

UNDER THE HIGH PATRONAGE OF

Mr. FRANÇOIS HOLLANDE
President of the French Republic

HIS MAJESTY MOHAMMED VI
King of Morocco

Mr. JOHANN N. SCHNEIDER-AMMANN
President of the Swiss Confederation



**PRESS
KIT**

RETROSPECTIVE



GIACOMETTI

Buste d'homme assis (Lotar III), 1965, Bronze © Succession Alberto Giacometti (Fondation Alberto et Annelle Giacometti + ADAGP) Paris 2016



**FONDATION-
GIACOMETTI**
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«I CERTAINLY DO PAINTING AND SCULPTURE, AND IT HAS ALWAYS BEEN SINCE THE FIRST TIME I'VE DRAWN OR PAINTED, TO BITE ON REALITY, TO DEFEND MYSELF, TO FEED MYSELF, TO SWELL; SWELL TO BETTER DEFEND MYSELF, TO BETTER ATTACK, TO HANG, TO PROGRESS AS MUCH AS POSSIBLE ON ALL FRONTS, IN ALL DIRECTIONS, TO DEFEND MYSELF AGAINST HUNGER, AGAINST THE COLD, AGAINST DEATH, TO BE AS FREE AS POSSIBLE; AS FREE AS POSSIBLE TO TRY - WITH THE MEANS AT MY DISPOSAL NOW - TO SEE BETTER, TO UNDERSTAND WHAT SURROUNDS ME, TO UNDERSTAND TO BE THE FREEST, THE BIGGEST POSSIBLE TO SPEND, TO SPEND AS MUCH AS POSSIBLE IN WHAT I DO, TO RUN MY ADVENTURE, TO DISCOVER NEW WORLDS, TO MAKE MY WAR FOR FUN? FOR JOY? THE WAR FOR THE SAKE OF WINNING AND LOSING.»

ALBERTO GIACOMETTI



Alberto Giacometti working in his studio, s.d.
Giacometti Foundation Collection, Paris
© Succession Giacometti (Fondation Giacometti + ADAGP) Paris, 2016

1. PRESS RELEASE

ALBERTO GIACOMETTI. RETROSPECTIVE

In collaboration with the Alberto and Annette Giacometti Foundation, the museum launches the first major retrospective devoted to the work of Alberto Giacometti (1901-1966) in Africa. This unique exhibition is an exceptional opportunity to bring together more than 100 major works by the artist, from the rich collections of the foundation.

The exhibition allows visitors to follow the entire career of one of the greatest masters of art of the twentieth century, from his training in his father's studio in Switzerland until his latest body of iconic masterpieces. A chronological and thematic progression will present all aspects of the artistic production of Giacometti, addressing the main themes in the artist's creative thinking.

46 sculptures, 19 paintings, 30 drawings and decorative art objects, along with rich photographic documentation help capture the many aspects of Giacometti's work. The exhibition will unfold chronologically and thematically in three sections: pre-surrealist and surrealist works, the return to work after nature and issues related to human performance, and the question of the placement of the figure in space. A unique thematic section will highlight the major influence upon Giacometti in his encounter with the arts of Africa, which marks the beginning of his mature work. It is, indeed, thanks to the contact with African art and Egyptian antiquities, seen at the Trocadero Palace, in the Louvre Museum, and in art magazines of that era, that Giacometti developed his first modern aesthetics.

Plates, paintings, sculptures, and surreal figures like the bronze patinated Walking Woman illustrate the interweaving of different sources. Such sources remain important throughout his artistic trajectory, which can be traced in the long figures drawn up hieratically on large bases realized between 1950-60.

The exhibition will present, alongside well-known masterpieces such as The Suspended Ball, The Cage, and The Walking Man, unique works and original plasters, including several exceptionally-painted plasters. A rich gallery of painted portraits and unpublished drawings will complement this set. In partnership with the National Foundation of Museums, the exhibition curated by Catherine Grenier, Chief Curator and Serena Bucalo - Mussely as Associate Curator, will run from April 20 to September 4, 2016.

2. THE EXHIBITION PATH

Result of researches in the collections of the Giacometti Foundation in Paris, this retrospective is an opportunity to discover a set of major works by one of the greatest masters of the twentieth century, some of which are exhibited for the first time.

The main lines of the career of Alberto Giacometti are presented along a chronological path, which presents the main themes of his artistic reflexion. The exhibition route is conceived as a journey through the research conducted by Giacometti during his forty year career: from his debut in Switzerland, his move to Paris, his pre-surrealist and surrealist works, to the unique and original style that characterizes his mature works. In a more thematic section, a new light is shed upon the influence of African art in different periods of his work.

FROM STAMPA TO PARIS

FROM TRADITIONAL SCULPTURE TO PARISIAN AVANT-GARDES

Alberto Giacometti was the eldest son of the renowned neo-impressionist painter Giovanni Giacometti, and grew up in his father's studio, in Stampa in Switzerland. He is introduced to art at a young age and takes as models the members of his family: his mother, his father, his brothers Diego and Bruno and his sister Ottilia. He moved to Paris in 1922, in the Montparnasse district, where he attended until 1927 the class of the sculptor Antoine Bourdelle. He was inspired by the works of the avant-gardes artist. While keeping the human figure at the heart of his work Giacometti experimented with new ways of expression: he cuts the volume of his sculpted faces, and draws the lines with a knife or flattened his figures like the Cubists. His flat sculptures earned him his first success and the attention of the Surrealists.

AFRICA IN THE WORK OF GIACOMETTI

Through his contact with collectors, then with Carl Einstein, Giacometti developed a taste for non-occidental arts by the mid-1920s. He is attracted to the distant world of Africa, seen through magazines, art books, as well as collections of the Ethnographic Museum of the Trocadero and the Louvre. He copies the Fayum portraits, Egyptian sculptures and black African masks, and he is inspired to set a template directory for his own works. Pre-surrealist and surrealist works are marked by the influence of African sculpture, reinterpreting the shapes of shields, funerary statues or fertility dolls. In the second part of his career, women standing on pedestal, in frontal and solemn attitude, are reminiscent of the hieratic quality of Egyptian sculpture. The paint he applies on female figures in plaster refers to body paintings of African initiation rites.

PAINTED PORTRAITS

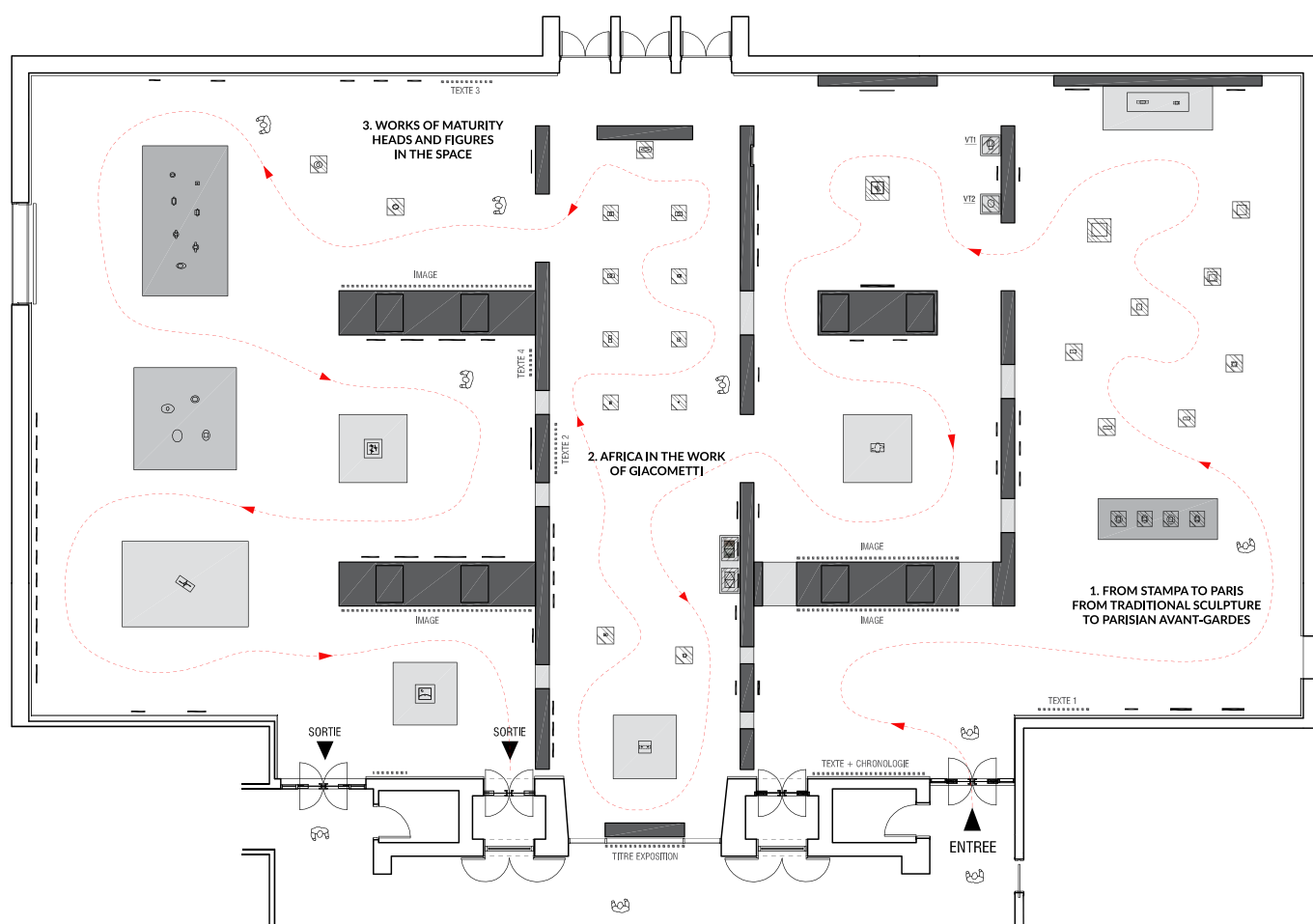
THE RELENTLESS PURSUIT OF RESEMBLANCE

For Giacometti, drawing is an essential practice. He draws faces using the brush on the canvas in a maze of complex lines restoring volumes, while the rest of the body is often barely sketched. His models pose day and night in the studio during long and exhausting sessions that leave the artist unsatisfied. His main concern was not a question of « representing someone as one knows them but as one sees them ». In the process, the model's head appears, and then disappears on the canvas as the artist erases and starts again, leaving in the face a thick pictorial material. When the model is not available, he completes his paintings from memory, the traits are then less distinct.

WORKS OF MATURITY HEADS AND FIGURES IN THE SPACE

From 1927, Giacometti occupies a very small studio at rue Hippolyte-Maindron in the Montparnasse district where he remained until his death. This dusty studio is immortalized through the camera lens of the great photographers. It is a source of inspiration for great writers like Jean Genet, who described it as a « studio that vibrates and lives ». Obsessed by the representation of the head and the human figure, Giacometti asked his relatives to pose for him, including his wife Annette and his brother Diego. Recovering the experience of vision is the subject of a constant research. Figures shrink or lengthen to better evoke a figure standing in the distance. The iconic piece of this research is the Walking Man, a sculpture powerfully conveying the human condition.

The path of the exhibition:



3. BIOGRAPHICAL LANDMARKS

ALBERTO GIACOMETTI (1901-1966)

1901

Born on October 10 in Borgonovo (Stampa), a small town of Lugano. The eldest son of Giovanni Giacometti (1868-1933) a renowned Swiss neo-impressionist painter. He has two brothers, Diego and Bruno and a sister Ottilia .

1914 -1915

First sculpture: a bust of his brother Diego, who became his principal model. First oil painting: Still Life with Apples. His brother Bruno, his sister and mother Ottilia pose for him.

1920

He left school and accompanied his father to Venice, then official representative for Switzerland at the Biennale. Trip to Italy. Discovery of the great Italian masters and of Egyptian sculpture that will be decisive in the evolution of his work.

1922

Arrives in Paris in January to study sculpture in the class of Antoine Bourdelle at the Académie de la Grande Chaumière. He stayed there until 1927.

1925

Exhibits at the Salon des Tuileries for the first time with a torso and a plaster head.

1926

First December He moves into the studio at 46 rue Hippolyte-Maindron, where he remained until his death.

1928

He created his first «plates», flat figures.

1929

He meet André Masson, Jean Cocteau et les Noailles, that introduce him into avant-garde circles. First enthusiastic article about Giacometti by Michel Leiris in the magazine "documents", created by the circle of George Bataille.

1930

He exhibited at the Pierre Loeb Gallery, the Suspended Ball that Salvador Dali qualifies as the prototype of objects with "symbolic function.»

1932

First solo exhibition in Paris, at Galerie Pierre Colle. Christian Zervos devoted a long article in "Cahiers d'art", illustrated with photos taken by Man Ray in the studio.

1933

His father died on 25 June.

He participated in the surrealist exhibition at the gallery Pierre Colle; Surrealist table will be bought by Les Noailles.

1934

First solo exhibition in New York, at the Julien Levy Gallery in New York, where he presents many of his surrealist masterpieces. He begins to return to work from nature.

1935

Separation from the Surrealist group. He starts exploring a personal avenue of research into heads taking Diego and the young Rita Gueyfier as models.

1936

First contact with Pierre Matisse who will represent his work in the United States. His first museum piece, The Palace at 4 A. M., enters the collections of the museum of modern art in the New York.

1937

He visits his friend Picasso in the studio "Des Grands-Augustins" where he works on his work Guernica . Death of his sister Ottilia.

1941

Frequent encounters with Jean-Paul Sartre and Simone de Beauvoir . In December, he went to Switzerland, where he will remain for the duration of the war. He regularly attends the editor Albert Skira , founder before the war of the Minotaur magazine and found the photographer Eli Lotar .

1943

Meets Annette Arm (1923-1993), who became his wife in 1949 and one of his favorite models.

1945

Returns to Paris.

1946

Carries out a series of portraits of leading figures in the world of arts and letters, including Marie-Laure de Noailles, Simone de Beauvoir, and Georges Bataille. He published «The Dream, the Sphinx and the Death of T.» in the journal Labyrinth edited by Skira. Assiduous return to paint with series of still lifes, female standing figures and portraits.

1947

Influence of existentialist thought of Sartre , he designed the first model of the walking man.

1948

Holds first solo exhibition of his works since 1934 at the Pierre Matisse Gallery in New York. Sartre writes the preface to the catalog. The studio, with or without a model, becomes a subject in itself in paintings and drawings.

1951

First exhibition at the Galerie Maeght in Paris, where will succeed other exhibitions in 1954, 1957 and 1961 .

1956

Represents France at the Venice Biennale, where he exhibited a number of sculptures: Women of Venice. Isaku Yanaihara, a Japanese philosopher, begins posing for him.

1957

Jean Genet writes «The Workshop of Alberto Giacometti», which appears in the journal Derrière le miroir the text appears independently in 1963.

1958

Meets Caroline, who became his mistress and model.

1959

Chosen to take part in the competition for a monumental sculpture on the Chase Manhattan Bank Plaza in New York, but the project will never be completed. He achieved the great women and the man walking.

1962

Invited to the Venice Biennale with a solo exhibition, he wins the Grand Prize for Sculpture. Major retrospective exhibition at the Kunsthaus in Zurich.

1964

For the inauguration of the foundation Marguerite and Aimé Maeght in Saint-Paul de Vence on 28 July, he contributed himself to the implementation of works in the architecture.

1965

Three retrospective exhibitions take place, in London, New York and Copenhagen. He actively participated in London at the Tate gallery. He received the Grand National Prize of Arts of France.

1966

He died suddenly at Coire Hospital in Switzerland on 11 January. He is buried in Borgonovo cemetery on January 15.



Alberto Giacometti in his studio, s.d. Photo : Robert Doisneau.
Giacometti Foundation Collection, Paris
© Succession Giacometti (Fondation Giacometti + ADAGP) Paris, 2016

4. THE ORGANIZERS

THE NATIONAL FOUNDATION OF MUSEUMS

The FNM is a non-profit, self-financing, public institution created in 2011 to manage the museums on behalf of the state. Its main mission is to promote, preserve and enrich the Moroccan museum heritage and to showcase it both nationally and internationally. The FNM also has the challenge of democratizing access to culture and interest all citizens, especially the younger generation, to their heritage and history.

MOHAMMED VI THE MUSEUM OF MODERN AND CONTEMPORARY ART

The MMVI is one of 14 museums managed by the FNM. Inaugurated in October 2014, the museum is the first public institution to meet international museum standards. Its main task is to introduce the public to modern art and contemporary Moroccan and international. The MMVI covers the evolution of Moroccan and international artistic creation in plastic and visual arts, from the early twentieth century to the present day. During its first year of existence, the MMVI organized three major exhibitions and has hosted more than 160 000 visitors.

THE GIACOMETTI FOUNDATION

The Alberto and Annette Giacometti Foundation is a French public interest institution, created by government decree in December 2003. Its purpose is focused on promoting, disseminating, preserving, and protecting the work of Alberto Giacometti (1901-1966). It is headquartered in Paris and its current president is Olivier Le Grand (since 2011). Former president Jacques Vistel is now Honorary President. Since 2014, the Foundation has been directed by Catherine Grenier, Chief Curator of the French Ministry of Culture. The Foundation, having received a bequest from Alberto Giacometti's widow Annette Giacometti (1923-1993), holds the world's largest Alberto Giacometti collection (circa 5,000 works, regularly enriched by new acquisitions). It also holds a rich collection of archives and documentation that illuminates Giacometti's art, and supports the work of restoration experts working under its supervision: the artist's correspondence, manuscripts for published texts, notes and sketchbooks, copper plates, as well as a large part of his library: magazines, books, exhibition catalogs, newspapers, some of which contain his annotations or drawings.

As part of its mission of promoting the work of Giacometti, the Foundation organizes every year several exhibitions in collaboration with leading institutions, allowing the discovery of the artist's work by the broader public.

5. AKNOWLEDGEMENT

The organizers would like to thank all the partners who have enabled the development of this exhibition.



6. PRACTICAL INFORMATIONS

ADDRESS

Corner of Avenue Moulay El Hassan and avenue
Allal Ben Abdellah
10 000 Rabat, Morocco

OPENING HOURS

Museum Mohammed VI is open daily,
from 10am to 6pm . Closed on Tuesdays.

ENTRANCE FEE

Adults: 40 DHS
Teenagers between 12 and 18 years old: 20 DHS
Children under 12 years old : 10 DHS

Free entrance on Fridays For Natives.

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7.AVAILABLE IMAGERY

Alberto Giacometti

MMVI- Rabat

Giacometti Foundation Collection, Paris

Images for press : condition of use

Use of the images are free of charge to illustrate review on the exhibition.

Pictures should not be cropped.

For online publications, pictures should be reduced to "72 dpi" with a maximum size of "600 x 600 pixels".

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SELF-PORTRAIT, CIRCA 1960

Lithographic pencil on transfer paper

42 x 32,2 cm

Giacometti Foundation Collection, Paris

© Succession Giacometti (Fondation Giacometti + ADAGP)
Paris, 2016



Alberto Giacometti working in his studio, s.d.

Photo : Anonymous

Giacometti Foundation Collection, Paris

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SUSPENDED BALL, 1930-1931
PLASTER, PAINTED METAL AND FICELLE
60,6 x 35,6 x 36,1 cm
Giacometti Foundation Collection, Paris
© Succession Giacometti (Fondation Giacometti + ADAGP)
Paris, 2016



WALKING WOMAN[I], 1932
Plaster
152,1 x 28,2 x 39 cm
Giacometti Foundation Collection, Paris
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ADAGP) Paris, 2016



MAN (APOLLO), 1929
Bronze
39,4 x 30,9 x 8,2 cm
Giacometti Foundation Collection, Paris
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Paris, 2016



STANDING NUDE ON A CUBIC BASE, 1953

Painted plaster

43,5 x 11,7 x 11,8 cm

Giacometti Foundation Collection, Paris

© Succession Giacometti (Fondation Giacometti + ADAGP)

Paris, 2016

BUST OF A MAN SITTING (LOTAR III), 1965

Bronze

65,7 x 28,5 x 36 cm

Giacometti Foundation Collection, Paris

© Succession Giacometti (Fondation Giacometti +

ADAGP) Paris, 2015



THE CAGE, FIRST VERSION, 1949-1950

Bronze

90,5 x 36,5 x 34 cm

Giacometti Foundation Collection, Paris

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Jacques Dupin, Circa 1965

Oil On Canvas

65,5 x 54 cm

Giacometti Foundation Collection, Paris

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Paris, 2016



Caroline , 1964-1965

Oil On Canvas

130 x 89 cm

Giacometti Foundation Collection, Paris

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Copy After a bronze From Volubilis: Galloping Horse, Circa 1963

Ballpoint Pen On paper

59,7 x 41 cm

Giacometti Foundation Collection, Paris

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Paris, 2016



Five Heads , s.d.
 Blue and red pen on envelope
 14,1 x 14,1 cm
 Collection Fondation Giacometti, Paris
 © Succession Giacometti (Fondation Giacometti + ADAGP)
 Paris, 2016



Walking Man II, 1960
 Plaster
 188,5 x 29,1 x 111,2 cm
 Collection Fondation Giacometti, Paris
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 Giacometti + ADAGP) Paris, 2016

