters.

Standing like trees

Anne Lemonnier

Busts and Mountains

Catalogue of works and extracts of unpublished letters.

From the portrait of mountain to the bust-rock. Dialectics of the body-landscape

Romain Perrin

ALBERTO GIACOMETTI (1901-1966)

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renown postimpressionist painter with whom he discovered painting and learned about sculpture. At the age of 13, Giacometti made his first watercolours: mountainous landscapes around the family home in the village of Stampa. In 1922, he left his native valley to settle in Paris, where he attended the classes of the sculptor Antoine Bourdelle, at the Académie de la Grande Chaumière. At that time, Giacometti worked with models and was interested in the avant-garde, in particular the cubist artists.

In 1929, he began a series of sculptures called "flat women", close to abstraction, that got him noticed by the art milieu. The following year, he adhered to the surrealist movement of André Breton in which he became an active member. Among the objects with symbolic and erotic connotations he made at the time, *Landscape – Reclining Head* was the only direct reference to landscape. It reveals a taste for playing with images that lasted till the beginning of the 1950^s. In 1935, he distanced himself from the surrealist group, devoting himself intensely to the representation of the human figure, a subject that remained of great importance throughout his career. His younger brother Diego, who had joined him in Paris ten years earlier, was one of his permanent models.

After having spent the war years in Switzerland, on his return to Paris, Giacometti carried on working, mainly with models. Annette Arm, whom he married in 1949, became another model omnipresent in his work. Giacometti also returned to painting and at the beginning of the 1950^s, went back to the depiction of landscape. At the same time, he made *The Forest* and *The Glade*, two emblematic sculptures in which a relation of equivalence is established between the human figure and the natural elements. Between 1958 and 1961, Giacometti created, within the commission for the Plaza in front of the Chase Manhattan Bank in New York, a *Tall Woman* and a *Large Head* using the vocabulary of *The Forest* on a monumental scale, alongside a *Walking Man*. Those three sculptures were to become iconic works. In 1962, Giacometti was awarded the Grand Prix for sculpture at the XXXI Venice Biennial. In 1965, the retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and Louisiana Museum (Humlebaek, Denmark) consecrated the artist shortly before his death in January 1966 at the Hospital of Coire, in Switzerland.



Alberto Giacometti, 1965
Photo : Gisela Wölbing / Gertrud van Dyck
Fondation Giacometti



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. 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-Schœlcher
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 €



ON PERMANENT DISPLAY

ALBERTO GIACOMETTI'S STUDIO

Introducing the visitors into the intimate universe of the artist's practice, the studio gathers more than sixty original works and faithfully displays all of the furniture and walls of the studio painted by Alberto Giacometti.

EXHIBITIONS IN 2022/2023



ALBERTO GIACOMETTI / SOPHIE RISTELHUEBER

27 September - 30 November 2022

Curator: Hugo Daniel

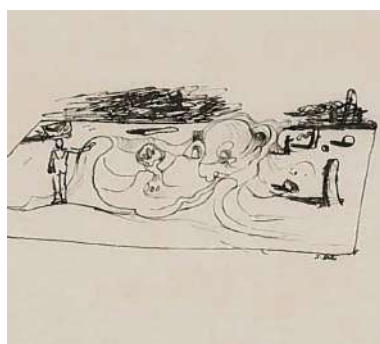
Sophie Ristelhueber's exhibition, programmed for autumn 2022 at the Giacometti Institute, proposes a dialogue between her old and more recent productions and those of Giacometti. As a starting point, Sophie Ristelhueber has chosen the monastic bed in Giacometti's studio, reconstructed at the Institute. This bed is thus the place where we enter the artist's personal story, the link between the personal and the public, work, rest and death, memory and oblivion. From this key to his work, Ristelhueber revisits, while paying attention to details, one of the most fundamental aspects of Giacometti's work, the fragility of the human condition, with a series of images of great intensity.

ALBERTO GIACOMETTI / SALVADOR DALÍ

DREAM GARDENS

13 December 2022 - 9 April 2023

Curator: Serena Bucalo-Musely



When, at the beginning of the 1930s, Alberto Giacometti and Salvador Dalí collaborated on a project for a surrealist garden for the Viscount and Viscountess of Noailles, they conceived an anamorphic landscape populated by mobile objects with erotic and symbolic connotations. At that time, the Swiss sculptor's transparent figures echoed the deformed images and manifold subjects of the Catalan painter, as their common sources were to be found in the oneiric imaginary of the surrealist movement. This new exhibition will shed light on the relationship between Giacometti and Dalí and their shared taste for experimenting with the unconscious.

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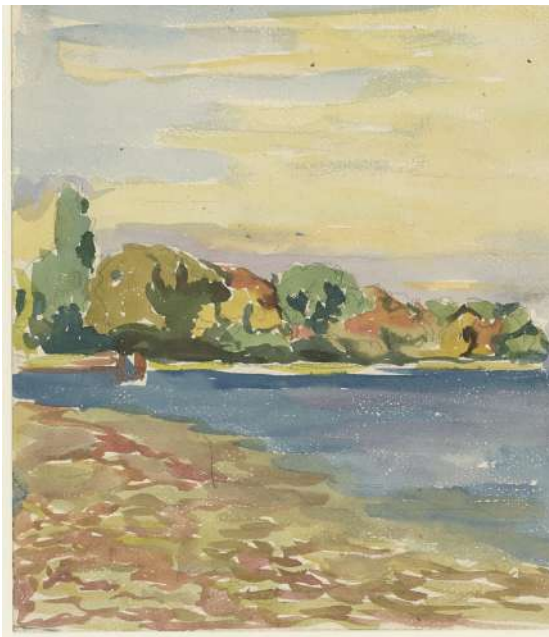
Alberto Giacometti
Tall Woman II, 1960
Painted plaster
283 x 32 x 57 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2022



Alberto Giacometti
Tree and mountain, c. 1920
Gouache and lead pencil on paper
28,8 x 22,9 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2022



Alberto Giacometti
Landscape in Stampa, c. 1961
Oil on canvas
68,8 x 60 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2022



Alberto Giacometti
Trees on the edge of the lake, c. 1919
Watercolour and lead pencil on paper
29 x 22 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2022



Alberto Giacometti
Road on the edge of the forest c. 1918
Watercolour and lead pencil on paper
23,4 x 20,6 cm
Fondationn Giacometti
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Alberto Giacometti and *The Forest* in the studio, 1950
Photo : anonymous
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2022



Alberto Giacometti
Bust of a Man, 1956
Bronze
35,1 x 30,8 x 9,9 cm
Fondation Giacometti
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Alberto Giacometti
Large Head, 1958
Painted plaster
58,1 x 26,4 x 22,5 cm
Fondation Giacometti
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Alberto Giacometti
The Glade, 1950
 Bronze
 58,7 x 65,3 x 52,5 cm
 Fondation Giacometti
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Alberto Giacometti
Doors of the Kaufmann tomb, 1956
 Bronze
 222,5 x 85,5 x 9,5 cm
 Fondation Giacometti
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*Annette and Alberto Giacometti drawing
in the garden in Stampa*
Fondation Giacometti
Photograph: Isaku Yanaihara/ © Suki Yanaihara/
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Alberto Giacometti at the Diavolezza pass
Fondation Giacometti
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INDIVIDUAL PATRONS: FOUNDATION MEMBERS CIRCLE

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DON QUIXOTE II FOUNDATION