



Giorgio Morandi
Still life, 1944
Oil on canvas
30,5 x 53 cm
Centre Pompidou / MNAM-CCI
photo Bertrand Prevost, Dist. RMN CP /
Adagp, Paris 2024

Group of four sculptures in plaster, circa 1946
Silver halide print on paper
Photo : Marc Vaux
Centre Pompidou / MNAM-CCI / Bibliothèque
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GIACOMETTI / MORANDI STILL MOMENTS

15.11.2024 > 02.03.2025

Press visit
Thursday 14 November 2024
3 pm > 5 pm



Giorgio Morandi's studio in the via
Fondazza, Bologna, 1980
Photo : Paolo Ferrari
© Archive Museo Morandi,
Settore Musei Civici Bologna



Alberto Giacometti's studio
Photo : Institut Giacometti
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Adagp, Paris 2024

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The exhibition Giacometti/Morandi. Still moments at the Institut Giacometti presents the unique meeting of the œuvres of two major post-war artists. Although they were contemporaries, Alberto Giacometti (1901-1966) and Giorgio Morandi (1890-1964) never met, but many essential characteristics bring them close together. This exhibition is the first opportunity to examine these connections: their particular practice in relation to their studio, the attachment to a familiar environment and models, and a singular research rooted in careful attention to real life.

Alberto Giacometti (1901-1966) and Giorgio Morandi (1890-1964) were contemporaries. Both made of their studio, a room-studio in Via Fondazza in Bologna for Morandi, a studio in rue Hyppolite-Maindron in the Montparnasse neighbourhood for Giacometti, the matrix of an œuvre dominated by the continuity of a unique and same research whose development conveys the meaning of their respective lives.

They shared the recurrence of the same models: for Morandi, the objects collected to be painted, the central figures of Annette and Diego among a narrow circle of personalities that went on enlarging for Giacometti.

They deliberately travelled little. Morandi's life was split between Bologna, his native town and Grizzana, a village in the Apennines where he mainly spent the summer. Settled in Paris since 1932, Giacometti went almost every year to Stampa and Maloja, his childhood homes in the Val Bregaglia.

Major artists of the 20th century, they were original voices who, having experienced the avant-garde, revitalised classic forms: still life and landscape for Morandi, the human figure for Giacometti, both artists keen to express in the post-war years, a universal vision of the human condition.

At a time when the debates around figuration versus abstraction raged, when artists were summoned to choose one camp over the other, both men developed an art connected to real life, though not realist but which, from the transcription of the visible world, focussed on the essence.

This exhibition gathers together the collections of the Fondation Giacometti and loans from Museo Morandi, Bologna and European private collections. It will take the visitors on a journey through their careers from 1913 to 1965, in four chapters: The studio; The Familiar, Through the avant-gardes; Looking into real life.

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Françoise Cohen

Scenographer:
Éric Morin

In collaboration with Settore Musei Civici
Bologna, Museo Morandi (Italy)

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Around the exhibition

A cultural programme will be proposed to the public for the duration of the exhibition, as well as guided tours in French and English, and workshops for families and children.

Guided tours in French

Duration: 1 h

Wednesday at 11 a.m. and 2.30 p.m.

Friday, Saturday and Sunday at 2.30 p.m.

During the school holidays in zone C,
from Tuesday to Friday at 11 a.m. and 2.30 p.m.

Saturday and Sunday at 2.30 p.m.

Guided tours in English

Saturday and Sunday at 11 a.m.

Family tours (parents and children)

Sunday from 10 a.m. to 11 a.m.

Led by the staff of the institute, these visits propose a thoughtful approach to the exhibition through visual and tactile experiences.

Family workshops (workshop and visit to the exhibition)

Parents and children (5 - 10 years old)

For the duration of the exhibition (from 24 Nov.)

Sunday from 3 p.m. to 5 p.m.

Wednesdays, Fridays and Saturdays, from 3 p.m. to 5 p.m.
during the school holidays in zone C.

Family workshop: *Look, paint, sculpt reality*

In the workshop space, parents and children discover the vocabulary of the painter (Morandi) and the sculptor (Giacometti). They create their palette of colored shades, develop volumes, play with full and empty spaces, depth and surface and compose a "still life" of simple shapes from real figures and objects. After the workshop, everyone visits the exhibition to connect what was achieved during the workshop and the works on display.

Bookings: institut@fondation-giacometti.fr

Workshops for adults

Institut Giacometti proposes a new cycle of workshops for adults (over 18) around the exhibition.

Colour, paint and space: watercolours with the contemporary artist Cécile Granier de Cassagnac on **Saturday 1st March** from 10 a.m. to 1 p.m. and from 2 p.m. to 5 p.m. and on **Sunday 2 March 2025** from 10 a.m. to 1 p.m. and from 2 p.m. to 5 p.m.

In the workshop "Colour, paint and space", the contemporary artist Cécile Granier de Cassagnac will offer a technical and visual immersion to help the public discover and experiment with the approach to colour and space using the technique of watercolour.

Though Alberto Giacometti used watercolour very early on in the mountain landscapes of his native land of the Swiss Grisons, he later chose the technique of oil painting for his paintings and his sculptures. However, the relationship with colour and space in his work is all-important. Painting like sculpture were for him means "to see better, to understand better in order to be free". Alberto Giacometti.

With the help of the works exhibited, the public is invited to treat watercolour and its technical characteristics: how to think about light and shadow with regard to the transparency of colours? How to paint in the wet, the clear, the blurred, confronted with the dryness of the paper? The participants will be taught the technical tools to develop a personal and distinctive aesthetic vocabulary.

Bookings: institut@fondation-giacometti.fr

Creative courses for adults

The body and the work:

with the painter Maryline Genest.

One Saturday a month, from 10 a.m. to 1 p.m.

16 Nov., 14 Dec. 2024;

18 Jan., 15 March, 24 May, 28 June 2025

This unusual form of creation in the exhibition space offers an encounter between the body of the living model and the works exhibited.

Maryline Genest offers professional models the opportunity to pose in the exhibition space and to physically dialogue with the works of Morandi and Giacometti.

Through the practice of drawing, the public, surrounded by works of art, will take the time to observe and examine the creative process, to capture the fugitive moment of a movement and fathom the ephemeral.

Bookings: institut@fondation-giacometti.fr

About drawing:

with the painter Maryline Genest.

One Saturday a month, from 2 p.m. to 5.30 p.m.

16 Nov., 14 Dec. 2024;

18 Jan., 15 March, 24 May, 28 June 2025

This programme of one Saturday a month proposes to place the practice of drawing at the heart of the creative process. With the painter Maryline Genest, who was taught at the Beaux-Arts de Paris, the public will explore the various drawing practices and techniques within the Giacometti Lab, a space dedicated to art practice, and in the exhibition in front of the works on display. Inspired by the questioning and the works of Alberto Giacometti, this workshop deals with several topics: the objects, the copy, the human figure and the techniques of pencil, biro, felt tip, sanguine, etc.

Bookings: institut@fondation-giacometti.fr

The Studio

While in the first decades of the 20th century Dadaism, futurism and surrealism promoted new artistic forms in which theatre, music, dance and visual arts combined, it was in their work in the studio that Morandi and Giacometti operated the synthesis of art and life. Those unique spaces offered the artists a frame of reference and a catalyst to their art. An ordinary room in the petit bourgeois apartment where Morandi lived with his mother and sisters, the studio of Via Fondazza in Bologna offered a setting to the objects and apparatus, simple boards covered in paper, that played such a part in his practice over several dozen years. Alberto Giacometti's studio, reconstructed at Institut Giacometti from many photographs taken in his lifetime, as basic as Morandi's, is a testimony to the work and references of the artist.

As soon as the visitor enters the exhibition, they are welcomed with a photograph of Morandi's studio taken in 1980 by Paolo Ferrari, which hangs opposite Giacometti's studio.

Contrary to Giacometti who let us glimpse the studio space in his painted portraits, or evoked it in drawings focused on sculptures of various periods piled on its floor, Morandi never depicted his studio and let it be photographed very few times. But for the two men, the studio was a space both permanent and always in motion, in which rules were worked out to enable the artists to set up their encounter with a reality carefully arranged. The background sheets on which Morandi drew the outlines of the objects, real testimonial to the compositions in progress, and the viewfinder cut from a piece of cardboard, which he used to frame his landscapes, clearly reveal that, as much as the mark traced on the floor by Giacometti to show the spot of the model's chair. Whether daylight or a simple lightbulb, the changing light regulated the work sessions: painting in the afternoon and drawing in the evening for Morandi, session with a model in the daytime and work from memory in the night time for Giacometti.

The studio walls were spaces for running trials. In 1972, Annette, Giacometti's widow, had the sketches and graffiti removed from the walls of the original studio, repositioned now in the Institut. On Via Fondazza, paintings in progress are hanging on the walls, waiting to be appraised.

The familiar

Giacometti and Morandi didn't travel much. Except for one trip to Switzerland, to Winterthur in 1956, Morandi never accompanied his many international exhibitions. His life unfolded mainly between Bologna, his native town, and Grizzana, a little village in the Apennines where he had spent his holiday with his family since 1913, and where he had a house with a studio built in 1959-1960. Giacometti settled in Paris in 1922. Very close to his family, he regularly returned to the family homes in Stampa and Maloja, in Italian-speaking Switzerland, where he worked in his father's old studios. He did not like travelling either, choosing instead to remain focused in his studio. Grizzana and its surroundings, like Stampa and Maloja, are recurrent subjects in the landscapes made by the two artists.

Born into a family of artists, Giacometti benefitted from his painter father's passion for impressionism and futurism, as well as from his extensive culture in art history. It was in books and magazines that Morandi acquired a broad culture of French art, in particular Seurat, Monet, Cézanne and Chardin, but also Picasso and Le Douanier Rousseau. Informed of the latest trends in art, Morandi, at 24, took on the cubist and futurist vocabulary whose presence can be seen in his first still lifes dating between 1914 and 1916 (*Still life*, 1914, Mnam, Centre Pompidou). A vocabulary Giacometti discovered when he arrived in Paris at the beginning of the 1920s and which marked his first personal experimentations. As far as references are concerned, three names dominate the pantheon shared by Morandi and Giacometti: Giotto, Rembrandt, Cézanne. Paul Cézanne's demanding practice encouraged generations of artists to experiment as they tried to leave behind the colourful 'snapshot' of impressionism. Giacometti's fondness was conveyed in the copies he made of Cézanne's works on detached sheets of paper or in books like André Lhote's *Paul Cézanne*. From the detailed and constructed depiction sensitive to the effects of light found in Giacometti's art, in particular in *Portrait of Ottilia* (circa 1920), the artist's sister and *Montagne, Lunghin* (circa 1930), and in Morandi's *Self-portrait* (c. 1930) to their drawings and paintings of

late maturity, both artists showed a continuous deference to Cézanne as the artist who, in his studio, ceaselessly examined the issue of how to express real life in painting. The Italian Primitives were another reference. During a journey to Italy with his father in 1920, Giacometti saw Giotto's frescoes in the Arena of Padua. Morandi also developed an interest in Giotto and Masaccio whom he discovered on a trip to Florence in 1910, and from whom he learned the dynamism of simple forms.

Passing through the avant-gardes

Between 1918 and 1920, Giorgio Morandi made a dozen 'metaphysical' paintings. His art came closer to the art of Carlo Carrà and Giorgio de Chirico. This short period established in his oeuvre the presence of daily life objects, at times quaint: door stopper in turned wood, casing, box in wood (*Still life (with a box)*, 1918), milliner mannequin, ball. Smoothly painted in delicate tones, bathed in a diffuse light in a space of reduced depth, those objects seem offered to the gaze like a silent scene. Based on simple shapes, those paintings announced the still lifes with objects simply lined up from the 1920s and 1930s (*Still life*, 1931, private collection). The realism, the washed-out tones, read as proofs of his 'Italian-ness' within the art movement Novecento, with which Morandi exhibited in the political context of fascism, were interpreted as a transcription of the "spirit of the time", referred in France by Jean Cocteau as a "call to order" in 1926. They anticipate Morandi's personal quest in the following thirty years to maintain the cohesion of a universe whose actors (bottles, vases, small bells...) were brought closer, then placed at distance, or eventually superimposed in an endless play of shapes. A universe both very calm and threatening. First influenced by Zadkine and Laurens, Giacometti joined the

surrealist movement from 1931 to 1935.

From *Cubist figure 1* (1926) to *Walking woman* (1932), the exhibition follows Giacometti's evolution from the geometrical analysis of volumes and the steles bearing a few signs that brought him close to abstraction (*Head looking*, 1928 - 1929) followed by the "immobile and mute objects" with violent and sexual connotations, to finally the reappearance of the full-length figure. With an added arm and a head made of the neck of a violin, this female figure appears like a mannequin and not entirely human yet, in the surrealist exhibition at the Pierre Colle gallery in 1933. Like Morandi's metaphysical paintings, those works are imbued with silence. They indicate the disappearance of all narrative, of any autobiographical mythology, and prepare the ground for immersion in the sole attention to real life.

Looking into real life

Alberto Giacometti opposed "automatic" creation, under inner dictation of sculptures from the surrealist period entirely conceived before their making, at that moment in 1935 when he decided to confront the issues of representation he had dealt with during his apprenticeship and undertake to build his vision facing real life. That new working method facing a model was slow and the object of repeated reworking. The emblematic works of Giacometti's figurative style made from the post-war era to his death in 1966 show that constant reworking in the representation of the same models, was never successful enough in his own eyes. In the paintings he developed in the same period, the work was at times, erased and started all over again each day, to the degree that he said to Jean Clay in 1963 that his aim was no longer the finished work.

This interest for the work in progress found an echo in his friendship with Jean-Paul Sartre: facing his models, usually the same few, Giacometti described practising a real exercise in visual epistemology. For Morandi art was an experiment too. Anonymous, without label or mark, painted inside and sometimes outside, covered in a thin layer of dust, his objects appear like a "prepared" reality whose precise determination on positioning already belongs to the work. In his paintings made with big strokes, with a signature often too big, far from the smooth finish of the metaphysical works, the artist didn't strive for perfect depiction but worked tirelessly at new combinations in painting, in a practice that was almost serial, especially from the 1950s (*Still Life*, 1956, Museo Morandi, Bologna and private collection).

Alberto Giacometti mentioned how much the experience of distance stimulated his vision. In a mythologised narrative often repeated, he had his entire system of representation - tiny figures first, then very slender - go back to a precise moment: the vision from far of his friend Isabel Rawsthorne on Boulevard Saint-Michel. We can similarly imagine Morandi's daily experience of looking through the window at the courtyard of Via Fondazza, soon partially blocked with the building of a wall whose ochre plan took that familiar landscape towards abstraction. Or in Grizzana, his gaze projecting itself in the distance through an opening cut in a piece of cardboard. For both artists, that awareness of the distance was conveyed by the work itself, because of the necessity to combine together several elements and to work out their limits.

In 1956, Morandi left aside etching, a technique he learned to master as a self-taught artist from the study of Rembrandt's prints, and turned to watercolour. His watercolours, like his drawings from the 1950s with quivering contours, play on the vacuum and the plenum in an effect of inverted density between the object and its environment. The discontinuity of the lines and the colours also surfaces in the landscapes from the 1950s made by Giacometti in *Stampa*, as in his pencil drawings punctuated with large erasures.

Questioned in 1955 by Peppino Mangravite on abstraction, Morandi said: "For me, there's nothing abstract; there is nothing more surreal or more abstract than reality", acknowledging an art of research in which the same act of observing simple elements - a bottle, a box, a bowl - is constantly re-examined, as was, for Giacometti, the vision of a woman, a man, or a head.

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SUMMARY

In the end, I paint in order to see
Françoise Cohen

Giacometti and Morandi
facing Cézanne
Laure-Caroline Semmer

The Second World War years,
exiled at home
Alice Ensabella

Biting into reality
Erik Verhagen

Art and life in the studios
of Morandi and Giacometti
Alessia Masi



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Alberto Giacometti (1901-1966)

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a post-impressionist painter of renown with whom he discovered painting and began to sculpt.

At the age of 13, Giacometti made his first watercolours: mountain landscapes around his family home in the village of Stampa. In 1922, he left his native valley to settle in Paris and attend the classes of the sculptor Antoine Bourdelle at the Académie de la Grande-Chaumière where he worked with models. In 1925, he became interested in the avant-garde, among them the cubist artists.

In 1929, he started a series of sculptures called "flat women", close to abstraction, that gained the notice of the art milieu. In 1930, he adhered to the surrealist movement of André Breton, of which he became an active member. His sculptures, especially *Suspended Ball*, played an essential

part in the definition given by Dalí of the "surrealist" objects with a "symbolic function".

The theme of the human head became the main subject of Giacometti's research throughout his life, and one of the reasons for his withdrawal from the surrealist group in 1935. For him, at that time, the representation of a head which seemed to be an unremarkable subject, was far from being resolved. The head, and especially the eyes are the centre of the human being and of life, whose mystery fascinated him. After *Head-skull*, made in 1934 after the death of his father Giovanni in 1933, his many variations on heads show that the subject cannot be exhausted, all the more for the matter of scale is combined in it: for Giacometti, representing his vision with accuracy is also marking the distance which the subject has been looked at.

In the 1930s, the models used for his research on the head were his brother Diego, his English artist friend Isabel (Delmer) and Rita (Gueyfier), a professional model. Isabel, seen from afar in the Latin Quarter, was the subject of one of his very first tiny figurines. After his return to Paris in September 1945, Giacometti showed that the monumental aspect was dissociated with the actual size of the works as he made portraits in small format of important personalities: the patron Marie-Laure de Noailles, the writer Simone de Beauvoir whom he met in 1941, and, at the request of Louis Aragon, Rol-Tanguy, the hero of the Resistance. Between 1958 and 1961, Giacometti made, as part of the commission to decorate the Plaza in front of the Chase Manhattan Bank in New York, a *Tall Woman* and a *Big Head* in a monumental scale, next to a *Walking Man*. Those three works became iconic.

In 1962, Giacometti was awarded the Grand Prix for Sculpture at the 31st Venice Biennial. The retrospectives of 1965 at the Tate Gallery (London), the Museum of Modern Art (New York) and the Louisiana Museum (Humlebaek, Denmark) consecrated the artist just before his death in January 1966, at the hospital of Coire, in Switzerland.

Giacometti in his studio.
Photo: Denise Colomb, 1954
Archives Fondation Giacometti

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Giorgio Morandi (1890 - 1964)

Born in 1890 in Bologna, Morandi remained in that town throughout his life, till his death in 1964. A sedentary man, he made the most of the dynamism of the magazines in the years preceding the First World War, among them *La Voce* (1909-1916), in which Ardengo Soffici, who had lived in Paris from 1900 to 1907, wrote, as well as Carlo Carrà and Roberto Longhi, to build a deep knowledge of the productions of modern art in France: Corot, the impressionists, Cézanne, Seurat. His visit to Florence in February 1910 was the opportunity to see in the exhibition organised by Soffici, the works of Degas, Renoir, Cézanne, Monet, Pissarro, Toulouse-Lautrec, Forain, Gauguin, Matisse in the same way as the Venice Biennial that same year made him aware of the work of Courbet and Renoir. Morandi returned to Florence in the summer to discover the Masters of Florentine Renaissance: Giotto, Masaccio, Uccello. He made his first etchings in 1912. That medium, which he taught at the Academia di Bologna from 1930 to 1956, was to be part of his life till that date. In 1913, Morandi went on holiday to Grizzana with his mother and sisters. He became close with the futurists whose exhibition he visited in Florence in 1913, thanks to his classmate at the Academia di Bologna, the musician Balilla Pratella.

He exhibited for the first time in March 1914 in Bologna at Hôtel Baglioni with Osvaldo Licini, Mario Baccelli, Giacomo Vespigniani and Severo Pozzati. Called up in 1915, he fell gravely ill and left the army. In 1919, Giuseppe Raimondi, a close friend from Bologna, introduced him to Carlo Carrà and Giorgio de Chirico, whose metaphysical works he was familiar with thanks to an article in *La Raccolta*, the previous year. From 1918 to 1920, he painted a dozen "metaphysical" works commented upon by de Chirico in 1922 in the catalogue of the exhibition "Fiorentina Primavera" in Florence. In 1922, he exhibited at *Prima mostra del Novecento Italiano* in Milan, Palazzo della Permanente, an exhibition opened by Mussolini himself, and at the second exhibition of the Novecento. He then took part in four of the exhibitions organised by Margherita Sarfatti abroad. He exhibited at the Venice Biennial in 1928 (where he was awarded Second prize in etching) and in 1930. Close to the artists from Bologna Mino Maccari and Leo Longanesi who initiated the movement of Strapaese, his works were commented upon in *Il Selvaggio*, *L'Assalto*, *L'Italiano*, publications close to fascist ideology. In 1932, a complete issue of *L'Italiano* was devoted to his work. In 1934, the great historian Roberto Longhi ended his inaugural class at the chair he held in art history at the University of Bologna by citing Morandi's name.

Morandi was incarcerated for a week in May 1943 because of his connections with the members of the Partito d'Azione. On his release from prison, he left for Grizzana where he lived from June 1943 to September 1944, the date of his return to Bologna. That period was particularly conducive to landscape painting, which he took up again from 1954 with the views of the courtyard seen from the window of his studio in via Fondazza. In 1945, Roberto Longhi organised a solo exhibition at the gallery *Il Fiore* in Florence, after signing the preface to the catalogue. Morandi was awarded First prize for painting at the Venice Biennial in 1948, the first to take place after the war. In the 1950s and 1960s, he became a major player in the revitalising of the position of Italy in post-war modern art, recognised as much by international institutions (MoMA in New York, Tate, São Paulo Biennial) as by Italian artists, especially film makers: De Sica, Bertolucci, Antonioni, Visconti, Fellini. In 1959-1960 he had a house with a studio built in Grizzana where he stayed until his death. Morandi died in June 1964 in Bologna. His last painted work dates from February 1964.

Giorgio Morandi in his studio, 1953
© Herbert List / Magnum Photos



The Morandi Museum, part of the Civic Museums of Bologna, was inaugurated on October 4, 1993, inside Palazzo d'Accursio in Piazza Maggiore, following a substantial donation to the Municipality of Bologna from the artist's sister, Maria Teresa Morandi.

Adding to an important collection of works already within the holdings of the Bologna Gallery of Modern Art, which also included a significant part of the collection from the Roman collector Francesco Paolo Ingrao, these works have created the largest and most important public collection dedicated to the Bolognese master. The Morandi Museum today comprises 250 works (62 paintings, 18 watercolors, 92 drawings, and 78 etchings) and offers a unique opportunity to explore the artist's career, showcasing all his techniques and illustrating every moment and poetic nuance.

Over time, this significant body of work has been supplemented by pieces from private collections generously loaned to the museum on a temporary basis. Alongside curating its permanent collection, the museum organizes a program of temporary exhibitions that juxtapose Morandi's work with that of other 20th-century and contemporary artists. It also promotes initiatives to engage the public with the painter's world, including workshops, guided tours, and collaborations with local and other entities. The museum participates in exhibitions dedicated to the Bolognese master at prominent institutions in Italy and abroad.

Since October 27, 2012, following the seismic events that affected the Emilia-Romagna region, the Morandi Museum collection has been housed at the Ex Forno del Pane, located on Via Don Minzoni 14, which also serves as the location of MAMbo—the Museum of Modern Art Bologna, part of Bologna's Civic Museums.

in 1999, with the purchase of the house where Morandi lived and worked for most of his life, and with the relocation of his studio to its original setting, the Municipality of Bologna completed a project to integrate the museum's exhibition path, providing further insights into the artistic exploration and biography of one of the great figures of the 20th century. The museum house tour, through a carefully curated selection of photographs, books, and various documents, narrates the significant moments of the master's life, his family relationships, artistic education, and his connections with figures from the world of cinema and art.

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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 Fondation Giacometti 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 œuvre 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.

Alberto Giacometti's mythical 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.



Practical information

Open from Tuesday to Sunday,
10 a.m. - 6 p.m.

Weekly closure on Monday

Ticket office on line
and on location (by bankcard)

Full fee: 9 €
Reduced fee: 3 €

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On permanent display

Alberto Giacometti's studio

Introducing the visitors into the intimate universe of the artist's practice, the studio gathers some sixty original works and faithfully recreates the whole set of furniture and the walls of the studio painted by Alberto Giacometti.



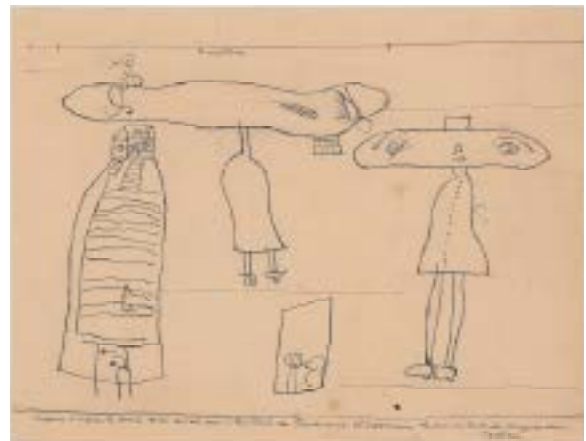
In 2025

“We are building a fabulous palace...’ Halilaj / Giacometti”

14 March - 8 June 2025

Curator: Hugo Daniel

The exhibition “We are building a fabulous palace...” places in dialogue the works of the contemporary artist Petrit Halilaj and those of Alberto Giacometti. Marked since his childhood by the war in Kosovo, Petrit Halilaj developed a practice in which individual and collective stories are woven together to imagine spaces of freedom not lacking in playfulness and lightness. Like Giacometti in certain periods of his life, children drawings stimulated his work, and opened an oneiric if not magic horizon to sculpture.



Alberto Giacometti
Copy from children's drawings made with chalk
on the pavement of Boulevard Villemain, 1932
17,20 x 22,60 cm
Fondation Giacometti
© Succession Alberto Giacometti /
Adagp, Paris 2024

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Giorgio Morandi in his studio.
Bologne, 1953
© photo Herbert List / Magnum
Photos



Giorgio Morandi
Still life, 1944
Oil on canvas
30,5 x 53 cm
Centre Georges Pompidou –
Mnam-CCI/ photo Bertrand Prevost
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Giorgio Morandi
Courtyard of via Fondazza, 1954
Oil on canvas
55 x 40 cm
Settore Musei Civici Bologne,
Museo Morandi
© Adagp, Paris 2024

Giorgio Morandi
Landscape, 1913
Oil on cardboard
41 x 55 cm
Settore Musei Civici Bologne,
Museo Morandi
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Alberto Giacometti
The mountain (Lunghin), c.1930
Oil on canvas
60,1 x 50,4 cm
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Alberto Giacometti
Walking Woman I, 1932
Bronze
150,3 x 27,7 x 38,4 cm
Fondation Giacometti
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Giorgio Morandi
Still Life (with a Box), 1918
Oil on canvas
80 x 65 cm
Galleria nazionale d'Arte moderna
e contemporanea, Rome
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Giorgio Morandi
Still life, 1963
Oil on canvas
30 x 35 cm
Settore Musei Civici Bologne,
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Giorgio Morandi
Still Life, 1955
Oil on canvas
35,6 x 40,5 cm
Private collection
© Adagp, Paris 2024

Alberto Giacometti
Small man on stand, 1939-1945
Bronze
8 x 6,9 x 5,7 cm
Fondation Giacometti
© Succession Alberto Giacometti /
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Alberto Giacometti
The Glade, 1950
Bronze
61 x 66 x 53 cm
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Giorgio Morandi
Still Life, 1956
Oil on canvas
35,8 x 35,4 cm
Settore Musei Civici Bologne,
Museo Morandi
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Alberto Giacometti
Caroline seated full-length, c. 1964-1965
Oil on canvas
130 x 89 cm
Fondation Giacometti
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Alberto Giacometti
Three Walking Men (Small Square),
1948
Bronze
46 x 32,7 x 34,1 cm
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