

Press kit


FONDATION-
GIACOMETTI
-INSTITUT

Giacometti /Sugimoto Staged

DIOR

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Anne-Marie Pereira

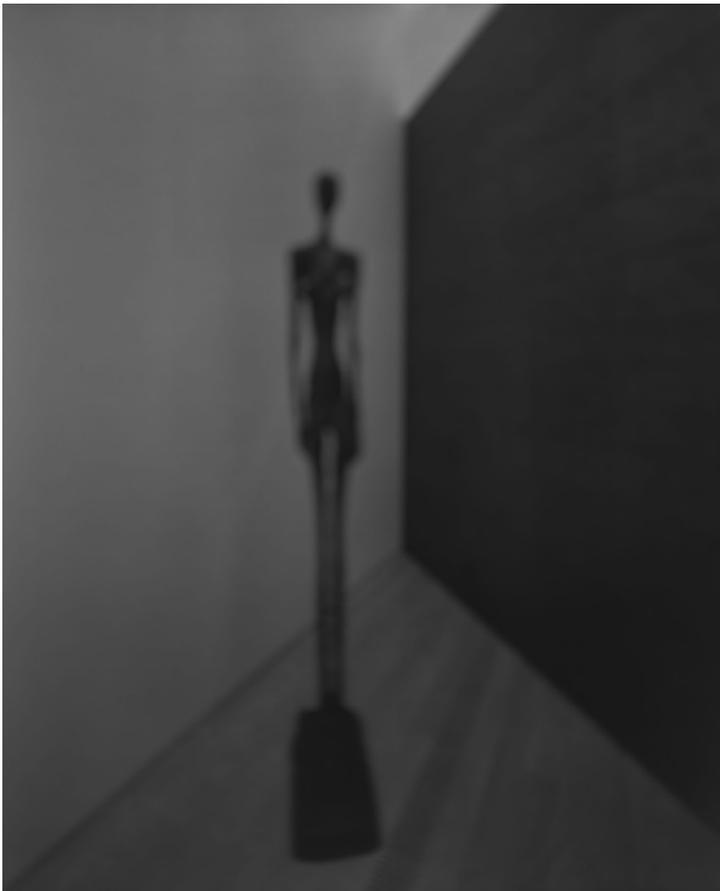
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Giacometti /Sugimoto Staged

05.04.2024
23.06.2024

Press visit
Thursday 04.04.2024
3 p.m. to 5 p.m.



Hiroshi Sugimoto
Past Presence 070,
Tall Figure III,
Alberto Giacometti,
2016. Gelatin silver print
93,6 x 75 cm
Fondation Giacometti.
Photo © Hiroshi Sugimoto,
represented work © Estate
of Alberto Giacometti /
ADAGP 2024

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4	Press release
6	Presentation of the exhibition
9	Catalogue
10	Biography Alberto Giacometti
11	Biography Hiroshi Sugimoto
12	Institut Giacometti
13	Exhibition Programme for 2024
14	Press Images
20	Patrons of Institut Giacometti

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Giacometti /Sugimoto Staged

05.04.2024
23.06.2024

Set around the reconstruction of a noh stage, the exhibition presented at the Institut Giacometti will highlight the closeness between the researches of both artists, in which apparitions and reality enter into dialogue. Referring to the theatre, this exhibition will propose a selection of sculptures by Alberto Giacometti and photographs by Hiroshi Sugimoto as well as films and antique noh masks from the artist's collection.

Born in Tokyo in 1948, Hiroshi Sugimoto, Japanese photographer of international repute, will present for the first time in Europe four works from the series *Past Presence* (2013-2016) as well as a set of polaroids made between 2013 and 2018. His personal choice of emblematic works by Giacometti will be exhibited in an original and distinctive manner.

In 2013, MoMA in New York invited Sugimoto to take photographs of the masterpieces exhibited in the museum's Sculpture Garden. Giacometti's *Tall Woman III* was the first work to capture his attention. The series *Past Presence*, focused on a choice of icons from Modern art, questions the capacity of art to actualise a symbolic force in today's world.

The gift made by the artist to the Fondation Giacometti in 2019 includes eight photographs made from Giacometti's works within that series.

Having settled in New York in 1974, Sugimoto places his practice within a conceptual approach to photography. Each series arises from protocols establishing its actual making. He remains attached to silver halide photography, to the large format camera and has become particularly interested in the chemistry of development. The negatives of polaroids, self-portraits and portraits of relatives and friends show his passion for the photographic material and reflect in this exhibition the drawings Giacometti made on random supports: newspapers, books, paper tablecloths and envelopes.

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curator
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Around the exhibition

An associated programme is proposed to the public for the duration of the exhibition.

Projection of Noh Climax by Hiroshi Sugimoto on Saturday 5 April at 7 p.m. at Maison du Japon, Paris

Presentation by the artist.
Co-organisers: Fondation Giacometti and Odawara Art Foundation.

Dance/Performance "Femme qui marche" on Tuesday 9 April, performances at 6 p.m., 7.15 p.m. and 8.15 p.m. at Institut Giacometti

Set design and dance: Kaori Ito.

Live music: Hideaki Tsuji.

Costumes: Aurore Thibout

Production: TJP Centre Dramatique National de Strasbourg, Grand-Est. Co-production: Théâtre 14 and Institut Giacometti as part of Festival Re. Génération.

Guided tours in French

Wednesday from 11 a.m. to 12 a.m. and Friday, Saturday and Sunday from 2.30 p.m. to 3.30 p.m.

During the school holidays in zone C, from Tuesday to Friday, 11 a.m. to 12 a.m., from Tuesday to Sunday, 2.30 p.m. to 3.30 p.m..

Guided tours in English

Saturday from 11a.m. to 12 a.m.

Family tours

Wednesday from 3 p.m. to 4 p.m.
Sunday from 11 a.m. to 12 a.m.
during the school holidays in zone C.

Architectural visits

Sunday from 10 a.m. to 11 a.m.

Creative workshops

Workshops for children on Saturday from 3 p.m. to 5 p.m.

On Tuesdays, Thursdays and Saturdays from 3 p.m. to 5 p.m. during the school holidays in zone C.

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Past Presence

In 2013, The Museum of Modern Art in New York commissioned me to take photographs of its sculpture garden which, designed by Philip Johnson, houses many masterpieces of modernist sculpture. First, I decided to approach this commission by adopting the blurred method that I had used in my series "Architecture". Among those countless masterpieces, the first to attract my attention was a sculpture by Giacometti. A spindly piece whose body was no longer made of flesh but which expressed a way of being "extreme" corresponding to what I wanted to represent in my approach to photography.

I photographed that sculpture twice, once in broad daylight and once at dusk. I thought it conjured up two characters of the noh theatre. The noh talks about dead souls that come back to life and become visible. In the maejite (the first part of a noh play) the dead take a human shape and moan about their disappearance. In the nochijite (second part), the ghosts of the dead appear again and perform a sad and bitter dance because they can't find peace in their graves. In the theatrical performance, we see the dead with a degree of reality not only depending on the mastery of the interpretation but to a greater extent on the capacities of the spectator to use their imagination. As I photographed Giacometti's sculpture, I felt I was attending a noh performance because in the Noh theatre, the past manifests itself as present. Inspired by that sculpture, I photographed other sculptures in the garden.

Hiroshi Sugimoto
October 2023

The noh, Giacometti and the Eastern world

Giacometti's art was not nourished by the culture of the Far East as it was by Egyptian sculpture. Only a few pieces show his interest in Asia.

His encounter with the Japanese philosopher Isaku Yanaihara in 1955 deeply influenced his research on the representation of the human figure. Paintings, sculptures, light sketches on big sheets or scribbles in biro on a newspaper, drawn in a cafe in the middle of the summers 1956 to 1961 during which Yanaihara was the regular and almost exclusive model of Giacometti show the fascination of the artist for his model. Those daily dialogues motivated Giacometti and Annette, his spouse, to mix with the Japanese microcosm of Paris and to attend the performances of Kabuki and noh theatre organised by the young Théâtre des Nations, set up in 1957. Sugimoto is involved with the religious and artistic legacy of Japan and extends his practice to the fields of architecture and theatre. In 2017, he established the Odawara Art Foundation dedicated to the promotion of contemporary forms of performance. In his latest exhibitions, he incorporates historical documents and objects coming from his own collections. He sets up large historical frescoes in which the time of creation is juxtaposed with that of the human species whose future he questions.

In 2022, in collaboration with Shin Suzuki, Sugimoto produced and filmed staged performances of noh theatre in the historical site of Himeji castle. Four extracts will be shown in the exhibition. Influenced by Shintoist and Buddhist traditions as much as by popular shows, the noh has been standardised in the 15th century. It is made of simple elements: a travelling bonze, a bridge, a dream. The bonze crosses the bridge and frees himself of all the constraints of secular time as he enters the realm of shadows. The masks worn by the actors help them to summon the spirits of the dead onto the stage.



Collection Odawara Art Foundation
© Hiroshi Sugimoto.
Courtesy Odawara Art Foundation

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Giacometti and the living

The *Staged* exhibition is set around the reproduction of a noh stage. Five of Giacometti's sculptures stand out against the stage's traditional curtain printed with the pine motif created by Tosa Mitsunobu, a 16th century painter, as an echo to the cluster of trees close to the sanctuaries in front of which the noh plays were performed at the beginning.

In 1935, Giacometti went back to working with a model. After a period during which his sculptures gradually became smaller - a process he described as uncontrollable - Giacometti found the expression of his vision in the extreme elongation and slenderness of his figures.

As Giacometti's friends the writers Genet, Sartre and others, Sugimoto regards Giacometti's sculptures as apparitions and connects to death the fragility of their silhouette and the singularity of their bronze surface weathered away as if by time.

Sugimoto selected emblematic works from the 1950s and 1960s: *Tall Woman*, described by Giacometti as sculpture brought to its highest point, *Walking Man I*, in real life scale. Those two sculptures placed at the front of the stage appear like the essence of human existence.

Representing the noh musicians kneeling at the back of the stage, the half-figures seem to come straight out of an Egyptian tomb.

In 1965, Giacometti capitalised on the dramatic intensity of the physique of the photographer Elie Lotar (*Bust of seated man (Lotar III)*), one of his last models, as he appeared to create in the indistinct matter of the bust, the fusion between organic and mineral.

Experimenting with the material

Fascinated by the precision of the depictions of the Northern painters from the 15th century, Sugimoto made several portraits of historical figures from the wax models of Madame Tussaud's. The polaroids play a part in his preparation before he takes photographs with a large format camera, his usual technique. He manipulates solarised negatives to make ghostly figures appear by exploiting original effects in the material. This series, shown for the first time in public is the first series to contain real portraits: of himself and of friends and relatives.

Some of Giacometti's drawings in biro, done randomly on countless supports - bits of tablecloths, invitation cards, envelopes, newspapers - are presented alongside Sugimoto's photographs. In Giacometti's practice, the drawing can be a study, a reflection on projects but also a way to revisit old works already made. After the war, he pursued his research in the studio, as a mirror image: standing woman, walking man, heads, still lifes, portraits of his models. The drawings show a creative output that was sustained like an endless flow at every moment of his life.

Hiroshi Sugimoto
Hiroshi Sugimoto, 2010
polaroid negative
24 x 19 cm
Collection of the artist
© Hiroshi Sugimoto.
Courtesy of the artist.

Alberto Giacometti
Heads of men and small figure 1962
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2024



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Tall woman looking at the sea

Hiroshi Sugimoto discovered the sea at the age of six, from a train taking him from Atami to Tokyo. He said it was the moment he became aware of his individual existence, detached from the universe: "a very clear horizon, a cloudless sky... My first conscious memories start there."

Made all over the world, the Sea scapes are timeless landscapes in which sea and sky are superimposed in variations at times infinitesimal. Superimposing the vertical of Giacometti's *Tall Woman IV* to the horizon of *Baltic Sea, Rugen*, a large photograph dated from 1996, Sugimoto wanted to transfer into the exhibition space, that element of contemplative meditation. *Tall Woman IV*, one of the emblematic figures of the research undertaken by Giacometti in November 1958 for the commission, never completed, regarding the square in front of the Chase Manhattan Bank in New York, stares at a landscape also considered by its photographer Hiroshi Sugimoto as the expression of the essence of the world.



Hiroshi Sugimoto
Baltic Sea, Rugen, 1996.
Gelatin silver print
119,4 × 149,2 cm
© Hiroshi Sugimoto,
Courtesy of
Lisson Gallery

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Summary

Past Presence
Hiroshi Sugimoto

Giacometti and the noh stage
Hiroshi Sugimoto

Confessions of a mask
Hiroshi Sugimoto

Koyane No Mikoto
Hiroshi Sugimoto

Like the sea absorbing its swell
Françoise Cohen

Framing the space, aiming at time
Cécilia Braschi



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Alberto Giacometti (1901-1966)

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a post-impressionist painter of renown with whom he discovered painting and began to sculpt. At the age of 13, Giacometti made his first watercolours: mountain landscapes around his family home in the village of Stampa.

In 1922, he left his native valley to settle in Paris and attend the classes of the sculptor Antoine Bourdelle at the Académie de la Grande-Chaumière where he worked with models. In 1925, he became interested in the avant-garde, among them the cubist artists.

In 1929, he started a series of sculptures called "flat women", close to abstraction, that gained the notice of the art milieu.



In 1930, he adhered to the surrealist movement of André Breton, of which he became an active member. His sculptures, especially *Suspended Ball*, played an essential part in the definition given by Dalí of the "surrealist" objects with a "symbolic function".

The theme of the human head became the main subject of Giacometti's research throughout his life, and one of the reasons for his withdrawal from the surrealist group in 1935. For him, at that time, the representation of a head which seemed to be an unremarkable subject, was far from being resolved. The head, and especially the eyes are the centre of the human being and of life, whose mystery fascinated him.

In the 1930s, the models used for his research on the head were his brother Diego, his English artist friend Isabel (Delmer) and Rita (Gueyfier), a professional model. Isabel, seen from afar in the Latin Quarter, was the subject of one of his very first tiny figurines. After his return to Paris in September 1945, Giacometti showed that the monumental aspect was dissociated with the actual size of the works as he made portraits in small format of important personalities: the patron Marie-Laure de Noailles, the writer Simone de Beauvoir whom he met in 1941, and, at the request of Louis Aragon, Rol-Tanguy, the hero of the resistance.

Between 1958 and 1961, Giacometti made, as part of the commission to decorate the Plaza in front of the Chase Manhattan Bank in New York, a *Tall Woman* and a *Big Head* in a monumental scale, next to a *Walking Man*. Those three works became iconic. In 1962, Giacometti was awarded the Grand Prix for Sculpture at the 31st Venice Biennial.

The retrospectives of 1965 at the Tate Gallery (London), the Museum of Modern Art (New York) and the Louisiana Museum (Humlebaek, Denmark) consecrated the artist just before his death in January 1966, at the hospital of Coire, in Switzerland.

Giacometti in his studio
Photo: Denise Colomb,
1954
Fondation Giacometti

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Hiroshi Sugimoto

Hiroshi Sugimoto was born in Tokyo in 1948. He obtained a degree from Saint-Paul University in Tokyo in 1970, and one from the Art Center College of Design in Los Angeles in 1974. He settled in New York that same year. Today he shares his time between Tokyo and New York.

Hiroshi Sugimoto's practice encompasses photography, performance arts, sculpture, installation and architecture. It relates to history and temporal existence through a variety of themes.

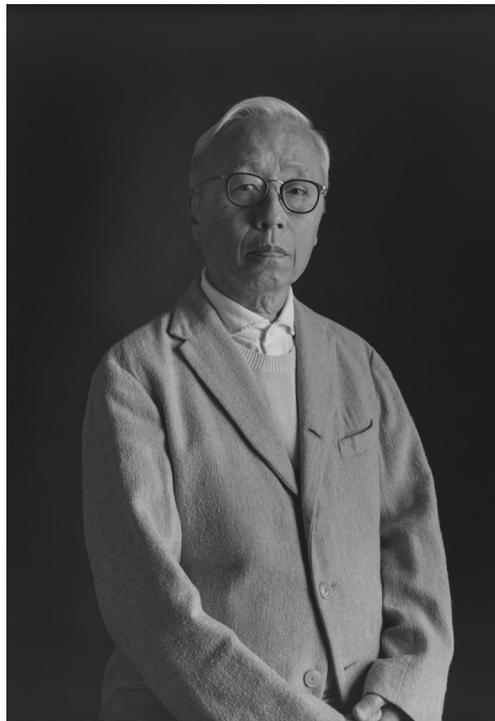
The artist explores issues relative to time, experience and metaphysics by connecting Western and Eastern ways of thinking, and above all by examining the nature of perception and the origins of consciousness.

In 2008, Sugimoto established the New Material Research Laboratory, an agency for architectural projects. In 2009, he set up the Odawara Art Foundation to promote traditional as well as contemporary Japanese performance arts in view of bringing the essence of Japanese culture to a wider audience. In 2017, the foundation opened the Enoura observatory. Designed by Sugimoto, the site comprises an optic fibre noh stage, a hundred metres long gallery, the reproduction of a Tensho-an tea ceremony room and a restored Meigetsu door from the Muromachi period.

Sugimoto's photographs can be found in the collections of first-class museums throughout the world, among them the Metropolitan Museum of Art in New York, the Museum of Modern Art in New York, the National Gallery of Art in Washington, the National Gallery of Canada in Ottawa, the National Museum of Modern Art in Tokyo, the San Francisco Museum of Modern Art, the Tate Gallery in London, and others.

His recent solo exhibitions have taken place in the Hayward Gallery, London (2023); Kyoto City KYOCERA Museum of Art, Kyoto (2020); Tel Aviv Museum of Art, Tel Aviv (2018); Nagasaki Prefectural Museum, Nagasaki (2018); Palace of Versailles, France (2018); Royal Museum of Fine Arts of Belgium, Brussels (2018); The Japan Society, New York (2017); Chateau La Coste, Le Puy-Sainte-Réparate, France (2017); Fondazione Re Rebaudengo, Turin (2017); MOA, Museum of Art, Atami, Japan (2017); Fundació MAPFRE, Barcelona and Madrid (2016); and the Phillips Collection, Washington D.C. (2015).

Sugimoto has been awarded many prestigious prizes, among them the medal of honour in photography from National Arts Club, New York (2018); the medal of the centenary from Royal Photographic Society, London (2017); the Isamu Noguchi prize, New York (2014); Officier de l'Ordre et des Lettres, Paris (2013); the Praemium Imperiale prize, Tokyo (2009); and the international prize of Fondation Hasselblad for photography, Göteborg (2001). He was given bursaries from National Endowment for the Arts (1982) and Fondation Guggenheim (1980).



Hiroshi Sugimoto
Selfportrait, 2019
Gelatin silver print
© Hiroshi Sugimoto

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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.

Alberto Giacometti's mythical 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 (bank card
only):
[fondation-giacometti.fr/
fr/billetterie](http://fondation-giacometti.fr/fr/billetterie)

Price: €9
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..



In 2024

Painted sculptures

2 July/3 November 2024
Curator: Inès de Bordas



When he was still a child, Giacometti already had the desire to paint his sculptures in order to "make them more life-like". The artist used his paintbrush to "breath life" into his sculptures, painting the features on the faces, accentuating the shapes of the bodies and enhancing the volumes. That need to combine painting and sculpture appears regularly and in various forms throughout his career.

This exhibition is a unique opportunity to give an overview of a collection of painted sculptures and of paintings by Alberto Giacometti from the collections of the Fondation, in order to present that aspect of the artist's work little explored until now.

Alberto Giacometti
[Figurine in a cage] 1950
Painted plaster
66 x 11,3 x 16 cm
Fondation Giacometti
© Succession Alberto Giacometti
/ ADAGP, Paris 2024.

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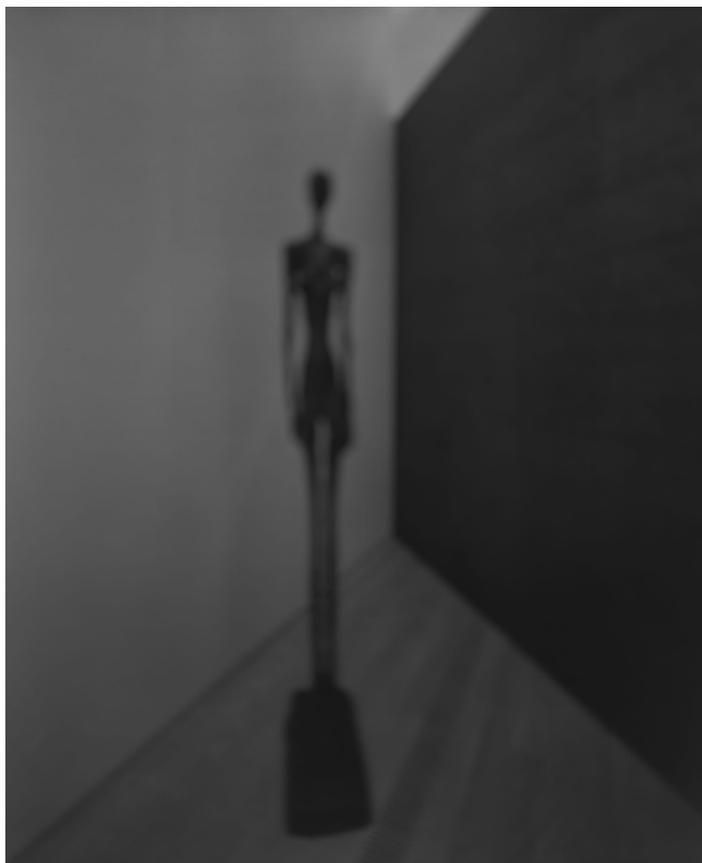
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Hiroshi Sugimoto
Past Presence 070,
Tall Figure III,
Alberto Giacometti, 2016.
Gelatin silver print
93,6 × 75 cm
Fondation Giacometti
Photo: © Hiroshi Sugimoto,
represented work © Estate of
Alberto Giacometti / ADAGP 2024

Hiroshi Sugimoto
Past Presence 071,
Walking Man II,,
Alberto Giacometti, 2016
Gelatin silver print
93,6 × 75 cm
Fondation Giacometti
Photo: © Hiroshi Sugimoto,
represented work © Estate of
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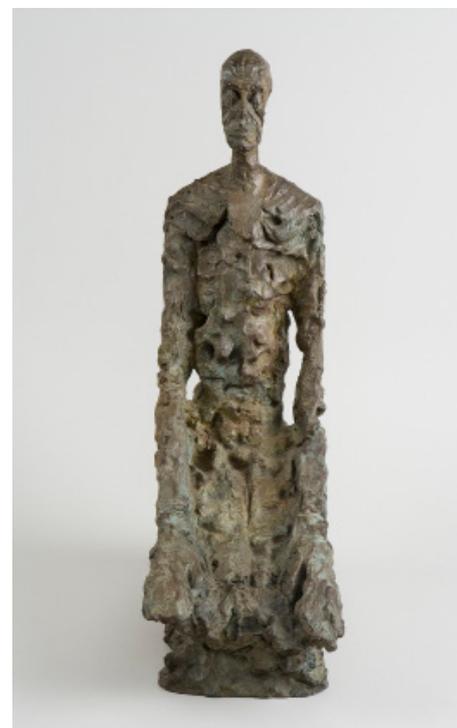
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Alberto Giacometti
Seated Woman, 1956
Bronze
51,3 × 15,6 × 23,7 cm
Fondation Giacometti
© Succession Alberto
Giacometti / ADAGP,
Paris 2024



Alberto Giacometti
*Bust of seated man
(Lotar III)*, 1965
Plaster
67,1 × 28,1 × 37,6 cm
Fondation Giacometti
© Succession Alberto
Giacometti / ADAGP,
Paris 2024



Alberto Giacometti
Half-length of a man,
1965
Bronze
59,1 × 19 × 32,1 cm
Fondation Giacometti
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Alberto Giacometti
Walking man I, 1960
Bronze
180,5 × 27 × 97 cm
Fondation Giacometti
© Succession Giacometti/
ADAGP, Paris 2024



Alberto Giacometti
[Tall woman], 1958
Painted plaster
188,3 × 28,8 × 40,9 cm
Fondation Giacometti
© Succession Giacometti/
ADAGP, Paris 2024

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Hiroshi Sugimoto
Pines, 2022
Curtain in material
345,4 x 727,2 cm
© Collection Odawara Art Foundation
© Hiroshi Sugimoto. Courtesy
of the Odawara Art Foundation



Film made by Hiroshi Sugimoto/
Shin Suzuki
Noh Climax/Kayoi Komachi, 2022
HD vidéo/video:10 mn/m
Actor: Hikaru Uzawa, Kanze School,
Location: Himeji Castle
© Hiroshi Sugimoto and The Japan
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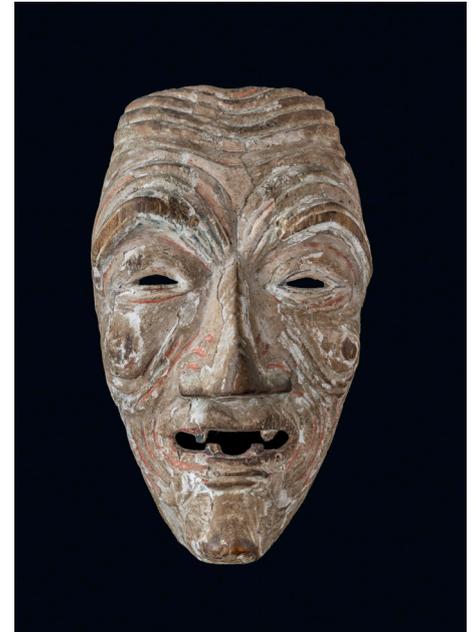
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Noh mask, Koyane no Mikoto,
période Nanboku-cho period, 14th
century
Pigment on wood, L 22,3 cm
Collection Odawara Foundation
© Hiroshi Sugimoto, Courtesy
of Odawara Art Foundation



Noh mask, Chichi no jo (mask of
an old warrior), Kamakura period,
13th century
Pigment on wood, L 16,8 cm
Collection Odawara Foundation
© Hiroshi Sugimoto, Courtesy
of Odawara Art Foundation



Noh mask, Kososhi Mask,
Muromachi period, 15th century.
Pigment on wood, L 21,5 cm
Collection Odawara Foundation
© Hiroshi Sugimoto, Courtesy
of Odawara Art Foundation



Fim made by Hiroshi Sugimoto/
Shin Suzuki
Noh Climax/ Tadanori, 2022
HD vidéo/video: 11 mn/m
Actor: Kohei Kawaguchi,
Kanze School
Location: Himeji Castle
© Hiroshi Sugimoto and The Japan
Foundation, Courtesy of Odawara
Art Foundation
Giacometti / ADAGP, Paris 2024

Patrons of the Institut Giacometti

20


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