



Press kit


**FONDATION-
GIACOMETTI
-INSTITUT**

**Annette,
more infinitely**

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Annette, more infinitely

11.07.2023
27.09.2023

Press visit
Monday 10.07.2023
3 p.m. — 5 p.m.



Annette and Alberto
in the studio, 1951
Photographer:
Alexander Liberman
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Giacometti

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4	Press release
7	Cultural programme
8	Presentation of the exhibition
12	Catalogue
15	Alberto Giacometti's biography
16	Institut Giacometti
17	Exhibitions programme for 2023
18	images for the press
28	Patrons of the Institut Giacometti

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In 2023, the Fondation Giacometti is celebrating a double anniversary: the centenary of the birth of its founder, Annette Giacometti (1923-1993) and 20 years of the creation of the Fondation.

Entitled "Annette more infinitely", from a handwritten note by Alberto Giacometti, this exhibition-homage is devoted to the woman who was the artist's companion and female model from 1946 to his death. Heiress of her husband, Annette Giacometti gave the last years of her life to the archiving, conservation and promotion of the funds that she inherited. Conserved by the Fondation Giacometti, these works form the largest collection of the artist on a world scale.

Institut Giacometti
5, rue Victor-
Schoelcher
75014 Paris

institut-giacometti.fr

President
Catherine Grenier

Artistic Director
Françoise Cohen

Curator: Thierry Pautot

This innovative exhibition, which shows for the first time the various sides of this exceptional personality, is based on research made in the archives and the collection of the Fondation Giacometti. Through a rich selection of sculptures, paintings, drawings, prints, photographs and archives, it confirms the essential role Annette Giacometti played in the oeuvre, life and memory of the artist. It also illustrates the very particular creative method of Giacometti who, throughout their twenty years of life together, constantly went back on the features of his model during daily sittings of great intensity.

From the first sculptures in painted plaster and the drawings made before their wedding in 1949, the exhibition presents the great variety of portraits of Annette sculpted, painted and drawn. The artist always represents her in the same poses, bust, sitting or full-length, but in very different styles, from a realism at times magnified to shapes on the threshold of abstraction.

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A richly illustrated catalogue, in a bilingual French/English edition, coedited by the Fondation Giacometti, Paris, and FAGE éditions, Lyon, complements the exhibition.

A cultural programme is proposed for the public during the exhibition.

Biography of Annette Giacometti

Annette Giacometti was born Annette Arm on 28 October 1923 in Switzerland. The daughter of a primary school teacher, she grew up in the region of Geneva and studied at secretarial college. She was working for the department of refugees of the Red Cross when she met Alberto Giacometti in Geneva in 1943. She joined him in Paris in 1946. In 1949, Giacometti wrote to his mother: "I've known her for nearly six years already (...) she's the only woman with whom I can live and who makes it possible for me to be completely in my work". The couple married on 19 July 1949.

Free, determined and happy, adapting to the frugal conditions of life in artistic and working-class Montparnasse, Annette was to consistently sit for her husband, and became, for him, inseparable from his work. About the encounter of the artist and the model, the philosopher Jean Starobinski wrote: "When Annette appeared at his side, in Geneva, I thought that she was expected: a young woman who stands 'opposite', who looks and speaks and lives 'full face', infinitely honest and infinitely reserved, in a wonderful frontal manner. I could be reproached with depicting her like that from what I saw later: her portraits by Alberto. No. Such was her presence, anterior to the movement of art, which only aimed at fixing her in her appearance." After the death of her husband in January 1966, and until her own death on 19 October 1993, Annette Giacometti devoted herself to promoting his oeuvre as well as setting up the Fondation Alberto and Annette Giacometti

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Workshops

Booking
bit.ly/GiacomettiBilletterie

Classes and workshops take place
at the Giacometti Lab
9 rue Victor Schoelcher
75014 Paris
Price: 15€/participant

Workshops for children and families

In this exhibition, Institut Giacometti presents
a series of portraits of Annette made
by Giacometti. Like him, make the portrait of
a friend or the relative who came with you,
then sit for them so that they can have a turn
at drawing you.

Workshop for drawing "Vis-à-vis"

Wednesdays 12, 19 and 26 July
From 3 p.m. to 5 p.m. with free entry
to the exhibition
For children between 6 and 12 and for families

Linocut workshop "Printed portraits"

Saturdays 22 and 29 July
Sundays 23 and 30 July
From 3 p.m. to 5 p.m.
with free entry to the exhibition
For children aged 5 and above and for families.

Modelling workshop "Taking the pose"

Every day from Wednesday 23
to Sunday 27 August
From 3 p.m. to 5 p.m. with
free entry to the exhibition
For children aged 5 and above and for families.

Around the exhibition

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

Guided visits in English
Sunday at 11 a.m.

Family visits
Saturday at 11 a.m.

Architectural visits
Sunday at 10 a.m.

Journées européennes
du Patrimoine

Saturday 16 and Sunday 17 September
Free entry subject to availability

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Readings of the correspondence between Annette and Alberto Giacometti


On the occasion of this exhibition, the actors of Jeune troupe de La Colline-théâtre national will share with the audience the correspondence between Annette and Alberto Giacometti, from their encounter in 1943 to the death of the artist in 1966. These letters, until now never published, immerse us in the heart of the daily life, the intimacy and relationship of the couple, and help us to better perceive the essential role Annette Giacometti played in the oeuvre and life of Alberto Giacometti.

These reading will be spread over three dates and read in pairs by the actors of Jeune troupe: Ruben Badinter, Marceau Ebersolt, Alix Henzelin, Eléonore Lenne, Adèle Marini and Enzo Monchaizou.

Tuesdays 12, 19 and 26 September at 6.30 p.m.
Duration: 45 minutes
Price: 8.50€; reduced price: 3€ and free entry

My dearest Annette [...] I often think of you. First when we change life, the life we'd just left behind becomes terribly remote, we are occupied with other things and then gradually, it moves closer and takes its real place. I am there now and the wonderful time with you is very close. Never have I been a whole year, two years, so well and content (I won't say happy, it's a slightly silly word) with a person as I have been with you [...]. Write to me very soon, if I stay for too long without a word from you, I get worried. I am impatient for you to read this letter." Alberto to Annette Giacometti in October 1945.

fondation-giacometti.fr

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The actors of Jeune troupe de La Colline-théâtre national at the Institut Giacometti

Presentation of the exhibition

8

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The exhibition trail

The exhibition trail, at the same time thematic and chronological, presents a series of works - sculptures, paintings and drawings - having as their source of inspiration Annette Giacometti. This exhibition gathers for the first time the whole ensemble of busts the sculptor made of his wife in the 1960s.

An abundant selection of works and archival documents (among them many never exhibited before), presented in the Cabinet of graphic art, provides an opportunity to evoke the intimacy of the Giacometti couple, but also the friendships of Annette Giacometti, as well as the work she took on to promote the oeuvre of her husband after his death.

From July 1946, when she settled in Paris, until the death of Giacometti, Annette was his main female model.

The quantity of sculptures, paintings, drawings - whether portraits, nudes or studies - is only comparable to the number of works the artist made of his brother Diego.



Annette Giacometti
in the studio of Alberto,
June 1966
Photo: Sabine Weiss
Archives Fondation
Giacometti

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The busts

Made around 1946, a few months after the return of the artist to Paris, the first bust known to represent Annette was executed from memory by Giacometti. With its reduced dimensions, this work in plaster shows both the reduction of his sculptures, a process initiated at the end of the 1930s, but also his work on the base. In that relation to scale, the sculptor tried to represent the space above and around the model. That is why Annette appears both close and distant, inaccessible and vulnerable at the same time. The bust also presents the particularity of being partly painted, a usual practice for the artist who often went back on his sculpture with paint to better visualise some of their expressive details.

From that first portrait, the representations of Annette evolved in time, and changed according to the artist's frame of mind and following his vision of the moment. At the beginning of the 1960s, Giacometti multiplied the number of attempts at capturing the forever changing face of Annette in a series of works. Between 1961 and 1965, in an ultimate homage to the woman who, since her settling in Paris never stopped sitting for him, he made a series of eight busts (only the head remains of the one made in 1961), in which the artist strove to capture by all means, the "resemblance".

"Well! In a way, it's rather unusual to spend one time, instead of living, trying to copy a head, immobilising the same person [...] on a chair every evening, trying to copy it without succeeding, and continuing [...] And the adventure, the big adventure is to see something strange appearing each day on the same face, it is bigger than travelling around the world."

(Alberto Giacometti, Conversation with André Parinaud, 1962, in *Écrits*, Paris, 2008, p. 249)



Alberto Giacometti
Bust of Annette X
Plaster
45 × 18,5 × 13,4 cm
Fondation Giacometti

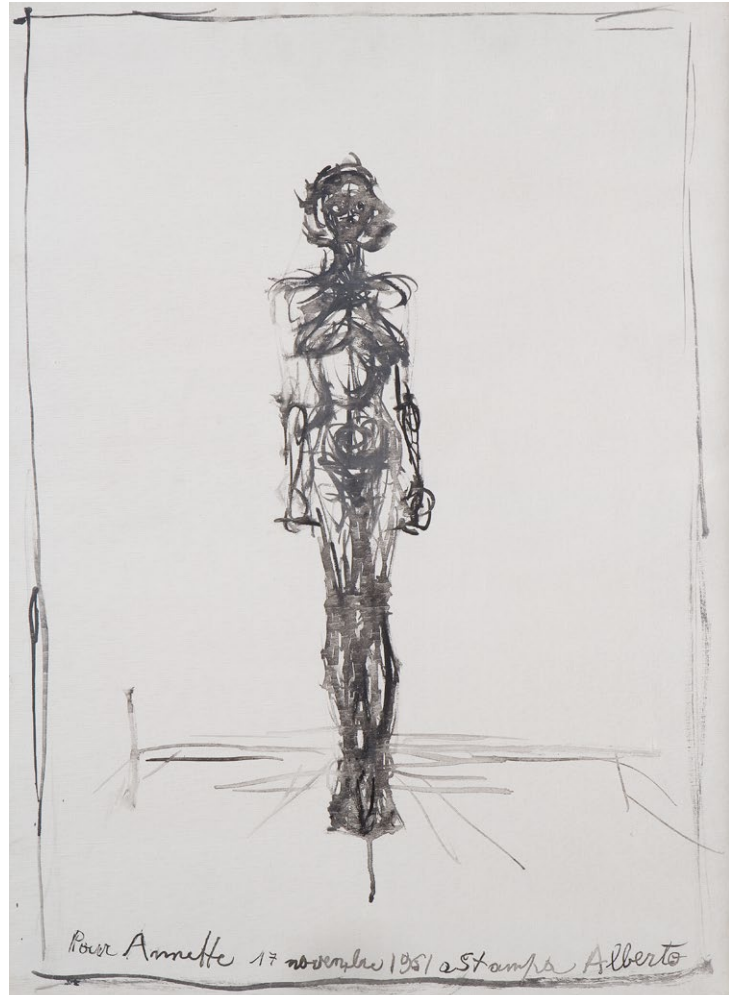
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The female nude

Rare are the modern artists who haven't taken an interest in the nude genre, and Alberto Giacometti was no exception. The female body is in fact particularly present in his oeuvre. The representation of the female silhouette in sculpture, painting and drawing is varied and underwent an evolution following the many various phases of the artist. From 1949, when Annette posed for a painted Nude, the first made by Giacometti from life and not from memory, all the paintings and sculptures of nudes that the artist made were based on the body of his wife, often from a combination of direct observations and memory. All the standing female figures, painted or modelled, adopted the same posture: still, hieratic, arms hanging down along the sides of the body as in that painting of Annette made in 1962 in Stampa and dedicated to his wife.



Alberto Giacometti
Standing nude, 1961
Oil on canvas
69 x 49,5 cm
Fondation Giacometti

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The paintings

In the course of the year 1948, Annette sat for the first time for a painting. From 1949, her work as a model became her main activity and she sat almost daily for her husband right up until his death.

In this portrait made in the course of the year 1962, Giacometti has almost entirely ruled out colour. In his relentless and difficult search for truth and the essence of things, the artist ended up stripping his painting to the bone, gradually eliminating various elements and constructing the space, volumes and figures solely with lines, mainly black and grey, for the drawing always remained an essential addition to his art practice, in which his priority was the structure of the figure which he retraced with lines and covered with dense and dark haloes. But the capturing of the gaze became another very important aspect, and Giacometti used here the same treatment of dense shadows for Annette's eye sockets, perhaps as a way to communicate the difficulty of seizing the essence of her gaze.



Alberto Giacometti
Black Annette, 1962
Oil on canvas
55 x 45,8 cm
Fondation Giacometti

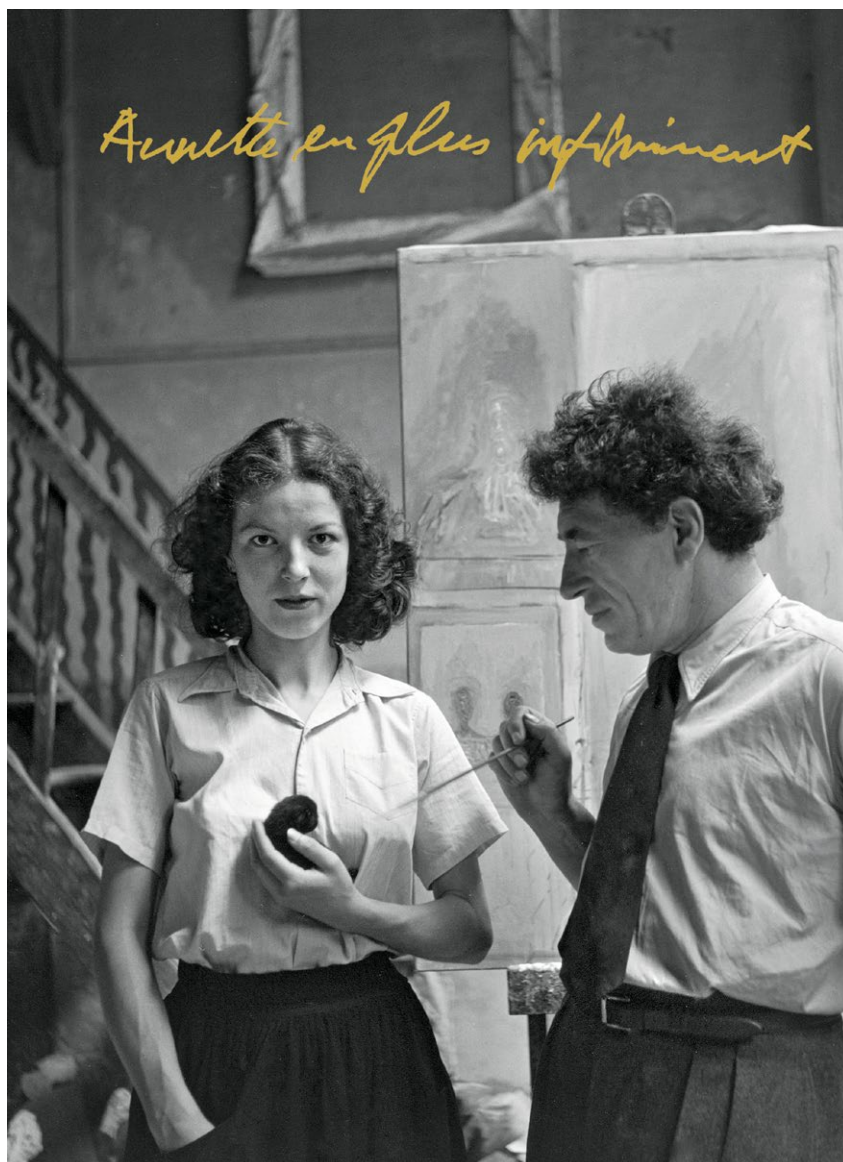
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Annette Giacometti,
a woman who stands "facing"

Thierry Pautot



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Annette en plus influent

Extract of the catalogue text
by Thierry Pautot

(...) Annette sat for the first time for a painting during the year 1948. Before that, only a few drawings and two small busts on plinths made from memory have survived to this day. An exchange of letters dating from 1949 imparts new information on the daily life of the couple. On New Year's Day, after an evening spent with the poet Olivier Larronde and his friend Jean-Pierre Lacroche, Giacometti sent Annette a letter full of tenderness. This sentence is compelling: "No woman none slept not even many looked at too tired no time for". Sexual freedom was to be a constant feature in the life of the couple, a fact that marriage didn't change. Alberto mentioned several times his attraction to prostitutes and said later to his friend Giorgio Soavi: "I've never been faithful, not even one single time in thought". Known to Annette from the beginning, that situation didn't seem to affect in any way their relationship, nor the closeness and tenderness their exchanges showed until the artist's death.

Between mid-February and the beginning of April 1949, Alberto was in Stampa. That stay was the opportunity for an exchange of letters that shed light on the daily life of Annette, shared between her work for Sadoul and her personal activities. She read a lot and regularly expressed her opinions. Her readings went from classics like *Manon Lescaut* by Abbé Prévost, *Nana* by Émile Zola, *Lady Chatterley's Lover* by

D. H. Lawrence (recommended by Beauvoir) to *Un crime* by Georges Bernanos and *La langue secrète des Dongons* de Sanga by Michel Leiris. Throughout her life she was an avid reader, of Marcel Proust in particular, but also of Russian literature and poetry. She also went to the Petit Palais, to the Louvre... "Looked a lot at Rubens [...] Poussin [...] Watteau, Courbet..." Paul Cézanne's *Portrait of Ambroise Vollard* made her "think of Diego's portrait because of the pose and the colour". She went to the theatre, saw Andromaque then Phaedra with Michel and Louise Leiris, who remained loyal friends until the end of their lives. On 21 February, she went with them to a conference by Georges Bataille called "À quoi nous engage notre gouvernement mondial". She appreciated Bataille and became a friend of his daughter Laurence. She had lunch with Beauvoir, whom she affectionately called 'the beaver'. Beauvoir and Sartre invited her to accompany them to Marseille for a trip lasting a few days, but Annette couldn't leave her work with Sadoul. She regularly had lunch at the house of Diego and his partner Nelly. And she carried on improving their home with small decoration projects: "In the studio-bedroom, I put on the wall the small painting with the apples that you gave me. It sits prettily on the grey of the wall". That painting, done the previous year, was dedicated by Giacometti: "Pour Annette mon A". In the absence of the artist, the founder Eugène Rudier brought to the studio several recently made casts, among them *Femme égorgée* which "is wonderful, all golden marvellous, and [which] drags on the floor".

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Annette, who had been living with Giacometti for more than two and a half years, had adapted perfectly to Parisian life and even more to the life she shared with the artist. At the end of a long letter to his mother, Giacometti announced: "Something new but not entirely matured yet: for a while now, I've been thinking of getting married, a project that will develop in the coming months: I will tell you more about it later because I will need to ask for some papers etc., but it is not for today yet. I have an impromptu meeting and I must stop now..." The artist was a little nervous: Annetta Giacometti had much influence over her children, and her vision of a couple was very traditional. She never accepted the co-habitation of Diego and Nelly, whom she never met and who didn't even seem to her suited for marriage. In a following letter, the artist evoked again his relation with Annette: "I want to tell you, dear mamma, not to worry for my plans! But I prefer to talk about it than to write about it! Diego, who has much sympathy for Annette and gets on very well with her, thinks that I'm right. I've known her for 6 years now, we get on better than ever, she is the only woman with whom I can live and who allows me to be completely in my work, which would happen anyway, but the fact of getting married simplifies things, makes them easier with regard to the outside world. When you'll meet Annette, you'll see that I'm right. [...] In the meantime, I have things to do non-stop [...] I am completely involved in my painting, which has evolved since my return, as always, and especially since yesterday for I had Diego and Annette sitting for me..." On 13 June, he asked her to send the necessary documents so they could get married as soon as possible. "Annette only has to ask for civil status from her

father who's a school master (besides the name it's a strange coincidence with you!). Already decided on the witnesses, one is Diego, the other the lady in charge of renting our house and we are wondering in which restaurant we'd like to have lunch!!! But no one else, at least that's what we are thinking at the moment. [...] You will see that it's a good decision and a good idea! Which, after all, came of its own volition!" The mother replied immediately, adjusting to the plan: "As I see that all of a sudden you are in a hurry to marry her, I immediately went to Antonio to enquire and he provided me straightaway with the birth certificate that I'm sending you now. For the rest, as the father of your Annette will tell you, you have to go to the Swiss consulate for a start and he will send to your districts for publishing the banns. I am really looking forward to meeting that Annette number 2 (she's almost my lookalike) who has the courage of getting married to such a mature companion! But God willing, let's hope it will turn out to be a happy decision for you both and may you always rejoice and bless that very important stage in your life. In any case, I'm sending you my most sincere wishes". Annette and Alberto got married on 19 July 1949 at the town hall of the 14th arrondissement, accompanied only by their witnesses, Diego and Madame Alexis. An amusing anecdote though, the mayor's assistant who married them first thought that Diego was the groom for he was better dressed for the occasion than Alberto himself. The ceremony was followed by a simple lunch in a restaurant in the neighbourhood. No photograph of the event was taken at that moment, it was only a few weeks later, during their stay in Switzerland that Andrea Garbald made the 'official' wedding photograph of the couple. (...)

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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.

In 1930, he adhered to the surrealist movement of André Breton in which he became an active member. His sculptures, and notably the *Suspended Ball*, played an essential part in Dali's definition of 'surrealist' objects and with a 'symbolic function'.



He then distanced himself from the surrealist group, even though his works of the early 1930s continued to be presented in the group's exhibitions.

In 1935, he devoted 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 went back to painting and returned, at the start of the 1950s, to the subject of landscape.

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*, 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 Wolbing/
Gertrud van Dyck
Fondation Giacometti

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The Giacometti Institute is the part of the Fondation Giacometti devoted to exhibitions and research in art history and pedagogy. Created in 2018, it is 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 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.

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:
[fondation-giacometti.fr/
fr/billetterie](http://fondation-giacometti.fr/fr/billetterie)

Price: 8.50€
Reduced prices: 3€

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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. let les murs de l'atelier peints par Alberto Giacometti.



In 2023

Le Nez

7 October 2023 – 7 January 2024

Curator: Hugo Daniel



Le Nez, 1947 (version 1949)
Fondation Giacometti

Among Giacometti's sculptures, *Le Nez* is one of the most important and intriguing at the same time, having been the subject of many specific studies.

By bringing together for the first time the different versions of this iconic work, this exhibition aims to broaden the understanding of the work.

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Annette and Alberto in
the studio, 1951
Photographer:
Alexander Liberman
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Giacometti / Adagp,
Paris 2023

Alberto Giacometti
Small bust of Annette
Painted plaster
c.1946
Fondation Giacometti
© Succession Alberto
Giacometti / Adagp,
Paris 2023

Alberto Giacometti
Annette Standing,
c.1954
Painted plaster
48,4 × 10,4 × 20,6 cm
© Succession Alberto
Giacometti / Adagp,
Paris 2023

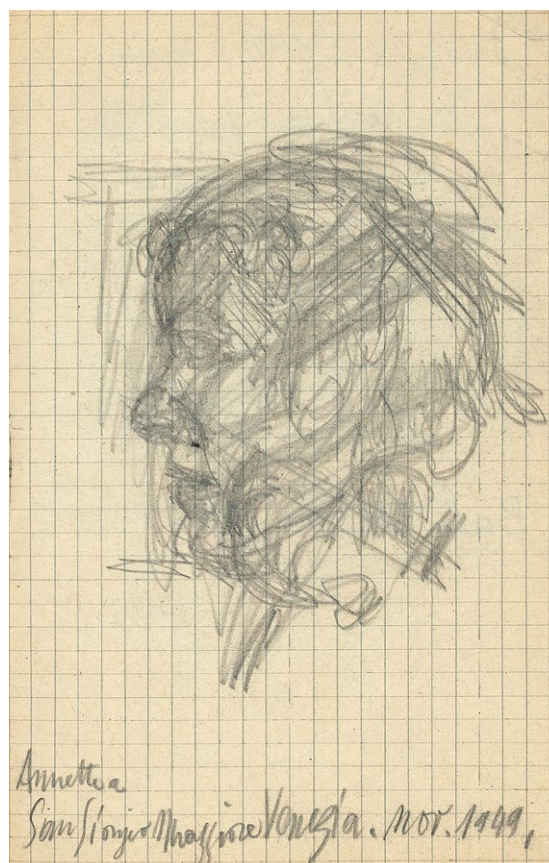
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Alberto Giacometti
Annette, project
not selected for
Alberto Giacometti by
Jacques Dupin c.1961
Lithographic pencil on
transfer paper
28,8 x 19,3 cm
© Succession Alberto
Giacometti / Adagp,
Paris 2023



Alberto Giacometti
Annette in profile, 1949
Pencil on notebook
15,5 x 10,8 cm
Fondation Giacometti
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Giacometti / Adagp,
Paris 2023

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Alberto Giacometti
Bust of Annette VIII,
1962
Bronze
59 x 28,7 x 22,8 cm
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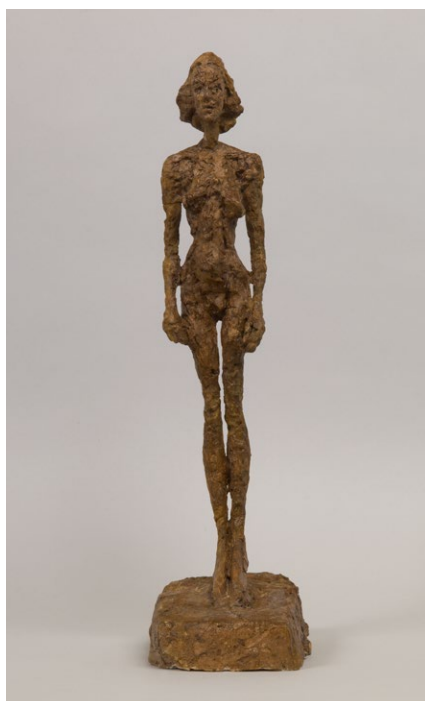


Alberto Giacometti
Bust of Annette VIII,
1962
Plaster
61,5 x 28,1 x 21,7 cm
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Alberto Giacometti
Black Annette, 1962
Oil on canvas
55 x 45,8 cm
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Alberto Giacometti
Annette from life, 1954
Plaster
54,5 x 14,5 x 21,7 cm
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Alberto Giacometti
Standing naked, 1961
Oil on canvas
69 x 49,5 cm
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Alberto Giacometti
Annette seated in front
of the fire place in rue
Mazarine, project not
selected for Paris sans
fin, Spring 1964
Lithographic pencil on
transfer paper
42 x 32,6 cm
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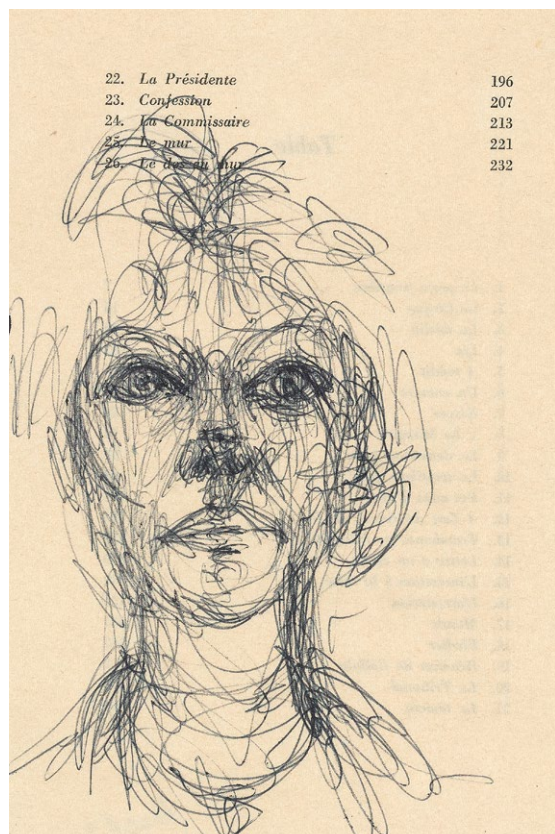


Alberto Giacometti
Bust of Annette X,
1965
Plaster
45 x 18,5 x 13,4 cm
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Alberto Giacometti
Annette, 1965
Black ballpoint pen on
detached book page
19,6 x 13 cm
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Alberto Giacometti
Annette, c.1962
Black ballpoint pen
on invitation card
29,5 x 12,7 cm
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Alberto Giacometti
painting Annette's
portrait in the studio,
1951
Silver print on paper
24,2 x 18,4 cm
Photo: Ernst Scheidegger
© 2023 Stiftung Ernst
Scheidegger-Archiv,
Zurich
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Alberto Giacometti
painting Annette's
portrait in the studio,
1954
Silver print on paper
25 x 23,9 cm
Photo: Sabine Weiss
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Alberto Giacometti
painting Annette's
portrait in the studio at
Stampa, 1961
Silver print on paper
12 x 16,5 cm
Photo: Isaku Yanaihara
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Annette Giacometti
posing for a bust in the
studio, 1962
Photo: Franco Cianetti
Achives Fondation
Giacometti
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28


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