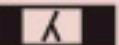


PRESS KIT



INSTITUT-
GIACOMETTI



exposition
exhibition

**21. 11
2019
→ 09. 02
2020**

Giacometti / Sade
Cruels Objets du Désir
Cruel Objects of Desire



**GIACOMETTI / SADE
Cruels Objets
of Desire**

21-11-2019 > 9-02-2020

**PRESS PREVIEW
Wednesday 20 November 2019
10 am-12am**

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- Press release.....	pages 4-5
- Scenography.....	6-8
- Biography of Alberto Giacometti (1901 - 1966)	9
- Catalogue.....	10
- Extracts from the catalogue.....	11-16
- The Giacometti Institut.....	17
- Associated programme.....	18
- Press images.....	20-22
- Patrons of the Giacometti Institut	23

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GIACOMETTI / SADE Cruels Objets of Desire

21-11-2019 > 9-02-2020

This exhibition and the book that accompanies it, offers a rereading of Giacometti's Surrealist works through the writings of Sade.

In the 1930s, Alberto Giacometti made objects with a symbolic function traversed by the imaginary of a violent eroticism that echoes the writings of Donatien de Sade. When Giacometti joined, for a while, the Surrealist movement, the day had arrived for the rehabilitation of the divine Marquis and his scandalous writings.

Trained by the art of representation from nature, Giacometti favoured at that time a subversive vision of reality driven by the subconscious and dreams and made sculptures that seemed to him 'stood fully finished to his mind'. The name of Sade, 'modern and pared-down', appears a few times in the note books of the artist, torn between the representation of often violent fantasies and the desire to go back to the representation of reality.

The exhibition includes more than forty of Giacometti's works (sculptures, drawings). A video by the contemporary artist Estefania Peñafiel Loaiza, who revisits Buñuel and Dalí's surrealist film 'Un Chien andalou' (1929), is presented alongside the exhibition.

Curators : Christian Alandete and Serena Bucalo-Mussely



Lili carrying Alberto Giacometti's Disagreable objet, 1931
Photography by Man Ray © Fondation Giacometti, Paris and Man Ray Trust

A fully illustrated bi-lingual French-English catalogue, co-edited by the Giacometti Foundation, Paris and FAGE Editions, Lyon, will accompany the exhibition;

Curators :
Christian Alandete and Serena Bucalo-Mussely

Scenography
Eric Morin

Production
Stéphanie Barbé-Sicouri

Follow us on social media
#GiacomettiSade
#Cruelobjetsdudesir



Suspended ball, 1930-1931
Fondation Giacometti, Paris

AROUND THE EXHIBITION

Guided tours at the Institut

For individuals :
Visit with a guide comprising the reconstruction studio and the temporary exhibition.
Duration: 1h
Prices : 15 €, 11,50 €, 9,50 €

For families:
Family visit to the Institute with sketching sessions for children, from 6 years upwards, and adults, focused on discovering the universe of Alberto Giacometti.
Duration: 1h, Saturday at 11.15 am
Prices: child 6 €, adult 10 €

Introduction

In 1933, Alberto Giacometti wrote to André Breton: 'Read Sade yesterday, I'm very interested in his writings.' In the 1930s, he created objects of a symbolic function with a violent eroticism, similar to that found in D.A.F. de Sade's writings. The epoch was propitious to the rehabilitation of the divine Marquis, a model of freedom and modernity for artists and writers. The libertine philosopher fascinated Giacometti and his friends, among them Georges Bataille, André Masson, Luis Buñuel, and Salvador Dalí. This exhibition shows for the first time the influence of Sade's writings on his works and his texts. It gathers a large part of the surrealist works that Giacometti made between 1929 and 1934, photographs of some works that have disappeared, and many notebooks of previously unseen drawings.

Drawings and Documents

A long time before discovering Sade, the young Giacometti made copies of religious subjects representing scenes of violence. From 1929, his sculptures and texts came closer to Sade's universe. Giacometti joined the members of the surrealist circle who contributed to the rediscovery of Sade, first the dissidents gathered around Bataille, then the formal group lead by Breton. Those artists placed imagination, fantasy and dream at the heart of their art practice. The name of Sade appeared several times in his notebooks of the time, in which the artist drew sculptures with strong erotic content, schematizing the sexual organs or representing scenes of voyeurism and prostitution.



The Rose Keller case

The Arcueil case was the starting point of the mythification of the Marquis into a criminal. Sade was accused of having slashed the body of Rose Keller, a prostitute whose services he employed for his libertinage sessions. The writer Maurice Heine was one of the first to re-evaluate the myth part by publishing the official records of the trial in the publication *Annales de médecine légale*, in 1933. Can we find a 'Sadian' echo in the relation of Giacometti to the body of his sculptures? The artist used penknives in a particular way, hollowing eyes, tracing furrows on bodies and faces to accentuate their features, scarifying the representation of his models.



FONDATION- GIACOMETTI- INSTITUT

Sexual violence: Defilement, Rape, Murder

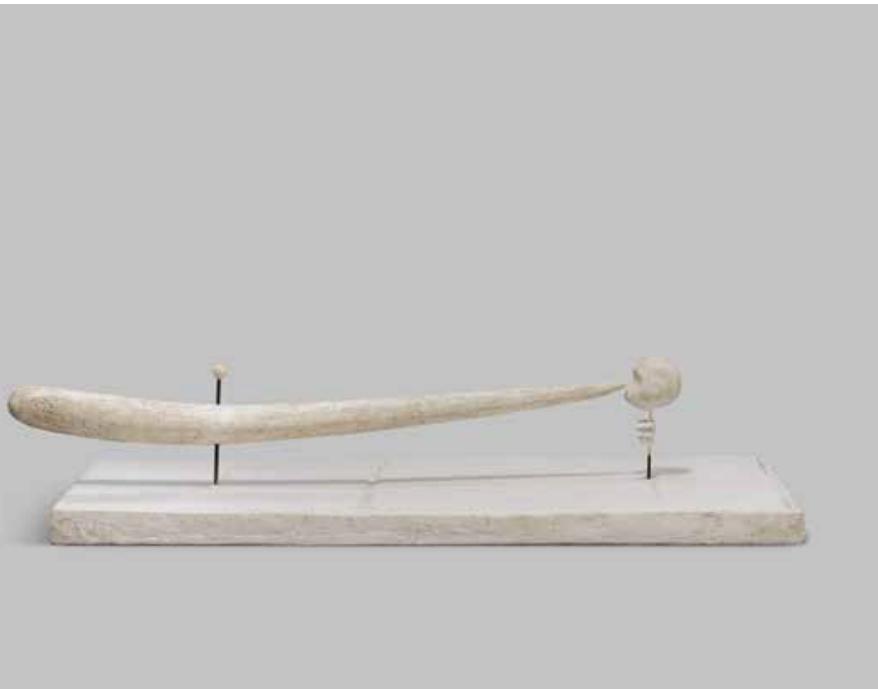
'Still very young, I already thought that between man and woman there could only be incompatibility, war and violence. The woman was only possessed reluctantly, by force, and the man raped her.'

The depiction of the sexual relationship appears in countless works between 1929 and 1933. The body is represented in an allusive way, through an organic detail or in a shape both animal and vegetable. The artist represented the tension of a sexuality seen as a struggle between the two sexes. Giacometti abandoned naturalist sculpture for a symbolic representation suggesting penetration, rape and at times murder, the culmination of Sadian pleasure in which sexual impulses are freed so that pleasure and death can coincide.



Mute and Mobile Objects

In 1931, Giacometti gathered under the name Mute and Mobile Objects a series of equivocal works that are close to the double meaning and black humour images made by the surrealists. With their unstable and threatening character, those works bring out physical and psychological violence. These sculptures take the form of objects on the verge of abstraction, while suggesting a connection to the body. Those objects that can be handled bring to mind instruments of sadistic pleasure, which generate a 'violent emotion impossible to define, undoubtedly connected to subconscious sexual urges'.
(Maurice Nadeau)

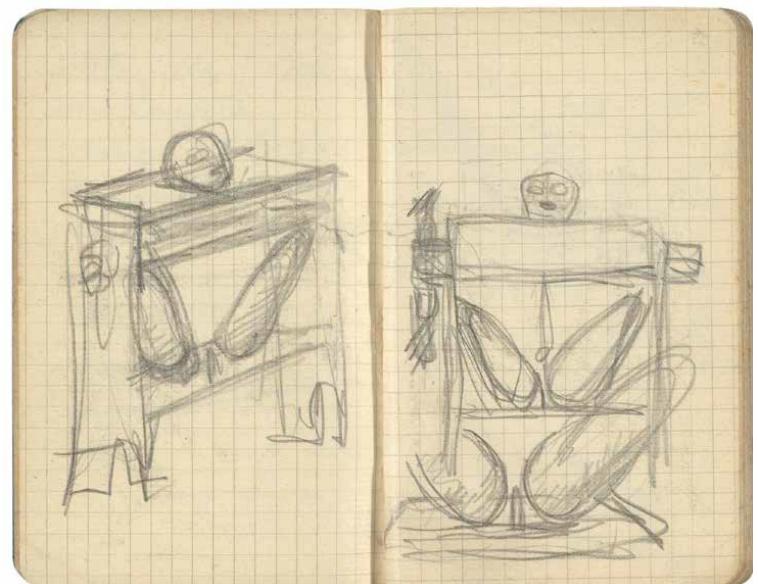


Copic drive

These surrealist objects often provoke a feeling of frustration, announcing an imminent danger that in the end won't materialise, as if to record the gap between fantasy and reality. The metaphor of the eye appears in several of his works, suggesting the possibility of an incision or a penetration. These are close to the erotic and sadistic use of the eye by Buñuel, Dalí and Bataille. Giacometti seems to allude to the scopic drive Freud described as the pleasure to possess the other through the gaze. The artist created a poetic space staging a real theatre of cruelty.

Project for a surrealist sculpture

In Giacometti's sketches, scenes of torture also appear in which his characters are imprisoned in cages or confined spaces. In 1934, the artist made the plan for a sculpture composed of a plaster head placed on one of the pieces of furniture in his studio. The work made use of that furniture to force the tortured body into a certain position. The legs/cones were caught in a vice and spread between the partitions transformed into a machine for torturing and confining.



ALBERTO GIACOMETTI (1901-1966)

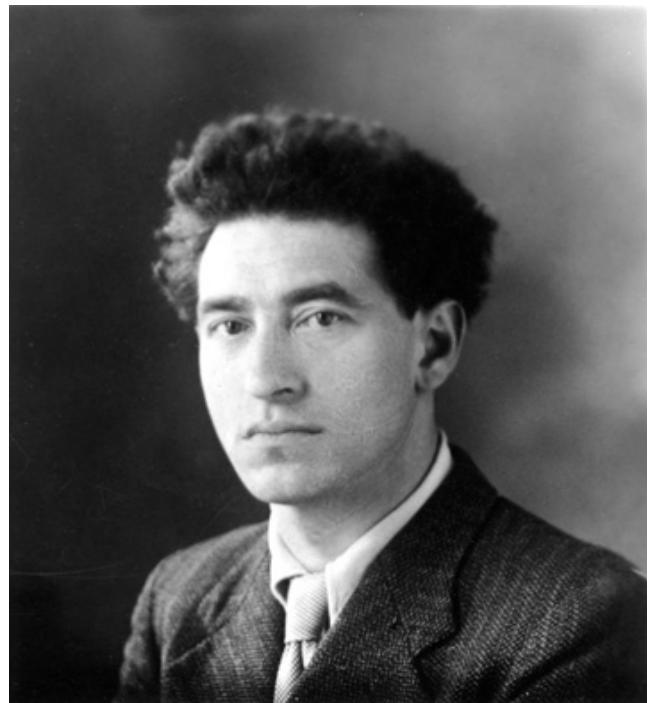
Né Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renowned postimpressionist painter. He was initiated into the arts in his father's studio, and at the age of 14 made his first works there, a painting and a sculpted bust of his brother Diego. In 1922, Giacometti left to study in Paris, and was enrolled in the Académie de la Grande Chaumière, where he attended the classes of the sculptor Antoine Bourdelle.

At that time, he drew from models and was interested in the avant-garde, among them the post-cubists. In 1929, he started a series of 'women plates', which gained him notice in the art milieu. He met André Masson, who introduced him to the group that had gathered around Georges Bataille. In 1930, Giacometti joined André Breton's surrealist movement. Over a five years period, he made several important works: Suspended Ball, Point to the eye, Disagreeable Object, and Woman with her Throat Cut. In 1935, he distanced himself from the surrealist group and returned to the question of the representation of the human figure, which would remain the main subject of research for his whole life.

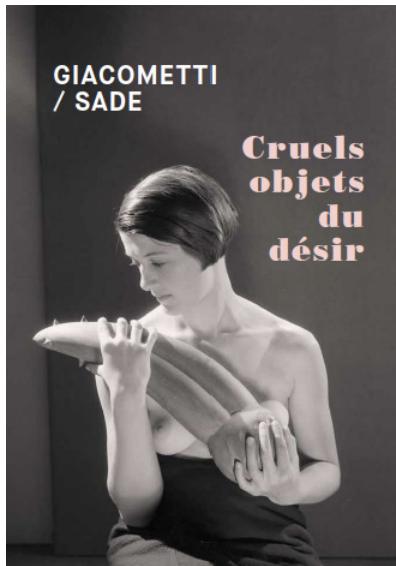
After spending the war years in Switzerland, on his return to Paris, he resumed his work on the human figure. Working from nature, he aimed at reproducing the model as he saw him or her, in their forever changing aspect. In 1947, he made his first version of Walking Man.

In the following years, he developed a process of personal work, modelling figures that he then transferred to plaster whose surface he reworked as that of a stone with knives and sharp objects.

Alberto Giacometti died in January 1966, at the Coire Hospital in Switzerland.



Alberto Giacometti, c. 1935
Fondation Giacometti, Paris



Catalogue co-edited by the Fondation Giacometti, Paris ,
and FAGE Editions, Lyon.

160 pages
16,5 x 23,5 cm
Bilingual French-English
Public price: 26 €.

SUMMARY

Stéphanie Genand
Outdoors Sade

Christian Alandete
Giacometti, Reader of Sade

Serena Bucalo-Mussely
Cruels Objets of Desire



Outdoors Sade
Stéphanie GENAND

In Sade, light and darkness intimately combine. His last will and testament, written in 1808, already requested an invisible grave buried deep beneath an expanse of oak trees, leaving no trace of him. The day after his death in the prison-hospital of Charenton, on 2 December 1814, his eldest son, Claude, demanded that all his manuscripts be burned so that nothing remained of the infamous author of *Justine* or *The Misfortunes of Virtue*, except for the ashes. However, it's obvious that the flamboyant posterity of the marquis has crossed those walls of silence and oblivion, for what name today resonates louder as Sade? What oeuvre carries more than his, the weight of scandal, of the most contradictory readings and of constant polemics? Two hundred years after his death, the man who dreamed of darkness never ceases to be confronted by the light of day.

Nothing is more problematic though, or more chaotic, than that notoriety. The 19th Century, loyal to Claude's wish, first erased the person and the oeuvre of Sade, both made invisible and unreadable under the cover of legal proceedings and moral prohibitions. The memory of the old prisoner, already tenuous for the political system under Napoleon had multiplied efforts to bury him, gradually disappeared while his texts, which have been banned, circulated in the hands of connoisseurs in the know. Sade was read, though secretly, and it was as a clandestine passenger that Stendhal, Balzac, Baudelaire and Flaubert took him on board. Finally in the year 1886, with the publication of R. Von Krafft Ebing's *Psychopathia sexualis*, his shadowy shroud was brutally torn: among the perversions diagnosed by the Austrian psychiatrist figured 'sadism', whose concept entered hospitals and clinics at the same time as the word connected for ever the name of Sade to the debauchery of desire and the disturbing association of pleasure and pain. A scandalous reputation followed the previous silence, so much so that the 19th Century only opened Sade's grave to wall him better for a second time: in the lexicon of pathology, in the margins of deviance and in the padded partitions of the asylum in which, already considered mad, he had died a first time.

Though that peculiar medical liberation failed by perversely turning against the one it pretended to take out of oblivion, a large-scale operation was needed to save Sade: an escape, capable of pulling him out for good from the walls that were always reclaiming him. It took place in several stages, at around 1930. Giacometti was then becoming a renowned artist, to the extent that his reputation closely coincided with the freeing of the marquis, that started with the exhumation, in the literal sense, of a part of his oeuvre, until then unknown: the manuscript of *The 120 days of Sodom*, written in 1785 and hidden by Sade, unfinished, between the bricks of his cell at the Bastille, where he was imprisoned between 1784 and 1789, resurfaced. Transcribed in Germany by Iwan Bloch at the beginning of the century, then partially shared with German bibliophiles, it was bought, then immediately published by Maurice Heine in 1929. For the first time, the submerged continent of the Sadian opus was brought back to the surface. It was the same with *The Misfortunes of Virtue*, the initial version of *Justine*, and the *Historiettes, contes et fabliaux* in which Sade tried his hand at brevity and gaiety. Though Apollinaire initiated in 1918 the revelation of an oeuvre until then forbidden to the public, one had to wait for the Thirties for his anthology, an all-important but obviously incomplete collection, to become territory and corpus. Sade, in spite of the obstacles still obstructing the free publication of his work til the trial won by Jean-Jacques Pauvert in 1957, finally emerged from oblivion and his coffins of stone. Man Ray, when he created his famous *Imaginary Portrait of the Marquis de Sade* in 1938, immortalised that symbolic emancipation by representing the huge face, turned mineral from being enclosed, breaking from its fortress while the flames in the distance devour the Bastille. Sade, this time, seems to triumph over his high walls. (...)

(...)

Giacometti, Reader of Sade
Christian Alandete

'Yesterday, I read Sade, and found him very interesting, and I want to carry on, that's almost it besides many little things for a few moments, which cancel out one another.¹' Giacometti, devastated by the death of his father in June 1933, went through a bout of depression that was only alleviated by the reading of the surrealists' favourite authors. He buried himself in Sade's writings on the advice of André Breton, with whom he was maintaining an important correspondence.

(...)

When Giacometti joined the surrealists' group in 1929, Sade was already omnipresent in the discussions held by the members, and the various interpretations of his writings were partly the subject of their disagreements. The scandalous author had come out of the libraries' locked sections in 1909 already, thanks to the publication by Guillaume Apollinaire of *L'Œuvre du Marquis de Sade*, a first anthology of texts, still incomplete, but whose preface already claimed an incredible modernity. This first rehabilitation found an unprecedented echo with the surrealists, for whom eroticism and violence were at the heart of the programme imagined by Breton. In his first Manifesto, Breton suggested indeed to let one's impulses be expressed 'in the absence of all control by reason, outside any aesthetic or moral preoccupation' and it was against the morals of his time that Sade had worked by liberating his characters from any virtuous morality. Paul Eluard was one of the first to decide to support Sade in *La Révolution surréaliste* in response to Maurice Talmeyr's article published in *Le Figaro*: 'it is not surprising that all the hypocritical commentators of the divine Marquis have always neglected the elevated meaning of the latter's works to only pay attention to his legend that revolts their exemplary mediocrity and serves them as a pretext to defend their constantly outraged morality'. Maurice Heine's new works, through the publication of the minutes of the trials and the unearthing of the first manuscripts, widely contributed to bringing Sade alongside the writers by dissociating him from the sadistic monster the previous century had created by making a pathology of his name. He contributed to doing Sade justice by regularly publishing texts and documents in *Le Surréalisme au service de la révolution* under the title 'Actualité de Sade'. If Sade's modernity won unanimous support, it was also debated within the surrealist group and particularly between Breton and Georges Bataille who settled accounts on the corpse of the Marquis with their manifestos; Bataille refuted the surrealist reading made by Breton, accusing him of 'poetising' Sade when he wanted to give Sade more reality. It was with a 'graphological study' of the *Marquis de Sade* that the magazine *Documents* (that Bataille, Leiris, Georges Henri Rivière and Carl Einstein had just started) proposed to take the author out of idolatry and bring him alongside men.

The meeting between Giacometti and André Masson was bound to encourage him in his interest in Sade. The works Masson presented at Daniel-Henry Kahnweiler's Galerie Simon (directed by Louise Leiris) especially attracted the attention of Giacometti, who informed his parents. 'For me, he is the strongest of the young painters, and he is very very friendly'. Masson was a few years older than Giacometti, and already quite established in the art milieu. He made his mission to help his young friend, and introduced him to his close circle, among them Georges Bataille. Masson had already made a place for himself with the surrealists by developing, on the principle of automatic writing conceived by Breton, automatic drawings allowing him to probe the subconscious in a natural movement of inspiration free of all prohibition. His drawings document scenes of violence, massacres, kidnappings, rapes and devouring, scenes of sex organised around the death drive, bringing man back to his first instincts and his natural savagery. It was in his studio on rue Blomet that the dissidents from the surrealist movement first gathered around Georges Bataille, for whom Masson illustrated two books particularly Sadean: *Solar Anus* and *Story of the eye* (first published under the pseudonym Lord Auch). It was in that group, where

Michel Leiris, Joan Miró, Robert Desnos and Raymond Queneau met, that Giacometti built his first friendships, and his first supporters. The magazine Documents offered the young artist a first particularly favourable article but also confronted him with his new friends' particular tastes for the abject and the unformed.

The artists' fascination for the representation of horror was of course not new and eroticism that sometimes emanates is not always absent from it. Goya, Géricault and Callot, whom Giacometti admired, have all represented scenes of rare violence, often borrowing their motifs from religious subjects in which horror competes with a form of eroticism. Giacometti wondered about Callot: 'why, in his religious subjects, does he especially represent flagellations, crucifixions, and the martyrdom of saints in all their forms; from virgins whose breasts are torn with pincers to saints crushed with a kind of press, which is even perhaps Callot's invention?'¹⁸ A long time before discovering Sade, the young Giacometti was reproducing paintings of violent religious scenes, among them, when he was 12 or 13 years old, a copy of Saint Sebastian¹⁹, his body pierced with arrows, and a few years later, around 1920, Salome carrying the head of St John the Baptist²⁰, then in 1922, a copy of The stoning of St Stephen. For all that, the works of those first few years didn't anticipate the turning his work took around 1929, when in contact with his surrealist friends and Masson, whose interest in representing a morbid eroticism culminated in the scenes of the series Massacre. Adopted by the dissidents gathered about Bataille while taking part in the orthodox movement of Breton, Giacometti found a middle way without taking sides for one or the other of the two groups. Almost all the works he made between 1929 and 1933 allude to the whole Sadian world without broaching sexuality and/or violence in an explicit way as Masson, Man Ray, Pablo Picasso, Luis Buñuel or Salvador Dalí did in their works of the same period.

(...)

Cruel objects of desire

Serena Bucalo-Mussely

On 1 August 1959, André Breton wrote to Alberto Giacometti to invite him to take part in the eighth Exposition Internationale du Surréalisme (E.R.O.S.) that was to take place at Daniel Cordier's gallery in Paris. In an art world where nature 'ceased being apprehended for itself if not, for some, definitively revoked, a privileged place subsists, a theatre for incitements and prohibitions, in which the most profound entreaties of life are played', Breton wrote; that place was eroticism. The choice of subject is symptomatic of the importance that theme had for the surrealists from the very beginning. It was under the sign of Sade, the 'divine marquis', master of Eros, the driving force inspiring art creation, that the surrealists intended to place the event. For the exhibition, the Quebec artist Jean Benoît even decided to stage an expiation ceremony, by applying to his chest a hot iron bearing the four letters SADE.

For this exhibition, André Breton chose two pioneering works made during Giacometti's time in the surrealist group, *Suspended Ball* (1930-1931) and *Invisible Object* (1934), the first and the last works made within that movement. Conveying in his sculptures imaginary or unfulfilled desires, Giacometti's surrealist works seemed perfect for his exhibition and Breton obtained the artist's permission a few months later.

In 1931, in the magazine *Le Surréalisme au service de la révolution*, Giacometti included *Suspended Ball* in his Mobile and Mute Objects, objects that, because of their unstable and threatening character exude an extreme violence, conform to Sade's imaginary. The violence of *Suspended Ball* is psychological, the sliding of the ball on the crescent is only abstract and limited, and the spectator feels powerless facing that unfinished act. Beside it on the magazine's double page, other masterpieces of the surrealist period figured, *Cage*, *Disagreeable Object*, and *Disagreeable Object* to be thrown away, as well as *Project for a square*. As in *Suspended Ball*, in *Cage* (1930) the theatre of violence was determined by the bars delineating the space. In that wooden prison, spheres, claws and oval plates, references to the vegetable and animal world intermingle to generate a scene of copulation and battle. That cruel aspect of the forms persists in *Disagreeable Object* (1931) and in *Disagreeable Object* to be thrown away (1931); in the shape of a phallus/dildo or spiky plate, pointed excrescences physically and visually aggress the spectator. Finally, *Project for a square*, whose elements (a cone, a stele, a sphere, a hole and a zigzag) can be manipulated and combined. Because of their sexual character some of those objects were used again for the project of a 'surrealist garden' that Giacometti created with Dalí for the Viscount and Viscountess of Noailles, their symbolic impact becoming even more potent as they were set in an anthropomorphic landscape with all-female forms and cavities.

[...]

In Giacometti's sketches scenes of torture appear, in which the man is sadistically imprisoned in a cage (1932), arms and legs spread wide. The presence of the cage, as in the wooden version dated 1931, delimits a restricted and oppressive space. On that theme, the artist also planned a sculpture created from a plaster head and a piece of the furniture in his studio, becoming a collar and choking the body of the female victim, legs spread wide. He wrote in 1932: 'Play yes/ erotic yes/disturbed yes/destructive yes'. The works from that period express a vision of human existence destined to ineluctably go through anxiety and pain. Giacometti's eroticism turns to sadistic game and cruelty, as with the case of *Hand caught by a finger* (1932). In an article published in *Cahiers d'art*, Christian Zervos wrote on his pieces: 'there's something satanic emanating from them, that exerts a violent hold on the imagination and produces on the nerves an almost painful sensation'.

In an interview with Jean Clay done much later, in 1963, Giacometti spoke about his vision of the relationship between man and woman and said about his childhood: 'Still very young, I

already thought that between man and woman there could only be incompatibility, war and violence. The woman was only possessed reluctantly, by force, and the man raped her... 'The act of deflowering is predictable in his *Flower in danger* (1932), as a small and fragile head-skull hanging on a very thin metallic rod appears under threat from a catapult taunt to the extreme and ready to sling. One feels the same uneasiness facing the images of Woman distressed in a bedroom at night (1931-1932). The fear of being raped is expressed this time, not by the tension, but by the total abandon to the manifestations of fear. Though *Flower in danger* seems surrounded with silence, that lying suffering woman seems to utter a helpless cry of terror. Her body moves like that of an animal twisting to withdraw as far as possible from its attacker. The man is also the aggressor in the project for a sculpture that Giacometti sketched in 1935, in which a man is represented immobilising a woman who's struggling as she tried to free herself. Besides them a frightening detail, the bust of a woman in which the weapon that has been used to dismember it is thrust.

From 1933 the name of Sade began to appear clearly in the artist's notebooks, in his reading lists. 'Lautréamont a little full of himself, he always shouts too much too loud, Sade is more modern and spare'. That was confirmed by his correspondence with André Breton, to whom Giacometti wrote in August 1933: 'Read Sade yesterday, I'm very interested in his writings'. At that time he also published in *Le Surrealisme au service de la révolution*, two poetic prose pieces 'Charbon d'herbe' and 'Hier, sables mouvants'. Both texts, preceded in the summary, by 'Actualité de Sade', show the fascination for cruel stories based on sadistic fantasies: 'I remember that at the same time, for months, I couldn't fall asleep at night without first imagining having gone through a thick forest at dusk, and having reached a grey castle standing in the most hidden and neglected place. There I killed two men unable to defend themselves, [...]. After tearing their dresses, I raped two women, one was thirty-two, all in black, her face like alabaster, then her daughter, on whom white veils floated. The whole forest resounded with their cries and moans. I killed them too, but very slowly (it was dark by now), often beside a pond with stagnant green water that was in front of the castle. Each time, with slight variations. I then burned the castle and, satisfied, I fell asleep.' That same year he collaborated on the publication of René Crevel's *Les Pieds dans le plat*, in which the Sadian references are recurrent and the man an executioner, reaching a climax when he tortures or kills women.

As in Sade's writings, Giacometti's women can be both victims and murderers. In 1933, he wrote his own vision of the cycle of life: 'woman eats son/son sucks woman/man penetrates woman/woman absorbs man/on the same level'. The desire to possess the woman, often accompanied by a destructive and murderous instinct, is placed on the same level as the submission to a femme fatale, provocative, greedy for sexual pleasure. *Woman with her Throat Cut*, dated 1932-1933, is an example of that. She appears as a hybrid being, half-woman, half-animal. Sadistically murdered after a rape, as in a sexual crime scene, her throat has been cut and her body brutally dismembered. However, her twisted aspect turns her at the same time into a woman-insect, ready to react and devour her male. The bestialisation of women was a regular motif with the surrealists, who often represented them as a praying mantis, spider or scorpion, whose pinchers or hooks attack their prey. The open and pointed ribs of *Woman with her Throat Cut* threaten the man, as a *vagina dentata* she's ready to overcome him and absorb him.
[...]

Cruelty is nothing but the energy of man that civilisation has not yet corrupted: it is therefore a virtue and not a vice.

D.A.F. de Sade

CITATIONS

Cruelty in nothing but the inertia of man, which civilisation has not yet corrupted. It is therefore a virtue and not a vice.

D.A.F de Sade

Lautréamont a little full of himself, he always shouts too much too loud, Sade is more modern and spare.

Alberto Giacometti, around 1933-1934

GIACOMETTI INSTITUT

The Giacometti Institute is a place devoted to exhibitions and to research in art history and pedagogy. Chaired by Catherine Grenier, the director of the Giacometti Foundation since 2014, it is 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 public.

An exceptional reconstruction of Alberto Giacometti's 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. Its ambition 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 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.

Christian Alandete
Artistic Director

Stéphanie Barbé-Sicouri
Responsible for Administrative matters and operations

PRATICAL INFORMATION
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75014 Paris
tel: 01 87 89 76 77

Visits by reservation
Possibility of buying tickets on site with bankcard only
(subject to availability).
www.fondation-giacometti.fr/fr/billeterie
Price: 8.5€
Reduced price: 5€ and 3€

Open from Tuesday to Sunday

Everyday guided tours for individuals
Guided tours for groups upon request

ASSOCIATED PROGRAMME



CINEMA – Offsite at the Chaplin Denfert
24 place Denfert-Rochereau – Paris 14

The Giacometti Institute has initiated a partnership with the cinema of art and essay Chaplin Denfert to offer a programme of films linked to the subject of the exhibition.



Karima
A documentary film by Clarisse Hahn
2003 – colour video 4/3 – duration: 98 minutes
Friday 29 November 2019 at 20h30
Projection followed by a discussion with Clarisse Hahn and Karima, chaired by Christian Alandete.

O Fantasma
A film by João Pedro Rodrigues
2000 – 2001 – duration: 1h30
Projection followed by a discussion with João Pedro Rodrigues and João Rui Guerra da Mata



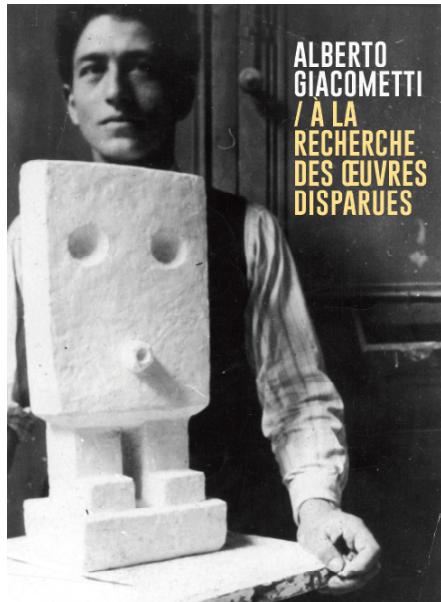
READING – INSTITUTE GIACOMETTI
Justine ou les infortunés de la vertu de D.A.F. de Sade
Reading by Anne Kessker, member of the Comédie Française
within La Nuit de la Lecture;
Tuesday 18 January 2020 at 20pm

DANCE – INSTITUTE GIACOMETTI
Sylphides
François Chaignaud et Cecilia Bengolea
Saturday 30 November

CONFERENCE – INSTITUTE GIACOMETTI
“Français encore un effort” Sade et la politique
Stéphanie Genand
Thursday 30 January 2020 at 18h30

WORKSHOPS FOR CHILDREN
Workshops inspired by exquisite corpses and surrealist games, intended for a young public (7 to 12 years).
Video workshops inspired by the surrealist films of Buñuel and Dalí.
January 2020

NEXT EXHIBITIONS AT THE INSTITUT



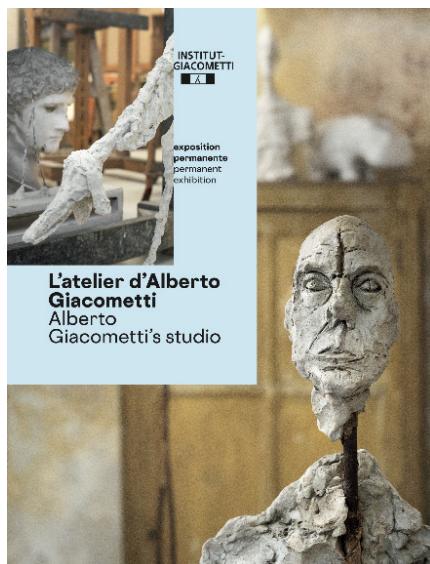
IN SEARCH OF MISSING WORKS

17-02 > 12-04-2020

The exhibition is the result of an original inquiry into the works Alberto Giacometti that have been lost or destroyed. It brings together original reference sculptures, unpublished drawings, photographies and evocations of lost works.

Curator: Michèle Kieffer

ON PERMANENT DISPLAY



THE STUDIO OF ALBERTO GIACOMETTI

Introducing visitors to the intimate universe of the artist's creative process, the studio offers around sixty original works and faithfully restores the furniture and the studio walls painted by Alberto Giacometti.

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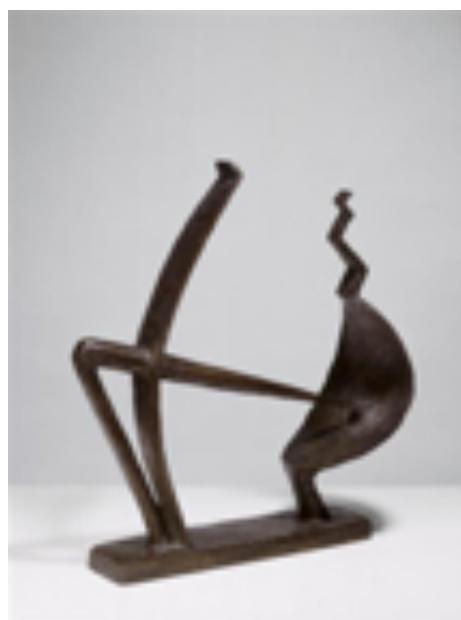
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Man Ray
Femme tenant l'Objet désagréable, 1931
Musée national d'art moderne,
Centre Pompidou, Paris
© Man Ray Trust et ADAGP, Paris 2019



Alberto Giacometti
c. 1935
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
ADAGP, Paris) 2019



Alberto Giacometti
Homme et femme, 1928-1929
Bronze, 40 x 40 x 16,5 cm
Musée national d'art moderne,
Centre Pompidou, Paris © Succession Alberto
Giacometti (Fondation Giacometti, Paris +
ADAGP, Paris) 2019



Alberto Giacometti
Cage, 1930-1931
Bois, 49,8 x 27 x 27 cm
Moderna Museet, Stockholm
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
ADAGP, Paris) 2019



Alberto Giacometti
Objet désagréable à jeter, 1931
Bronze, 22,8 x 34,3 x 25,9 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
ADAGP, Paris) 2019



Alberto Giacometti
Femme couchée qui rêve, 1929
Bronze, 23,7 x 42,6 x 13,6 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti
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Alberto Giacometti
Boule suspendue, 1930-1931
Plâtre, 60,6 x 35,6 x 36,1 cm
Fondation Giacometti, Paris
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ADAGP, Paris) 2019



Alberto Giacometti
Pointe à l'œil, 1931-1932
Plâtre, 13,5 x 59,5 x 31 cm
Reconstitution partielle réalisée en collaboration
avec la Alberto Giacometti-Stiftung, Zurich
Fondation Giacometti, Paris
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Alberto Giacometti
Objet désagréable, 1931
Bronze, 15 x 48 x 11,8 cm
Fondation Giacometti, Paris
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Alberto Giacometti
Figure-crâne devant un mur,
1955 - 1965
Carnet, 11,50 x 8,80 cm
Fondation Giacometti, Paris
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ADAGP, Paris) 2019



Alberto Giacometti
Esquisse de femme et homme brandissant une
épée, c. 1951
Crayon sur page de cahier
Fondation Giacometti, Paris
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ADAGP, Paris) 2019



Alberto Giacometti
Homme étranglant une femme, n.d.
Crayon sur papier, 19,5 x 12 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti
(Fondation Giacometti, Paris + ADAGP,
Paris) 2019



Estefania Peñafiel Loaiza
De l'incertitude qui vient des rêves, 2018
Vidéo HD, son (8 min)
Courtesy de l'artiste

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MÉCÈNES DE L'INSTITUT GIACOMETTI



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créer,
éngagé



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