

5 rue Victor Schœlcher – 75014 Paris
institut-giacometti.fr


FONDATION-
GIACOMETTI
-INSTITUT

Surrealist Giacometti

Objects like Sculptures

exhibition

06.05 > 11.01.2026



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Surrealist Giacometti Objects like Sculptures

05.06.2026
01.11.2026

Press preview
Thursday 4 June 2026
3 p.m. to 5 p.m.



Alberto Giacometti
Suspended Ball 1930-1931, version 1965
Plaster, painted metal and string
60,6 × 35,6 × 36,1 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

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Surrealist Giacometti Objects like Sculptures

05.06.2026
01.11.2026



Alberto Giacometti
Table, 1933
Painted plaster - 148,5 x 103 x 43 cm
Centre Pompidou – Musée national d'art moderne, Paris
© Centre Pompidou, MNAM-CCI, Dist. GrandPalaisRmn /
Janeth Rodriguez-Garcia
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Laura Braverman

Exhibition designer
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I realised I that I was working on a vase in exactly the same way as on my sculptures and that there was no difference between what I called a sculpture and what was an object, a vase!

Alberto Giacometti, interview with André Parinaud, 1962

The exhibition “Surrealist Giacometti. Objects like Sculptures” offers a fresh perspective on Alberto Giacometti’s surrealist period (1929-1935). While this body of work is now well documented, the artist’s simultaneous engagement with decorative art is less widely recognised. The exhibition underscores how these two practices evolved concurrently, revealing a tangible porosity between them in Giacometti’s work during these years. Important surrealist sculptures from the Fondation Giacometti’s collection as well as *Table* (1933)—an exceptional loan from the Centre Pompidou—are on display alongside rarely shown decorative art objects designed by the artist in the early 1930s. A selection of archival materials and photographs will also be presented. The exhibition is accompanied by an illustrated catalogue as well as a cultural and educational programme.

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"Surrealist objects" and "decorative objects" from the 1930s

The years 1929 to 1935 represented a particularly productive period for the young sculptor. Alberto Giacometti (1901-1966) actively took part in the Parisian surrealist movement, producing a series of enigmatic sculptures, some with an aggressive or erotic undertones, others with biomorphic forms tending towards abstraction.

At the same time, he took on his first commissions in decorative art, and began a close collaboration with Jean-Michel Frank, the prominent Parisian interior decorator. For Frank, he designed a variety of objects—wall lights, bas-reliefs, andirons, lamps, vases and other pieces—which he produced with the help of his brother Diego. Although these creations belong to the realm of interior decoration, they bear the mark of Giacometti's surrealist imagination, both in their forms and themes. Conversely, his decorative work at times influenced his surrealist sculptures, which incorporated shapes derived from his utilitarian objects.

He also joined the surrealist group at a moment when the notion of "object" became central to the movement. The Surrealists developed a keen interest in everyday objects, which they subverted, assembled and transformed, breaking with their practical function to make them vehicles for the exploration of imagination and desire. Unlike other members of the group, Giacometti never incorporated pre-existing objects into his works; instead, he composed his sculptures from forms that suggested objects while remaining fundamentally sculptural.

Giacometti nevertheless took part in that research by creating sculptures with ambiguous functions—sometimes inviting handling, resembling games or combining disparate forms to create new and unsettling realities. Now referred to as "surrealist objects", his works did not aim to represent the external world but instead, became their own realities. This new way of existing brought them closer to his decorative objects, which were likewise conceived to be handled, integrated into everyday life and embedded within the real world.

This exhibition benefits from the support of Mariam & Michael Z. Warden.



Alberto Giacometti
Flowers (1931-1932) in plaster in his studio, 1931-1932
Anonymous photographer
Fondation Giacometti
© Succession Alberto Giacometti / Adagp, Paris 2026



Alberto Giacometti
Hand wall light (1931) in plaster, 1930s
Photographer Jean Collas
Archives Fondation Giacometti
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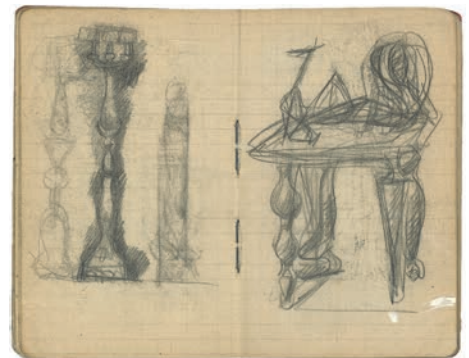
Exhibition layout

Prints and Drawings Cabinet:

1929–1935, Between Surrealism and decorative arts

This first room immerses visitors in the life and work of Alberto Giacometti in the early 1930s—a brief yet particularly fertile period, marked by significant events and creative work. Along the walls, a timeline highlights the simultaneity of his encounters with the Surrealists with his first forays into the field of decorative arts from 1929 onwards. It underlines in particular his fruitful collaboration, beginning in 1930, with the leading Parisian interior decorator Jean-Michel Frank, coinciding with his entry into André Breton's surrealist group—which would soon become deeply engaged in rethinking the status of the artwork and the notion of "object".

A selection of photographs, archival materials and graphic works illustrates this period. Among them are precious sketches by the artist, found in notebooks or on loose sheets, where projects for sculptures and decorative objects appear side by side. These drawings reveal both a shared formal language and a common process of conception and production.



Alberto Giacometti
Sketches of floor lamps and Table (1933), c. 1933
Graphite pencil on notebook
11,6 × 15 cm
Fondation Giacometti
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Patio: From object to object

The exhibition begins upstairs with an unusual encounter between two of Giacometti's works: a surrealist sculpture titled *Disagreeable Object to be Thrown Away* (1931) and a lamp in tinted plaster known as the *Torch model* (1934–1935). *Disagreeable Object to be Thrown Away* is a key example of the type of sculpture that Giacometti began producing in 1930, when he joined the Surrealists. He then moved away from traditional sculpture—vertical and set on a base—to create what he now called “objects”: works which were sometimes designed to be placed directly on the ground and which, through their tactile, mobile or playful appearances, often instigated physical interaction. These sculptures no longer aimed to represent the external world, but emerged in the viewer's space, asserting their own reality.

This new way of existing brought them closer to his decorative objects, such as the *Torch* lamp presented here, which were also designed to be handled, integrated into everyday life and embedded in the real world. Giacometti gradually came to see this permeability between his surrealist and his decorative works as a source of frustration. As he would later explain, his surrealist sculptures were more aligned with the realm of utilitarian objects than with that of art, which, for him, should seek to capture one's vision of the external world. In 1934, he began to redirect his sculptural practice towards the representation of reality and the human figure, a shift that would lead to his exclusion from the surrealist group the following year.



Alberto Giacometti
Disagreeable Object to be Thrown Away, 1931
Bronze
22,8 × 34,3 × 25,9cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Salon Follot: Linear and violent forms

In 1929, Giacometti became close to the “dissidents” surrealists, a circle of poets and artists that had broken away from Breton's group to gather around Georges Bataille and his journal *Documents*. Through these encounters, and notably through the painter André Masson, Giacometti received his two first decorative commissions, for which he produced two bas-reliefs and a pair of andirons. For these projects, the artist drew on forms closely related to those of his latest sculptures, such as *Man (Apollo)* (1929) and *Reclining Woman Who Dreams* (1929). The bas-relief he created for the ethnologist Georges Henri Rivière, for example, plays, in the same way as his sculptures, on the activation of empty spaces, staging linear figures within a composition infused with erotic and violent undertones. This tension is also evident in the dog-shaped andirons he created for the banker Pierre David-Weill, which seemed to have been produced thanks to sketches reminiscent of the surrealist practice of automatic drawing. Giacometti gave these first decorative commissions as much attention as his sculptural practice. He even described the andirons as “two sculptures for the front of the fireplace”, giving them a status half-way between functional object and work of art.

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Large room: "Surrealist objects", sculpted and ambiguous

"My things have given birth to a whole movement, and several people spend their time constructing objects", Giacometti wrote in 1931. When he joined Breton's surrealist group, the artist found himself at the heart of a lively inquiry into the notion of "object". The group's members appropriated everyday items, assembled them, diverted them from their original use and revealed their symbolic charge, creating works that they now called "surrealist objects". Giacometti took part in this reflection while also setting himself apart from it: he never incorporated existing objects into his sculptures. His works, such as *Point to the Eye* (1931), *Table* (1933) or *Invisible Object* (1934–1935), assemble forms that evoke objects yet remain entirely sculpted.

Table (1933) brings together various sculpted elements on a console. Among them is a severed hand that recalls a pair of wall lights designed by the artist two years earlier, also presented here. The *Table's* irregularly shaped legs are reminiscent of floor lamps made by the artist at the same time, such as the *Big Leaf*, *thin version* model exhibited here. Intended to be placed directly on the ground, *Table* becomes part sculpture, part piece of furniture, at the crossroads between Surrealism and decorative arts.

An equally ambiguous object is presented in this room: *Pocket-Tray* (1930–1931). A "container" whose shape hinders its use, it was placed by Frank on a mantelpiece like a fetish object, surrounded by two *Cone* candlesticks (1930), an arrangement recreated here. Also presented by Giacometti in 1934 in an exhibition of his surrealist works at the Julien Levy Gallery in New York, *Pocket-Tray* has since entered the artist's avant-garde oeuvre.



Alberto Giacometti
Pocket-Tray, 1930–1931
Painted plaster
17,3 × 22 × 29,2 cm
Fondation Giacometti
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Median room: Abstract and archaic forms

On the gallery wall, an enlarged photograph alludes to one of the first large-scale commissions Frank entrusted to Giacometti: that of a bas-relief for the apartment of his cousin François Spitzer in Paris. For this relief, the sculptor devised abstract modulations carved directly in the plaster walls, extending on a monumental scale the formal explorations of his sculptures, such as *Woman (Flat III)* (1927–1929) and *Gazing Head* (1928–1929). In a vase, he also reworked the faceted structure he had explored in sculptures such as *Head Skull* (1934). These pieces highlight the constant circulation of forms between his surrealist works and his functional objects at the time, to such an extent that some could almost be confused with one another.

At times, the artist etched enigmatic signs onto the surface of his sculptures and decorative objects, giving them the appearance of relics from ancient civilisations. Some works seem to have been shaped by time and natural elements: the sculpture *Caress* (1932) and the *Lotus vase* (1933–1934)—both with ovoid forms—give the impression of an erosion. At the centre of the room, *Suspended Ball* (1930–1931, 1965 version)—an emblematic surrealist work—also reminds us of an object from a distant time, whose function remains mysterious: is it a toy, a measuring instrument or a ritual object?

The two vases exhibited in this room are filled with floral arrangements designed by students of the École Nationale des Fleuristes, in partnership with the Institut Giacometti.



Alberto Giacometti
Caress, 1932
Plaster
46,3 × 48,2 × 11,90 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026



Alberto Giacometti
Lotus vase (1933–1934) in plaster, 1930s
Anonymous photographer
Archives Fondation Giacometti
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Last room: Fantastic and threatening nature

The Surrealists regarded the natural world as both a reservoir for sensory experiences that could stimulate one's imagination and as a universe torn between life and death drives. Influenced by these ideas, Giacometti developed organic forms, at once alluring and aggressive, flourishing yet violated. *Disagreeable Object* (1931) thus takes on the appearance of an amorphous vegetable pod bristling with small spikes. A lamp shown beside it is likewise inspired by threatening natural forms, as revealed by microphotographs of plants taken by Karl Blossfeldt. In 1931–1932, Giacometti created some flowers sculpted in plaster for Frank, which he described as “fantastic flowers, deleterious with vibrations, blood and flesh and life and delirium”. To revive this now-lost work, a documentary reconstruction, based on photographs and preparatory drawings, is presented for the very first time in this room.

A vocabulary of organic growth is also present in the sculpture *Taut String (Flower in Danger)* (1932), in certain lamp designs, as well as in a wall decoration he created for the surrealist poet Lise Deharme in 1933–1934—now lost but represented here with sketches and a photograph. These sinuous forms are in keeping with a surrealist language, reminiscent of that employed by artists such as Yves Tanguy, André Masson and Salvador Dalí, for whom the transformation of matter and form became a metaphor for regeneration and psychic transcendence.

Corridor: Children's Games and playing on motifs

In 1931, Boris Kochno, director of the Ballets Russes of Monte Carlo, invited Giacometti to design the stage set and costumes for the ballet *Children's Games*. The artist made preparatory studies and considered producing a maquette with his brother Diego. This project strikingly illustrates the interweaving of surrealist and decorative practices in Giacometti's mind at the time. He reused motifs drawn from his surrealist objects and from a bas-relief. Although he eventually abandoned the project, he reemployed certain elements he had designed for the ballet in the months that followed. While its stage structure reappeared in *The Palace at 4 a.m.* (1932), a sculpture Giacometti represented in a painting, one of its costumes found a new iteration in a pair of andirons, once again highlighting the cross-pollination between both fields of production.



Alberto Giacometti
Disagreeable Object, 1931
Bronze
22,8 x 34,3 x 25,9cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026



Alberto Giacometti
The Palace at 4 a.m., 1932
Oil on cardboard
49,3 x 55,1 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 202

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The catalogue

Catalogue edited by Laura Braverman
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Bilingual French/English, 144 pages, 112 illustrations
Format: 16.5 x 23 cm
Price: €26
ISBN: 978 2 84975 820 5

Summary:

"Surrealist objects, decorative objects"

Laura Braverman

"*Suspended Ball*. Engageable sculpture, impossible object"

Katia Sowels

"A bouquet of surrealist flowers"

Thierry Pautot

Cultural programme

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

Guided tours in French

duration: one hour

Wednesdays at 11 a.m. and 2.30 p.m.

Fridays and Saturdays at 2.30 p.m.

every day during the school holidays in zone C

Guided tours in English

Saturdays and Sundays at 11 a.m.

Guided family tours (parents and children)

Sundays from 10 to 11 a.m.

Family workshops (parents and children from 5 years)

Sunday from 3 to 5 p.m.

Wednesdays, Fridays and Sundays from 3 to 5 p.m.

during the school holidays in zone C



Practical information

Institut Giacometti
5, rue Victor-Schoelcher
75014 Paris

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

Closed on Mondays

Booking online and on site
(bank cards only):

Full fee: €9

Reduced fee: €3

Excerpt from catalogue essay

« Surrealist objets, decorative objects » Laura Braverman

(...) In fact, since 1925, Giacometti had left aside the representation of reality for that of imagination, a process that became more pronounced starting in 1930, when he joined André Breton's surrealist group, which encouraged the use of the unconscious in art practice. As he would explain shortly thereafter, he only made "sculptures that presented themselves in [his] mind fully formed", limiting himself to "reproduc[ing] them in space without modifying anything about them". Their modes of conception and production thus merged with those of his decorative works: he imagined them, developed them in drawing or in plaster, and then entrusted their execution to his brother Diego or to others, depending on the chosen material. In that period, he even called upon a carpenter to produce sculptures in "beautiful woods and finely cut metals, polished like a violin", thereby further aligning his sculptural mode of production to that of the objects he made for Frank. This translation of imagination into three dimensions fits in with the ambition of the surrealist movement and more specifically with Breton who, since 1924, encouraged the making of "dream objects", that is, the materialisation of unusual objects seen in dreams. Giacometti's sculptures operate in a similar way, giving objective form to images perceived in a dream-like state favourable to the revelation of repressed thoughts.

Michel Leiris was the first to highlight this process in his works, describing them as "real fetishes one can idolise", which "are the objective form of our desire". Indeed, beyond the objectification of its creator's thoughts, surrealist sculpture began to be conceived as a fetish which, according to its Freudian definition, corresponds to an object generating contradictory feelings. This was precisely the case of *Suspended Ball*, which evokes an erotic desire while leaving it unfulfilled. That sculpture, quickly established as the prototype for the "surrealist object" in 1931, opened a new chapter in the movement's theoretical discourse. Drawing on the notion of fetish, surrealist thought then tended to abandon the term "sculpture" in favour of that of the "object". Giacometti got caught in the game and, in the following years, would use the two terms interchangeably, leading to a terminological convergence between his surrealist objects and his decorative objects. (...)

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With the contribution of Jean-Simon Roch, artist and designer

To give tangible form to the *Children's Games* ballet, which Giacometti never completed, the Institut Giacometti has invited the artist and designer Jean-Simon Roch (born in Paris, works in Montreuil) to create a model evoking Giacometti's set and costumes. This model is displayed in the corridor, in the section "Children's Games and playing on motifs".

Roch's practice focuses on the creation of scenographic environments in which his theatre of animated objects develops new propositions.



© Jean-Simon Roch

To accompany this innovative project, workshops are offered for families.

Workshops

"From sculpture to children's game" from 14 June to 1 November 2026

Drawing on a vocabulary of forms inspired by Alberto Giacometti's surrealist sculptures and reinterpreted by contemporary artist Jean-Simon Roch, parents and children are invited to engage with their imagination and creativity in this workshop. Around a dining table governed by unusual rules, both children and adults defy the laws of balance, explore mechanical movement and experiment with plays of light and shadow. Conceived as a shared family experience—both sensitive and creative—the workshop includes a guided tour of the exhibition, led by a member of our education team.

For families (parents and children from 5 to 10 years old)
Sundays from 3 to 5 p.m. outside school holidays in zone C
Wednesdays, Fridays and Sundays from 3 to 5 p.m. during the school holidays in zone C

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Alberto Giacometti, 1930
anonymous photographer

ALBERTO GIACOMETTI [1901-1966]

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Annetta and Giovanni Giacometti, a renowned post-impressionist painter. He first trained in painting under his father before turning to sculpture. He continued his education in Switzerland (Schiers, Geneva), and later in Paris, where he studied with the modern sculptor Antoine Bourdelle at the Académie de la Grande Chaumière between 1922 and 1926. Closely attentive to the Parisian avant-garde, he experimented with Cubism, came close to abstraction and discovered ancient and non-Western art at the Musée du Trocadéro, which became a source of inspiration. He constructed his forms more and more rigorously, moving towards the essential.

His sculptures known as *Flat Women* attracted the attention of the painter André Masson (1896–1987), who introduced him to the “dissident” surrealist group gathered around Georges Bataille (1897–1962) and the journal *Documents*, in which Michel Leiris (1901–1990) published the first major critical text on his work. These first encounters proved decisive: they helped him to obtain his first decorative art commissions and broadened his circle of acquaintances.

He met Louis Aragon (1897–1982), then André Breton (1896–1966) and exhibited with Joan Miró (1893–1983) and Jean Arp (1886–1966) at the Galerie Pierre, an emblematic gallery of the surrealist movement. He formed friendships with other Surrealists, among them Salvador Dalí (1904–1989), Max Ernst (1891–1976) and Yves Tanguy (1900–1955). Quickly regarded as the group’s sculptor, his *Suspended Ball* (1930–1931) generated significant interest around the question of the “object”; Dalí presented it as the model for the surrealist “objects functioning symbolically”.

At that time, Giacometti made sculptures with erotic, cruel or playful connotations, some of which invited possible physical interaction. These works were featured in the movement’s publications, such as *Le Surréalisme au service de la révolution* and *Minotaure*, to which he actively contributed through texts and graphic works. The Galerie Pierre in Paris organised his first solo exhibition in 1932. The following year, he presented new works there, including his *Table* (1933), in a group exhibition with the Surrealists. In 1934, another solo exhibition was organised at the Julien Levy Gallery in New York.

It was also in 1930 that Giacometti began a fruitful collaboration with Jean-Michel Frank (1895–1941), the leading Parisian interior decorator and artistic director of Chanaux & Cie. For some ten years, he designed objects—wall lights, lamps, andirons, candlesticks, table centrepieces, floor lamps and vases—intended for serial production, which Frank integrated into many of his interior designs. Giacometti received other decorative commissions in the early 1930s, notably from the architect Pierre Barbe (1900–2004) and the surrealist poet Lise Deharme (1898–1980).

From the summer of 1933 onwards, Giacometti began seeking a new artistic direction. He went through a creative crisis and simultaneously pursued diverging lines of research: he continued to work on surrealist pieces, produced sculptures and vases tending towards pure abstraction, while also returning to figurative sculpture from models, which he practised in the intimacy of his studio.

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It was mainly this return to realist figurative work that precipitated his exclusion from the surrealist group by Breton in February 1935. From then on, independent on the artistic level, Giacometti focused on one obsession: modelling a head from a life model.

His works became rarer and smaller in scale, as he sought to reach the 'right' scale in sculpture. In parallel, he continued to collaborate with Frank and created pieces of jewellery and buttons. His brother Diego Giacometti (1902–1985) who was his technician and had been assisting him in the production of both decorative and sculptural work since 1929, began designing his own decorative objects in 1938. Giacometti's collaboration with Chanaux & Cie came to an end in 1941 when Frank took his own life while in exile in New York.

After having spent the war years stuck in Switzerland, Giacometti returned to Paris, where he resumed his research. Working mainly from live models, and at times from memory, he also created more generic figures. In 1947, he sculpted the first version of *Walking Man*, and later developed this theme in a smaller-scaled works. He painted periodically in an obsessive manner and also practised drawing and engraving. Annette Arm, his wife since 1949, was among his main models, alongside his brother Diego. Giacometti was represented in New York by the Pierre Matisse Gallery and in France by the Galerie Maeght. He moved in literary and intellectual circles, becoming friends with authors, poets and writers, from Jean-Paul Sartre (1905–1980), Simone de Beauvoir (1908–1986) and Jean Genet (1910–1986) to Jacques Dupin (1927–2012) and Olivier Larronde (1927–1965). He continued to occasionally design decorative objects and reissued some of his earlier models. Giacometti died in January 1966, a few months after a series of international retrospectives. In 1962, he had also been awarded the Grand Prize for Sculpture at the Venice Biennial.

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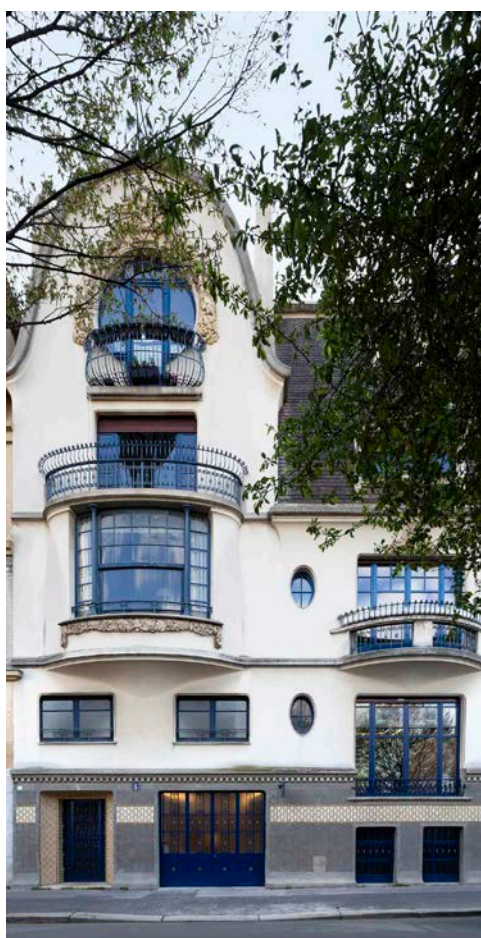
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The Giacometti Institute is the Fondation Giacometti's venue, dedicated to exhibitions, art historical research, and education. Created in 2018, it is chaired by Catherine Grenier, who has directed the Fondation Giacometti since 2014. A human-scale museum that allows visitors to engage closely with the artworks, the Institut Giacometti is at once an exhibition space, a place of reference for Giacometti's work, a research centre in art history specialising in modern artistic practices (1900–1970) and a place of discovery accessible to all audiences. 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 which have never been shown, as well as the original furniture and walls painted by the artist.

The ambition of the Institut is to offer a renewed perspective on the artist's work and the creative period in which he evolved. Its research and academic programme, L'École des modernités, is open to researchers, students and art enthusiasts.

Lectures, symposia and masterclasses give a platform to art historians and curators who present their works and the current state of research.



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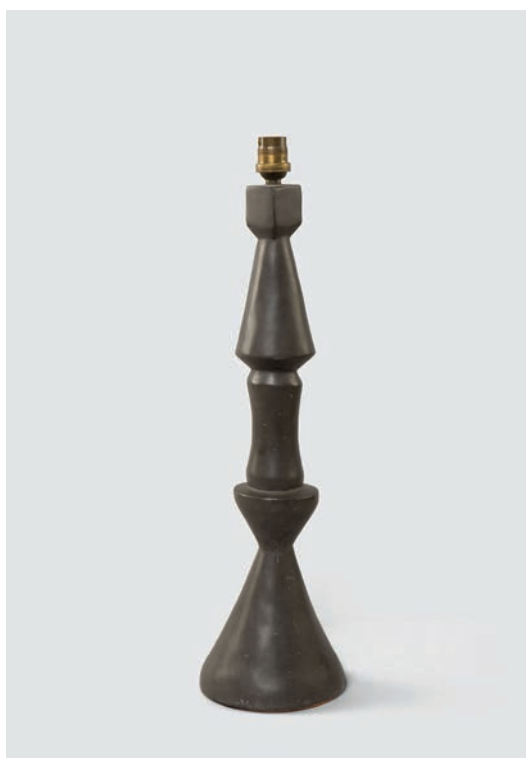
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Alberto Giacometti
Disagreeable Object, 1931
Bronze
22,8 x 34,3 x 25,9cm
Fondation Giacometti
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Alberto Giacometti
Torch, small model lamp, 1934-1935
Tinted plaster
45,5 x 13,4 x 13,1 cm
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Alberto Giacometti
Pocket-Tray 1930-1931
Painted plaster
17,3 x 22 x 29,2 cm
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Alberto Giacometti
Hand wall light (1931) in plaster, 1930s
Photographer Jean Collas
Archives Fondation Giacometti
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Alberto Giacometti
Table, 1933
Plaster
148,5 x 103 x 43 cm
Centre Pompidou – Musée national d'art moderne, Paris
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Janeth Rodriguez-Garcia
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Alberto Giacometti
Head lamp, 1933-1934
Tinted plaster
49,9 × 11,7 × 11,4 cm
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Alberto Giacometti
Point to the Eye, 1931-1932
Partial reconstruction realized in collaboration
with Alberto Giacometti-Stiftung, Zurich
Plaster and metal
13,5 × 59,5 × 31 cm
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Alberto Giacometti
Sketches of floor lamps and Table (1933), c. 1933
Graphite pencil on notebook
11,6 × 15 cm
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Alberto Giacometti
Suspended Ball, 1930-1931, version 1965
Plaster, painted metal and string
60,6 × 35,6 × 36,1 cm
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Alberto Giacometti
Lotus vase (1933-1934) in plaster, 1930s
Anonymous photographer
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Alberto Giacometti
Caress, 1932
Plaster
46,3 × 48,2 × 11,90 cm
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Alberto Giacometti
Disagreeable Object, 1931
Bronze
15,1 x 47,9 x 11,8 cm
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Alberto Giacometti
Tripod Leaves lamp (1937), end of the 1930s
Photographer François Kollar
Archives Fondation Giacometti
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et de la photographie, Dist. GrandPalaisRmn / François Kollar
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Alberto Giacometti
Snakes Mask wall lamp, 1934
Plaster
26,2 x 25,5 x 17,8 cm
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Alberto Giacometti
Flowers (1931–1932) in plaster in the studio, 1931–1932
Anonymous photographer
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PATRONS OF THE FONDATION GIACOMETTI

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The Ruth Stanton Foundation

and the other members who wish to remain anonymous



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