



M MUSÉE
MAILLOL
PARIS

EXHIBITION
14 SEPT. 2018 > 20 JANU. 2019

PRESS KIT

GIACOMETTI

FROM TRADITION TO AVANT-GARDE



Alberto Giacometti, *Woman Walking (I)*, 1932, Plaster, 152,1 x 28,2 x 39 cm
Fondation Giacometti, Paris
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PRACTICAL INFORMATION

GIACOMETTI

FROM TRADITION TO AVANT-GARDE

14 SEPT. 2018 > 20 JANU. 2019

In September 2018, the Musée Maillol will be focusing on the Swiss artist Alberto Giacometti and will present—in collaboration with the Fondation Giacometti in Paris—an overview of his oeuvre, complemented by works by the major classical and modern sculptors of his time.

The exhibition will present more than fifty sculptures by the artist, all of which are from the Fondation Giacometti collection, complemented by around twenty-five works by other major artists such as Rodin, Bourdelle, Maillol, Despiau, Brancusi, Laurens, Lipchitz, Zadkine, Csaky, and Richier.

GIACOMETTI: FROM ONE STYLE TO ANOTHER

Via a chronological and thematic itinerary, the exhibition will highlight Giacometti's relations with these artists at each stage of the development of his style. The itinerary will thus shed new light on the little-known pre-war period: the first section of the exhibition will be devoted to Giacometti's early works, which still bear the influences of classical modernism (Despiau and Maillol), and then another larger section will be devoted to the discovery of the Parisian avant-garde artists after 1925 (Zadkine, Lipchitz, and Csaky).

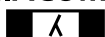
The lure of abstraction, on the fringe of surrealism, will be highlighted via fascinating comparisons (Brancusi and Laurens). The exhibition will then focus on the artist's return to figurative work based on the study of models and explore his mature style. There will be many thematic comparisons with Rodin, Bourdelle, and Maillol: the motif of the head, the bases of the works, and inspiration from early antiquity.

A DIALOGUE BETWEEN SCULPTURES

The major post-war themes (groups of figures, standing women, and walking men) will be explored, from their origins in surrealism with *Walking Woman* (1932) to the iconic works of the 1950s–60s, such as *La Clairière* (1950), *Woman of Venice III* (1956), and *Walking Man II* (1960). Giacometti's formal orientations will be analysed in a novel way via comparisons with various well-known artists, in particular Rodin, and with some of his contemporaries, such as Richier.

To guide the general public, the itinerary will be enriched with a selection of graphic arts and archive documents. Echoing Aristide Maillol's studio, which has been recreated within the museum, Giacometti's legendary Parisian studio will also be evoked via an ensemble of the artist's lithographs and photographs taken by some of the greatest twentieth-century photographers, such as Brassai, Denise Colomb, Sabine Weiss, and Herbert Matter.

**FONDATION-
GIACOMETTI**



Exhibition co-organized with the Fondation Giacometti, Paris.

Exposition organisée avec le soutien de Pro Helvetia,
Fondation suisse pour la culture.

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PREFACE BY BRUNO MONNIER, PRESIDENT OF CULTURESPACES

As part of its exhibition programme devoted to modern art, Culturespaces is proud to present an exhibition on the work of one of the most famous artists of the twentieth century. Giacometti is an internationally known artist and his works are easily recognisable. A unique artist, he refused to align himself with any particular artistic movements; and yet he drew inspiration from them, through his encounters and his friends. The exhibition is not just a monographic retrospective, but creates a dialogue between Giacometti and other major artists: his elders, Rodin, Bourdelle, Maillol, and Despiau, and his contemporaries—Brancusi, Laurens, Lipchitz, Zadkine, Csaky, and Richier. This overview is particularly significant as the exhibition is being held at a venue that is devoted to sculpture. The temporary exhibition reflects the Musée Maillol's collection. We are proud to highlight the unique similarities between Giacometti's works and those of Maillol. Their styles are very different, but the human figure was a central part of their artistic quests.

Adopting a traditional or avant-garde approach, Giacometti developed his own style. He copied the great masters, making numerous drawings in ballpoint in his books and notebooks. As Rodin's pupil and Giacometti's teacher, Bourdelle bridged the period between naturalism and a more geometric style. Bourdelle ran the Académie de la Grande Chaumière where Giacometti studied when he arrived in Paris in 1922.

In 1927, Giacometti moved into his 'den' in Rue Hippolyte-Maindron, in the artists' district of Montparnasse, which attracted many artists and intellectuals. In search of new forms, Parisian art abandoned the academic approach and embraced extra-Western influences. Giacometti associated with avant-garde artists: amongst others, Zadkine and Brancusi, with whom he exhibited his work in 1927. The exhibition 'Giacometti. Entre tradition et avant-garde' ('Giacometti: from classical modernism to avant-garde') presents the development of the artist's work according to his encounters, and makes enlightening comparisons with several major artists.

This exhibition has been designed and created with the invaluable support of the Fondation Giacometti, and the foundation's director Catherine Grenier and her team, to whom I express my deepest gratitude. I would also like to thank the Fondation Dina Vierny and its President Olivier Lorquin, who are hosting and enriching the exhibition with some exceptional loaned works. Lastly, I would also like to thank all our institutional lenders—the trust that they have placed in us is invaluable for the success of this ambitious project.

Bruno Monnier

President of Culturespaces



ITINERARY OF THE EXHIBITION



1 - THE LANGUAGE OF TRADITION

Alberto Giacometti (1901–1966) was the eldest son of a well-known neo-Impressionist painter, Giovanni Giacometti. He grew up in his father's studio in Stampa, in Switzerland, near the Italian border, and became involved with art from an early age. In 1914, when he was only thirteen, he created his first bust from life, using his brother Diego as a model. Subsequently, every member of his family regularly posed for him.

In 1922, he went to Paris to study in the classes run by the sculptor Antoine Bourdelle (1861–1929) at the Académie de la Grande Chaumière, where pupils came from around the world to study sculpture after the live model. Bourdelle combined a classical approach based on the study of the live model with a formal approach to three-dimensional representation using geometric facets.

Belonging to the same generation as Bourdelle, Aristide Maillol (1861–1944) and Charles Despiau (1874–1946) also sought to renew the traditions of classical portraiture by using their family members as models.

Alberto Giacometti, *Head of Diego, Child*, circa 1914-1915
Plaster, 27 x 11,1 x 13,8 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018



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2 – THE ENCOUNTER WITH THE AVANT-GARDE ARTISTS

In Paris, the effervescent capital of the arts, the young Giacometti was plunged into the avant-garde movements. Although he considered cubism to be too removed from reality, he was inspired by its representation of form and experimented with new expressive forms that gradually distanced him from Bourdelle's approach. While detaching himself from working from life, the human figure remained at the core of his work and he created a series of geometric figures that were reminiscent of certain works by Ossip Zadkine (1890–1967), Jacques Lipchitz (1891–1973), and Henri Laurens (1885–1954). He met each of these artists, who were several years older, in their respective studios. By breaking down the human body into volumes, these sculptors were able to represent a figure from every angle and perspective all at once. As one moves around these sculptures, the viewer is able to reconstruct the motif that is a combination of figuration and abstraction.

3 - A RETURN TO THE ORIGINS OF ART

In the first decades of the twentieth century, artists were fascinated by extra-Western art; African art, in particular, inspired many sculptors. As Giacometti carried out his studies, he also drew inspiration from the primitive arts, which he studied and copied during his visits to the Musée du Louvre and the Musée Ethnographique in the Trocadéro. Details of masks, shields, and totems opened up a whole world of new shapes. The steles and flat figures, which he produced during the years 1927–29, were highly stylised, and sometimes almost abstract. They also evoked the magical character of the archaic sculpture from the Cyclades and he adopted surrealism, which he followed from 1930 to 1935. Henri Laurens and Constantin Brancusi (1876–1957), who experimented with this influence several years before his own experimentation, explored the same type of stylisation in a quest to develop new approaches to their sculpture.

1. Alberto Giacometti, *The Couple*, 1927, Bronze, 58,3 x 37,4 x 17,5 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Jacques Lipchitz, *Bather III*, 1917, Plaster, 73 x 25 x 27 cm
Centre Pompidou, Paris. Musée National d'art moderne / Centre de création industrielle
Donation de la Jacques et Yulla Lipchitz Foundation en 1976
© Estate of Jacques Lipchitz, New York, Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost



4 - THE HEADS

How can the human figure be represented in the most lifelike manner? As of 1935, Giacometti was obsessed with this issue when, abandoning oneiric surrealist imagery, he resumed his work based on life. He used his family as models, and they were obliged to remain seated on stools for hours, while he relentlessly sculpted, haunted by a constant sense of failure. He also hired Rita Gueyfier, a professional female model, to pose each day, and what started out as a temporary job for several days turned into a lifetime's obsession.

The heads created by Maillol, based on Renée Rivière and other young female models in the first decade of the twentieth century, are evocative of sculpted heads from Roman antiquity. Giacometti, too, returned to classical forms for some of his sculptures of busts and heads. However, he retained Bourdelle's approach and, considering the pedestal as an integral part of the work, created numerous variations of the proportions between the figures and bases

1. Alberto Giacometti, *Small Bust of Annette*, circa 1951, painted plaster, 21,5 x 14,5 x 9,4 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Alberto Giacometti, *Small Bust of Silvio on a Double Pedestal*, circa 1943-1944, Bronze, 18,3 x 12,8 x 11,5 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018



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5 - THE GROUPS OF FIGURES

At the beginning of the 1950s, Giacometti worked on more complex compositions comprising several figures. Although they were different from those of the surrealist phase, they were in the same spirit, combining the improbable encounter between a head and a figurine in a cage, or bringing together several sculptures that made up a landscape on the same stand. These works, which he combined with the suggestion of a clearing, forest, or square, are anthropomorphic landscapes in which the trees are represented by the outlines of women and rocks by heads. The movement of these figures is suspended, and placed on large pedestals.

At the end of the 1930s, Maillol also worked on a composition of several figures, *The Three Nymphs* (1930–1937). The three female bodies seen from the front or the rear avoid frontality, like the fifteenth-century Italian paintings that attempted to overcome the flatness of painting through the same effect of movement. Due to its complex composition, the dense group of the *Bourgeois de Calais* sculpted by Auguste Rodin in 1885, was a radical turning point in the treatment of the socle, as it fused with the base of the figures instead of isolating them, creating the impression of a group that has been petrified in its movement.

1. Alberto Giacometti, *The Forest*, 1950, Bronze, 57 x 61 x 47,3 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Aristide Maillol, *The Three Nymphs or Nymphs of the Meadow*, 1930-1937, Bronze, 157 x 144 x 78 cm
Fondation Dina Vierny - Musée Maillol, Paris, Photo © Jean-Alex Brunelle



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6 - ANTIQUITY

Copying the great masters was an exercise carried out by modern artists, who considered that the sculpture of classical antiquity based on realism was a model that had had its day. Giacometti began to copy antique sculptures very early on, and it was an exercise he would carry out until the end of his career. Several of these busts, standing on double socles or fused with them, attest to the formal influence of Roman sculpture. His *Seated Woman* is also evocative of Egyptian goddesses, which he discovered in 1921 during a trip to Florence. Egyptian sculpture, which he regularly copied during his visits to the Louvre, or directly from the many books and art journals he owned, influenced his post-war standing women, with their feet set in large rectangular pedestals.

7 - THE STUDIO

In December 1926, Giacometti moved into a studio that was barely 23 m², at 46, Rue Hippolyte-Maindron, in the artists' district of Montparnasse, where he remained for the rest of his life. It was here in this modest space (modest both in terms of its surface area and its lack of comfort) that Giacometti created most of his works. The studio soon became a space for the mythification of the artist at work, entirely absorbed by the creative act. When his models were not posing for him, Giacometti invited the greatest photographers of the times to visit him between the years 1930 and 1960 to attest to a space in the image of the artist, both in perpetual movement and yet timeless.

1. Alberto Giacometti, *Seated Woman*, 1956, Bronze, 51,3 x 15,6 x 23,7 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Aristide Maillol, *Kneeling Girl*, 1900, Bronze, 26 x 7,4 x 10,5 cm
Galerie Dina Vierny, Paris, Photo © Jean-Louis Losi



8 - FEMALE FIGURES: GIACOMETTI, RICHIER, ZADKINE, BOURDELLE, AND MAILLOL

The representation of the female nude, which remained the favourite theme for certain artists throughout the twentieth century, was central to Giacometti's work. He created his first large female figure in 1932, the *Walking Woman*, whose slender young body was inspired by the shop-window mannequins that so fascinated the Surrealists. This theme dominated his work until the end of his career.

Most of his post-war nudes were created from memory or after his wife Annette, whom he married in 1949 and who was his favourite model.

For other artists, the realistic representation of female bodies brought together a variety of influences, for example antiquity with Bourdelle and Maillol, or primitivism for Zadkine. And Germaine Richier (1904–1959) resumed allegorical figuration after the war by combining the representation of women with forms inspired by nature.

1. Alberto Giacometti, *Woman Walking [I]*, 1932, Plaster, 152,1 x 28,2 x 39 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Alberto Giacometti, *Woman of Venice III*, 1956, Bronze, 118,5 x 17,8 x 35,1 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018



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9 - WALKING MEN

Giacometti tackled the representation of movement in the 1930s, with the cautious step of the *Walking Woman*, which was inspired by antique statuary.

After the war, this theme predominated. Between 1947 and 1951, he sculpted various versions of walking men and women, placed in isolation or in groups. However, this walking movement would subsequently only be used for his male figures, while his sculptures of women became systematically hieratic and immobile. Giacometti also experimented with the size of his figures, which he increasingly elongated and lengthened until the final version of the *Walking Man*, created in 1959 as part of a project for the plaza in front of the Chase Manhattan Bank skyscraper, in New York.

Although it was intended to represent a man, this identity-less figure, which was simplified to its fundamental morphological characteristics, symbolised humanity in its most universal form. Giacometti was still influenced by antiquity, but the work is primarily evocative of Rodin's art, in particular his *Saint John the Baptist* (1880), which foreshadowed his own *Walking Man*, which Giacometti copied, carefully studying the movement in one of his books on the master. Giacometti was inspired by Rodin's way of projecting the figure forwards while maintaining the two feet solidly planted in the base of the sculpture. This movement contradicts the walking figures sculpted by Rodin and Giacometti, in a mixture of irrepressible forward motion and restraint, provoking a sense of insecurity that defines the experience of the sublime, making them some of the most iconic sculptures of the twentieth century.

1. Alberto Giacometti, *Man Walking II*, 1960, Plaster, 188,5 x 29,1 x 11,2 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

2. Auguste Rodin, *Saint John the Baptist*, 1880, Bronze, 203 x 71,7 x 119,5 cm
Musée Rodin, Paris © ADAGP, Paris, 2018 © musée Rodin (photo Hervé Lewandowski)

GIACOMETTI: IMPORTANT DATES

YOUTH AND APPRENTICESHIP: THE LANGUAGE OF TRADITION

1901 : Alberto Giacometti is born on 10 October in Borgonovo, a small village in Switzerland, a few kilometres from the Italian border. He is the son of the Swiss Impressionist painter and engraver Giovanni Giacometti (1868–1933) and Annetta Stampa (1871–1964). He will have two brothers, Diego (1902–1985) and Bruno (born in 1907), and a sister, Ottilia (1904–1937). The Swiss painters Cuno Amiet and Ferdinand Hodler are Alberto and Bruno's godfathers.

Vers 1915 : He creates his first sculpted portrait of his brother Diego. He paints his first oil painting: *Still Life with Apples*.

1915 – 1919 : He enrolls at the Protestant college at Schiers. He creates carvings and paintings of busts of his friends, such as Simon Bérard.

1919 : He decides to leave secondary school and enrolls in the École des Beaux-Arts, and subsequently at the École des Arts et Métiers in Geneva.

1920 – 1921 : He travels to Venice with his father. He stays in Rome and visits Assisi, Florence, and Naples.

1922 : He comes to Paris to study sculpture and attends Bourdelle's course at the Académie de la Grande Chaumière until 1927.

1925 : He participates for the first time in the Salon des Tuileries.

1926 : On 1 December he moves into the studio at 46 Rue Hippolyte-Maindron, where he will work until his death. Giacometti visits Jacques Lipchitz's studio.

1927 : He exhibits *The Couple* in the Salon des Tuileries, with *La Femme Cuillère (Spoon Woman)*, amongst others, by Brancusi and Zadkine.

THE ENCOUNTER WITH THE AVANT-GARDE

1929 : He exhibits works at the Galerie Jeanne Bucher and becomes acquainted with the Surrealist circles (Jean Cocteau, les Noailles, and André Masson). He enters into a one-year contract with the Galerie Pierre, managed by Pierre Loeb. The first bronze casts of his works are produced. The first monographic article dedicated to his oeuvre, written by Michel Leiris, is published in the journal *Documents*.

1930 : He becomes a member of André Breton's surrealist group and takes part in its activities. He begins to create decorative art objects for the decorator Jean-Michel Frank.

1932 : He holds his first solo exhibition in Paris, at the Galerie Pierre Colle.

1933 : He participates in the Surrealist exhibition in the Galerie Pierre Colle. His father dies on 25 June.

RETURN TO THE HUMAN FIGURE

1935 : He breaks away from the Surrealist group. He resumes figurative sculpture after the live model. Between 1935 and 1940, he takes part in many group exhibitions around the world with his surrealist oeuvre, while continuing his solitary studies into the human figure in his studio.

1936 : *The Palace at 4 o'clock in the Morning* enters the collections of the Museum of Modern Art in New York, Giacometti's first work to be held in a museum.

1937 : His sister Ottilia dies when she gives birth to her first child Silvio. Giacometti executes several portraits of Silvio during the war.

1942-1945 : He stays in Switzerland throughout the war. Here he meets the publisher Albert Skira, and one of his favourite models, Annette Arm (1923–1993), whom he marries in 1949. He writes an article about Laurens for the journal *Labyrinthe*.

Septembre 1945 : He returns to Paris, where Diego has kept his studio as it was before the war. He joins the Parisian art and literary scene.

1946 : He creates a series of portraits of personalities from the world of the arts and literature: Marie-Laure de Noailles, Simone de Beauvoir, and that of a heroic figure of the Resistance, Rol-Tanguy, at Aragon's request.

1947 : He creates his first *Walking Man*.

1948 : He holds his first monographic exhibition in the Pierre Matisse Gallery in New York, which diffuses his work in the United States.

THE POST-WAR PERIOD: MATURITY AND FAME

1949 : *Man Pointing* is acquired by the Tate Gallery in London; it is the first work purchased by a European museum.

1951 : He holds his first exhibition in the Galerie Maeght in Paris. He produces his first lithographs.

1955 : The first retrospectives are held in museums in New York (Guggenheim), London, and Germany.

1956 : He represents France at the Venice Biennial, where he exhibits a group of sculptures: *the Women of Venice*.

1957 : Jean Genet writes an essay entitled 'L'Atelier d'Alberto Giacometti', which is published in the journal *Derrière le miroir*.

1959 : He begins the book of lithographs *Paris Sans Fin* (published in 1969).

1961 : He is awarded the first prize for sculpture at the Carnegie International Exhibition in Pittsburgh with *Walking Man*.

1962 : Invited to attend the Venice Biennial with a solo exhibition, he is awarded the Grand Prize for Sculpture.

1964 : His mother passes away on 25 January.

In January he is awarded the Guggenheim International Award for Painting.

The Marguerite et Aimé Maeght Foundation at Saint-Paul-de-Vence is inaugurated on 28 July; he donates a group of sculptures.

1965 : Three retrospectives take place in London (Tate Gallery), New York (Museum of Modern Art), and Humlebaek, Denmark (Louisiana Museum).

He features on the cover of the New York Times Magazine in June.

11 janvier 1966 : He passes away in the hospital in Coire, and is buried on 15 January in San Giorgio di Borgonovo cemetery, in Switzerland.

THE EXHIBITION TEAM

CURATORSHIP :

Catherine Grenier, general curatorship :

A heritage curator and art historian, Catherine Grenier has been the Director of the Fondation Giacometti since 2014 and President of the Institut Giacometti. Formerly Assistant Director at the Musée National d'Art Moderne – Centre Pompidou, she has curated more than thirty exhibitions of modern and contemporary artists.

Since joining the Fondation she has organised and co-organised unprecedented exhibitions of Giacometti's works in fifteen countries and in famous institutions such as the Tate Modern and the Guggenheim Museum in New York. She has also contributed to presenting Giacometti's oeuvre for the first time in countries where it has never been exhibited, in particular in the Pera Museum in Istanbul, the Yuz Museum in Shanghai, the Musée Mohammed VI in Rabat, the Seoul Art Centre in Seoul, and in the Musée National des Beaux-Arts in Quebec. She was the curator of the first exhibition that highlighted the link between Giacometti and Picasso, presented in the Musée National Picasso-Paris and Doha Fire Station in Qatar.

She has written a biography of Giacometti that has just been published by Éditions Flammarion.

Thierry Pautot, associate curator :

Assistant curator, and an art historian, Thierry Pautot is Head of Research at the Fondation Giacometti. A specialist in the decorative arts, he is also director of the *Catalogue Raisonné des Arts Décoratifs d'Alberto Giacometti*.

CULTURAL PROGRAMMING

Milly Passigli, Director delegate of programming, **Agnès Wolff**, Director of Cultural Production, **Astrid Grange**, Exhibition Manager at the Musée Maillol, **Hélène Sarreau**, Exhibition Registrar at the Musée Maillol, and **Livia Lérés**, who is responsible for iconography at Culturespaces.

SCENOGRAPHY

Éric Morin is an architect-scenographer. He is a graduate of the École des Beaux-Arts in Nantes. As a plastician and architect, he has specialised in the field of museography and the scenography of cultural exhibitions for around twenty years. In each project, he creates a link between the museographic content and the architectural characteristics of the exhibition areas. He has focused on various fields during the realisation of his projects: architectural heritage, social and historical subjects, and ancient, modern, and contemporary art.

LIGHTING

Vyara Stefanova : After obtaining her diploma in lighting at the NATFIZ, the National Academy of Theatre and Film Arts in Sofia, she moved to Paris. She worked as an assistant to the photo director Roberto Venturi on performances at the Théâtre du Rond-Point and the Théâtre Marigny and film shoots, then became a lighting designer and chief operator for cinema projects, video clips, and exhibitions. At the same time, she created lighting systems for architectural and theatre projects, including *Notre Terreur* (a collective creative work by Cie D'Ores et Déjà, a contemporary theatre company), *Didon et Enée*, *Le goût du faux*, *Fugues* (Cie La Vie Brève, or 'Short life company') and, forthcoming in 2019, *Fanny et Alexandre* at the Comédie Française. Ecologically aware, she uses sustainable new lighting technologies that promote well-being and health.

THE FONDATION GIACOMETTI

The Fondation Giacometti in Paris, which holds rights and is an institution whose primary aim is to promote the artist's work, is a private recognised public-interest organisation, founded in December 2003. The Fondation aims to preserve, disseminate, and promote Alberto Giacometti's work.

As the universal legatee of Annette Giacometti, the artist's widow, the Fondation has the largest collection of works by Alberto Giacometti in the world. It comprises more than 350 sculptures, 90 paintings, 2,000 drawings, and as many engravings. The Fondation is responsible for preserving, restoring, and enriching the collection. The Fondation Giacometti has a remarkable collection of archive materials, photographs, documents, and the artist's correspondence. The Fondation also possesses the artist's manuscripts and notebooks, copper plates, and a large part of Giacometti's library: journals, books, exhibition catalogues, revues, and newspapers, some of which contain notes and drawings by the artist.

The Fondation Giacometti is devoted to the preservation and dissemination of its collections (drawings, paintings, prints, plasters, and bronzes), and promotes Alberto Giacometti's work throughout the world.

The Fondation's activities include: presenting Alberto Giacometti's oeuvre to the general public by organising monographic and thematic exhibitions in museums in France and abroad, compiling a catalogue of original works by the artist, organising and participating in various cultural events, and publishing or contributing to the publication of studies of Alberto Giacometti's work. The Fondation runs the committee responsible for authenticating the artist's works and guarantees the protection of his works in France and abroad.

**FONDATION-
GIACOMETTI**



THE INSTITUT GIACOMETTI

With the opening of the Institut Giacometti, the Fondation Giacometti now has a centre in Paris that is open to the public (opening scheduled on 21 June 2018).

A museum on a human scale, the Institut Giacometti serves as an exhibition venue, a centre for Giacometti's work, and an art history research centre devoted to modern artistic practices (1900–1970). The centre aims to shed new light on the artist's work and the creative period in which he produced his work.

Alberto Giacometti's studio has been recreated in the Institut; all the contents have been preserved by his widow, Annette Giacometti. They include very fragile works in plaster and clay, some of which have never been shown to the public, his furniture, and murals created by the artist.

THE MUSÉE MAILLOL - FONDATION DINA VIERNY



© Culturespaces / Sophie Lloyd

The Musée Maillol is steeped in history. Throughout the Middle Ages and up to the Renaissance, the land on which the Museum now stands had not yet been built on, and was part of a vast property belonging to a Benedictine Abbey founded in 543.

In 1739, the nuns of the Couvent des Récollettes graciously allowed the city to build a monumental fountain at the heart of the district. Edme Bouchardon, sculptor of the King, created the majestic fountain of the Four Seasons which forms a magnificent forestage to the facade of the museum, and was built between 1739 and 1745 to the glory of the City of Paris. The ensemble was listed as a historic monument in 1862.

During the Revolution, the convent was closed and sold at auction. The different buildings were then owned by individual owners. In the 19th century, it was home to many famous figures, including the poet Alfred de Musset whose apartment was located on the first floor. Painter Paul Jacques Aimé Baudry, a member of the Institut de France, occupied the large studio for a long period. This studio space was conserved during the renovation works of the museum. Opening onto the second floor, it houses Maillol's life-size sculptures. In 1951, the Prévert brothers opened a cabaret here, known as La Fontaine des Quatre Saisons, in the large columned exhibition hall on the ground floor. Boris Vian, was a regular, and penned *Le Déserteur* here; Francis Blanche presented his *Frères Jacques* sketches, and Yves Montand performed the poems of Prévert, set to music by Kosma. A plethora of young artists all started out here: Maurice Béjart, Guy Bedos, Pierre Perret, Jean Yanne, Philippe Clay, Jacques Dufilho, etc.

In 1955, Dina Vierny, the sculptor's model and collaborator, purchased and lived in an apartment in the building. Then, little by little, over the course of some twenty or so years, she managed to purchase all of the buildings. Following some fifteen years of renovation and construction work, under the eye of architect Pierre Devinoy, who had studied under Auguste Perret, the much anticipated institution was born that would house the works of Maillol.

The Musée Maillol opened its doors on 20 January 1995. Today, it presents the largest collection of the artist's works to the public and presents a complete overview of Maillol's creation, not just his sculpture, but also his paintings, drawings, ceramics and tapestry.

CULTURESPACES, PRODUCER AND DIRECTOR OF THE EXHIBITION

« Our aim is to help public institutions present their heritage and develop their reputation in cultural circles and among tourists. We also aim to make access to culture more democratic and help our children discover our history and our civilisation in remarkable cultural sites »

- Bruno Monnier, Founder of Culturespaces.

Culturespaces produces and manages, with an ethical and professional approach, monuments, museums and prestigious historic sites entrusted to it by public bodies and local authorities. With more than 25 years of experience and 3 millions visitors every year, Culturespaces is the leading private organisation managing French monuments and museums, and one of the leading European players in cultural tourism.

Are managed by Culturespaces : Atelier des Lumières, Paris, Musée Jacquemart-André, Paris (since 1996), Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat (since 1992), Hôtel de Caumont Centre d'Art, Aix-en-Provence (since 2015), Carrières de Lumières, Baux-de-Provence (since 2012), Château des Baux-de-Provence (since 1993), Roman Theatre and Art and History Museum of Orange (since 2002), Nîmes Amphitheatre, the Maison Carrée, the Magne Tower (since 2006), Cité de l'Automobile, Mulhouse (since 1999).

The Fondation Dina Vierny has chosen to entrust Culturespaces with the temporary exhibitions at the Musée Maillol in Paris. Olivier Lorquin, president of the Musée Maillol, and Bruno Monnier, president of Culturespaces, signed a partnership agreement in October 2015 regarding the management of the museum and its cultural programming. This programming will showcase modern and contemporary art, thereby respecting the wishes of the founder of the Musée Maillol, Dina Vierny. With two large exhibitions per year (in the spring and in the autumn), the programme will highlight some of the different artistic currents from the 20th to the 21st century, and is open to all forms of expression (painting, sculpture, photography, illustration, video and installation art). Without forgetting Aristide Maillol, his friends and modernity, and his muse, Dina Vierny, whose collections of artworks will enter into a dialogue with the temporary exhibitions.

Culturespaces is in charge of:

- the production, organization and communication of the museum's temporary exhibitions.
- the welcome desk, ticket office and tours.
- overseeing connected activities (bookstore-gift shop, café, receptions and events), etc.

The museum, closed between February 2015 and September 2016, has undergone significant renovation work aiming to restore the courtyard to its former splendour, and to reorganize the exhibition spaces by clearly separating the permanent collection from the temporary exhibition spaces.

www.culturespaces.com

THE FONDATION CULTURESPACES

To coincide with the exhibition, the Culturespaces Foundation is inviting schools in the high-priority educational network and social organisations to introduce this new exhibition at the Musée Maillol to children between the ages of 6 and 12.

THE CULTURESPACES FOUNDATION'S INITIATIVE

Eligible organisations :

- Schools in the high-priority educational network
- Social centres located in underprivileged urban areas
- Paediatric hospitals
- Homes for handicapped children

The Culturespaces Foundation's offering :

- Free admission to the exhibition for the children and their supervisors.
- A free tour of the exhibition with the teacher and/or educator.
- The visit can be made with a mediator (guided tour adapted to the public) or through a free visit.
- A teacher's dossier is sent off once the group is registered. Our educational kit (free download) will enable you to prepare and conduct a self-guided tour of the exhibition. It contains all the teaching tools and resources required before and during the visit, along with ideas for educational projects that can be implemented after the visit.

The Culturespaces Foundation's project in the Musée Maillol is supported by the



PRESS CONTACT

Gersende de Pontbriand

Tel. : 01 56 59 01 78

Email : fondation@culturespaces.com



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The Fondation Culturespaces is affiliated with the Fondation Agir Contre l'Exclusion, fondation reconnue d'utilité publique.

VISUALS AVAILABLE FOR THE PRESS*



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1. Alberto Giacometti, *Head of Diego, Child*, circa 1914–1915, plaster, 27 x 11.1 x 13.8 cm
Giacometti Foundation, Paris © Succession Alberto Giacometti (Giacometti Foundation, Paris + ADAGP, Paris), 2018

2. Jacques Lipchitz, *Bather III*, 1917, plaster, 73 x 25 x 27 cm
Centre Pompidou, Paris. Musée National d'art moderne / Centre de création industrielle
Donation de la Jacques et Yulla Lipchitz Foundation en 1976
© Estate of Jacques Lipchitz, New York, Photo © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Bertrand Prévost

3. Alberto Giacometti, *The Couple*, 1927, bronze, 58,3 x 37,4 x 17,5 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

4. Joseph Csaky, *Girl*, 1921, stone, 61 x 20 x 21 cm
Musée des beaux-arts de Rennes © ADAGP, Paris, 2018, Photo © MBA, Rennes, Dist. RMN-Grand Palais / Louise Deschamps

* conditions and mentions on p22



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5. Alberto Giacometti, *Head-Skull*, 1934, plaster, 18,3 x 19,9 x 22,1 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

6. Henri Laurens, *Bottle and Glass*, 1919, polychrome stone, 34 x 11,5 x 12 cm
Acquired in 1994 with the help of the Fonds régional d'Acquisition pour les musées LaM- Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq © ADAGP, Paris, 2018, Photo © Jacques Hoepffner

7. Alberto Giacometti, *Small Bust of Annette*, circa 1951, painted plaster, 21,5 x 14,5 x 9,4 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

8. Alberto Giacometti, *Small Bust of Silvio on a Double Pedestal*, circa 1943-1944, bronze, 18,3 x 12,8 x 11,5 cm, Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018



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9. Antoine Bourdelle, *Beethoven, Small Head on a Socle*, circa 1903, bronze, first proof cast by Valsuani in 1962, 13,5 x 7,5 x 7 cm
Musée Bourdelle, Paris, Photo © Françoise Cochenec/Musée Bourdelle/Roger-Viollet

10. Antoine Bourdelle, *The Offering, Small Head on a Socle*, 1905, bronze, second proof cast by Valsuani in 1973, 11,5 x 4,3 x 6,3 cm
Musée Bourdelle, Paris, Photo © Eric Emo/Musée Bourdelle/Roger-Viollet

11. Alberto Giacometti, *Three Men Walking (small stand)*, 1948, bronze, 72 x 32,7 x 34,1 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

12. Alberto Giacometti, *The Forest*, 1950, bronze, 57 x 61 x 47,3 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018



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13. Aristide Maillol, *The Three Nymphs or Nymphs of the Meadow*, 1930-1937, bronze, 157 x 144 x 78 cm
Fondation Dina Vierny - Musée Maillol, Paris, Photo © Jean-Alex Brunelle

14. Alberto Giacometti, *Seated Woman*, 1956, bronze, 51,3 x 15,6 x 23,7 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

15. Aristide Maillol, *Kneeling Girl*, 1900, bronze, 26 x 7,4 x 10,5 cm
Galerie Dina Vierny, Paris, Photo © Jean-Louis Losi

16. Germaine Richier, *Leaf*, 1948, Bronze with dark patina, 141,5 x 37 x 26,5 cm
Musée d'art moderne de Fontevraud, Collection Martine et Léon Cligman © ADAGP, Paris, 2018. Crédit : Bertrand Michau



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17. Alberto Giacometti, *Woman of Venice III*, 1956, bronze, 118,5 x 17,8 x 35,1 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

18. Alberto Giacometti, *Woman Walking [I]*, 1932, Plaster, 152,1 x 28,2 x 39 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

19. Antoine Bourdelle, *Madeleine Charnaux, standing model at full size*, 1917, bronze, exécutée par Susse numéroté 7, 62,5 x 17,5 x 18 cm
Musée Bourdelle, Paris, Photo © Musée Bourdelle/Roger-Viollet

20. Ossip Zadkine, *Vénus Cariatide*, 1919, pear wood, 168 x 40 x 35 cm
Musée Zadkine de la Ville de Paris © ADAGP, Paris, 2018, Photo © Marc Dubroca/Musée Zadkine/Roger-Viollet



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For all of Alberto Giacometti's works, the mention © **Succession Alberto Giacometti (Fondation Giacometti, Paris + Adagp, Paris) 2018** is obligatory.

It is strictly forbidden to reframe, cut, superimpose, or alter reproductions of Alberto Giacometti's works. If you wish to reproduce an image in a format larger than 1/4 of a page, please contact the Fondation Giacometti for validation : rights@fondation-giacometti.fr

21. Alberto Giacometti, *Man Walking II*, , 1960, plaster, 188,5 x 29,1 x 11,2 cm
Fondation Giacometti, Paris © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2018

22. Auguste Rodin, *Saint John the Baptiste*, 1880, bronze, 203 x 71,7 x 119,5 cm
Musée Rodin, Paris © ADAGP, Paris, 2018 © musée Rodin (photo Hervé Lewandowski)

AROUND THE EXHIBITION

THE CATALOGUE

To complement this exhibition, an illustrated 192-page paperback catalogue published by Fonds Mercator, is on sale in the Musée Maillol's cultural gift shop at a price of €30 and online on www.boutique-culturespaces.com.

THE SPECIAL EDITION OF BEAUX ARTS MAGAZINE

A special edition of Beaux-Arts Magazine explores Giacometti's creative career. For sale in the cultural gift shop in the Musée Maillol for €9.50 and online on www.boutique-culturespaces.com.

THE GUIDED TOUR FOR SMARTPHONES AND TABLETS

An audio guide presenting a selection of major works is available in both French and English.
Cost : €2,99

THE GUIDE AUDIO

An audio guide with a selection of major works is available in two languages (French and English) at a cost of €3.

FOR YOUNGER VISITORS: GAMES-BOOKLET

Provided free of charge to our younger visitors (aged 7-12 years), this booklet serves as a guide, allowing children to experience and enjoy the exhibition through a variety of fun games and puzzles.

PARTNER OFFER WITH THE MUSÉE BOURDELLE

ON PRESENTATION OF YOUR «GIACOMETTI, FROM TRADITION TO AVANT-GARDE» TICKET AT THE MUSÉE MAILLOL, GET A REDUCED RATE TO DISCOVER THE «TRANSMISSION / TRANSGRESSION» EXHIBITION AT THE MUSÉE BOURDELLE AND VICE VERSA.



muséeBourdelle



Musée Bourdelle

18, rue Antoine-Bourdelle, 75015 Paris

Tel. 01 49 54 73 73

www.bourdelle.paris.fr

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PRACTICAL INFORMATION

ADDRESS

61 rue de Grenelle
75007 Paris
Tel : +33(0)1 42 22 57 25
Métro : Rue du Bac, ligne 12.
Bus n° 63, 68, 69, 83 et 84.

OPENING TIMES

14 september 2018 - 20 january 2019
The museum is open every day for the duration of its temporary exhibitions, from 10.30 am to 6.30 pm.
Late night opening on Fridays until 8.30pm.

RATES

Full rate : € 13.5
Reduced rate: € 11.5
Senior rate : € 12.5
Youth rate : € 9.5
Family rate : € 40 (for 2 adults and 2 young aged 7 to 25).
Free admission for children under 7 years old and holders of an ICOM card.

PRESS CONTACTS

The Desk
Ingrid Cadoret & Solenne Boutoille
Tél : +33(0)1.44.71.01.02

ingrid@agencethedesk.com
Port. : +33(0)6.88.89.17.72

solenne@agencethedesk.com
Port. : +33(0)6.73.98.07.74

WEB

www.museemaillol.com
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PRESS CONTACT
AGENCE THE DESK
Ingrid Cadoret
ingrid@agencethedesk.com
Port. : +33 (0)6 88 89 17 72