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FONDATION-
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exposition

11.11.2026 > 21.02.2027



ALBERTO GIACOMETTI
OLIVIA ROSENTHAL

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ALBERTO GIACOMETTI / OLIVIA ROSENTHAL
Coming out of the woods

11.11.2026
21.02.2027

Exhibition



Press preview
Tuesday 10 nov. 2026
3 p.m. to 5 p.m.

Alberto Giacometti
The Glade, 1950
Bronze
61 x 66 x 53 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Summary

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Press release

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Coming out of the woods

11.11.2026
21.02.2027

Exhibition



Alberto Giacometti
Studies of Walking Man*, Standing Figures on a Base, Busts of Men Frontal and in Profile*, circa 1959
Blue ballpoint pen on letter paper
15,8 x 23,1 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

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President
Catherine Grenier

Director and exhibition curator
Françoise Cohen

Scenographer
Éric Morin

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#GiacomettiRosenthal

I see Giacometti's work not only as a work of precision - the artist patiently sculpting one figure followed by another followed by another - but also as a practice whose aim is to propound a kind of alternative people, another possible image of the human species. And I consider those slender and at times tiny works as a return to a very old human fragility.
I can easily imagine a room welcoming a set of works placed alongside one another, which would be like so many human beings embarked on a collective destiny, a group, a tribe, a people we would discover caught in their biotope, a little bit like the trees in a forest.

Olivia Rosenthal

Invited within the setting of the dialogues organised at Institut Giacometti between Giacometti's work and various contemporary artists, the writer, playwright and performance artist Olivia Rosenthal chose to explore in her work, the theme of scale, from the tiny to the monumental, generating an original scenography with the creation of a large platform on which some fifty sculptures of all dimensions are placed alongside one another.
Olivia Rosenthal is the author of fourteen fictions published with Éditions Verticales. Performing her own texts, she's been exploring for many years the possibilities of bringing new life into the text outside the text itself, and instigated several collaborations with the composer-videomaker Eryck Abecassis. She wrote a new text for the catalogue of this exhibition.

Press release

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Can we exist without the group? And who are we within it?
Through a series of works mainly comprising sculptures and drawings from the 1950s and 1960s, Olivia Rosenthal relates Giacometti's slender figures to the instinct that since the dawn of time has been driving human beings to gather and form a society.

Deeply attached to his native region of the Grisons, Giacometti found in the tall tree trunks of the forests of Switzerland, an equivalent to the human silhouette. Olivia Rosenthal in her turn regards the forest as the primeval milieu in which the collective destiny of a fragile humanity is being played.

A sound piece by Eryck Abecassis, composer of electronic music, as well as a multimedia display (texts and images projected on the walls) will accompany the visitor as they discover the rooms. Olivia Rosenthal's text, integrated into the sound composition, will unfold in space and transform the exhibition into a multisensory experience with multiple layers. Among the emblematic works gathered, *Walking Man II*, *Tall Woman IV* and *Women of Venice* take their place in that march of the human species.

The Cabinet d'art graphique presents a body of drawings made with ballpoint pen, mainly heads, whose eyes seem to stare at the visitor. The display aims at making the visitor experience both the repetition inherent in Giacometti's practice, and the sharp attention to real life underlying it. Often drawn from memory, they materialise, in the density of the hanging imagined by Olivia Rosenthal, a virtual crowd.

Olivia Rosenthal's text "Coming out of the woods" to appear in the catalogue gives its title to the exhibition.



Alberto Giacometti
The Forest, 1950
Bronze
57 x 61 x 49,5 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Presentation of the exhibition

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"Coming out of the woods" has been conceived as a text to be spoken, made for sound and voice. As part of the exhibition, Eryck Abecassis gave the text its musical structure, making the sentences resonate in the space and combining them with a composition as delicate as it is vibrant, made of breaths, distant talk and bird songs. The calm intensity of the composition is elevated by the interpretation of the clarinet player Xavière Fertin. The text developed into a matter and an atmosphere that breathes life and movement into Giacometti's works.

Olivia Rosenthal

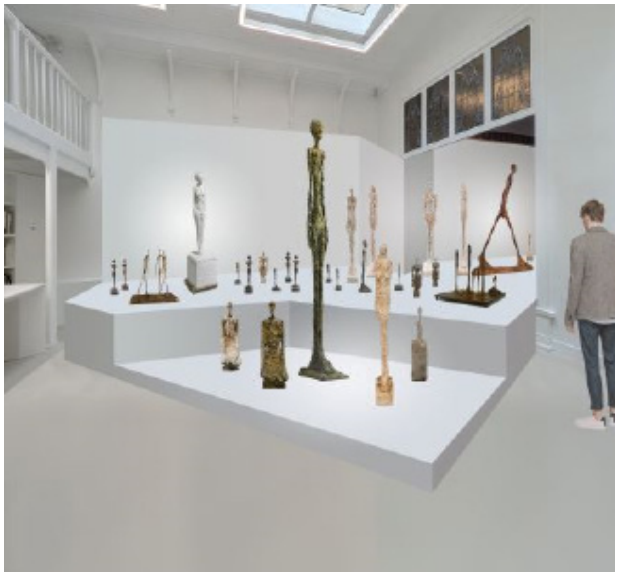
INTRODUCTION

Alberto Giacometti had close ties with several writers of his era, some of whose books he illustrated at the time: Georges Bataille, André Breton, Jean Genet, Samuel Beckett, Jean-Paul Sartre and Simone de Beauvoir. Most of those friendships have been the themes of exhibitions at the Institut Giacometti. But for the first time, the Institut has invited a contemporary writer, Olivia Rosenthal, to create a dialogue between her universe and that of Giacometti.

EXHIBITION TRAIL

Consultation room, rooms 1 and 2: The Crowd

This exhibition explores the notions of crowd and forest, singular and collective, but also the standing position and the relations between Homo sapiens and his ancestors.
The Grande galerie de l'Évolution in the Muséum national d'Histoire naturelle, with its procession of mammals, is one of the references that fed Olivia Rosenthal's reflection.
Though Giacometti evoked the memory of a glade close to Stampa as the model for his elongated figures, from the 1950s Jean Genet and Jean-Paul Sartre perceived in his sculpture a descent into the origins of humanity which, going beyond the limits of the living, also addresses the dead. Genet in particular compares the substance of the bronzes to lava, conferring on Giacometti's work a deeply telluric origin.
Organised around a vast platform on several levels that encompasses the three main rooms, the scenography takes into account the global vision of a multitude of subjects-sculptures emerging, in their gathering, in some kind of community.



Vue 3D de la scénographie © Eric Morin

It composes a landscape in which sculptures in bronze and plaster of all dimensions made in the 1950s and 1960s, stand side by side. *The Cage*, *The Glade*, *The Forest*, *Four Women on a Base* - all compositions with several figures showing Giacometti's research on the base and its integration into the work - punctuate that series of individual figures.

The spatial layout underlines the repetition, the trials and the constant reworking that characterise Giacometti's work, in which the back-and-forth motions between the familiar and the anonymous, the individual and the group are being forged. Although Giacometti worked most of the time with the same models, often relatives - Annette, Diego - in fairly identical poses, the impression is one of anonymity.

Giacometti expressed on several occasions the desire to make compositions with a few figures. The first, *Palace at 4 a.m.*, from 1932, represents a dream in which the tensions in the artist's love life are being played. Many surrealist pieces, especially the sculptures on boards, organise some form of relationships between people, often reduced to abstract pawns. After the Second World War, Giacometti became close to Sartre, Maurice Merleau-Ponty and the magazine *Les Temps modernes*, founded in 1945.

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In the context of the increasing popularity of phenomenology, Giacometti, facing his model, sought to express with accuracy, his perception of the other no longer within the psychoanalytical triad mother/father/child, but by questioning the relation to the other as a human being related to the same species. *The Cage* (1949-1950) and *Four Women on a Base* (1950) are connected to Giacometti's memory of a visit to a brothel, the Sphinx. They convey the fascination as much as the distance experienced by the artist.

In an interview with Jean Clay in 1963, Giacometti dated back to a cinema outing his sudden awareness that the perception of the distance to the other was bound to become one of the main drives in his practice; as *Three Men Walking (Small Square)* (1948) and *Figurine Between Two Houses* (1950) amply show. In 1958, Giacometti received from the architect Gordon Bunschaft a commission for the Chase Manhattan Bank Plaza in New York. Though it was abandoned in 1960 after relentless work, the project achieved importance later within his œuvre. As part of his research on the dialogue between several figures, this time in real space, it resulted in two of Giacometti's emblematic sculptures: *Walking Man (*1960) and *Tall Woman* (1960-1961). A distant genealogy can be traced back to *Walking Woman* (1932), *Woman with Chariot* (1943-1945) and the *Standing Woman and Man crossing a Square* that regularly appeared in the course of his career.

A multimedia system presents in a loop of forty or so minutes, various projections - the fleeting apparition of a character seen from the back, fragments of the written text - and a sound composition by Eryck Abecassis, who mixes sounds from nature and the urban environment, sounds made by clarinet and bass clarinet with extracts from Olivia Rosenthal's text read by the author. Transmitted from various points in space, with variable intensity, the sound composition, at times barely audible, envelops the visitor in a continuum which they discover and perceive following their movements.

Cabinet d'art graphique: The presence of the model
From 1935, Giacometti went back to working with a life model. *Standing Woman*, the busts, the heads, *Walking Man* are the various types that populate his oeuvre right to the end. In his interviews, Giacometti often evoked the way he tried to make the presence of the face in front of him emerge from a few precise points - the eye, the extremity of the nose - and with the superimposition of lines dense in various degrees and relentlessly reworked.



Alberto Giacometti
Heads of Men, 1962 –1963
Blue ballpoint pen on a detached notebook page 17 x 11 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Original composition: Eryck Abecassis
Clarinets and double bass: Xavière Fertin
Sound engineer: François Casays
Studio Accès Digital Rouen
Multimedia montage: Camille Berthelin
Photo: Catherine Tambrun

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The **Cabinet d'art graphique** presents a body of drawings, often made with a ball point pen, mainly heads. The display aims at making the visitor experience both the repetition inherent in Giacometti's practice and the sharp attention to real life underlying it. Made on the most diverse supports - envelops, letters, invitation cards, tablecloths, margins of books and newspapers articles, in bars, restaurant and his studio - those drawings reveal a daily practice. Often drawn from memory, they materialise, in the density of the hanging imagined by Olivia Rosenthal, a virtual crowd.
This space also welcomes the first presence of Olivia Rosenthal's text as a reading recorded by the author.

Patio
On the first floor, the visitor is confronted by two paintings of *Standing Woman* dated from 1946 to 1961, showing the perfect concordance of the research between painting and sculpture.

Corridor
Giacometti settled in the studio at rue Hippolyte-Maindron at the end of 1926, and worked there until his death. Many photographers were struck by the saturation of the studio space filled with sculptures of all periods in various states of progress. In 1955, Isaku Yanaihara, a young Japanese professor of philosophy came to Paris to study existentialism. At Jean-Paul Sartre's instigation, he went to Giacometti's studio in October 1956 to introduce himself. Fascinated by his face, the artist invited him to come back and sit for him almost every summer until 1961. Having become close to the artist, Yanaihara took pictures of the works in progress, first of all the portraits representing him. In 1957 he also recorded, in an amazing series, the beauty of that singular place in which the ghostly presence of the sculptures merged with the sketches traced on the wall.

The story of Gordon Parks' photograph is very different. A Black American photographer, Parks (1912-2006) was sent by the magazine *Life* in 1951, which published several portraits of living artists. On that occasion, Parks made portraits of Giacometti in his studio, surrounded by his sculptures, highlighting their precarious lightness. He also photographed a few sculptures in the street, as in that famous shot in which are juxtaposed *Three Walking Men* and the legs of pedestrians.



Isaku Yanaihara
Alberto Giacometti's studio,
1957
Silver print
18 × 12,6 cm
Archives Fondation Giacometti
Photo : Isaku Yanaihara
© Kiyoko Tsuboi / Permission granted through Misuzu Shobo, Ltd., Tokyo
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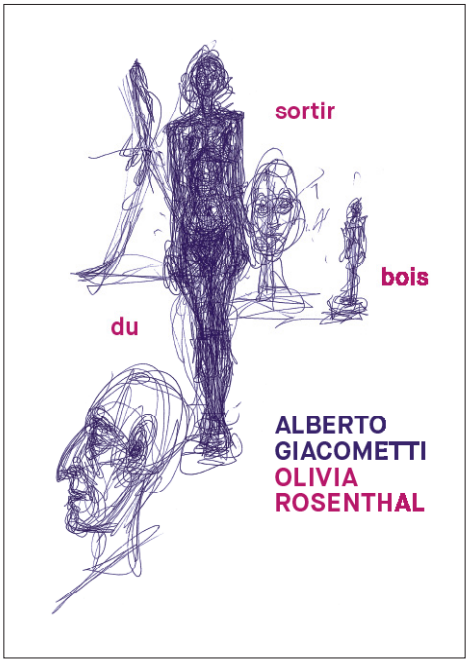
Gordon Parks
Giacometti's Strollers (Three Men Walking), 1951
Silver print
34,6 x 27,5 cm
Archives Fondation Giacometti
Courtesy © The Gordon Parks Fondation
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Around the exhibition

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Exhibition catalogue



Under the direction of Françoise Cohen
Co-edited by Fondation Giacometti, Paris/Fage éditions, Lyon
Graphic Design: Brigitte Mestrot
Bilingual French/English, 120 pages, 55 illustrations
Unpublished text by Olivia Rosenthal
Format: 16.5 x 23 cm
Price: €24
ISBN: 978 2 84975 850 2

Guided visits to the exhibition

in French
Wednesdays, Fridays and Saturdays at 2.30 p.m.
During the school holidays in zone C:
Tuesdays, Thursdays and Saturdays at 2.30 p.m.
Duration: 1 hour

in English
Wednesdays, Fridays and Sundays at 11 a.m.
During the school holidays in zone C:
Fridays and Sundays at 11 a.m.
Duration: 1 hour

Family visits
During the school holidays in zone C:
Wednesdays and Saturdays from 11 to 12 a.m.

Family workshops
Sunday from 3 to 5 p.m. During the school holidays in zone C:
Wednesdays, Fridays and Sundays from 3 to 5 p.m.

Practical information

Institut Giacometti
5, rue Victor-Schoelcher
75014 Paris

Open from Tuesday to Sunday
from 10 a.m. to 1 p.m.
and from 2 to 6 p.m.
Closed on Mondays

Booking online and on site
(bank card only):
Full fee: €9
Reduced fee: €3

Bookings: institut@fondation-giacometti.fr

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Cultural programme

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

In the woods, musical readings

19 January 2027 from 7 to 10 p.m. (45 minutes interval around 8.30).
A variation in text and music around the sound piece created by Olivia Rosenthal and Eryck Abecassis for the exhibition.
Bookings: institut@fondation-giacometti.fr

During that evening, the public will be in the woods with Eryck Abecassis (electronic composition), Amélie Durand (texts and voice), Xavière Fertin (clarinets), Philippe Foch (stones, percussions) and Olivia Rosenthal (texts and voice) who will create an ambience destined to welcome Giacometti's standing statues and heads. They will collectively perform an original sound piece with or without words, with or without music, in which duets, trio and quartet, clarinet solo or with percussion, reading combined with electronic sounds, etc... will alternate. The whole performance will be organised around short sessions that will follow one another in an almost continuous flux, immersing the public in a space both hospitable and a little wild.

Workshops proposed to families
"Touching, listening, creating"

in connection with the exhibition 'Alberto Giacometti/Olivia Rosenthal. Coming out of the woods' from **9 November 2026 to 21 February 2027**.

In that workshop, families explore materials in their tactile and sound dimensions. Parents and children reconnect with sensations to let emerge an imaginary world encouraging narrative, tale and poetry. With their eyes closed, each person will experiment with various materials, then paint with mineral and natural matters on large supports reminiscent of cave walls. Working in clay, each participant will play with prints, hollows and empty spaces to create human figures, free and organic. The workshop will be followed by a visit to the exhibition, during which families compare their own productions with the works presented, continuing their tangible experience and discovery of the universes of Alberto Giacometti and Olivia Rosenthal.

Sundays from 3 to 5 p.m. outside school holidays in zone C
Wednesdays, Fridays and Sundays from 3 to 5 p.m. during school holidays in zone C
Bookings: institut@fondation-giacometti.fr



© Institut Giacometti

Extract of the catalogue text

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Olivia Rosenthal, *Coming out of the woods* (extract)

(...)
The species to which I belong
Homo sapiens
has erased the other human species
barely 30,000 years ago
and I wonder
in case I'd encounter another specimen
unlikely hypothesis given the place where I retired
would I recognize in him or her
another specimen of the same species
or if I would see through it
the shadowy form
of the homo florensis
homo habilis, homo soloensis,
homo neanderthalensis
who came before us
our prehistory dances in our heads
(…)
I am tied to a we
from which I now want to remove myself.

In the western tradition
the head rules over the rest of the body
but I, I must admit
have decided to not think with my head
but with my belly my arms and above all my feet.
Though angry with my head
I am pig-headed.

A few days ago
I heard a vehicle enter the woods
and take one of the paths that come to my den
I could have poked my head
to make peace with who I have become
but I preferred to disappear into the bush
I didn't want to risk
running into prowling hunters.

Since lining myself with a tree
I blend in with the trunk
I stand guard
holding my head high
eyes on the horizon.

With this attitude
I feel connected to all the humans
who before me adopted the upright position.

Biography

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

ALBERTO GIACOMETTI [1901-1966]

Born in 1901 in Stampa, Switzerland, Alberto Giacometti is the son of Giovanni Giacometti, a renowned postimpressionist painter with whom he discovered painting and learned about sculpture. From his first pieces to his death, Giacometti produced a hundred painted plasters and sixty or so painted bronzes. Painting and sculpture are closely associated in the artist's œuvre.

At the age of 13, Giacometti made his first watercolours: landscapes of the mountains around the family home in the village of Stampa. In 1922, he left his native valley and settled in Paris to attend the classes of the sculptor Antoine Bourdelle at the académie de la Grande Chaumière, where he worked with models. In 1925, he developed an interest in the avant-garde, especially the cubist artists.

In 1929, he began a series of sculptures called "Flat Women", close to abstraction, which drew the attention of the art milieu. In 1930, he joined the surrealist movement of André Breton, of which he became an active member.

His sculptures, in particular *Suspended ball*, played a crucial part in Dalí's definition of "surrealist" objects and objects "functioning symbolically".

Throughout his life, the issue of the human head was the dominant theme of Giacometti's research, and one of the reasons for his disengagement from the surrealist group in 1935. In that period, the representation of a head, which seemed to be an unremarkable subject, was for him far from being resolved. The head, and especially the eyes are the seat of the human being and of life, whose mystery fascinated him. After *Head-skull* in 1934, made after the death of his father Giovanni in 1933, his many variations on heads show that the theme could not be exhausted, all the more for it combined with the issue of the scale: for Giacometti, to convey his vision with accuracy meant to impart the distance with which the subject had been looked at.
In the 1930s, the models for his research on the heads were his brother Diego, an English artist friend called Isabel (Delmer) and a professional model, Rita (Gueyfier). His friend Isabel Rawthorne, seen from afar in the Quartier Latin, was the subject of one of his very first miniature figurines.

Between 1958 and 1960, Giacometti made as part of the commission to decorate the plaza of the Chase Manhattan Bank in New York, a *Tall Woman* and a *Large Head* on a monumental scale, alongside *Walking Man*. These three works became iconic. In 1962, Giacometti was awarded the Grand Prix for sculpture at the 31st Venice Biennial. The 1965 retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and Louisiana Museum (Humlebaek, Denmark) established the artist's notoriety a short time before his death in January 1966 at the Coire hospital, in Switzerland.

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Photo : Francesca Mantovani
Éditions Gallimard

OLIVIA ROSENTHAL

The author Olivia Rosenthal has written around fifteen *récits* whose uniqueness is that they combine fiction with elements of reportage (made from interviews). She has published, among others, *Une femme sur le fil*, Grand Prix de la fiction des Gens De Lettres (Verticales, 2025), *Éloge des bâtards* (Verticales, Prix Transfuge for the best French novel of the beginning of the literary year 2019), *Toutes les femmes sont des aliens* (Verticales, 2016), *Mécanismes de survie en milieu hostile* (Verticales, 2014). She was awarded the Prix Livre Inter and Prix Alexandre-Vialatte for *Que font les rennes après Noël?* (Verticales, 2010) and the prix Wepler-Fondation La Poste for *On n'est pas là pour disparaître* (Verticales, 2007). As the prizewinner of the Villa Kujoyama in 2018, she published *Un singe à ma fenêtre* (Verticales, 2022), the book she wrote after a three months residency in Japan.
Her books are translated into English, Italian, German, Spanish, Hungarian, Chinese and Korean.
Olivia Rosenthal writes for the theatre and performs on stage, presenting hybrid forms with artists of all disciplines. Shows (*Macadam animal*, created with the composer and video artist Eryck Abecassis), libretti (*Safety First*, also with Eryck Abecassis), sound pieces, musical readings, performed conferences, etc... She participated in several film adaptations of her texts: *Les Larmes* (2010) and *Tous les adultes ne sont pas méchants* (2013) by Laurent Larivière and *La Nuit américaine d'Angélique* (2013) by Pierre Emmanuel Lyet and Joris Clerté.

As part of a commission by the agence du livre et de l'audiovisual Ciclic, she also worked on amateur films (a vast data base on silent films from the 1930s to the 1970s) and directed a film called *Mes enfants*, entirely made from those visual archives. She wrote *Futur Antérieur*, a short book for the Institut Mémoires de l'édition contemporaine (collection "Diaporama", IMEC, 2021) on the way images from films played a part in the writing of her texts.
She also makes various interventions (posters, murals) in public spaces, which are for her ways to revitalise and multiply the forms literature can take.



Photo : Aude Pagier

ERYCK ABECASSIS

Born in Algiers, Eryck Abecassis settled in Paris in 1975 to study cinema and music. From the stage to the public space, his practice explores a style on the fringe of the established trends, breathing new life into the act of listening by breaking down barriers between various disciplines.
After studying the composition of harmonies and counterpoint, he took part in workshops on instrumental research (later on he studied computer music) at Ircam.
His many collaborations, which take him from the stage to the cinema and street theatre, led to the development of a style in the fringe of traditional trends and a certain established "contemporary" form. His music is based on other practises and norms of representation as well as different ways of listening. For many years now, his research has taken him towards "noise music", as much on the level of the compositions as on that of instrumental systems (hybridisation of instruments and sound synthesis) - noise as a deviation of the "normal" signal.

His work encompasses public spaces as he's always concerned with revitalising our listening habits and modes of representation. A composer and solo musician of electronic music, he has performed on the world stage. He has received commissions from Radio-France, Gmem, Grame, Grm, État Français, La Muse en Circuit, Césaré, Ems (SE).
His pieces have been performed by the ensembles Accroche-Note, 2e2m, trio Aller-Retour, Insieme, Octuor de violoncelle, Équinoxe, Ensemble Fa, EOC, Quatuor Diotima, Kernel, Ars Nova, Bintang Tiga and Kemel.
Art collaborations: Christophe Tarkos, Lars Åkerlund , Francisco Meirino, Olivia Rosenthal, Judith Depaule, Fouad Boussouf, Wilfried Wendling, K. Toeplitz, Reinhold Friedl.

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Film collaborations: Partho Sen-Gupta, Rodrigo Littoriagga, Neasa Ni Chianain, David Rane, Michel Quinejure, Pierre Chosson, Jérôme Boivin, Matias Rojas Valencia. Nomination for best film music at the Sundance and Tallinn festivals.
Labels: Entr'acte, Editions Mego, Mikroton, Flad Day Recordings, Fragment Factory.
Eryck Abecassis has been a prizewinner at the Institut français Hors les murs 2011 (project Opera *Safety First* (libretto by Olivia Rosenthal), production: Comédie de Reims, Opéra de Reims, Mac de Créteil, Césaré Cncm)
Coup de cœur Charles Cros 2022 for the album Ilumen.
Coup de cœur Charles Cros 2014 for the album é v a p o r a t i o n.

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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 Fondation 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 from Tuesday to Sunday,

from 10 a.m. to 1 p.m.

and from 2 to 6 p.m

.
Closed on Mondays

Booking online and on site
(bank card only):
fondation-giacometti.fr
/fr/billetterie

Full price: €9
Reduced price: €3

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Alberto Giacometti
Tall Woman IV, 1960 –1961
Bronze
270 x 31,5 x 56,5 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026



Alberto Giacometti
Walking Man II, 1960
Plâtre
188,5 x 29,1 x 111,2 cm
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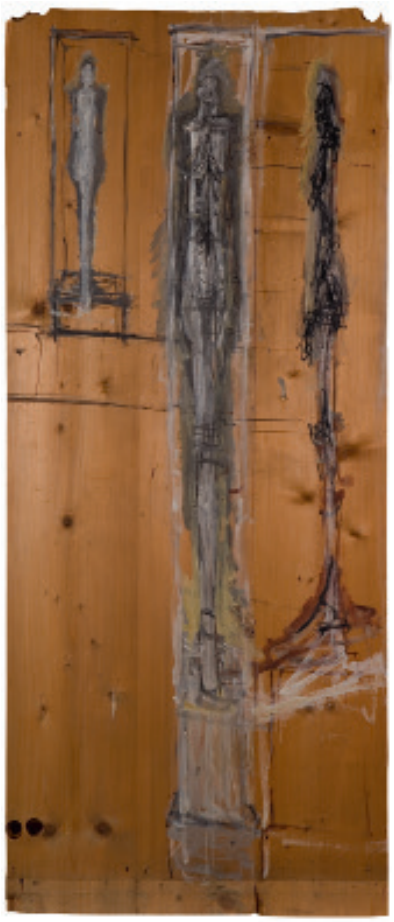
Alberto Giacometti
Woman of Venice IV, 1956
Painted plaster
121 x 16,5 x 34,5 cm
Fondation Giacometti
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Alberto Giacometti
Standing Nude on a Cubic Base, 1953
Bronze
43,2 x 11,5 x 10,5 cm
Fondation Giacometti
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Alberto Giacometti
Two Standing Women and Figurine in a Cage,
c.1950
Oil on cut wooden panel
184 x 78,4 x 2,5 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Alberto Giacometti
The Forest, 1950
Bronze
57 x 61 x 49,5 cm
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Alberto Giacometti
The Glade, 1950
Bronze
61 x 66 x 53 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Alberto Giacometti
Four Women on a Base, 1950
Bronze
73,8 x 41,2 x 18,8 cm
Fondation Giacometti
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Isaku Yanaihara
Alberto Giacometti's studio, 1957
Silver print
18 × 12,6 cm
Archives Fondation Giacometti
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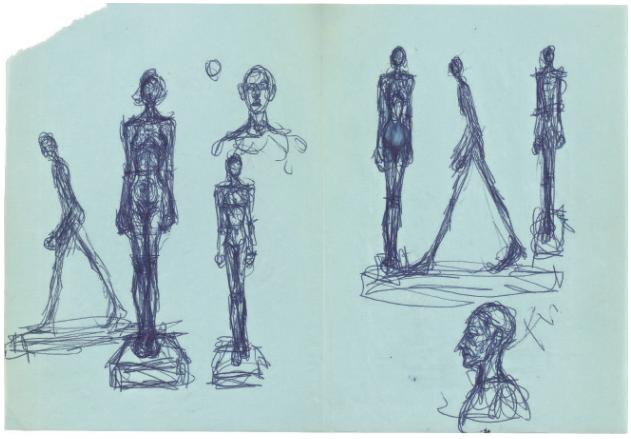
Gordon Parks
Giacometti's Strollers (Three Men Walking), Paris, 1951
Silver print
34,6 x 27,5 cm
Archives Fondation Giacometti
Courtesy © The Gordon Parks Fondation
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Alberto Giacometti
Heads of Men, 1962 –1963
Blue ballpoint pen on a detached notebook page
17 x 11 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP, Paris 2026

Alberto Giacometti
Studies of Walking Man, *Standing Figures on a Base, Busts of Men Frontal and in Profile Men*,
circa 1959
Blue ballpoint pen on letter paper
15,8 x 23,1 cm
Fondation Giacometti
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Alberto Giacometti
Head of a Man and snail
c. avril 1964
blue ballpoint pen on envelope
10,7 x 24,1 cm
Fondation Giacometti
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FONDATION GIACOMETTI PATRONS

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The Gerard B. Lambert Foundation
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