



Press kit


FONDATION-
GIACOMETTI
-INSTITUT

ALBERTO GIACOMETTI / SALVADOR DALÍ
GARDENS OF DREAMS

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

ALBERTO GIACOMETTI / SALVADOR DALÍ GARDENS OF DREAMS

13. 12.2022
09. 04.2023

PRESS VISIT
Monday 12.12.2022
3 p.m. - 5 p.m.



Project for a square in Alberto
Giacometti's studio, c. 1933
Archives Fondation Giacometti
Photo : Brassai © RMN-Grand Palais
Fondation Giacometti

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

4	Press release
8	Presentation of the exhibition
16	Catalogue
17	Alberto Giacometti's Biography
18	Institut Giacometti
19	Exhibitions Programme for 2023
20	Visuals for the press
25	Patrons of the Institut Giacometti

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

ALBERTO GIACOMETTI / SALVADOR DALÍ GARDENS OF DREAMS

13. 12.2022
09. 04.2023

The “Gardens of Dreams” exhibition places side by side in a new way the works of Alberto Giacometti and Salvador Dalí around the creation of an imaginary garden at the beginning of the 1930s. At that time, Giacometti and Dalí, both members of the surrealist group, met in the same circles. The exchanges between the two artists were lively, intellectual and creative and their respective works entered into a productive dialogue. This exhibition sheds light on their friendship and their shared taste for the exploration of dreamed places.

At the beginning of the 1930s, Giacometti and Dalí imagined together an extraordinary garden for the Viscount and Viscountess de Noailles. This four-hands project, known through its drawings, integrated surrealist works by Giacometti into a vast dream-like landscape particular to Dalí's style. This fantasised landscape also contained a sculptural setting designed by Giacometti for an outdoor space called *Project for a square*.

Institut Giacometti
5, rue Victor-
Schœlcher
75014 Paris

institut-giacometti.fr

President
Catherine Grenier

Artistic Director
Françoise Cohen

Curator: Émilie Bouvard



Salvador Dalí
*Memory of the
Child-woman, 1929*
Oil and collage on
canvas
140 x 81 cm
Museo Nacional Centro
de Arte Reina Sofía,
Madrid. © Fundació
Gala-Salvador Dalí /
Adagp, Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

ALBERTO GIACOMETTI / SALVADOR DALÍ GARDENS OF DREAMS

13. 12.2022
09. 04.2023

For this exhibition, Institut Giacometti presents, for the first time, the recreation of *Project for a square*. Created in 1931 this masterpiece is a large-scale installation illustrating the design of a garden whose conception was shared by Giacometti and Dalí, a proof of their taste for ambiguous forms and images....

A richly illustrated book of 192 pages co-edited by Fondation Giacometti and FAGE éditions, Lyon, in a bilingual French/English edition, accompanies the exhibition.

Institut Giacometti
5, rue Victor-
Schœlcher
75014 Paris

institut-giacometti.fr

President
Catherine Grenier

Artistic Director
Françoise Cohen

Scenography
Éric Morin

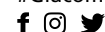
Production
Alban Chaine

Production
Projet pour une place
Factis Studio

Manager of public
programs
Alice Martel

www.fondation-giacometti.fr

Follow us on social media
#GiacomettiDali



Exceptional loans reveal the echoes of those themes in the paintings, sculptures and drawings of both artists. Major works by the Catalan painter like *The Spectral Cow* (1928, Centre Pompidou, Musée national d'art moderne), *Memory of the Child-woman* (1929, Museo Reina Sofia, Madrid), *Masochistic ensemble* (1931, private collection) and *Woman with a head of roses* (1935, Kunsthhaus, Zürich), reflect the surrealist works of the Swiss sculptor. "Gardens of Dreams" explores the deep connections between Dalí's dream-like paintings and Giacometti's enigmatic sculptures, both artists compelled to search through landscapes, sexuality and dreaming.

The exhibition will be shown at the Kunsthhaus Zürich in Switzerland, from 14 April to 2 July 2023.
Curators: Émilie Bouvard and Philippe Büttner

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

CREATIVE WORKSHOPS

Booking
bit.ly/GiacomettiBilletterie

Classes and workshops take place at the
Giacometti Lab
9 rue Victor Schoelcher
75014 Paris

For children, teenagers and families.

In the Christmas holidays

From Tuesday 27 to Friday 30 December
2022
From 3 p.m. to 4 p.m.

Fun visit for families (with children over 5):
"Garden of ideas"
During the guided tour of the exhibition,
get involved in the creation of a collective
work on the principle of the "Exquisite
corpse": in front of each work, write down
words or expressions that come to mind,
then use them to create the narrative of a
dream, in poetry or in drawing.

In February half-term holiday

From Tuesday 21 to Sunday 26 February
2023
From 3 p.m. to 5 p.m.

Art workshop for families (with children
over 5)
"An imaginary garden"
Imagine your dream garden made out of
strange objects and figures, then create
those elements in clay and in cardboard.

From Tuesday 28 February to Sunday 5
March 2023
From 3 p.m. to 5 p.m.

Art workshops for children between 6 and
12 years old:
"Double-images and anamorphoses"

Discover the techniques to draw
anamorphoses: distorted images to look at
from a specific point of view or using a
special mirror... Try your hand at creating a
double-image, in which two different
things can be seen.

Throughout the year, weekly activities are
on offer around Giacometti:

Adults

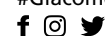
Drawing and modelling workshops, courses
in Art history.

Children and families

Visual art workshops (drawing, painting,
etching, modelling, volumes, pop-up ...)

www.fondation-giacometti.fr

Follow us on social media
#GiacomettiDali



Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

CULTURAL PROGRAMME

Performances, readings of texts and conferences will be offered alongside the works on display during the exhibition.

Performances

Sheila Legge, surrealist phantom

In 1936, for the opening of the International Surrealist Exhibition in London, The British artist Sheila Legge enacted the Woman with a head of roses, Salvador Dalí's painting. She was soon forgotten.

Institut Giacometti is inviting contemporary artists to re-enact the apparition of Legge in "phantom of Sex-Appeal" for the opening of the exhibition, then for St-Valentine on 14.02.2023, and for Women's Day on 08.03.2023.

Readings of texts

As part of *Nuits de la lecture*, from 19 to 23 January 2023.

Alberto Giacometti and Salvador Dalí published texts on dreams and fantasies that fed their works with a powerful imagery. They also illustrated significant surrealist texts.

The Institute offers readings of surrealist texts that reflect the works on display.

Conferences

March 2023

Two conferences will be held gathering several art historians and artists expounding on the dreams of modern gardens in the interwar period as well as on the practical objects - works on which one can walk - in contemporary art (Isamu Noguchi, Jean Dubuffet, Niki de Saint Phalle, Raphaël Zarka, etc.) (Dates to be released later).

www.fondation-giacometti.fr

Follow us on social media
#GiacomettiDali



Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

CHRONOLOGY

1929 - 1939

8 October 1929

Alberto Giacometti was having lunch at Charles and Marie-Laure de Noailles in Paris when the couple of patrons commissioned him to create a sculpture for the garden of their villa in Hyères. Giacometti started to draw groups of sculptures in his sketchbooks.

22 October 1929

Giacometti attended a private projection of *L'Âge d'Or*, co-written by Buñuel and Dalí, in the townhouse of the Noailles in Paris.

March 1930

André Masson, visiting the Villa Noailles, chose the site to set up Giacometti's sculpture. The latter received photographs of the site.

Summer 1930

Giacometti designed a group of three figures in a meadow in Maloja, Switzerland, that he photographed. He also took pictures of a small plaster model (lost) of what would eventually become Project for a square. On his return, he showed the photographs of his sculptures to his patrons. The couple chose the figure in the middle of a group of three.

April 1931

Giacometti delivered then completed the sculpture in the garden of the Noailles in Hyères. It was carved directly in limestone, a rare medium for the artist. He was assisted by his brother Diego.

May - June 1931

Dalí discovered *Suspended Ball* in its wood version at Galerie Pierre, in the group exhibition "*Où allons-nous?*", 22 May 1931 - 6 June 1931 and brought it to André Breton's attention. The wood model of Project for a square was also exhibited, and was seen there by the Viscount de Noailles. In a letter to his parents dated 11 June 1931, Diego said he hoped the Viscount would commission it "for his garden in Saint-Cloud".

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

December 1931

Dalí published his essay on “Surrealist Objects” in *Le surréalisme au service de la Révolution* n°3, establishing a new way of thinking about sculpture within the movement. Giacometti’s *Suspended Ball* figured among the “Objects with a symbolic function”. On the following double page, Giacometti published “Mobile and mute Objects”, placing a text of poetry created by automatic writing alongside reproductions of drawings of some of his works, among them *Project for a square*.

1932

The exchanges between Dalí and Giacometti crystallised in the shared project of a garden for the Noailles, perhaps for their house in Saint-Cloud, as is shown by two drawings by Dalí, and several sketches in Giacometti’s sketchbooks. At the same time, the latter modelled the various elements for *Project for a square* by multiplying by 10 the dimensions of the model. Today, only the *Cone* remains (Centre Pompidou, Musée national d’art moderne). *Project for a square* was integrated, with other works by Giacometti, into the project for a garden. Dalí’s name appeared several times in Giacometti’s notebooks, for meetings, or as a reference: both men saw a great deal of each other.

1933 - 1934

The two artists continued to spend time together. In December 1934, they both exhibited in various surrealist events. In 1934, Dalí exhibited *The Enigma of William Tell* at the Salon des Indépendants, prompting Breton’s condemnation. The

painting represents a Lenin-like figure whose malleable buttock stretches excessively, supported by a crutch. Giacometti sided with Dalí in the name of the absolute freedom of creation. In December 1934, Dalí and Giacometti exhibited at the same time in the gallery of Julien Levy in New York.

1935

Giacometti was excluded from the surrealist group; incriminated by his comrades because he went back to working from models, his stands in favour of Dalí were also mentioned in the act of exclusion. The two artists were part of the circle around Jean-Michel Frank, with whom Giacometti has been working since 1930. Dalí began working with Schiaparelli (Giacometti was to do the same the following year).

1936 - 1938

The surrealist works of Giacometti and of Dalí were presented in the surrealist exhibitions.

1939

Dalí was excluded from the surrealist group; Giacometti and Dalí designed decorative objects for the dance and cinema room of Baron d’Espée.

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

INTRODUCTION

by Émilie Bouvard, curator

Salvador Dalí et Alberto Giacometti. Chosen affinities.

Salvador Dalí and Alberto Giacometti met in the surrealist circles that gravitated around Marie-Laure and Charles de Noailles. Great patrons and collectors of ancient and modern art, sensitive to the most avant-garde and provocative art forms of their time, they supported the cinematographic projects of Luis Buñuel and Salvador Dalí (*Un chien andalou*, 1929, *L'Âge d'Or*, 1930), and were among the first collectors to purchase several paintings by the Spanish artist as well as by Giacometti. They commissioned from the latter a sculpture for the garden of their Villa in Hyères, which was eventually made in spring 1931. In June of the same year, Dalí discovered and became fascinated with *Suspended Ball* (the wood version) which Giacometti exhibited alongside a model of *Project for a square* (in wood, visible in the big room), in a group exhibition at Galerie Pierre.

The relationship between the two men was at its most intense in the years 1931-1932. Giacometti's sculptures stimulated the theoretical inventiveness of Dalí who published in December 1931 his essay on the "Objects with symbolic function", clearly defining surrealist sculpture. Maybe on the invitation of the Noailles, Dalí and Giacometti imagined an extraordinary garden for one of their villas. Biomorphic, making use of optical illusions, capable of arousing various physical sensations and stimulating the fantastical imaginary, this dream "park" drawn by Dalí, integrated some of Giacometti's enlarged pieces, among them *Project for a square*, entitled

at the time "Project for a garden". Both sought to create in a new way sculptures on which one could walk, which could be manipulated and moved, with which one could play, allowing free rein to the unconscious and to bodily sensations.

"An amusement park based on the fulfilment of desires - desires to walk, to climb, to sit, to go into holes, and which are never offered to us, either in reality or in art, which is the product of a rationalised mind, architecture or attractions, and solely based on fantasies and unconscious representations, will dull the feeling of return, the attraction to intra-uterine life - imagined to be made colourless, in whitewashed plaster.

1. Giacometti's Object with ball

2. Object wrapped in canvas, already existing

3. Cylinder built as a framework in wood covered in canvas, inside which is suspended from an axis balls of lead which, rolling down the slope bump into the walls in canvas of the cylinder, giving it a very characteristic jerky movement very speedy at the end of the course, it rolls on for a metre because of inertia, onto a bowl of flour.

4. Seat on which there is the shape of buttocks marked, a very fine and almost imperceptible point at the centre".

Salvador Dalí, text written on the drawing *Fun Fair*, 1932.

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

There were many affinities between the two men whose oeuvres reflected one another in several aspects as early as the end of the 1920s, both artists seeking a radical experiment on vision and the exploration of impulses, and compelled by the same drive to search through landscapes, sexuality and dreaming. After their first encounter, that play of exchanged looks intensified commensurate with the stimulating esteem they felt towards one another, and which progressed through the various crises met by the surrealist movement: the Affaire Aragon in 1932, which highlighted the complex history of relations between the surrealist movement and the Communist party; the William Tell affair in 1934, a painting by Dalí showing Lenin with a buttock morphing into a long soft penis (Giacometti showed support for Dalí when facing Breton); the final break of Giacometti with the surrealist group in 1935. But even after that date, the surrealist movement still claimed those two artists as theirs and showed their works in various exhibitions. They found themselves in the circle of the interior decorator Jean-Michel Frank and the fashion designer Elsa Schiaparelli.



Salvador Dalí
Projet pour les Noailles, 1932-33
Fondation Giacometti.
© Fundació Gala-Salvador Dalí, Figueres 2022/
Adagp 2022

PROJECTS FOR A GARDEN

THE PROJECT FOR A SQUARE, ALBERTO GIACOMETTI

“It was no longer a question of presenting a figure with an external likeness, but to live and only make what had touched me, or what I desired. But it all alternated, contradicted and continued by contrast. A desire also to find a solution between the full and calm and the sharp and violent things. [..]”

Model for a big sculpture in a garden, I wanted people to be able to walk on the sculpture to sit on it and to lean on it.”

**Alberto Giacometti,
Letter to Pierre Matisse, 1948.**

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

The documentary recreation of Project for a square is a new experimentation made possible by the exhibition. Probably in the course of the year 1931-1932, Giacometti made a plaster model (lost today) and a wood model (Collection Peggy Guggenheim, Venice) in small format, then a maquette in large format in plaster of which only the Cone remains (Centre Pompidou, Musée national d'art moderne). An important documentary work undertaken by the Fondation Giacometti from the archives and the artist's sketchbooks gave us the means to reconstruct the lost elements, and to recreate a version of the large maquette.

Giacometti's Project for a square has been commented upon many times. Among several interpretations, three are commonly accepted. It would be the symbolic representation of the Garden of Eden and the episode of the tempting snake slithering down the tree (the Stele) or coming out of the ground (the Hollow on the model), Adam (the Cone) and Eve (the Half-Sphere) standing on both sides. This interpretation lays bare the hidden anxiety linked to sexuality and the feeling of danger that emanates obliquely from the Project, capitalised on in Dalí's and Giacometti's texts published in the surrealist magazines of the time.

It leads to a second reading, that of a sexual landscape, made of penile and mammary protrusions alternating with hollows. The last interpretation of the Project is that of a double image, following the "paranoiac" logic conceived by Dalí, and on the model of *Head-Landscape*. In it was seen a face emerging from the ground (forehead/chin, nose, eye sockets/eyeballs). Those two last readings echo other

contemporary works by Giacometti, such as *Three eyes, two arms*.

THE PROJECT FOR THE NOAILLES, DALÍ AND GIACOMETTI

At the same time, Dalí and Giacometti designed together a plan for the garden of the Noailles, known only through the drawings of both artists. Certainly inspired by the illusionist gardens of the Renaissance (Sacro Bosco or Park of the Monsters, in Bomarzo, north of Rome, Grotta del Buontalenti behind the Palazzo Pitti in Florence), this project placed in a Dalian biomorphic landscape, several of Giacometti's works, among them Project for a square. Among Giacometti's sculptures, those conjuring up sexuality were favoured: *Suspended Ball* (1931), *Disagreeable Object to be thrown away* (1931). Erotic landscapes, bodies toppled and walked upon, that garden as well as Project for a square would be, before those of Jean Dubuffet, Isamu Noguchi and Nikki de Saint-Phalle, among the first practical objects-sculptures in art history.



Alberto Giacometti
Project for a square in Alberto Giacometti's studio, c.1931-1932.
Collection Peggy Guggenheim, Venice
© Succession Alberto Giacometti / Adagp, Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

PARANOIAC LANDSCAPES

In the first issue of the magazine *Le Surréalisme au service de la Révolution*, Salvador Dalí published his essay "L'âne pourri" in which he developed his theory on paranoiac activity: "Paranoia uses the outside world to emphasise the obsessive idea, with the disturbing characteristic of making valid the reality of that idea for others". The paranoiac activity offers a method for creating equivocal images and images in metamorphosis, readable in one way or another, without any "meaning" prevailing over another. This method leads to the creation of double images and anamorphoses. *Invisible Sleeping Woman Horse Lion*, 1930, here, and *Memory of the Child-Woman*, 1929, follow that creative logic. It is part of the new surrealist images that Dalí called for.



Salvador Dalí
The Spectral Cow, 1928
Centre Pompidou, musée national d'art moderne
© Fundació Gala-Salvador Dalí, Figueres 2022/Adagp, Paris 2022

"Nothing can prevent me from recognising the multiple presence of simulacra in the example of multiple images, even if one of its states takes on the appearance of a rotten donkey covered in thousands of flies and ants, and, as in that case one cannot imagine the meaning of the distinct states of the image outside the notion of time, nothing can convince me that this cruel putrefaction of the donkey is anything but the blinding and hard reflection of new gemstones."

**Salvador Dalí, "L'Âne pourri",
Le Surréalisme au service de la Révolution,
n°1, July 1930**



Salvador Dalí
Invisible Sleeping Woman Horse Lion,
1930. Centre Pompidou, musée national
d'art moderne. © Fundació
Gala-Salvador Dalí, Figueres 2022/
Adagp, Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

Dalí's radicalism fired Giacometti. A double image par excellence, Dalí's "paranoiac face", taken from the postcard of an African village that he had placed horizontally and transformed, literally inspired Giacometti in his *Landscape-Reclining Head*, also rightly called "Fall of a body on a graphic". *Caress*, 1932, is both a landscape and a body caressed by two hands. *Point to the eye*, 1932, small pinhead seen frontally, eye threatened by a gigantic sting in profile, applies the principle of the spatialized double image of the anamorphosis.



Alberto Giacometti
Landscape-Reclining Head, 1932
Centre Pompidou, musée national d'art moderne
© Succession Alberto Giacometti / Adagp, Paris 2022

DREAMS OF TRANSPARENCY

In the first pages of his book *Nadja* (1928), André Breton declared: "As for me, I shall continue to live in my house of glass in which I can see at all hours who's paying me a visit, in which everything that is hanging from the ceilings and on the walls holds as if by magic, in which I lie at night on a bed of glass with sheets of glass, in which who I am will appear sooner or later cut with a diamond". In *L'Amour fou*, 1937, illustrated by Giacometti's work in spite of their breakup, Breton still declared: "The house I live in, my life, what I write: I dream that it appears from afar as appear from close those cubes of rock salt."

As early as 1910 in the field of architecture, the dream of transparency, an old dream, pervaded surrealism. The dream of transparency is a dream of transparency to the self and to the other, of a psyche open and free, and spectacular too. Glass, crystal, gemstone, radiant and translucent, break the wall full of "pretences" of the bourgeois home.

For Dalí, the implementation of the paranoiac method could take place in the transparency that accentuates the metamorphic dimension of the subjects represented. For Giacometti, the transparency of the forms also drew from other sources, close to Breton's group: those of Pablo Picasso's "magical paintings", 1926-1930, forms turning into signs, and the series of the *Figures: Project for a monument to Guillaume Apollinaire*, in wrought iron, genuine drawings in space, that the Spanish artist designed in 1928 with Julio Gonzalez. The openly sexual character of Giacometti's sculptures, combining sexuality, violence and danger, was to be seen again in 1932 in two paintings by Dalí, *House for Erotomaniac* and *Surrealist Architecture* (not exhibited but shown in the exhibition catalogue).

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

DUMMY FIGURES AND ROSES

In 1932-33, Giacometti created a dummy in plaster for the "Exposition surréaliste" which took place at Galerie Pierre Colle from 7 to 18 June 1933, recreated here with its black arms, its head made out of a violoncello and its hands of flower and feather. It was one of the first of that type, for a movement that would later on cultivate the fetishist character of the window display dummy, for the 1938 Exposition Internationale at Galerie des Beaux-Arts, for example.

By chance, or as a result of his collaborative work with Elsa Schiaparelli, the spindly female silhouettes, draped in evening gowns but with head of roses, began to populate Dalí's paintings in the middle of the 1930s. In 1936, responding to his paintings, Sheila Legge, a British surrealist artist, made a performance called "Surrealist Phantom" for the opening of the International Surrealist Exhibition in London. She wore a dress created by Motley Theatre Design, black sheer evening gloves, coral sandals, and a head of roses made by a florist in Mayfair...



Salvador Dalí
Woman with a head of roses, 1935
Kunsthaus Zürich © Fundació Gala-Salvador Dalí, Figueres 2022/Adagp, Paris 2022

In 1932-33, Giacometti created *Palace at 4 a.m.*, a transparent "palace" filled with strange and varied elements. The middle slide calls to mind the *Stele in Project for a square*, in which a ball slides that we see again in Dalí's drawing *Fun Fair*, and in the text alongside it. Similar to the female figure keeping watch in the *Palace*, *Mother and daughter* (1933), a seemingly innocent piece, actually evokes a fantasy of rape and murder described by Giacometti in the text "Yesterday, quicksands" published in May 1933. This violent passage is the climax of a text devoted to the reminiscence of childhood memories, sensations and dreams experienced in nature. The text is in many respects a reflection of the research for a sculpture on which one could "walk, sit and lean".



Dummy figure by
Alberto Giacometti,
1932-33

Photo Marc Vaux

Fondation Giacometti
© Succession Alberto
Giacometti / Adagp, Paris
2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

SUMMARY

Premises - The Dream

The art of modern gardens in France (1925-1930), exchanges and cross-fertilisations
Camille Lesouef

The meeting - The surrealist milieu and the Noailles

Alberto Giacometti & Salvador Dalí
Echoes of desire
Serena Bucalo-Mussely

Gardens of Dreams

Project for a square, "walking on the sculpture, sitting on it and leaning on it"
Émilie Bouvard

Project for a passageway, 1931
Philippe Büttner

Salvador Dalí and Alberto Giacometti, distortion of bodies in space
Jeanette Zwingenberger

Surrealist companionships



Catalogue co-edited by
Fondation Giacometti
and FAGE éditions, Lyon,
bilingual French/English.
192 pages
Format 16.5 x 23.5 cm
Hardback
Price: €28
ISBN 978 2 84975 734 5

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

ALBERTO GIACOMETTI (1901-1966)

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renowned postimpressionist painter with whom he discovered painting and learned about sculpture. At the age of 13, Giacometti made his first watercolours: mountainous landscapes around the family home in the village of Stampa. In 1922, he left his native valley to settle in Paris, where he attended the classes of the sculptor Antoine Bourdelle, at the Académie de la Grande Chaumière. At that time, Giacometti worked with models and was interested in the avant-garde, in particular the cubist artists.

In 1929, he began a series of sculptures called "flat women", close to abstraction, that got him noticed by the art milieu. The following year, he adhered to the surrealist movement of André Breton in which he became an active member. His sculptures, and notably the *Suspended Ball*, played an essential part in Dalí's definition of 'surrealist' objects and 'symbolic function'. Giacometti integrated into his creation the principle of double images, for example with *Landscape-Reclining Head*. He created with the Project for a square one of the first pieces on a platform, and his first project in a monumental scale.



Alberto Giacometti
Hyères, 1932

He then distanced himself from the surrealist group, even though his works of the early 1930s continued to be presented in the group's exhibitions. In 1935, he devoted himself intensely to the representation of the human figure, a subject that remained of great importance throughout his career. His younger brother Diego, who had joined him in Paris ten years earlier, was one of his permanent models.

After having spent the war years in Switzerland, on his return to Paris, Giacometti carried on working, mainly with models. Annette Arm, whom he married in 1949, became another model omnipresent in his work.

Giacometti also went back to painting and returned, at the start of the 1950s, to the subject of landscape. At the same time, he created *The Forest* and *The Clearing*, two emblematic sculptures in which a relationship of equivalence was established between the human figure and elements of nature.

Between 1958 and 1961, Giacometti created, within the commission for the Plaza in front of the Chase Manhattan Bank in New York, a *Tall Woman* and a *Large Head*, using the vocabulary of *The Forest* to transpose it onto a monumental scale, alongside a *Walking Man*. Those three sculptures were to become iconic works. In 1962, Giacometti was awarded the Grand Prix for sculpture at the XXXI Venice Biennial. In 1965, the retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and Louisiana Museum (Humlebaek, Denmark) consecrated the artist shortly before his death in January 1966 at the Hospital of Coire, in Switzerland.

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

The Giacometti Institute is the part of the Fondation Giacometti devoted to exhibitions and research in art history and pedagogy. Created in 2018, it is chaired by Catherine Grenier, the director of the Giacometti Foundation since 2014. A museum on a human scale, enabling the visitor to get close to the works, the Giacometti Institute is an exhibition space, a place of reference for the oeuvre of Alberto Giacometti, a research centre in art history specialising in modern art practices (1900-1970) and a place for discovery accessible to all the public. 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.

The ambition of the Institute is to refresh the way we look at the work of the artist, and at the creative period in which he was involved. The programme for research and teaching, L'École des modernités, is open to researchers, students and art lovers. Conferences, symposiums and master classes give a platform to art historians and curators who present their works and the current state of research.



PRACTICAL INFORMATION

Institut Giacometti
5, rue Victor-Schœlcher
75014 Paris

Open: Tuesday to Sunday
from 10 a.m. to 6 p.m.
Closed: Mondays

Ticket reservation online
and on site:
www.fondation-giacometti.fr/fr/billetterie
Price: 8.50€
Reduced prices: 3 €

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

ON PERMANENT DISPLAY

Alberto Giacometti's studio

Introducing the visitors into the intimate universe of the artist's practice, the studio gathers more than sixty original works and faithfully displays all of the furniture and walls of the studio painted by Alberto Giacometti.



In 2023

ASensitiv
Giacometti / Warren

21 April - 02 July

Curator: Françoise Cohen

As part of its contemporary programme, Institut Giacometti will invite the British artist Rebecca Warren, born in 1965, to contemplate the affinities her work fosters with the œuvre of Alberto Giacometti.

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

Conditions of use

The images must have been legally provided by the Giacometti Foundation. Minimum caption: author, title, date. Any modification of the image, cut or superimposition is not authorised. On Internet, only images in average or low definition can be used (maximum resolution: 100 pixels per inch, maximum size: 600x600 pixels). No storing on a database and no transfer to a third party are authorised.

Obligatory credit:

For Alberto Giacometti's works
© Succession Alberto Giacometti / ADAGP, 2022

For Salvador Dalí's works
© Fundació Gala-Salvador Dalí, Figueres 2022 / ADAGP, Paris 2022

For the photographs
Brassai © RMN-Grand Palais
Jacques-André Boiffard © Succession
Jacques-André Boiffard

Any other use than that permitted for the press (article L. 122-5 of the Copyright Code underneath) must be authorised in writing.

'When the work has been published, the author cannot forbid the reproduction or the representation, integral or partial, of a visual, graphic or architectural artwork, by means of the written, audiovisual or online press, with the exclusive purpose of immediate information and in direct relation with the latter, on the proviso of clearly indicating the name of the author.'

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

1



2



1. Salvador Dalí
Project for the Noailles
1932-33
Ink on paper
21,7 x 23,6 cm
Fondation Giacometti
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

2. *Project for a square in
Alberto Giacometti's studio*
c. 1933
Photo : Brassai © RMN-
Grand Palais
Fondation Giacometti
© Succession Alberto
Giacometti / Adagp,
Paris 2022

3



4



3. Salvador Dalí
Masochistic Ensemble,,
c.1931 (détail).
Oil on canvas,
81 x 100 cm
Collection particulière
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

4. Salvador Dalí
*Memory of the Child-
Woman, 1929*
Oil and collage on canvas /
140 x 81 cm
Museo Nacional Centro de
Arte Reina Sofía Madrid
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

5



5. Salvador Dalí
The Spectral Cow, 1928
Oil on plywood panel/
50 x 64,5cm
Centre Pompidou, musée
national d'art moderne
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

6. Salvador Dalí
*Invisible Sleeping Woman
Horse Lion*, 1930
Oil on canvas / 50,2 x 65,2
cm
Centre Pompidou, musée
national d'art moderne
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

6



7



7. Salvador Dalí
*Woman with a head of
roses*, 1935
Oil on wood / 35 x 27 cm
Kunsthau Zürich
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

8



8 Alberto Giacometti
Suspended Ball, 1930 –
1931, (1965 version)
Plaster, painted metal,
string /
60,6 x 35,6 x 36,1 cm
Fondation Giacometti
© Succession Alberto
Giacometti / Adagp,
Paris 2022

9. Alberto Giacometti
Man and Woman,
1928-1929
Bronze
40 x 40 x 16,5 cm
Centre Pompidou, musée
national d'art moderne
© Succession Alberto
Giacometti / Adagp,
Paris 2022

10. Alberto Giacometti
*Landscape-Reclining
Head*, 1932
Plaster
25,5 x 68 x 37,5 cm
Centre Pompidou, musée
national d'art moderne
© Succession Alberto
Giacometti / Adagp,
Paris 2022/

9



10



Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr

11



12



13



14



11. Alberto Giacometti
Project for a square,
c.1931 - 1932
Wood / 19,4 x 31,4 x 22,5 cm
Collection Peggy Guggenheim,
Venise
© Succession Alberto Giacometti
/ Adagp, Paris 2022

12. Portrait of Alberto
Giacometti, c. 1931
Photo : Jacques-André Boiffard.
Archives Fondation Giacometti

13. Salvador Dalí
Head on the table, 1948
© Archives Philippe Halsman
Estate, 2022.
© Fundació Gala-Salvador
Dalí, Figueres 2022/Adagp,
Paris 2022

14. Alberto Giacometti
Taut string (Flower in danger,
1932
Plaster, metal/
52,2 x 78 x 18,5 cm
Fondation Giacometti
© Succession Alberto Giacometti
/ Adagp, Paris 2022

Press contact
Anne-Marie Pereira

+33 (0)1 87 89 76 75
+33 (0)6 48 38 10 96

am.pereira@fondation-giacometti.fr


EMERIGE

rêver,
créer,
ériger



LVMH
MOÛT HENNESSY • LOUIS VUITTON



 Blackwall Green

INDIVIDUAL PATRONS: FOUNDATION MEMBERS CIRCLE

The Fondation Giacometti warmly thanks Franck Giraud, Ronald S. Lauder, Daniella Luxembourg, Eyal and Marilyn Ofer, the Don Quixote Foundation and other members of the circle who wish to remain anonymous..

 EYAL & MARILYN OFER
FAMILY FOUNDATION

DON QUIXOTE II FOUNDATION