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## CHALLENGE 4: Drawing!

### TUTORIAL

Explore the practise of drawing by choosing among the subjects on offer here.

With the help of a few quotations, Alberto Giacometti encourages and guides you!

You can publish your artwork on social media and mention our Instagram account (@fondation\_giacometti) for us to repost it.

### Draw your favourite artworks!

Giacometti always had the habit of copying the artworks that he found interesting: first those he discovered in his father's art books, when he was living with his family in Stampa, then the art he saw in museums. This essential practise of copying was for him the way to access the work in all its dimensions, a means to better comprehend and 'see' it better.



Alberto Giacometti, Copy of Mona Lisa,  
circa 1915

Pen and ink on paper, 15.50 x 11 cm  
Giacometti Foundation Collection, Paris

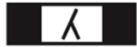
"I know that the act of copying is the best way to become aware of what I see (...) I only understand a little of what I see of the external world, a head, a cup or a landscape, by copying it.<sup>2</sup>"

"Is copying anything but trying to extract as much as possible from the encounter with a work of art? <sup>1</sup>"

Quotes by Alberto Giacometti

1. In conversation with Gotthard Jedlicka, 1953, *Écrits*, Hermann éditeurs and Fondation Giacometti, Paris, 2007 p. 190.

2. *Notes on the copies*, 1965, Hermann éditeurs and Fondation Giacometti, Paris, 2016, p. 9



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## Draw the objects around you!

Did you ever draw fruits, a bunch of flowers or other objects from daily life? Giacometti regularly applied himself to the practise of 'still life'. As in all his work, he was striving to represent what he saw, in other words, reality. For that purpose, he avoided giving his own personal interpretation on things or representing them in such and such a way. He tried to copy them, that's all. Take up your pencils!

"An object, a person are always seen by someone. There is no objective reality. It's useless to interpret, to add to it. Whatever I do, this cup which I'm drawing as I saw it, will be cup and will be me. I am the one who saw it, and whatever I do, it's my gaze that is on this piece of paper. When I work, I never try to 'express myself'; I say to myself: 'Copy the cup. The cup, and nothing else.' But in the end, it's still my cup. We can't escape subjectivity.<sup>3</sup>"

Quotes by Alberto Giacometti

3. In conversation with Jean Clay, 1963, *Écrits*, op. cit. p. 314.

Alberto Giacometti, *Apples in a fruit bowl on a stool*, 1954

Pencil on paper, 29.10 x 22.50 cm  
Giacometti Foundation Collection, Paris



## Draw your relatives!

From an early age, Giacometti drew portraits of his relatives and friends. He often asked his models to pose for him for several days, and he used to start his portrait again a few times. Giacometti worked hard at rendering the presence of the person, even though the vision of the head or body of his model continuously escaped him, it seems.

Ask a person close to you to pose for you for a few minutes. Start again the next day, then the day after, etc. Observe what is changing, and what is not, in your way of seeing and drawing that person!

"One should draw or paint the model as one sees them (...) and not as one knows them. And not as one knows how they should look, or how others remember having seen them!<sup>4</sup>"

"My problem is to discover why it is impossible for me to do what I want to do. Every evening I try to make a head and I can't make it. Every evening I try to understand what I see and why I can't represent it.<sup>5</sup>"

"I look deeply into a face, each day a bit more. (...) The big adventure is to see something unfamiliar emerging each day from the same face. It is as if reality was continually behind new curtains that one would have to pull off tirelessly in order to make headway.<sup>6</sup>"



Alberto Giacometti, *Portrait of the mother*, circa 1915

Pencil on paper, 30.5 x 22 cm

Giacometti Foundation Collection, Paris

Quotes by Alberto Giacometti

4. In conversation with Gotthard Jedlicka, 1953, *Écrits*, op. cit. pp. 193-194.

5. In conversation with Marie-Thérèse Maugis, 1964, *Écrits*, op. cit. p. 343.

6. In conversation with Jean Clay, 1963, *Écrits*, op. cit., p. 319.

## Draw your own self-portrait!

Throughout his life, Giacometti painted and drew his own face. As with his models, he was trying to make a portrait that would be the closest possible to what he saw.

The self-portrait below shows the construction of the shapes of the head through the experience of vision: the face appears on the paper in the same way as the image from reality enters his mind.

What about you, what do you see in the mirror?

"(...) the heads the people are continual movement on the inside, on the outside they are rebuilding themselves all the time, they don't have real consistency (a transparent side) they are not a cube, or a cylinder, a sphere or a triangle, they are a mass in motion, appearance, changing form, and never totally graspable, but then they are in a way connected by an inner point that looks at us through the eyes and which seems to be its reality (...).<sup>7</sup>"

Alberto Giacometti, *Self-portrait and copy of the Fayum portrait*, circa 1960-1963

Blue ink and ball point pen. 21 x 14.50 cm  
Giacometti Foundation Collection, Paris





## Draw an eye!

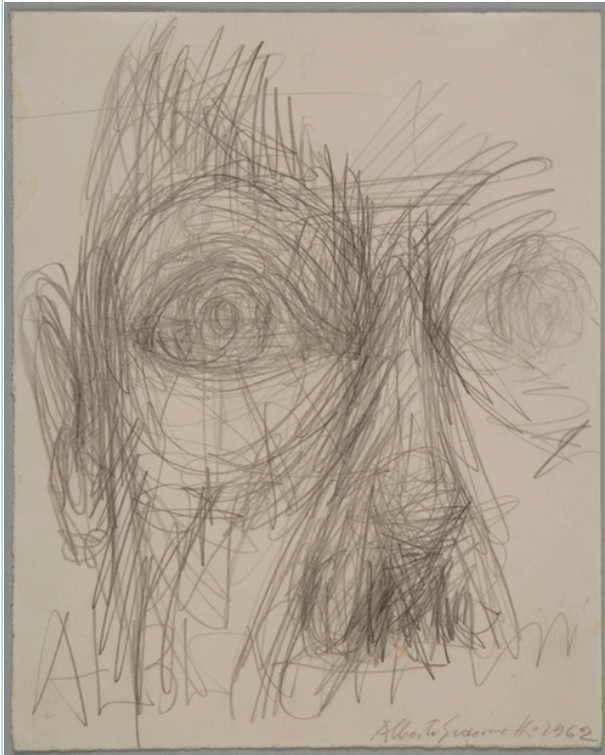
Alberto Giacometti used to consider the eye the detail of the face the most difficult to represent. It was for him the point of origin of the head, the centre of existence. Throughout his life, he worked hard at rendering its appearance.

It's your turn to try to draw an eye: from memory or by looking closely at the eye of a model, or even your own eye in the mirror...

Now try to draw two eyes by giving an expression to the gaze.

"I don't think directly about the gaze, but about the shape of the eye... the appearance of its shape. If I were to grasp the shape of the eye, that probably would give something that resembles the gaze! Yes, all art consists perhaps in successfully locating the pupil... The gaze is made by what surrounds the eye. The eye always looks cold and distant. It is what contains it that determines the eye.<sup>8</sup>"

"The eyes, in reality, are the being itself. It is the other, it is me who is reflected. I am still at the point when I'm trying to do the curve. And it is the most difficult because with the eye, the expression is not in the central part, but in the flesh around it.<sup>9</sup>"



Alberto Giacometti, *Head* (project for the cover of Jaques Dupin's book, *Alberto Giacometti*, Editions Maeght, 1962)

Pencil on paper. 26.1 x 21 cm  
Giacometti Foundation Collection, Paris

Quotes by Alberto Giacometti

8. In conversation with André Parinaud, 1962, *Écrits*, op. cit., p. 238

9. In conversation with Jean Clay, *Écrits*, op. cit., p. 319.