

PRESS KIT




FONDATION-
GIACOMETTI
-INSTITUT

20 avril
→ 12 juin
2022

exposition
exhibition

Alberto Giacometti
Douglas Gordon
the morning after



Douglas Gordon à la fenêtre de l'Institut Giacometti

ALBERTO GIACOMETTI / DOUGLAS GORDON **the morning after**

20 April to 12 June 2022

PRESS VISIT

Monday 25 April 2022

11 a.m. - 1 p.m.

in the presence of the artiste

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Douglas Gordon's hand holding Head of a woman (Rita) by Alberto Giacometti i

ALBERTO GIACOMETTI / DOUGLAS GORDON the morning after

20-04 > 12-06-2022

The Giacometti Institute gives carte blanche to the artist Douglas Gordon, a major figure in the contemporary art scene. Born in Glasgow, Scotland, in 1966, Douglas Gordon lives and works in Berlin, Glasgow and Paris.

As a multidisciplinary artist, his practice includes making video and film, drawing, sculpture and installation. His work on the distortion of time, the tension between opposite forces and dualities like life and death, good and evil, concur with Giacometti's questioning on the human condition. For this exhibition, Gordon Douglas made a series of original pieces in connection with little-known or rarely exhibited sculptures and drawings by Alberto Giacometti. These new works mark a new phase in Gordon's work, and shed another light on Giacometti's oeuvre.

"When I think of sculpture and of Giacometti, he is unique. Most sculptures I see today, or that I've seen, have a presence that is new in a world created by mythology, gods or a god, science or the man of science. And all refuse to be responsible for it, but claim its paternity. However, Giacometti's things, and the word I want to use is 'stuff', are full, huddled together, stuffed, covered in the fingerprints of the person responsible for the thing that stands in front of us. In the penal justice system, one would say that this man wants to be caught (or found out)."

Douglas Gordon

Curator

Christian Alandete

Scenography

Éric Morin

Production

Stéphanie Barbé-Sicouri

Sandra Jouffroy

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AROUND THE EXHIBITION

Guided tours

From Tuesday to Saturday
at 11 a.m. and 2.30 p.m.

Tours in English

Saturday at 10 a.m.

Family tours

Sunday at 11 a.m.

ASSOCIATED PROGRAMME

25 April 2022

Dorit Chrysler

Theremin concert

8 p.m.

9 May 2022

Silva Prodigy

Voguing

6.30 p.m.

Creative workshops

Spring holidays:

Workshops for children and families
around the exhibition

From 26 to 30 April, and from 3 to 8
May 2022, from 3 p.m. to 5 p.m.

Every weekend:

- Workshops

“Creative stories for families”

Saturdays and Sundays (outside school
holidays and the periods between exhi-
bitions), from 3 p.m. to 5 p.m.

- Sensory tours of the Douglas Gordon
exhibition “The Morning after”

Saturday at 2.30 p.m., from 30 April to
11 June 2022

Throughout the year: creative works-
hops in connection with Alberto Giaco-
metti (drawing, modelling, painting ...)

14 May 2022

Night at the museums

6 p.m. - 11 p.m.

Carole Douillard

Asleep 2022

Performance

John Cornu

Beauty shots

Performance

HAND IN HAND DOUGLAS GORDON WITH ALBERTO GIACOMETTI

By Christian Alandete, curator

Nothing predisposed Douglas Gordon to meet Alberto Giacometti. The year 1966, when the latter died in the hospital of Coire in Switzerland is the year Douglas Gordon was born in Glasgow, Scotland. We could just stop there, and consider that the chronology of these two landmarks of human existence justifies in itself the meeting of two artists whose work is particularly haunted by what brings us back to our human condition, and our justified fear of an assured death.

However, both artists also share an interest in crime literature. On several occasions, Douglas Gordon has drawn the raw material for his videos from post-war American film noir. Around the same period as the golden age of that genre of cinema, Marcel Duhamel launched in France the Série Noire series at Gallimard, of which more than 60 novels were found in Giacometti's studio after his death. The latter not only was an avid reader of crime novels, but he also used the pages of those books as a support for his annotations, and especially for the drawings of heads and generic photofits, made from memory of his brother Diego, and which have become symbolic of his production in the 1950-1960s and are exhibited here for the first time.

In the denomination of exhibition curator (the word 'commissaire', in French, meaning both curator and superintendent) there is a troubling analogy with the crime world from which it borrows its terminology, and in art history, there are similarities with criminal investigations. While the curator must build an exhibition with the artist from clues sometimes enigmatic that the latter distils during the preliminary stage, the art historian rummages through archives and cross-checks his sources in order to trace back the story in the foolish hope of deciphering an enigma whose key would be in the possession of the artist alone.

The Giacometti Foundation that the widow of the artist, Annette Giacometti wished for, is devoted to preserving the cultural legacy left by one of the most important artists of Modernity in Paris. The Foundation aims not only at promoting his work, but also at continuing to prospect into the most obscure zones of an oeuvre that continually proves to be more complex than apprehended at first glance. Inviting contemporary artists to interact with the works from the collection of the Foundation is to accept an oblique way of looking at them, a confrontation in which contradictory feelings are always at play: to pay a tribute without sinking into eulogy, and confront one's own work with artworks that are now part of art history.

Gordon found "points of contact" both literally and figuratively in that tension by literally placing his hands in Giacometti's. Among the thousands of photographs kept at the Giacometti Foundation, most show the artist at work in his studio, hands working the clay or the plaster to model the busts, bodies and

faces of his models. Giacometti felt pressed for time for he knew, like all of us, that his time was limited, and he never lost an opportunity to work on his pieces, including when he was being interviewed, his hands going up and down the span of the sculpture he was working on while in conversation with his interlocutor. The dance of Giacometti's hands on his work in progress is echoed by the play on hands that Gordon extends, crossing his fingers to ward off the evil eye, or entwining them in positions about which we don't know if they evoke a prayer or a warning.

That point of contact can be sourced in the prohibition by the museum to touch sculptures and the desire to transgress that the contemporary artist experienced when facing his modern elder, avoiding its pantheonization by bringing the sculpture back to the status of prehensile object it still had before coming out of the studio. In 1953, Alain Resnais, Chris Marker and Ghislain Cloquet had already shown how turning African art objects into museum pieces was against their essence in their film, *Les statues meurent aussi*, which opened with the words: "When men die, they enter history. When statues die, they enter art. That botanic of death is what we call culture." Their appeal against the sanctification of art objects can be placed in parallel with the way Gordon apprehends Giacometti's works, by presenting them as if the sculptures were barely out of the studio, and could still be apprehended with both hands without any barrier.

The sculptures are transferred from Giacometti's hands to Gordon's, who presents them nestled in the hollow of his hands, as one would place an offering, or between his palms tightly clasping a small plaster head without us really knowing if it is to protect it or on the opposite, to enclose it, if not to grab hold of it as a potential missile, in the ultimate gesture of the iconoclast.

Those pocket sculptures, that can be held in one hand, are characteristic of a traumatising period for the sculptor. The small Head of woman (Rita), made in 1936, marked a turning point in Giacometti's oeuvre, as he's just distanced himself from the surrealist group, even though it had brought him his first success from the critics and the public alike, to return to working from nature. Each day, Rita Gueyfier, a professional model, came to sit in the studio of the sculptor, who was not aware yet that he was on a downward spiral that was to last more than a decade, during which he didn't exhibit any new work. Giacometti experienced a real crisis in his art practice which peaked during the Second World War, and which he mentioned at every opportunity in his interviews: "In 1940, to my immense dread, my statues began to decrease. It really was a terrible catastrophe. I remember, for example, that I wanted to reproduce from memory the portrait of a friend whom I loved, as I had seen her one evening on Boulevard Saint-Michel. I wanted to make her like that. Well, it became so small that I could no longer put any details in. I didn't understand what was going on. All my statues inexorably ended up reduced to a size of one centimetre. One touch of my thumb and presto, no more statue!"

This small figurine barely four centimetres high, made from memory from the silhouette of Isabel, his beloved at the time, is placed by Gordon in a long black hand made of wax that seems disproportionate, even though it was directly cast from the artist's arm. How much of his own person is an artist ready to give: a finger, a hand, an arm? Each artist experiences to some degree those moments of doubt, hesitations, trial and errors that take him sometimes in unexpected directions. It is in that production that marks the moment

when the celebrated artist was full of doubt that Gordon chose to extract Giacometti's smallest sculptures, for those illustrate, more than others, the fragility of the condition of the artist facing his art creation.

Before Gordon, Auguste Rodin had already made assemblages combining a cast of his hand and one of his small sculptures (Cast of Auguste Rodin's hand holding a female torso, 1917). In that filiation of three generations, art history takes another turn on noticeably different terms. For Gordon, it's a matter of expressing himself as a sculptor in two sacrilegious gestures belonging to the history of sculpture, in his impossible quest for surpassing nature.

We are aware of the scandal caused by L'Age d'airain at the Salon de Paris in 1877, when Rodin was accused of having modelled directly on his model, so perfect was the illusion, that he had to prove that he had really sculpted every single detail of his model. Gordon, by bringing together his hand and Giacometti's sculptures, reinvents the process of re-appropriation which he is already familiar with in his cinema and photography. Gordon's new hands in plaster, made in Giacometti's favourite material, complete a series of hands cast on the model in the most varied materials: from wax to solid gold, covered in leather, in silicone and in bronze, in marble from Carrara and in pâte de verre, and even in polyurethane and in ice, the latter destined to slowly melt until all that's left is a puddle of water on the floor; ephemeral work of an alchemist-artist who prefers to change gold into bronze than the opposite.

Most hands are kept with the visible traces of the modelling, as to avoid the illusion of a sculpture that wouldn't pretend to be what it is: an exact copy of nature. The "events" used, at the time of the casting, to help the metal in fusion going up, have been kept, bringing that hand, covered with rods that pierce it, close to a likely fragment of John the Baptist that one quite likes to imagine ecstatic.

At other places, the seam lines haven't been trimmed as is usually done with polishing the joints of the sculpture after it's been taken out of the mould. Sometimes the fingers, broken at the time of unmoulding, have been kept and are presented alongside what's left of the artist's hand.

Giacometti himself was very attentive to the accident that could take place at the moment of the creative process. Arms that break, an element that disappears between the original plaster and its casting in bronze, Giacometti saw in those accidents the opportunity to bring his sculptures back to the status of archaic objects. Armless figurines, broken faces, Giacometti's plasters display the stigmata of their life in the studio, the successive moving they were submitted to from one side of the room to the other. Many opportunities to lose some fragments to better gain, maybe, in timelessness until the artist decided to fix their form by casting it in bronze.

Gordon and Giacometti are undoubtedly united in that tension between creation and destruction, and the will to settle their work in their time, while proceeding to a re-evaluation of classic statuary by borrowing from it almost classical methods.

To the "vertical" aspect of Giacometti's sculptures, Gordon opposes the horizontality of his works. The pillows in copper directly placed on the floor are not immediately

readable: shapeless masses that Georges Bataille, surrealist dissident close to Giacometti, could have acknowledged as the archetype of his concept of base materialism, in the same way as Salvador Dalí had seen, in Giacometti's *Suspended Ball*, the archetype of objects with symbolic functioning from André Breton's surrealist programme.

After a first working session, that one imagines probably quite demanding on the artist, Gordon felt the need to lie down, not on the tiny bed in Giacometti's studio, but on that of the studio of the research residency at the Institute, located just above, in the entresol separating the exhibition space from the office space, and that he would take over intermittently throughout the two years of his residency. For pillow, Gordon had taken from the library of the Giacometti Foundation the first volume of *L'idiote de la famille*, the essay Sartre wrote about Gustave Flaubert, seeing in the absence of the second volume, that he himself had in his personal library in Berlin, the sign that the book would be the perfect passing of the baton between Giacometti and himself. Nothing comparable though between Flaubert's biography by Sartre, and Giacometti's childhood, of which we can legitimately say that he grew up as the little genius of the family. Destined from a very young age to an artistic career, he was, of Giovanni Giacometti's three sons, the most talented in drawing and painting, then sculpting all the members of his family. As for Gordon, he finds it easier to project his own self in Sartre's version, as he was brought up in a very strict family imposing many prohibitions that he would take to heart to transgress later in life.

"Why did I want a pillow? I want to sleep where I feel comfortable. And I slept on a book from the library. And then, I go to sleep in the artist's guest-room, where there is nothing. And I use that book as my pillow. And as I'm falling asleep, I am thinking, "What the hell can I do?". Douglas Gordon

1966

Alberto Giacometti died in Coire, in Switzerland, in 1966, after having spent most of his life working in a studio of barely 24 square meters in the Montparnasse neighbourhood in Paris. That year, Douglas Gordon was born in Glasgow, Scotland. In Berlin, a building nearly 15 metres high was completed in the Tiergarten neighbourhood to house a manufacturer of down pillows. That building of several thousand square metres is now Gordon's studio, and one still finds the odd feather hiding in a corner somewhere in the building. On one of the windows of his "empire", as he ironically calls it, he had inscribed "designed for humility".



Douglas Gordon / Alberto Giacometti
Sleep
13x18x12 cm
Artist collection

Fly

In 1966, several thousand flies were born, then died, before being preserved in jars at the Museum d'Histoire Naturelle in Paris. They now rest in Gordon's hand cast in bronze. Giacometti narrates, in his surrealist text *The dream, the sphinx and the death of T*, the trauma of having directly witnessed the agony of his ageing travelling companion, and been present at his last breath: "Standing still in front of the bed, I looked at that head that had become an object, a little box, measurable, insignificant. At that moment, a fly came close to the black hole of his mouth and slowly disappeared within."

Matches

During the Second World War, Giacometti created tiny sculptures in his room at the Hôtel de Rive, in Geneva, transformed into a makeshift studio. Simone de Beauvoir, in her memoirs, relates that the sculptures were so small that the artist had brought them back to Paris after the war in empty matchboxes. At the start of the 2000s, Gordon began the series Self-Portrait of You+Me in which he set fire to the photographic portraits of movie stars in an iconoclastic gesture that literally aims at burning those modern icons. Fire returns several times in his practice like an act of creation by destruction, whose effects he controls before exhibiting its remains.



Douglas Gordon / Alberto Giacometti
Hand carrying Very small figure, 2022,
wax, plaster 13x18x12 cm
Artist collection



Douglas Gordon / Alberto Giacometti

Rita

In 1935, Giacometti distanced himself from the surrealist movement. He no longer wanted to give free rein to his imagination, but to return to working from nature, by having a professional model sit for him: Rita Gueyfier. He focused his attention on the head, thinking that phase was going to be short term. Breton was really outraged by Giacometti's desire to make a head, as the latter regularly mentioned in interviews: "A head, everyone knows what it is". However, Giacometti saw in that undertaking, the most difficult thing to achieve. He didn't know at the time that he was on a downward spiral that was to last more than ten years, during which he didn't exhibit any new work. In spite of it all, the artist persevered and never gave up. That pivotal work between two major moments in Giacometti's life and career is the sculpture Gordon acknowledges in all its force and fragility, "a living head".



Alberto Giacometti

Head of a Man, c.1963
in *Comme une fleur*; Rivhard Stark,
Série Noire, n°808, 1963
Black ballpoint pen on book
18 x 24 cm
Fondation Giacometti © Succession
Alberto Giacometti / ADAGP, Paris 2022

Douglas Gordon
Yeux sans Ethel Barrymore, 2010
Eyes Without Ethel Barrymore
Photo découpée/ cut out photograph
22,3 x 22,3 cm
Artist collection

Eyes

In the new series *Eyes without*, Gordon no longer burns the eyes of movie icons, but cuts them out with a cutter. Those “eyes without face”, reminiscent of Edith Scob’s eyes in Georges Franju’s eponymous horror film from the 1960s, bring to mind Giacometti’s obsession with eyes: “If I could manage to copy a little - approximatively - an eye, I would have the whole head.” In his drawings, the zone around the eyes strikes with its network of lines drawn over and over by the artist in order to successfully catch its intensity. “It’s about making an eye. I’ve never managed to come close, really. There’s always a conflict between the eye and the rest. After all, the eyes are the being itself. It is the other, it is me being reflected.” Giacometti often repeated, in the pages of his *Série Noire* books, the heads that have become characteristic of his work from the 1950s and 1960s. Those portraits of his brother Diego, the main male model, gradually make room for the photofits of a “generic” man, like an echo to the conclusion of Sartre’s words: “A whole man, made of all men and who is worth all men, and whom anyone equals.”



Douglas Gordon / Alberto Giacometti
the morning after

Catalogue co-edited by Fondation Giacometti, Paris, and FAGE édition, bilingual
French/English

192 pages
format 16.5 x 23.5 cm
Price: €28
ISBN 978 2 84975 631 7

SUMMARY

the morning after (a play in 3 acts)

Christian Alandete after several conversations with Douglas Gordon

Artist book under the direction of Christian Alandete

Design: Thomas Gangnet

DOUGLAS GORDON

Born in Glasgow, Scotland, in 1966, Gordon lives and works in Berlin, Glasgow and Paris. Douglas Gordon's practice encompasses video and film, installation, sculpture, photography and text.

The artist has become famous by appropriating and misappropriating images, at times to remake the scenes, slow down their movements, deconstruct their narrative, modify their meaning. In his work, Gordon studies the human condition through memory and the passage of time, as much as the universal dualities like life and death, good and evil, real and fake.

Gordon's work has been exhibited throughout the world, in big solo shows at the Neue Nationalgalerie Berlin (1999), Tate Liverpool (2000), MOCA in Los Angeles (2001 and 2012), Hayward Gallery in London (2002), National Gallery of Scotland (2006), MoMA in New York (2006), Tate Britain in London (2010), Tel Aviv Museum of Art (2013) and Musée d'Art moderne de la Ville de Paris (2014). His films have been shown at the Cannes Festival, the International Film Festival of Toronto (TIFF), the Film Festival of Venice, the International Film Festival of Edinburgh, BFI London Film Festival, the Film Festival of Locarno, the New York Film Festival, among others. Gordon was awarded the Turner Prize in 1996. In 2017, his work was presented at the Documenta 14 in Athens and Kassel.

He is represented in France by Kamel mennour.

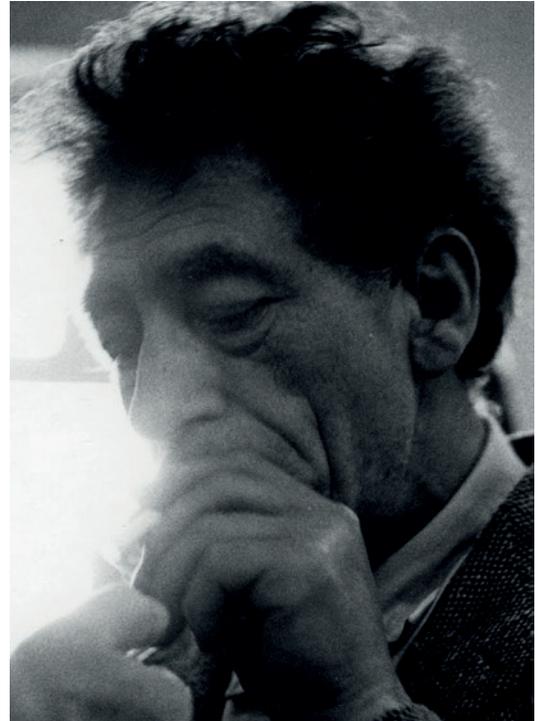
He was artist in residence at the Giacometti Institute in 2020-2021.



Douglas Gordon, 2021
in residency at Institut Giacometti

ALBERTO GIACOMETTI (1901-1966)

Born in 1901 in Stampa, Switzerland, Alberto Giacometti was the son of Giovanni Giacometti, a renowned postimpressionist painter. He was then taught at the Académie de la Grande Chaumière in Paris, where he attended the classes of the sculptor Antoine Bourdelle. There, he discovered the avant-gardes and met in 1929 the sculptor Jean Arp and the painter André Masson. The latter introduced him into the dissident surrealist group gathered around Georges Bataille and the magazine Documents. Michel Leiris published there the first significant critical essay on the sculptor's work. These first encounters were determining and enabled him to widen his circle of acquaintances. He met Louis Aragon, then André Breton and exhibited at Galerie Pierre, then at Galerie Pierre Colle, both places representative of the surrealist movement. His first solo exhibition took place in 1932 in the latter. He built sincere friendships with the surrealists, among them André Breton, to whom he became very close in the years 1933-1934. His contribution to surrealism was of importance. He was considered the sculptor of the group: Suspended Ball generated much interest in the question of the Object and Dalí included it in the "Objects with a symbolic function", a series of mobile sculpted pieces with erotic and cruel connotations, or with playful overtones. His works illustrated the movement's magazines, *Le Surréalisme au service de la Révolution* and *Minotaure*, to which Giacometti contributed actively by publishing texts, poems and visual pieces. He also took part in political activities (reunions of the A.E.A.R.). In the tensions and "cases" the group went through, he supported political freedom and creation (Aragon Affair, Dalí Affair). In 1935, he distanced himself from the surrealist group and went back to working from models, devoting himself intensely to the human figure, driven by the questions of scale and space. After spending the last years of the war in Switzerland, he returned to Paris and to his research. Working mainly from the model, he made more generic figures. In 1947, he made a first version of *Walking Man*, then used this theme in several pieces of smaller dimensions. In 1962 he won the Grand Prix for sculpture at the Venice Biennial. In 1965, there were retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and the Louisiana Museum (Humlebaek, Denmark). He passed away in January 1966 at the Coire hospital in Switzerland.



Alberto Giacometti, 1959 Photo
Reto Bernhardt
Archives Fondation Giacometti



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, its Artistic Director is Christian Alandete.

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.

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€

ALBERTO GIACOMETTI'S STUDIO

Introducing the visitors to the private universe of the artist's practice, the studio gathers more than sixty original pieces and faithfully reconstructs the studio with all its furniture and the walls painted by Alberto Giacometti.

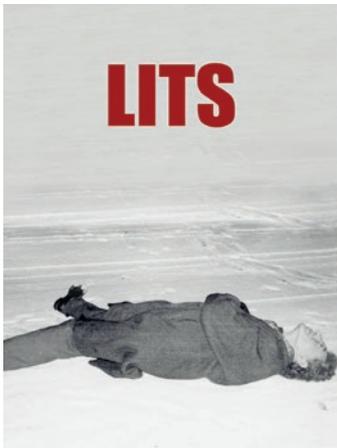


EXHIBITIONS 2022



**A TREE LIKE A WOMAN, A STONE LIKE A HEAD.
GIACOMETTI - LANDSCAPE
22 June - 18 September 2022
Curator: Romain Perrin**

Alberto Giacometti was born in a remote valley of the canton of Grisons in Italian-speaking Switzerland. His first impressions were those of high mountains, and a life in close contact with nature. Throughout his life, Giacometti painted and drew landscapes of mountains and views of Stampa, the rocks and the mountain reliefs that had such a lasting influence on him that they reappeared in the rough surface of his busts.



**ALBERTO GIACOMETTI/SOPHIE RIESTELHUEBER
BED
27 September - 30 November 2022
Curators: Christian Alandete and Hugo Daniel**

Invited to create a dialogue between her work and that of Alberto Giacometti, Sophie Riestelhueber chose as starting point the monastic bed of his studio reconstructed at the Institute. That bed, which gives its title to the exhibition, echoes other beds of artists who influenced his imaginary like those of Tolstoy and Proust on their death beds, the beds of his childhood and the tragedies his works fed on. In Giacometti's oeuvre, she chose a gallery of painted portraits and a set of heads in plaster, representing his family and people close to him, while she revisits one of the most fundamental aspects of Giacometti's work, the fragility of the human condition, through a series of images of great intensity.



**ALBERTO GIACOMETTI/SALVADOR DALÍ
ONEIRIC GARDENS
12 December 2022 - March 2023
Curator: Serena Bucalo-Musely**

When, at the beginning of the 1930s, Alberto Giacometti and Salvador Dalí collaborated on a project for a surrealist garden for the Viscount and Viscountess of Noailles, they conceived an anamorphic landscape populated by mobile objects with erotic and symbolic connotations, in which one could walk. At that time, the Swiss sculptor's transparent figures echoed the deformed images and manifold subjects of the Catalan painter, as their common sources were to be found in the oneiric imaginary of the surrealist movement. This new exhibition will shed light on the relationship between Giacometti and Dalí and their shared taste for experimenting with the unconscious.

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For Alberto Giacometti's works

© Succession Alberto Giacometti / ADAGP, 2021

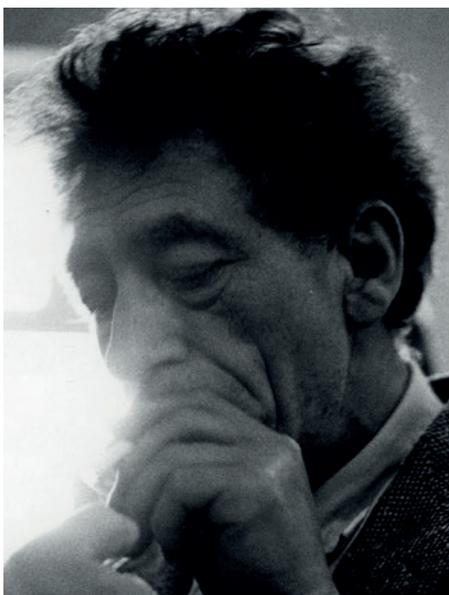
For Douglas Gordon's works:

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Courtesy Studio lost but found, Berlin and kamel mennour, Paris

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Alberto Giacometti smoking
at Galerie Kornfeld, Bern
1959
Photo Reto Bernhardt
Archives Fondation Giacometti



Douglas Gordon
Exhibit O, 2022
plaster - 18 x 13 x 13 cm
© Studio lost but found / VG Bild-
Kunst, Bonn 2022
Courtesy Studio lost but found, Berlin
and kamel mennour, Paris



Douglas Gordon / Alberto Giacometti
Hand Holding Very Small Figurine, 2022
Cire / wax
plaster
13 x 18 x 12 cm
© Succession Alberto Giacometti / ADAGP, Paris 2022
© Studio lost but found / VG Bild-Kunst, Bonn 2022
Courtesy Studio lost but found, Berlin and kamel mennour, Paris



Alberto Giacometti
Very Small Figurine, c.1937-1939
Plaster
4,5 x 3 x 3,8 cm
Fondationn Giacometti
© Succession Alberto
Giacometti / ADAGP, Paris 2022



Douglas Gordon / Alberto Giacometti
Hand Holding Figurine 2022
Plaster
Bronze
21 x 8 x 14 cm
© Succession Alberto Giacometti /
ADAGP, Paris 2022
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Bonn 2022
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and kamel mennour, Paris



Douglas Gordon
Diary Volume II
2019-2022
 polished copper
 24 x 60 x 80 cm
 © Studio lost but found / VG Bild-Kunst, Bonn 2022
 Courtesy Studio lost but found, Berlin and kamel mennour, Paris



Douglas Gordon
Lucky me, 2015
 life size hand cast of the artist's hand
 7 x 20 x 8 cm
 © Studio lost but found / VG Bild-Kunst, Bonn 2022
 Courtesy Studio lost but found, Berlin and kamel mennour, Paris



Douglas Gordon
A Divided Self (I) et (II), 1996
 Single channel video installation without sound
 15min./ 14min.
 © Studio lost but found / VG Bild-Kunst, Bonn 2022
 Courtesy Studio lost but found, Berlin and kamel mennour, Paris



Alberto Giacometti
The Leg 1958
plaster
223 x 30 x 46 cm
Fondation Giacometti
© Succession Alberto Giacometti /
ADAGP, Paris 2022



Alberto Giacometti
Figurine, c. 1953-1954
Bronze, 10,8 x 3,4 x 4,2 cm
Fondation Giacometti
© Succession Alberto Giaco-
metti / ADAGP, Paris 2022



Alberto Giacometti
Simone de Beauvoir, 1946
Bronze
13,5 x 4,1 x 4,2 cm
Fondation Giacometti
© Succession Alberto Giacometti / ADAGP,
Paris 2022



Alberto Giacometti
Head of a Man, c.1962-65
 painted plaster
 15 x 6 x 8,5 cm
 Fondation Giacometti
 © Succession Alberto Giacometti /
 ADAGP, Paris 2022

Douglas Gordon/ Alberto Giacometti
Hand Holding Head of a Man, 2022
 polyurethane
 painted plaster
 43 x 10 x 10 cm
 © Succession Alberto Giacometti / ADAGP,
 Paris 2022
 © Studio lost but found / VG Bild-Kunst,
 Bonn 2022
 Courtesy Studio lost but found, Berlin and
 kamel mennour, Paris



Alberto Giacometti
Head of a Man c.1963
in Comme une fleur; Rivhard
Stark, Série Noire, n°808, 1963
 / Black ballpoint pen on book
 18 x 24 cm
 Fondation Giacometti
 © Succession Alberto Giacometti /
 ADAGP, Paris 2022

Douglas Gordon
Eyes Without Ethel Barrymore, 2010
 cut out photograph
 22,3 x 22,3 cm
 © Studio lost but found / VG Bild-
 Kunst, Bonn 2022
 Courtesy Studio lost but found, Berlin
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