



GIACOMETTI MARWAN OBSESSIONS

MARWAN

Untitled, 1968

oil on canvas, 162 x 114 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut / Hamburg

photo: Edward Greiner / Adagp, Paris 2025

Alberto Giacometti

The Cage, first version, 1949-1950

painted plaster, 91,1 x 38,5 x 34,9 cm

Fondation Giacometti © Succession Alberto Giacometti / Adagp, Paris 2025

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GIACOMETTI / MARWAN OBSESSIONS

21.10.2025 > 25.01.2026

Press visit
Monday 20 October 2025
3 p.m. to 5 p.m.



MARWAN

Diary I, 1996-2000

Hardcover book, watercolour on paper, 24 x 17,5 x 2,4 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut / Hamburg

photo: Edward Greiner / Adagp, Paris 2025

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Fondation Giacometti © Succession
Alberto Giacometti / Adagp, Paris 2025

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President
Catherine Grenier

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Exhibition curator
Françoise Cohen

Scenographer
Éric Morin

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This autumn, Institut Giacometti presents the exhibition "GIACOMETTI/MARWAN OBSESSIONS", an original encounter between two artists who, having chosen to work in a country different from their country of birth - France and Germany respectively - questioned the issues around modernity from two different cultural spaces: Europe and the Middle-East. Giacometti and MARWAN made the representation of the head the heart of a dedicated practice that established their position as artists. This exhibition is the first joint presentation of their works.

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Marwan Kassab-Bachi, called MARWAN, was born in Damascus in 1934. After having studied Arabic literature at the University of Damascus, determined to embrace an artistic career, politically committed and highly conscious of the mutations taking place in his country following colonialism, he settled in 1957 in Berlin, the epicentre of the Cold War. Like Georg Baselitz and Eugen Schönebeck, also students at the Hochschule für Bildende Kunst in Berlin, he chose figuration, breaking from the informal art dominating West-Germany at the time. For him, it was not a position from which to confront the traumas of recent European history but a theatre for the intimate.

In the 1950s and 1960s, Giacometti also resisted the attraction of informal abstraction, reiterating his commitment to figuration and the representation of the human. From 1919, and even more from 1935, when he returned to working with a model, it was on heads that his questioning on the perception of reality was focused. From 1985 to his death in 2016, MARWAN took *Heads* as his sole subject. Before that, after he arrived in Berlin in 1957, his first works (1962-1972) were portraits and intimate scenes, whose framing and execution express the challenges of being alive that echo Giacometti's works like *Mother and daughter*, *The Cage* and *Walking Woman* from 1932.

From 1964 and 1972, MARWAN's first works were focused on figures with deformed bodies, "portraits" of icons of Arab modernity: the Iraqi poet Bader Chaker al Sayyab, the political thinker Munif al-Razzaz, both exiled from their country, persecuted for their ideas.

All seem to be suffused with a strange melancholy. His year as artist in residence at La cité internationale des arts in Paris in 1973, marked a break. He began a new series of large format paintings in which heads, painted in broad sinuous touches size up the visitors.

MARWAN

Kopf, 1986

acrylic on canvas, 195 x 146 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/Hamburg,
photo: Edward Greiner / Adagp, Paris 2025

MARWAN

Marionnette, 1979-2005

oil on canvas 130 x 162,5 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/Hamburg,
photo: Edward Greiner / Adagp, Paris 2025

MARWAN

Badr Shakir al Sayyab, 1965

oil on canvas, 130 x 97 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/Hamburg,
photo: Edward Greiner / Adagp, Paris 2025



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MARWAN linked those *Heads-landscapes* to the outlines and colours of the Syrian countryside. With the still life and marionettes coming after, he continued to experiment with colour while placing the human at distance. From 1983, he went back to tall *Heads*, endowed with a cosmic character, covering the totality of the support, a series uninterrupted till his death.

MARWAN worked little with models, and his huge *Heads* have the quality of apparitions. They are strangely close to Giacometti's post-war plasters and bronzes, remarkable for their spiky matter. Like those, the *Heads* emerge from a profusion of touches, marks that create their own space and in which only the eyes and a wide red mouth, like a horizontal stroke, arise. Clay, plaster, drawings, paintings, all the mediums Giacometti used embody his intense and involved attention to the model. From the study of his close relatives, his wife Annette and his brother Diego, to the large heads in plaster from the beginning of the 1960s, Giacometti kept, even in his work from memory, the reminiscence of the face-to-face with the model. In this observation, there's no realist purpose, but the manifestation of a gesture repeated, at times erased and absolutely necessary that grounds the existence of the artist as a human being. Here too Giacometti and MARWAN connect.



Alberto Giacometti

Large head, 1960

painted plaster, 100 x 31,7 x 43,1 cm

Fondation Giacometti © Succession Alberto Giacometti / Adagp, Paris 2025

Alberto Giacometti

Sketches of Face and Heads, c.1961

blue ballpoint pen on envelope, 17,8 x 11,6 cm

Fondation Giacometti © Succession Alberto Giacometti / Adagp, Paris 2025

Alberto Giacometti

Bust of Diego (Flat head), 1955

plaster, 57 x 32 x 15,2 cm

Fondation Giacometti

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The catalogue

Catalogue under the direction of Françoise Cohen.
Co-edited by Fondation Giacometti, Paris/Fage éditions, Lyon.
Bilingual French/English, 122 pages
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Texts by Françoise Cohen and Rasha Salti
A previously unpublished interview of MARWAN
by Hans Ulrich Obrist.
Unpublished extracts of the artist's journal.

Around the exhibition

A cultural programme is proposed to the public for the duration of the exhibition, as well as guided visits in French and in English and workshops for families and children.

Guided visits in French

duration: one hour
Wednesday at 11 a.m. and 2.30 p.m.
Friday and Saturday at 2.30 p.m.
every day during the school holidays in zone C

Guided visits in English

Saturday and Sunday at 11 a.m.

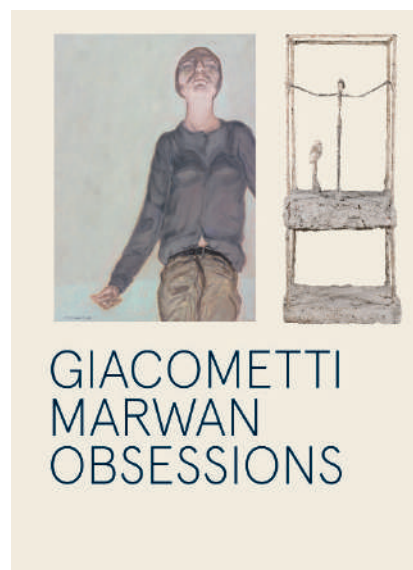
Family visits (parents and children)

Sunday from 10 to 11 a.m.

Family workshops

(creative workshop and visit of the exhibition)
Parents and children from 5 upwards
Sunday from 3 to 5 p.m.
Wednesdays, Fridays and Sundays from 3 to 5 p.m. during the school holidays in zone C

réservations : institut@fondation-giacometti.fr



Practical information

Institut Giacometti
5, rue Victor-Schoelcher
75014 Paris

Open from Tuesday to Sunday,
10 a.m. - 6 p.m.

Weekly closure on Monday

Ticket office on line and on
location (by bankcard)

Full fee: 9€

Reduced fee: 3€

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Exhibition trail: themes

This exhibition presents the first dialogue between the two artists, comparing the way Giacometti and MARWAN developed in their respective practice. Self-sustaining, their careers only superimpose temporarily for a short period, the sixties, but resonate around the same reflection on the human and on daily practice, considered the foundation of their existence. Their careers were both marked by a rupture - in 1935 for Giacometti, in 1972 for MARWAN - the moment their obsessive attraction to the heads first surfaced.

Drawing, the birth of creation

At the time of the Second World War, a new writing implement appeared: the biro. A modest, economical object conceived for daily use, it was not meant to be used by artists. However, many artists acquired it and made it a tool for exploration and creative practice. The Cabinet of graphic art presents a dialogue between the drawings made by Giacometti in the 1950s/1960s and those made by MARWAN from 1964 onwards. Giacometti, a renowned artist, sketched on all types of supports: books, magazines, envelopes... that ended up covered in heads, sometimes even creating a whole crowd, or projects for sculptures in space. Those heads emerge from the density of superimposed lines and often reveal the special attention the artist gave to the eyes as the starting point of the representation. Though some drawings lean towards caricatures, silhouettes caught on the spot and portraits, most present heads full-face, establishing a direct relation between the viewer and a generic human figure.

In 1963, MARWAN worked at a furrier's to provide for his family. His drawings in biro, ink and pencil are the transcriptions of ideas often used later in paintings, at night and during the weekend after his working hours. With both artists, sketchbooks and drawings on loose sheets give access to the heart of the creative process. From his settling in Berlin to his death, MARWAN stayed in constant dialogue with the poets and intellectuals of the Arab world, keeping a regular correspondence with Abderrahman Mounif, the Jordanian-Saudi thinker and author. On the instigation of the latter and even more after his death in 2004, MARWAN wrote in a diary his thoughts on art, on the political context, and added sketched watercolours. The diaries I and II are presented alongside the sketchbooks in which the artist gathered some of his watercolours.



Alberto Giacometti
Head of a Man, c.1962
blue ballpoint pen on paper tablecloth, 21 x 28,5 cm
Fondation Giacometti
© Succession Alberto Giacometti / Adagp, Paris 2025

MARWAN
Untitled, 1966
red ballpoint pen on paper, 32,4 x 23,9 cm
Courtesy of the estate of the Artist and Sfeir-Semler
Gallery Beirut/Hamburg / Adagp, Paris 2025
photo: Edward Greiner

Presentation of the exhibition

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Angst

MARWAN, like Giacometti, refused abstraction. Both artists chose to paint and sculpt the human. Giacometti's works from the surrealist period developed a reflection on the fragility of the human being and on extreme emotions: anxieties, violence and sexual drive (*Walking woman* from 1932, *Mother and daughter* and *The Cage*). Some of those emotions are mentioned in texts like *Yesterday*, *shifting sands* (1933), which deciphers its "script". At the time he left surrealism, Giacometti compared his *modus operandi* of the time - the making of sculptures entirely conceived before their realisation - to his new direct approach of the model, in which the work is defined in the creation itself.

For MARWAN too, the human is not simple. There's a big discordance between the range of colours and the clear light of the backgrounds with blended touches and androgynous characters whose outlined silhouettes and suggestive body language establish the atypical iconography of beings emotionally needy. The originality and the mute violence of that representation, whose sources can be seen in the drawings of Antonin Artaud as well as in those of Edward Munch, active in Berlin between 1892 and 1896, is reminiscent of the *Heroes* of the first years of Georg Baselitz and Eugen Schönebeck, fellow students of MARWAN at the Hochschule für Bildende Kunst, and the works of Francis Bacon, whose oeuvre, presented a few times in Germany (Dokumenta Kassel in 1959, Städtische Galerie Mannheim in 1962, Kunstverein Hambourg in 1965) was the object of much discussion. All those artists were looking for something else than the depiction of the sole appearance and so favoured an existential approach in their representation.

In 1964, MARWAN started to paint "portraits" of the poet Badr Shakir al Sayyab (1926-1964) and the political leader Munif al Razzaz, pushed out of the Ba'ath party by the autocratic drift of Hafez al-Hassad. The busts associated with attributes - a kind of wooden block reminiscent of the guillotine and a chunk of meat - echo the symbolic function of the portraits, but draw those characters into MARWAN's personal universe. Giacometti too, at the end of the Second World War was asked to create monuments (Henri Rol-Tanguy, Gabriel Péri) and, straying from a simple response to the commission, went back to his research of the time on the position of the sculpture in space and on the base (in the exhibition, *Bust of a man* (1965), *Bust of a man with a Sweater* (1953) and *Bust of Diego, flat head* (1955) in which the matter becomes the base from which a very small head emerges. The expressive quality of MARWAN's painted works also find an echo in the play on proportions of the body in Giacometti's work.



Alberto Giacometti

Mother and daughter, c.1933

bronze - 14,90 x 10,06 x 3,10 cm

Fondation Giacometti

© Succession Alberto Giacometti / Adagp, Paris 2025

MARWAN

Untitled, 1967

oil on canvas, 130 x 90cm

Courtesy of the estate of the Artist and Sfeir-Semler

Gallery Beirut/Hamburg / Adagp, Paris 2025

photo: Edward Greiner

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The Heads

The Heads appeared in MARWAN's work in 1972, and were firmly established in the year of his residence at the Cité internationale des Arts (1973) in Paris. From 1967 to 1970 they were preceded by depictions of young men - fedayins - concealed under a headscarf, and others whose faces emerge from a bed sheet, which anticipate the focus he was to put on heads alone. Called Heads-landscapes, their formats were subjected to an enlargement. The long sinuous touches of pure colours - blues, yellows, reds - draw the features of a face, often that of MARWAN even though he doesn't claim they are self-portraits, seen in close-up, cut by the edge of the frame, whose gaze is turned slightly ironically towards the viewer. The character is full-face or in three-quarters in a distorted perspective which accentuates the flatness of the face prompting the viewer to immerse themselves in the pictorial space. MARWAN connects those *Heads-landscapes* to the panorama of the hills surrounding Damascus, whose memory was always in his mind. They connect with a tradition of painting from 17th century Northern Europe.

As a young artist, in 1919, Giacometti already confronted a crisis of the representation of reality that pushed him towards surrealism. It was expressed in his repulsion to reduce reality to its sole appearance. The year 1935 marked the return to that fundamental search. Between 1974 and 1983, MARWAN was interested in new projects: still lifes (1974-1983) and a Japanese marionette (1978-1983, then punctually until 2016). A substitute for the human, the marionette enables him to delay the all-important confrontation that was to take place till the end of his career. From 1983 to 2016, he almost exclusively painted faces in close-ups in the framework of paintings in high vertical formats (195 x 130 cm or 195 x 114 cm). The head is only recognisable through the eyes, often barely identifiable among the strokes, and through the horizontal line of a wide red mouth. That frontal aspect has often been compared to the portraits of Eastern antiquity: portraits of the Fayum, of Palmyra and of the Sumerian statuary. Giacometti was also fascinated by ancient statuary, especially Egyptian, which he discovered in Florence in 1920, then in Rome and finally in the Louvre.

MARWAN painted few real portraits. He always stated that he used his face as a model only because it was easy. On the contrary, as he went back to figuration, Giacometti wanted the confrontation with a model in long sittings as constraining for the artist as it was for the model. In the exhibition, the selection of busts goes from heads easily identifiable - Annette, his wife (*Annette IV*, *Annette VIII*, *Annette* (Venice), 1962), his brother Diego, whose face is at times markedly stylised (*Tall thin head*, 1954), to the generic heads like *Large Head* in plaster, 1960, the result of the research conducted for the commission for the Manhattan Plaza (1959).



Alberto Giacometti
Large head, 1960
painted plaster, 100 x 31,7 x 43,1 cm
Fondation Giacometti
© Succession Alberto Giacometti / Adagp, Paris 2025

MARWAN
Untitled, 1972
oil on canvas, 162 x 130 cm
Courtesy of the estate of the Artist and Sfeir-Semler
Gallery Beirut/Hamburg / Adagp, Paris 2025
photo: Edward Greiner

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The Adventure of Art

"(...) For the moment, I live like an exile as it has never happened to me before when each day I have the feeling of living a big adventure." (Alberto Giacometti, Letter to Pierre Matisse, 6 November 1956)

"A painting is a vast network of small parts, like cells made of colours, that cover the surface of the painting with various degrees of intensity and clarity, in shades and in tones, making light spring from darkness. Each element tells a story forever reinterpreted until, gradually, it becomes a memory charged with all the reminiscences of the past, hopes, aspirations, inclinations, stories and sufferings. We wander like that in an endless vision of interpretations and signs." (MARWAN, Diary, 31 January 2001).

In 2008, MARWAN wrote in his diary a name for a painting: *Day of Sisyphus*. In that way he expressed the endless work that was his, assisted by the technique of oil painting, in which layers are added to one another through erasing and layering. Giacometti's *Black heads* proceed in the same fashion, whether there was a total erasing between two work sessions, as mentioned by Isaku Yanaihara, painted by the artist between 1959 and 1961, who said he saw his portraits disappear, or whether there was work on a support overloaded with paints of superimposed layers. In Giacometti's work, there is in addition, the successive layers between working from a model and working from memory, between painting, sculpture and drawing. MARWAN found that breath in 1973, in watercolour as well as in ink drawing, where the colour is superimposed, but in the fluidity and limpidity and with no alteration possible.

The exhibition ends on the confrontation of three heads (*Kopf*, 1986, and *Kopf*, 1994) and a series of heads and busts Giacometti made between 1958 and 1962. It highlights that endless quest.

Alberto Giacometti

Bust of Man with Sweater, c.1953

plaster, 54,5 x 27,7 x 21 cm

Fondation Giacometti

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MARWAN

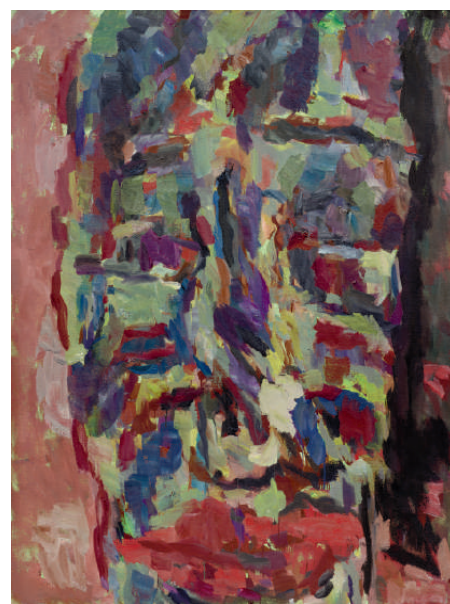
Kopf, 1994

acrylic on canvas, 195 x 146 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery

Beirut/Hamburg / Adagp, Paris 2025

photo: Edward Greiner



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Alberto Giacometti (1901-1966)

Alberto Giacometti, born in 1901 in Borgonovo, a village in the canton of the Grisons, in Italian Switzerland, was the son of the neo-impressionist painter Giovanni Giacometti and Annetta Stampa. Very close to his family, he kept an ongoing and intimate correspondence with his parents which he continued throughout his life with his mother after his father's death in 1933. His family settled in 1904 in Stampa, where his father set up a studio. His father purchased, in 1910, a summer house in Maloja, near Lake Sils. Paris, Stampa and Maloja were the three sites where Giacometti regularly worked, as he used to stay for long periods with his mother every summer. His parents, brothers Diego and Bruno and sister Ottilia, as well as the Swiss mountains, were the models for the first paintings Giacometti made from the age of 14. In 1920, he interrupted his studies at the Art school in Geneva to discover Italy by accompanying his father to the Venice Biennial, then to Padua, Florence and Rome.

He settled in Paris in 1922 and, on the advice of his father, enrolled in the studio of Antoine Bourdelle at the Académie de la Grande Chaumière. In December 1926, he rented a studio at 46 rue Hippolyte-Maindron, where he worked till his death. His participations in the Salon des Tuileries brought him closer to

Jacques Lipschitz, Constantin Brancusi and Ossip Zadkine, who exhibited there too, as well as to Henri Laurens.

His presentation at Galerie Jeanne Bucher in 1929 introduced him into avant-garde circles. He then met Jean Cocteau, the collectors Marie-Laure and Charles de Noailles, André Masson, and also Jean Arp, Louis Aragon, Georges Bataille and Michel Leiris. With his exhibition at Galerie Pierre, in 1930, also showing Joan Miró and Jean Arp, he gained recognition as a surrealist sculptor. His researches were about "flat" figures and the "objects with a symbolic functioning" very much admired by Salvador Dalí. He joined André Breton's group and published texts in their magazines: *Le Surréalisme au service de la révolution* and *Minotaure*.

In 1935, distancing himself from the surrealist imaginary, he went back to work with a model, which led to his falling out with Breton. Diego and the model Rita Gueyfier sat for him, inaugurating a long series of "heads", a key theme in his oeuvre. He became close to the painters Balthus, Francis Gruber and Pierre Tal Coat. Between 1937 and 1941, new friendships developed with Samuel Beckett, Pablo Picasso, Dora Maar, Simone de Beauvoir and Jean-Paul Sartre. After failing to leave Paris at the start of the German occupation, Giacometti finally settled in Geneva in December 1941, and stayed till September 1945. There, he met Annette Arm, his future wife and one of his favourite models. His stay in Geneva, well-documented because of the reducing nature of his sculptures, was a seminal period for the artist's oeuvre. Giacometti's work focused on figures, men and women, isolated and in groups, but also busts mostly of his close friends and relatives: Diego, Annette, but also Jean Genet, Isaku Yanaihara and the photographer Eli Lotar. From 1937, painting gained the same status as sculpture in his practice.

In 1949, the commission for a monument for the Chase Manhattan Plaza in New York made him confront his reflection on real life with a set of new dimensions and precipitated the creation of iconic sculptures: *Walking man* and *Standing woman*. These were the core of the presentation in the French Pavilion at the Venice Biennial in 1956, as well as in the installation at Fondation Maeght in Saint-Paul-de-Vence in 1964. During the last years of his career, many solo exhibitions were organised in New York, London, Sweden and Venice, where he was invited again in 1962. Exhausted, Giacometti died on 11 January 1966 in Coire, and was buried in Borgonovo, in Switzerland.

Giacometti in the studio
Photo: Denise Colomb, 1954
Archives Fondation Giacometti

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MARWAN (Damascus 1934 -Berlin 2016)

Marwan Kassab-Bachi, called MARWAN, was born in Damascus in 1934 to a family of tradesmen, among six siblings. He traced back his fascination for painting to his meeting with an old friend of the family who practiced oil painting, a medium of Western tradition, in the impressionist style. MARWAN always connected his painting to the light and landscape of Damascus. His friendship with the Jordano-Saudian writer Abdul Rahman Mounif and the poet Adonis show his sustained relation with the art and literary scene of the region.

After studying Arabic literature at the University of Damascus, determined to embrace an art career, politically committed and highly conscious of the mutations taking place in his country at the end of the colonialist period, he left for Europe. After a short stay in Munich, not having been able to secure a visa for Paris, he settled in Berlin, the epicentre of the cold war, in 1957.

He attended the classes of Hann Trier, a leading figure in informal abstraction, at the Hochschule für Bildende Kunst (Fine Arts Academy) in Berlin from 1957 to 1962. The latter advised him to leave aside his political commitment - MARWAN was the representative of the students belonging to the Ba'ath party in the Germanic countries until 1962 - to devote himself solely to his art vocation.

Like Georg Baselitz and Eugen Schönebeck, his fellow classmates at the Hochschule für Bildende Kunst, he chose, breaking from the informal art dominating West Germany at the time, a "pathetic figuration" according to the words of the art historian

Eberhard Roters, whose referents were Antonin Artaud, Lautréamont and Edvard Munch. He took part in the exhibition Grossgörrchen 35, organised on the initiative of the students, which gave the impetus to a new German figuration that represented, for him, not a place in which to confront the traumas of recent European history but a theatre of the intimate peopled with vulnerable and strange characters. Isolated, working as a furrier's assistant, MARWAN painted from 1964 to 1972 figures with misshapen bodies, "portraits" of icons of Arab modernity, head on the block or carrying a quarter of beef, like the Iraqi poet Badr Shakir al-Sayya and the political thinker Munif al-Razzaz, exiled from their country and persecuted for their ideas.

More relaxed representations were inspired by the photos of young Palestinian fedayees. After a one-year residence at La Cité des arts, in Paris, in 1973, MARWAN began new experiments around the face in a very colourful execution of broad sinuous touches. He connected these paintings in large format, which he called Heads-Landscapes, to the landscape of the Syrian countryside.

In 1983, after still life paintings and puppets, other heads followed, in cosmic dimensions, wedged in a high vertical format by the horizontal line of a wide red mouth and two eyes. From repetition to repetition, those faces of superimposed layers and touches, mirror or dialogue with the other, construct the enigma of a conversation with the viewer.

Well integrated into the Berlin art scene where his work was immediately acclaimed by the art critic Eberhard Roters right from his first exhibition at the Rudolf Springer gallery in 1967, he received the unconditional support of Jörn Merkert, in charge of the Berlinische Gallery, that kept many of his works.

The acceptance of his work in Germany remained nevertheless that of an artist in exile, between two cultures. He exhibited in Damascus' Arab Cultural Centre in 1970, and in the Museum of Modern Art in Bagdad in 1980. It was however the exhibitions of 1993 at the Institut du Monde Arabe and at the Bibliothèque nationale de France that gave him the recognition due to a Master, regularly exhibited in the Middle East and active in cultural transmission at the Darat al-Funun Summer Academy, that he contributed to establish in Amman in 1999. He also taught at Berlin's Hochschule für Bildende Kunst from 1977 to 2002. MARWAN died in Berlin in 2016.

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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

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5, rue Victor-
Schœlcher
75014 Paris

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

Booking online and on site (bank
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MARWAN

Untitled, 1968

oil on canvas, 162 x 114 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery
Beirut/Hamburg, photo: Edward Greiner / Adagp, Paris 2025



Alberto Giacometti

The Cage, First Version, 1949-1950

painted plaster, 91,1 x 38,5 x 34,9 cm

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MARWAN

Kopf, 1986

Head

acrylic on canvas, 195 x 114 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/
Hamburg, photo: Edward Greiner / Adagp, Paris 2025

MARWAN

Marionnette, 1979-2005

oil on canvas, 130 x 162,5 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/
Hamburg, photo: Edward Greiner / Adagp, Paris 2025

MARWAN

Badr Shakir al Sayyab, 1965

oil on canvas 130 x 97 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/
Hamburg, photo: Edward Greiner / Adagp, Paris 2025

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Alberto Giacometti

Bust of Diego (Flat head), 1955

plaster, 57 x 32 x 15,2 cm

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Alberto Giacometti

Large Head, 1960

painted plaster, 100,5 x 31,7 x 43,1 cm

Fondation Giacometti

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Alberto Giacometti

Sketches of Face and Heads, c.1961

blue ballpoint pen on envelope, 17,8 x 11,6 cm

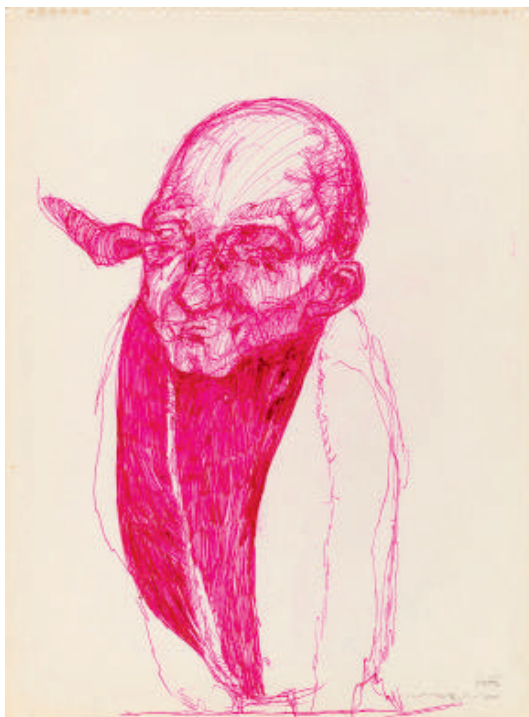
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MARWAN

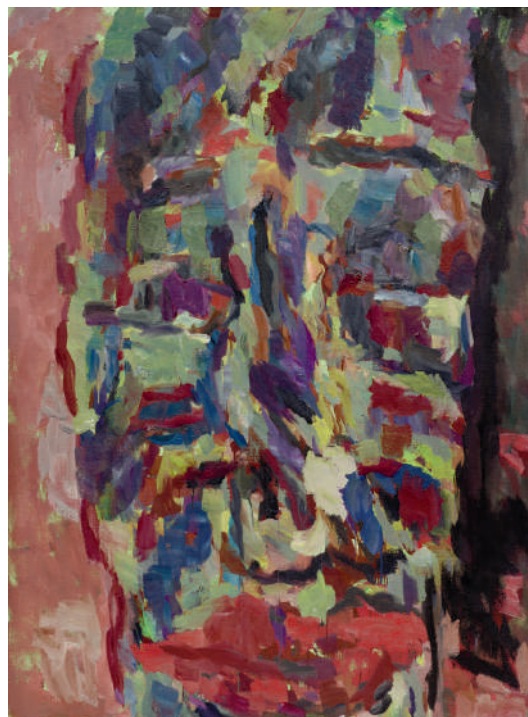
Untitled, 1966

blue ballpoint pen on paper, 32,4 x 23,9 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/

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photo: Edward Greiner



MARWAN

Kopf, 1994

acrylic on canvas, 195 x 146 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/

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photo: Edward Greiner



MARWAN

Untitled, 1976

egg tempera on canvas, 195 x 260 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/

Hamburg / Adagp, Paris 2025

photo: Edward Greiner

MARWAN

Diary I, 1996 – 2000

Hardcover book, watercolour on paper, 24 x 17,5 x 2,4 cm

Courtesy of the estate of the Artist and Sfeir-Semler Gallery Beirut/

Hamburg / Adagp, Paris 2025

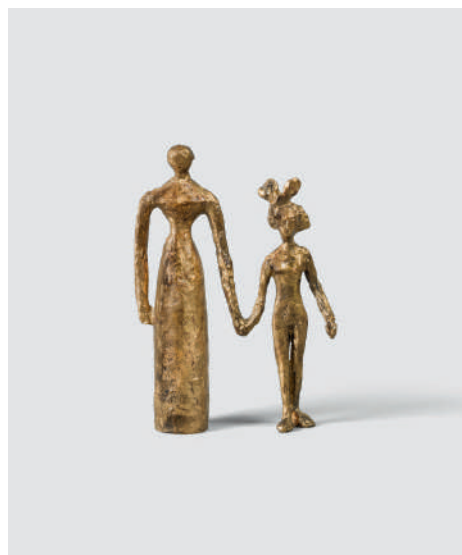
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Alberto Giacometti

Head of a Man, c.1962

blue ballpoint pen on paper tablecloth, 21 x 28,5 cm

Fondation Giacometti

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MARWAN

Untitled, 1972

oil on canvas, 162 x 130 cm

Courtesy of the estate of the Artist and Sfeir-Semler

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photo: Edward Greiner

Alberto Giacometti

Mother and Daughter, c.1933

bronze, 14,90 x 10,06 x 3,10 cm

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MARWAN

Untitled, 1967

oil on canvas, 130 x 90 cm

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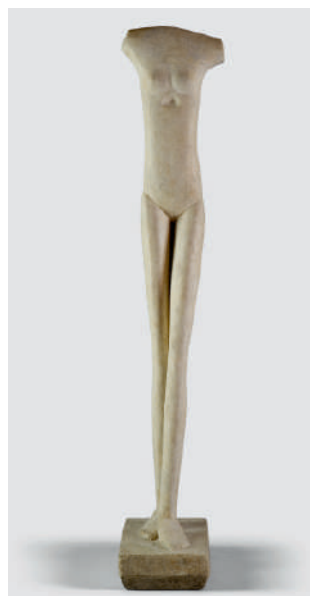
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Alberto Giacometti

Birds and Boat, Man with a Hat on a Plinth, Spoon Woman, Standing Women, and Walking Man, 1960

blue ballpoint pen on paper tablecloth, 33,4 x 32 cm
Fondation Giacometti

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Alberto Giacometti

Walking Woman I, 1932

plaster, 152,1 x 28,2 x 39 cm

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Alberto Giacometti

Bust of Man with a Sweater, c.1953

plaster, 54,5 x 27,7 x 21 cm

Fondation Giacometti

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Alberto Giacometti

Bust of a Man, 1965

plaster, 55,3 x 22 x 16,5 cm

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The Don Quixote II Foundation
and other members of the circle who wish to remain anonymous.



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