

Alberto Giacometti

Alberto Giacometti

A Retrospective Exhibition

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Acknowledgements

This comprehensive Alberto Giacometti retrospective organized by The Solomon R. Guggenheim Museum owes its existence to the unexpected availability of a large and important group of works from Swiss museums. Through the courtesy of the Pro Helvetia Foundation and its Director, Luc Boissonnas, the Guggenheim was apprised of a building program designed to enlarge the exhibition space of the famous Kunsthaus in Zurich—one of the three beneficiaries of a permanent loan allocated by The Alberto Giacometti Foundation. The other museums provided for are the Kunstmuseum in Basel and the Kunstmuseum in Winterthur. The enforced temporary closing of the Giacometti wing at the Kunsthaus in Zurich impelled the representatives of the Giacometti Foundation, the Pro Helvetia Foundation and the directors of the three museums named above, with the enthusiastic support of His Excellency the Ambassador of Switzerland, Felix Schnyder, to initiate a tour of Japan, the United States and Canada of all travel-worthy items in their custody. The Guggenheim Museum offered to receive the Swiss Giacometti treasure from Japan with the understanding that it would arrange for its subsequent presentation on the North American continent. The Guggenheim also obtained permission from the Swiss sponsors to add to the works from the Giacometti Foundation loans from worldwide sources and in this manner transform a strong nucleus into a full retrospective for the initial New York showing.

The difficult task of such a transformation was carried out by Dr. Louise Averill Svendsen, this museum's Curator. She was aided by Dr. Reinhold Hohl, author of the monograph *Alberto Giacometti*, published in 1971 by Harry N. Abrams, whose familiarity with Giacometti's work greatly facilitated our search. Dr. Hohl has also contributed the introduction to this catalogue. We also acknowledge the assistance of Eva Wyler, who qualified for collaboration with us through previous experience gained in the preparation of other Swiss art exhibitions.

The organization of major exhibitions now transcends the financial capacities of most American art museums and the Guggenheim Museum, alas, is not exempt in this regard. It is, therefore, all the more gratifying to report increasing willingness of American corporations to provide financial sponsorship without which massive and sustained cultural programs by art museums are no longer possible. It is thus through the farsighted generosity of Alcoa Foundation, Pittsburgh, Pennsylvania that the New York showing of the Alberto Giacometti retrospective, as well as that of the accompanying exhibition of *Three Swiss Painters*, could be realized. The Guggenheim Museum, as well as the public, has reason to acknowledge Alcoa's decisive contribution with much gratitude. The circulation of the Giacometti Foun-

dation loan has added to the financial burden of organizer and participants alike and a grant from the Pro Helvetia Foundation, which also supported the *Three Swiss Painters* exhibition is, therefore, gratefully acknowledged. In this context, we also salute our sister institutions and their directors to whom we are indebted for many helpful acts in the course of a necessarily lengthy and complex synchronization of effort. They are Walker Art Center, Minneapolis, Martin Friedman, Director; The Cleveland Museum of Art, Sherman E. Lee, Director; the National Gallery of Canada, Ottawa, Jean Sutherland Boggs, Director; The Des Moines Art Center, James T. Demetrian, Director. Valuable help and important scholarly contributions have also come to us from Miss M. Lourié of Pro Helvetia, from Dr. René Wehrli, Director, and his staff at the Kunsthhaus Zurich, and Pierre Matisse, Sidney Janis and Alicia Legg, all of New York City.

The Guggenheim Museum's most grateful acknowledgement, as always, is directed toward the lenders, most notably the Giacometti Foundation, under the presidency of Mr. H. C. Bechtler, and also to the artist's widow, Mrs. Annette Giacometti, in Paris, as well as institutions and individuals in Europe and the United States. Names of lenders are listed separately.

The retrospective devoted to Alberto Giacometti is preceded by a selection of works by three Swiss artists—Alberto's father Giovanni, his cousin Augusto and his godfather Cuno Amiet. While there is no intention to overstate stylistic connections between this older generation of Swiss artists and Alberto Giacometti, the biographical and critical texts as presented in the *Three Swiss Painters* catalogue will, we believe, add to our comprehension of Alberto Giacometti's position in twentieth-century art. Credit for this feature goes to the Museum of Art of The Pennsylvania State University, its Director William Hull and to Dr. George Mauner as curator of the exhibition and author of the accompanying catalogue.

Lastly, it should be emphasized that a project as far ranging and complex as the Alberto Giacometti retrospective can be undertaken only with a highly trained and dedicated museum staff. Virtually every department of the Guggenheim participated in the exhibition and should receive full credit. In lieu of expressions of thanks addressed to so many, however, I must refer to the separately printed staff list for individual names and mention here only Linda Konheim's and Cheryl McClenney's administrative assistance; Carol Fuerstein's extensive editorial work; and the contributions of Orrin Riley's technical expertise without which I could not have installed the show.

Thomas M. Messer, *Director*
The Solomon R. Guggenheim Museum

Alcoa Foundation has for many years worked to advance the support and understanding of the fine arts by sponsoring significant exhibitions for the public to see and enjoy. The exhibition *Alberto Giacometti: A Retrospective* and *Three Swiss Painters* gives us an outstanding and highly appropriate opportunity to help present to public view the works of a major creative personality of the twentieth century and three of his precursors. The directors of Alcoa Foundation are pleased and honored to be associated with The Solomon R. Guggenheim Museum in making this presentation possible.

Arthur M. Doty, *President*
Alcoa Foundation

Among the great sculptors of our age Alberto Giacometti has the most distinct style. His gray, attenuated men and women come upon us from the distance like apparitions that seem in constant danger of dissolution in light and space despite their sudden, miraculous proximity. Fragile and insubstantial, often no more than a streak in space, the standing or walking personages suggest a merely conditional existence. Giacometti's art, therefore, is often related to a twentieth-century pessimism that has also been evoked in word and image by other artists, philosophers and poets. Giacometti's symbolic content, however, must be seen as inevitable consequence and not as creative intention. His exclusive concern was to find a form-language that would lend a convincing reality-dimension to the visions that fulfilled and oppressed him and nothing was further from his conscious striving than the illustration of a philosophy.

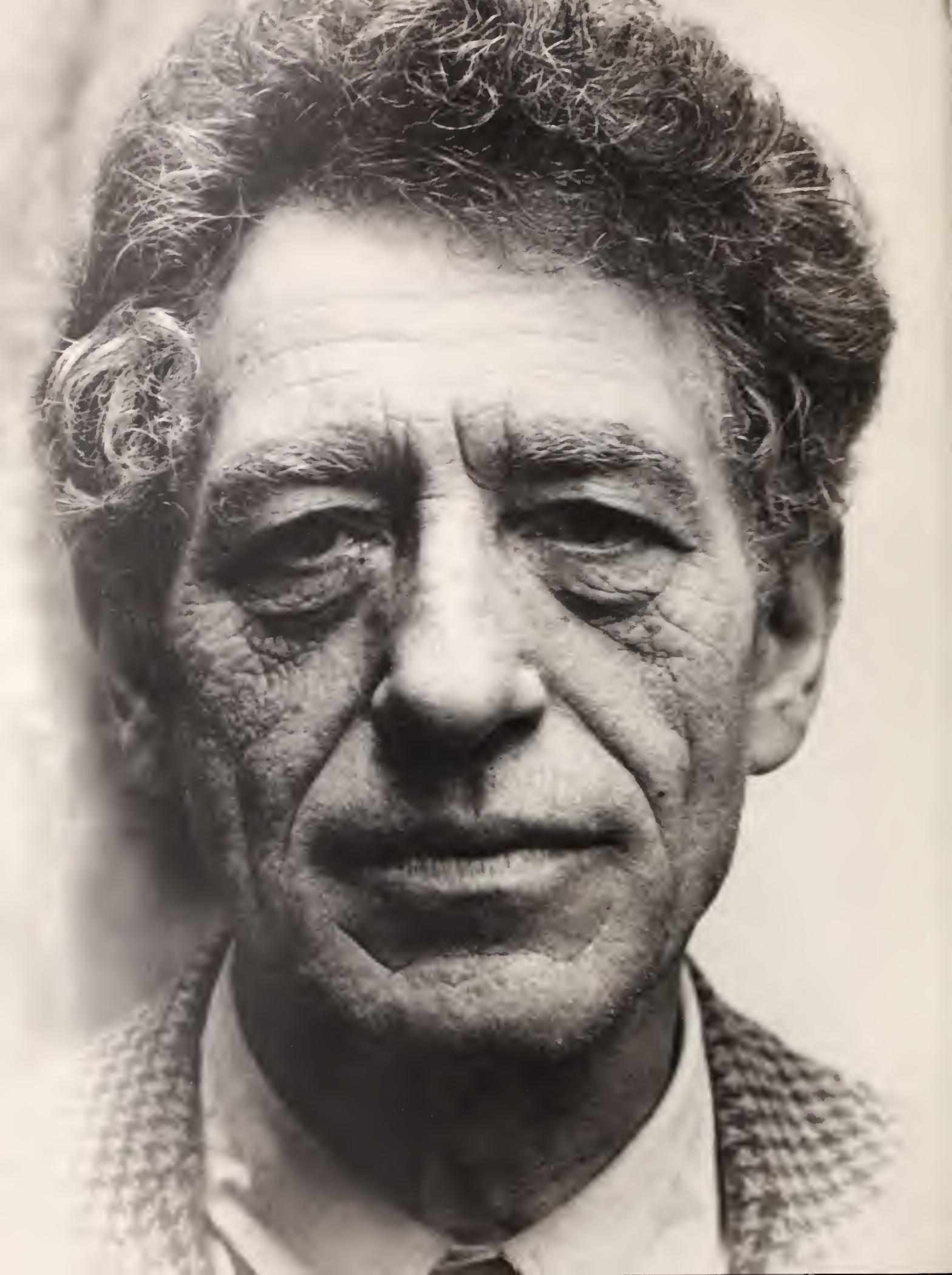
Very early, it became clear to the young Alberto that things and beings—the natural world from which he drew his subjects—could not simply be reproduced. Like Cézanne before him, Giacometti knew about the mutual exclusiveness of art and nature. He created early masterpieces by comprehending autonomous abstract form, but eventually rejected a formal perfection attained at the expense of verisimilitude—that aspect of reality that may be confirmed by common vision. In his famous letter to his dealer friend Pierre Matisse, Giacometti summarized the issue with utmost conciseness by stating: “I saw afresh the bodies that attracted me in life, and the abstract forms which I felt were true in sculpture. But I wanted the one without losing the other”

In Giacometti's youthful creation, roughly from the mid-twenties to the mid-thirties, his efforts were bent toward accommodation between form and expression. Working first with the inherited language of Cubism and subsequently sharing with his contemporaries the premises of Surrealism, Giacometti's sculptures and drawings symbolized and illuminated universal human states in conceptual formulations of high perfection. The subsequent decade, from the mid-thirties to the mid-forties, was given to relentless and painstaking experimentation that produced few works but prepared the ground for an existential, subjective approach which, paradoxically, yielded results of greater objectivity and universal validity. All the sculptor's means and his total visual environment—materials, surfaces, scale, distances and proximities, space and light—were related to the viewer's vision and mobilized to transform concepts into matter capable of projecting the reality of true being. Only in the last two decades of his life, from the mid-forties to his death in 1966, was Giacometti's art capable of relating the three reality-

levels described by Carlo Huber as: reality as it is; reality as it is perceived; and reality as it can be represented.

In this late phase of characteristically elongated shapes, Giacometti's framework remains constant, whether in sculpture, in drawing, or in painting that now assumes a position of renewed importance. The wide conceptual span observable in his early sculptures has narrowed while the quest for the rendition of the real continues unabated. Through the related components of radical formal innovation, great expressive strength and regard for a true-to-life plausibility, Alberto Giacometti's oeuvre imposes upon us a compelling world view.

T.M.M.



Form and Vision:
The Work of
Alberto Giacometti

Giacometti was an artist of many talents. One of the most significant of these was the lucid intelligence with which he raised the fundamental questions of art and linked his own life and work to the adventures, ambiguities and contradictions of the artistic process. The effect of his writings and conversations on the appreciation and interpretation of his work was great. So pervasive was this influence, that the present exhibition, eight years after his death, is a welcome and necessary occasion to reconsider from new angles the importance of Giacometti's oeuvre, and to discuss anew the possible meaning of his works. We begin to see a grand design linking many of his sculptures—an aspect that we would like to call the mythic dimension of his work, notwithstanding the fact that Giacometti himself disguised this aspect by presenting his works as mere studies after nature, as tentative results, as not yet (and, as he said,¹ probably never to be) successful attempts.

This mythic dimension was to have been fully expressed in Giacometti's project for a monumental group at Chase Manhattan Plaza in New York. Late in 1958 he had been commissioned to submit a sculptural project for this site.² Giacometti had treated this commission as the long awaited opportunity to realize a compositional idea that had occupied him for nearly thirty years.³ The bronze figure of a *Standing Woman*—tall, mysterious, inscrutable, enduring as a tree; a life-size *Walking Man*—forever on his way to fulfillment—and a giant *Monumental Head*—at once an observing, creative head and a sculpture of a sculptured head—were to make up the composition. Small scale studies were done in 1959 (cat. no. 93), full-size figures were cast in 1960 (cat. nos. 94-99); a final state was never reached. Had the group been realized, it would have presented the metaphorical or mythical image of the greater Reality beyond daily preoccupations.

Reviewing Giacometti's oeuvre, one will find that it consists of a few sculptural themes, and that a common thread is the exploration and use of such a compositional idea as embodied in the Chase Manhattan group. We understand many of his works to be small projects for such a monumental group in a public place, and it is our assumption—which will be demonstrated here—that the long series of *Standing Women*, *Walking Men* and *Heads* are studies for a more complex compositional idea.

In the last five years of his life, Giacometti seems to have put aside the idea of a group composition, and even of a monumental outdoor sculpture. He concentrated on single works, and we have to envisage his final goals in sculpture in each individual work, particularly in the *Busts of Annette*, *Busts of Diego* and *Busts of Elie Lotar* of 1960 to 1965.

But when Giacometti came to New York in 1965 to see his retrospective at the Museum of Modern Art, he visited several times the Chase Manhattan

Plaza site. James Lord has described how the artist placed some of his friends on the Plaza and gauged the effect.⁴ When Giacometti left New York, he was determined to continue the Chase Manhattan project and ask his brother and life-long collaborator Diego to begin preparations for a single, very tall *Standing Woman*.⁵ Once he had returned to Europe he expressed his confidence that he could now realize a monument for the Plaza.⁶ Two months later he died.

Life, Personality, Writings

In his own lifetime, Alberto Giacometti was already a legendary figure. His friends—artists, photographers and a surprisingly great number of writers—sensed his extraordinary personality and testified to it. But a younger generation, who saw him late at night sitting and talking at the Montparnasse cafés, also worshipped him—not so much for his work, as for the originality, intensity and integrity of his character.

His life was not rich in biographical incident, yet his life story is famous as an exemplary spiritual adventure. Many documented conversations and interviews as well as his own writings provided ample material to nourish the legends. If they are not always true—we have reason to doubt the factual accuracy of many of his own stories about particular sculptures and even of some autobiographical accounts—, they have a ring of necessity and poetic truth, which makes them all the more significant.

The facts of his life are quickly summarized. Born in 1901 into a family of renowned Swiss artists, he benefited from an extensive humanistic and scientific education until the age of eighteen. He had painted and sculpted as a boy; he now concentrated on painting on an experimental basis in his father's studio for several months, and subsequently more professionally at the Academy in Geneva. In the fall of 1920 he went to Italy to become a painter. He used his four weeks in Florence and six months in Rome primarily to visit museums and sketch in art collections and churches, instead of pursuing formal studies. He returned to Switzerland with the firm intention of becoming a sculptor, even though (or perhaps because) he had found it easier to paint than sculpt. When he arrived in Paris in early 1922 he enrolled at the Académie de la Grande Chaumière and studied irregularly with (it might be more precise to say against) Antoine Bourdelle until 1926. In 1927 he rented the small, now historic, studio at 46, rue Hippolyte-Maindron, where he worked until the end of his life. What seems to have been the only incident which upset the ordered pattern of his existence occurred in 1942, when he visited Geneva and could not obtain a visa to re-enter France until after the War. He never experienced financial hardship, even during the years he did not produce saleable sculpture, thanks to the loyalty of his family, in particular his brother Diego. And, even when he had achieved fame and wealth, he did not change his extremely modest and bohemian life-style.

The document most often cited as a source of biographical fact and insight into his artistic development is the letter Giacometti wrote to Pierre Matisse in late 1947 concerning an exhibition to be held at the latter's New York gallery in January 1948. An epic account and a literary tour-de-force, it begins simply, but goes on to present his artistic production as a coherent and nec-

essary development linked to his life: “Here is the list of sculptures that I promised you, but I could not put it down without explaining a certain succession of facts, without which it would make no sense. I made my first bust from nature in 1914 . . . and still look at [it] with a feeling of longing and nostalgia.” In 1914, of course, he was a boy of thirteen. Surprisingly, he felt it was necessary to go this far back—indeed he reached even further back into his childhood: “At the same time and even years before I was doing a lot of drawings and paintings . . . [and] often copied paintings and sculptures from reproductions.” He mentioned this because he had “continued to do the same thing . . . up to the present.” It is this awareness of the coherence of his life story that gave it the character of a saga in which the artistic search and stylistic crises are the adventures and turning points. This gave rise to some curious embellishments in his own account of his life. “In 1919 I went to the Ecole des Beaux Arts in Geneva for not even a year,” Giacometti went on, “I had an aversion to it . . .” But then, in his handwriting, he changed the manuscript in a significant way: “In 1919 I went to the Ecole des Beaux Arts in Geneva for three days, and after, to the Ecole des Arts et Métiers to study sculpture.”⁷ The facts are, that Giacometti attended David Estoppey’s afternoon painting class at the Academy in Geneva from the fall of 1919 to early March 1920, and Maurice Sarkisoff’s drawing class at the Arts and Crafts School there mornings, and studied sculpture privately with the latter.⁸ Yet this is not the point we want to make. We quote the text-revision as an example of Giacometti’s habit of returning to and revising previous formulations in order to arrive at a more powerful expression; this is seen most significantly in his sculpture and paintings, which is an endless process of revision. “Three days” is certainly the better poetic formulation. And it also reflected a mythical family pattern; for his father Giovanni and his father’s second cousin Augusto changed from a painting academy to a school of applied arts after, respectively, one day and one week.⁹

Giacometti’s style gives this letter extraordinary immediacy. Although carefully edited and thoroughly structured, it seems to be the product of an hour’s impulsive writing. The last paragraph (another significant revision, followed by a genial literary finale) brings the account of thirty years of artistic life to an effective conclusion in the present: “And this is almost where I am today, no, where I still was yesterday . . . but I am not sure about all this. And now I stop, besides they are closing, I must pay.”

There is almost no decisive change in his artistic evolution that Giacometti did not present in this or other writings and interviews as stemming from often quite miraculous incidents. Personal experiences and philosophical insights certainly were elements at the origin of his art, making it unique. His eminently literary mind and talent gave them significance and cannot be excluded when examining the meaning of his works. His intellectual lucidity, his poetic or even visionary character combined with his extremely original approach to reality confers upon his artistic realizations a mythical dimension.

Giacometti’s texts about his work abound in mystifying stories—for instance the letter he contributed to the catalogue of the second New York exhibition after the War, held at the Pierre Matisse Gallery in 1950. Again, there is a first text and a revision of it the following day. This process of revision is alluded to in the very first sentence: “The titles I gave you yester-

day do not go.” Giacometti corrects “yesterday’s facts” with “today’s truths.” There is no more interesting introduction to Giacometti’s personality and art than to study some of his remarks and their variations of the following day.¹⁰ Seemingly autobiographical anecdotes accompany yesterday’s titles of such complex works as *Three Figures and One Head*, *Seven Figures and One Head* and *Nine Figures*. These compositions are described as fortuitous results of clearing his work table, and also as the rendering of impressions received in the preceding year and in his youth, when the trees and scattered blocks of gneiss in the Engadine forest appeared to him like whispering figures and heads—giving rise to their apocryphal titles *The Sand*, *The Forest* and *The Glade*, respectively. The origin of *Chariot* is linked to a pharmacy wagon he had seen in a hospital in 1938. The revised commentaries repeat with much less insistence these anecdotal explanations, repudiate the “Sand,” “Forest” and “Glade” as titles and call all three compositions “Place,” which may be translated “Square” or even “City Square” in reference to one of Giacometti’s most persistent compositional projects. In “today’s” text Giacometti linked the heads not only to the memory of blocks of gneiss, but to “heads I dreamt of doing almost twenty years ago”—that is around 1932, thus providing a key to the understanding of works like *Model for a Square*, 1932, (fig. 1) *Table*, 1933, and *Cube*, 1934, and evidence of the general coherence of his sculptural compositions. As for *Chariot*, references are now made to more formal problems, such as situating the figure in “empty space” and at a precise distance from the floor; it would have been more accurate to refer to the Egyptian two-wheel *Battle Chariot* of 1500 B.C., with wheel-blocks as bases identical to his own, that Giacometti had seen at the Archeological Museum in Florence. This letter concludes with the same uncertainty as the 1947 letter did: “I will have to find a solution for the titles, but as of now I am not sure. For now put the titles that you find the best after

fig. 1
Model for a Square. 1932. Plaster,
 Private collection, Paris



what I have written before, yesterday and today." The real substance of this letter was obviously not the problem of titles, but the allusion to, and concealment of the more serious intentions behind the works.

These mystifications are very much in the Surrealist tradition. Moreover, the writing of an elaborate text by the artist for an exhibition of his works is in the spirit of the Surrealist exhibitions and manifestations of the thirties, which were dominated by the eminently literary personality of André Breton. When Giacometti began to write in 1931, it was for Breton's Surrealist periodical *Le Surréalisme au service de la révolution*. A seemingly autobiographical text like his 1933 commentary on *Palace at 4 a.m.*¹¹ is no more than a piece of typical Surrealist prose, a combination of sexually tinted childhood memories, miraculous or very banal incidents experienced as fate, memorable crises and pseudo-psychoanalytical investigations. In his writings, Giacometti continued to conform to Surrealist attitudes even after the War, rather than reveal his true preoccupations, which we see as mythical expression. Yet he expressly repudiated Surrealist doctrine when he concluded his essay on Callot, written in 1945, with the remark that in every work of art the subject matter is of primordial importance and its origin "is not necessarily Freudian."¹²

Giacometti's writings reflect the literary atmosphere of the periods in which they were written. During the War and early post-War years, he was close to Sartre, and probably even contributed to his theories about being and nothingness;¹³ he read, and may have met, Camus. Existentialism is discernible in his texts *Le Rêve, le sphinx et la mort de T.* of 1946 and *Mai 1920*, published in 1953, but probably written some years earlier. The first of these two essays is again an outstanding literary accomplishment; it is presented as a combination of at least three consecutive attempts to tell a story and embraces techniques of Surrealism, Existentialism and—before the term was even coined—*nouveau roman*. The rhythmically phrased texts of 1953 to 1965 reveal the influence of Samuel Beckett, with whom Giacometti had many, unfortunately unrecorded, conversations. *Ma Réalité*, 1957, *Notes sur les copies*, 1965 and *Tout cela n'est pas grand chose*, 1965, are Giacometti's most serious and powerful writings. Yet when he concluded the text about his copies of October 18, 1965 with the sentences, "I don't know am I a comedian, a bum, an idiot or a scrupulous fellow. I only know that I've got to keep trying to draw a nose from nature."¹⁴ he did not only echo Beckett's final sentence of *The Unnamable*: ". . . where I am, I don't know, I'll never know, in the silence you don't know, you must go on, I can't go on, I'll go on." but also one of Cézanne's last letters to his son Paul, dated October 13, 1906: "I must carry on. I simply must produce after nature."

To draw or sculpt or paint a nose from nature was what Giacometti did in his last years. But his late works would not have their compelling impact, if they did not also express the accumulated experiences of Giacometti's life and thoughts, as poetically embodied in his writings. We will demonstrate this relationship when discussing Giacometti's album of lithographs *Paris sans fin*, 1958-65, for which he wrote some revealing pages.

Here, it is more relevant, however, to return to the previous period of 1946 to 1950, to the texts which are still somewhat Surrealist although essentially Existentialist. This is the period of what is considered Giacometti's

characteristic style of elongated, thin figures, of compositions like *City Square*, *Three Figures and a Head*, *Three Men Walking*, the series of *Standing Women*, and ideas incorporated in the later Chase Manhattan project. In *Le Rêve*, *le sphinx et la mort de T.* and *Mai 1920*, there seems to be much of biographical and philosophical relevance beyond the usual literary attitudes. As a young man in Italy in 1920, Alberto Giacometti was captivated by the emotional truth in Tintoretto's paintings, in which he found a reflection of his own excitement about Venice; he could not interest himself as deeply in anything else for a whole month. But one afternoon among Giotto's frescoes in Padua made him regretfully change his mind, for Giotto's style showed him another, more powerful truth in art. The very same evening, according to his account, he found yet another truth: the living reality of two or three girls in the street—some nocturnal ladies perhaps, parading in front of the young lad from the Bregaglia valley—who seemed to him powerful and disproportionately tall. He did not approach them; he was struck by the discovery, that Art, even Tintoretto's and Giotto's, could never match Reality. The image of the girls remained with him ever after, like the memory of an apparition. He rediscovered this characteristic of extreme tallness in the summer of 1921, when a man suddenly appeared between the columns of a temple in Paestum. And he rediscovered what had attracted him to Tintoretto in an Egyptian bust in Florence, the first head that seemed to him to truly resemble reality; he found it also in the strongly stylized, elongated, hieratic figures in the mosaics of the church of Sts. Cosma and Damian in Rome, which seemed to him like recreated doubles of the Paduan girls. Only Cézanne among more recent artists seemed to Giacometti to achieve this same quality.

Around his twentieth birthday, in a hotel room in Tirol, he witnessed the painful death of a companion, whose agonized head he could never forget. He suddenly understood that the essence of the dead man was his absence, and that life is presence.¹⁵ Many years later, Giacometti observed another dead man's head and saw "a fly crawl into the black hole of the mouth and there disappear."¹⁶

It is easy to find examples among Giacometti's sculpture of the period in which these texts were written, which more or less relate to these experiences (*Head of a Man on a Rod*, 1947, for instance, or the tall *Standing Women* of 1947-49), but such literal parallels obscure the broader meanings of Giacometti's art. Yet these texts allow us to form some conclusions about Giacometti's esthetics and the mythic content of his work: Art is opposed to Reality; the perception of reality is experienced as a sudden apparition; to see a person suddenly as a whole reveals, above all, his verticality; style in art can produce an equivalent to the power of life; an art work may become a double of reality if the artist can confer upon it the credibility of a living presence.

Formal Developments in the Sculpture

In one of the annual letters Giacometti wrote from Stampa to his godfather Cuno Amiet, he mentioned his first successful sculptures, portrait heads of his brothers Diego and Bruno, modelled during the winter of 1914-15.¹⁷ Half a century later, in the summer of 1964, while modelling a head—perhaps in the same room—Giacometti said in an interview filmed for Swiss television:

"If I ever succeed in realizing a single head, I'll probably give up sculpture for good. But the funniest thing is, that if I were to do a head as I want to, then probably nobody would be interested in it anymore . . . What if it were just a banal little head? In fact, since 1935, this is what I've always wanted to do. I've always failed."¹⁸

As a boy, inspired by reproductions of sculptures by Rodin, Giacometti had experienced no difficulties in making busts of his brothers. He applied the conventions which were valid from Roman sculptors through contemporaries like Maillol—representations not of what one sees, but of what one knows about the reality of a head: its tangible volume and substance, its measurable size. But at a certain moment in his career—Giacometti mentioned the year 1935, which should not be taken too literally—he attempted to pierce through these conventions and model a head as he actually perceived it: a purely visual entity situated in front of him at a distance and seen immediately as a unity. He had to create unprecedented sculptural means for such a representation—even Medardo Rosso's impressionistically modelled figures do not embody this radical new concept. To have found this new sculptural dimension as well as a variety of means to realize it is the basis of Giacometti's position in the history of sculpture. This new effect is easily understood: whereas a figure by Rosso, Rodin or the Etruscans (the latter so often erroneously compared to Giacometti's works because of their extreme elongation) seen close-up and from all sides does not cease to be the image of a figure, Giacometti's sculptures are images only when seen at a distance and, as a rule, frontally; seen too near or from the back they are but crusty material.

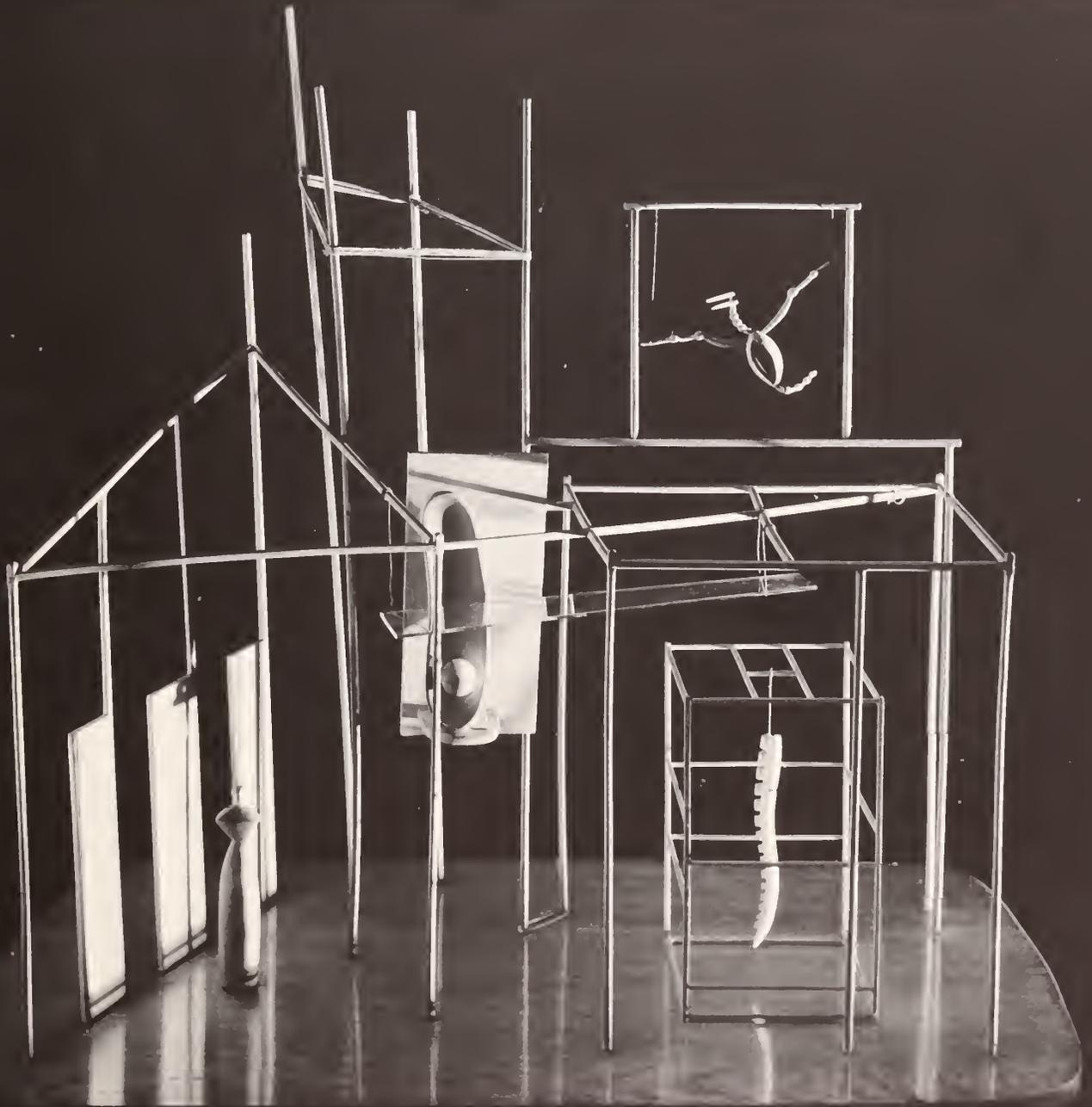
These remarks, of course, apply to his mature style. But Giacometti was an extraordinarily original sculptor even in his earlier years. In the evolution of his work we can observe a continuing vacillation between two poles—these poles are the natural forms of reality and the conceptual forms of abstraction, the truth of external life and the truth of art. Within this polarity the forms of his work changed from relatively naturalistic (until 1925) to stylized (1925-1927) to near abstract elements (1928-1931); then human forms were opposed to abstract within a single compositional project (1932-1934). In 1935 the great adventure of seeing reality anew began. His works of the following ten years were, with a few exceptions, studies of heads and figures from nature (1935-1941), memory (1942-1945) and nature again (1946). In 1947 Giacometti finally reached a stage in which he could realize in his personal sculptural style, a representation of his perception as well as of compositional ideas that he had abandoned in 1934. 1947-1950 and 1956 were the years of major realizations, usually made for exhibitions which were particularly important to him. Between 1951 and 1956 he most often pursued studies from nature. The years 1957 to 1961 marked the period of transition to his late style; it was at this moment that he was asked to submit a project for a monument for the Chase Manhattan Plaza, a project which was left unfinished. His late sculpture differs noticeably from his post-War style and culminated in the busts of 1964-65.

This stylistic evolution is demonstrable through a discussion of specific sculptural problems. During his first three years in Paris, Giacometti made realistic portrait studies. As these heads became more stylized they grew in

sculptural quality but lost their descriptive sensibility. Subsequently he wholeheartedly embraced the Cubist and post-Cubist vocabulary of Duchamp-Villon, Laurens and Lipchitz (*Torso*, 1925 (cat. no. 1); *Personages*, 1926-27 (cat. no. 6); *Cubist Composition (Man)*, 1926 (cat. no. 5); *Construction: Woman*, 1927). In these works references to natural shapes are replaced by the formal balance of volumes and voids. Giacometti was saved from eclecticism because of his superior sense of delicate proportions and extraordinary gift for reducing his forms to a most powerful simplicity. He also invested his sculptures—most notably *Man and Woman*, 1926, *Little Crouching Man*, 1926, *Spoon Woman*, 1926 and *Sculpture*, 1927 (cat. nos. 4, 2, 3, 10)—with the emotional intensity of primitive art. He was, of course, not the first artist to use primitive art forms—Brancusi, Picasso, Laurens and Lipchitz did so before him. But Giacometti recreated the vital forces inherent in primitive carvings rather than merely borrowing their formal elements.¹⁹ His sculptural signs for genitals and copulation express a mythical content which is—as in primitive art—a formulation of a universal and always active reality. This search for an intense expression of basic compositional forms made it difficult for Giacometti in this period to sculpt portrait heads (for instance *Portrait of the Artist's Mother*, 1927, (cat. no. 7); *Portrait of the Artist's Father*, 1927, (cat. nos. 8, 9) until he had found in Cycladic sculpture examples of utmost sculptural purity and almost dematerialized expressiveness. Giacometti arrived at a style of sculptural maturity in 1928 with a series of slab-like works of which the most important are *Observing Heads* (cat. nos. 12, 13). The title itself reveals his intention of rendering a head, not as an object, but as a living force—a preoccupation that lasted until his death. The figures, on the other hand, were now reduced to sculptural signs (*Reclining Woman*, 1929, (cat. no. 17), *Man*, 1929, (cat. no. 19)), which could be combined, like hieroglyphs, to become expressive compositions (*Man and Woman*, 1928-29, (cat. no. 16)).

The *Reclining Woman who Dreams*, 1929, (cat. no. 18) marks the transition to Surrealism. Giacometti was not merely influenced by the Surrealist movement, but he was, together with Arp and Picasso, one of Surrealism's most authentic sculptors. With the vocabulary he had developed at his disposal—half-sphere, crescent, spike, pole and cone—, Giacometti's principal concern was now to animate and to arrange these forms into scenes suggestive of sexual encounters and cruel confrontations. The problem was that of fixing or even staging the “characters” of his plots—a problem easy to resolve in painting,²⁰ where the canvas serves as the stage. In sculpture the problem ultimately becomes essentially that of the relationship between sculpture and base.²¹ Giacometti invented some extremely effective solutions. The *Three Figures Outdoors*, 1929, (cat. no. 21) are presented as an upright grill.²² For *Suspended Ball*, 1930, (cat. no. 22) he constructed a cage from the top of which hangs a ball on a string. The ball swings freely over but never touches a crescent, which rests on a platform, inside the cage. The field of action of *Circuit*, 1931 (cat. no. 26) is a flat wooden board. *Palace at 4 a.m.*, 1932 (fig. 2) is a veritable model for a stage; in fact, all the works of the early thirties are like visual models used to express psychological dramas, dramas which intensely effect the viewer.

fig. 2
Palace at 4 a.m. 1932-33. Wood, glass,
wire, string. Collection The Museum of
Modern Art, New York



To enhance their effectiveness, Giacometti considered making at least one of these pieces, *Model for a Square*, 1932 (fig. 1), life-size, so that the spectator might enter the composition to assist in the “plot.” If real people were to move among the sculptural forms and become part of the composition, the antagonism between reality and art would at once be exposed and resolved.

Giacometti found other ways to constitute links between his sculpture and the real world. He made the work of art become a part of the existing environment by eliminating the base so that the sculpture would lie on a table like any other object, as in *Disagreeable Object* (cat. no. 24) and *Disagreeable Object to be Disposed of*, both of 1931, (cat. no. 25) or on the floor at the mercy of the spectator, as in *Woman with her Throat Cut*, 1932, (cat. no. 28) or by making the base belong at once to the imaginary world of art and the real world of a furnished room, as in *Table*, 1933 (cat. no. 31). Giacometti’s art was never more Surrealistic than in these ambiguous pieces, since they do not merely exist as objects to be perceived esthetically, but provoke the viewer’s active confrontation and participation. The next step was to control the viewer’s participation by indicating where he should stand in relation to the sculpture. The most basic relationship is a frontal encounter. This frontal relationship is implied in *Caress*, 1932 (cat. no. 27) by means of engraved outlines of a right and a left hand on the left and right sides of the marble sculpture, whose shape suggests a pregnant woman. These hands—they are actually the artist’s own hands—are immediately understood as the hands of someone who stands directly in front of the work, thus prefiguring Giacometti’s intentions in his post-War *Standing Women*.²³

Although the concept of abolishing the strict distinction between the world of art and the world of reality by incorporating the art work into the real environment of the viewer is eminently Surrealist, Giacometti could not comply very long with Surrealist doctrines. Whereas Surrealist activities—especially the exhibitions after 1935—were ephemeral displays of assorted objects, assembled to create fantastic situations, Giacometti wanted to make permanent and even monumental compositions. Had the *Model for a Square* been realized life-size, its sculptural elements would have had more in common with monuments like the prehistoric Stonehenge complex or the monumental heads of Easter Island—with their expression of some universal or mythical reality—than with a Surrealist manifestation.

This spiritual dimension necessarily escaped André Breton, when he commented on the origin of Giacometti’s *The Invisible Object*, 1934 (cat. no. 33).²⁴ The title itself as well as the pun inherent in its alternate title, “*Mains tenant le vide*” (Hands Holding the Void), which can be read as “*Maintenant le vide*” (And now emptiness), is a rebuke to the Surrealist cult of the object. Contrary to Breton’s story that a mysterious object found at the flea-market (it was, in fact, the prototype for an iron protection mask designed by the French Medical Corps in the First World War)²⁵ had helped the artist to find his forms, Giacometti had borrowed the stylized human shapes from a Solomon Islands *Seated Statue of a Deceased Woman*, which he had seen at the Ethnological Museum in Basel, and had combined them with other elements of Oceanic art, such as the bird-like demon of death. These formal origins, together with the impact of a hieratic frontality, should be considered above all for their mythical content.

Some time before 1935, Giacometti began to feel that there was no real difference between the almost abstract forms of his work and the vases and lamps he was designing for an interior decorator. (One of his decorative objects was, in fact, reproduced in an avant-garde publication of 1937 with the caption *Sculpture*.²⁶).

Giacometti described the dilemma he experienced in this period in his 1947 letter to Pierre Matisse: "I saw afresh the bodies that attracted me in life and the abstract forms which I felt were true in sculpture. But I wanted the one without losing the other . . . And then the desire to make compositions with figures." *Walking Woman*, 1932 (cat. no. 29) and *Cube*, 1934 (cat. no. 34) (a stereometric form already used in *Table*, 1933) exemplify these preoccupations. *Cube* was to represent a head and was part of a monumental project which will be discussed later; the elegantly and most sensitively stylized *Walking Woman* relates to the stance and style of Archipenko's bronze *Flat Torso*, 1914. In 1935, stylization—whether geometric or biomorphic—was no longer Giacometti's aim. He wanted to go further and create figures which would be perceived as reality is perceived, and which at once would carry the imprint of the spectator's perceptive participation. He began to make studies from nature for such a figure, but he soon limited his investigations to a head. He began to explore the phenomena of perception and reached conclusions with profound esthetic, psychological and philosophical repercussions.

A head or a figure is perceived at a single stroke and is experienced as an indivisible unity. If this were not so, it would be seen merely as an accumulation of disorganized elements of skin, eyelashes and so on. Since the object must always be seen at a distance, there is always space between it and the viewer's eye. Perception, as Giacometti thought of it, is an exclusively visual experience which reveals no sense of weight, and only by mental correction the actual size of the object. He also found that real visual contact was established only by looking full-face at a person, usually directly into his eyes. Giacometti concluded that the imprint of the viewer's perception on a work of art could be expressed by rendering the effect that the art work was seen at an unbridgeable distance as an immediately understood unity which is seen frontally and owes its existence as an image to the viewer. The sculpture is transformed from mere clay or bronze into a figure by the active participation of the viewer.

All Giacometti's sculptures between 1936 and 1941 were studies related to these researches. Their style may appropriately be called phenomenological realism, in contrast to the conceptual realism of traditional sculpture. *Woman with Chariot*, 1942, (cat. no. 39) is the only large-scale piece from this period; the figure stands on a cube to which wheels are attached, so that the sculpture might be moved back and forth and thus demonstrate changes in its phenomenological size.

Between 1942 and 1946 Giacometti made extremely small sculptures and placed them on relatively large bases, to create the effect that the figures were far away from the viewer. Moreover, the figures do not have detailed features, which reinforces the sense of distance. Their miniscule size renders not so much actual perception as the remembered image of a figure seen far away

on the street, which has lost all recognizable details without losing its identity.

His phenomenological investigations led Giacometti to further conclusions in 1946. He realized that space does not exist merely in front of a figure, but surrounds and separates it from other objects. When we look at something, we see as much of this space (particularly at the sides of the object) as our field of vision permits.²⁷ The figure seen at a distance appears pronouncedly thin in relation to the absolute standard of our field of vision. As a consequence of its thinness, the figure also appears relatively tall. The change from the tiny representations of the preceding years to the elongated figures of 1946 resulted from new studies—mostly drawings—from nature.

In 1947 Giacometti gave permanent form to his visual experiences and adopted them as his new sculptural style of elongated, thin, seemingly weightless and massless figures. This style is as expressive and effective for complex monumental compositions as it is for single heads and figures seen frontally. He had broken through the traditional sculptural conventions and found a truly personal way to express his vision of reality.

He overtly challenged these conventions by referring to traditional sculptural themes in his own sculpture: in *Man Pointing*, 1947 (cat. no. 50) (part of a now lost two-figure composition²⁸) he presented his own version of the pose of the classical Greek *Poseidon of Cap Artemision*, or of Rodin's *St. John the Baptist Preaching*; *Walking Man*, 1947, (cat. no. 47) is his version of Rodin's *Walking Man*; every motionless *Standing Woman* from 1947 to 1949 is an allusion to Egyptian burial figures or early Greek Korai, whose hair style they even occasionally borrow. The base of a *Standing Woman* is often not only the traditional device to make the sculpture stand, but an abbreviated perspectival rendering of the floor on which the model was standing, and which thus becomes an integral part of the sculptural image. In the expressive *Head of a Man on a Rod* (cat. no. 48) the problem of the base is eliminated by placing the head atop a rod.²⁹

Giacometti was now ready to execute complex compositions of his own—the “compositions with figures” he had desired to make before working from nature in 1935. *Three Men Walking* and *City Square*, 1948, (cat. nos. 55, 56) may be considered as models for such works, for which he also made large studies. These works cannot adequately be discussed in purely formal terms; their themes will be analyzed in their iconographical context. Based on the concept of the *Woman with Chariot*, 1942, Giacometti executed the monumental bronze *Chariot*, 1950, for a public plaza, a commission that was ultimately rejected by the Municipality of the City of Paris.³⁰ The especially numerous realizations of the fifties include *Four Figurines on a Base* (cat. no. 62) of which the base is, like that of *Table*, 1933, both a part of our real environment and an element of the imaginary world of the work of art; the pedestal supporting the figures is triangular, rendering a foreshortened representation of the shining floor on which Giacometti—according to his 1950 letter to Pierre Matisse—had seen some seemingly unapproachable women in a cabaret. In *Four Women on a Base*, 1950, (cat. no. 61) the women are represented as isolated individuals, united only by the base and the space they share. This idea perhaps provides a key to the understanding of the *Standing Woman* series of 1956, known as *Women of Venice I to IX*, for

example cat. nos. 76-81, which were made for the Venice Biennale of that year. These were executed as individual figures—some are in fact casts of different states of execution of the same sculpture,³¹ however, they achieve their full meaning, which is an expression of solidarity, when shown as a group, as they were when arranged by Giacometti at his exhibitions in Venice and Bern in 1956. One of the projects that did not progress beyond the model stage is the *Project for a Monument to a Famous Man* (cat. no. 82) of 1956. The sculptures of the fifties, mostly figures of *Standing Women* and busts called *Head of a Man*—generally done after nature, with Giacometti's wife Annette and his brother Diego as models—reflect a slow but constant development towards a new sculptural concept and a new style. Giacometti abandoned the extreme dematerialization of the figures, and after 1955, also the blade-like thinness of the heads, and replaced these stylistic exaggerations of his vision with several other effects such as fragmentation or treatment of the now more massive busts as sculptural repoussoirs, that is, as contrasts to increase the illusionary distance of the heads.

Giacometti began to see that a sculpture, which was to become a “double of reality,”³² could no longer be represented merely as a function of the viewer's perception; it must rather be a creation existing independently of the spectator's eye. The confrontation should be a mutual one. From the late 1950's on, Giacometti therefore concentrated almost exclusively on the problem of conferring a life-like gaze upon his sculptures, for the faculty of seeing, the spark of life in the eyes is the proof of the real existence of these heads. *Seated Woman*, 1956, (cat. no. 86) is a work which expresses these new concepts—she possesses a new sculptural solidity and, most important, her own gaze. The busts of *Diego on a Stele*, 1957 (cat. nos. 88, 89) even re-employ the Roman and Baroque formulation of the base as a stele, but Giacometti integrated the base with the sculpture. This quotation of a traditional format enhances the novelty and power of the head's presence, in particular its gaze. The *Monumental Head* of 1960 refers in its sheer size, volume and gazing eyes to the Roman *Colossal Head of Constantine*, which Giacometti had sketched at this time.³⁴

Giacometti achieved his last style around 1962. The *Busts of Annette*, 1960-1964, (cat. nos. 103-108) may seem, upon superficial inspection, to be rather traditionally modelled busts—like the “banal little head” Giacometti spoke of in the interview of 1964—were it not for the inescapable power of the gaze. This is even more true of the *Busts of Diego* and *Busts of Elie Lotar* of 1965, for example (cat. no. 111). The most rudimentary representation of corporeality imaginable, they are almost a negation of the organic existence of their subjects. These busts bear almost no resemblance to their subjects; they seem to be self portraits rather than portraits of the sitters. Though their gaze is piercing, they do not look directly at the observer or acknowledge his presence. Rather, they look through him, the vector of their gazes connecting the interior of their heads with another reality. They dominate their surroundings by their very existence. They no longer exist in imaginary space, but in our own space. They not only fill space, they actually create the surrounding spatial relationships. Like the greatest religious sculptures of the past—Michelangelo's *Rondanini Pietà*, for example—, they impose upon their surroundings the aura of a privileged, one may perhaps even say, a sacred space.

Some Continuing Compositional Ideas in the Sculpture

Modern interpreters are reluctant to go beyond the historical and formal analysis of a work of art, since so many verbal fantasies have discredited the legitimate search for meaning in art. The preliminaries for such a search for meaning, which are the study of formal solutions, often become the not very relevant end of art criticism.

Thus Giacometti's oeuvre cannot only be examined from the formal point of view. We have already seen, for example, that the extreme slenderness and elongation of his figures are significant for the ideas about perception that they represent. But this can hardly be all that there is to be said. In this context it is important to point out that these formal characteristics are not at all related, as has often been proposed, to ideas of famine and the miseries of war or concentration camps. Nor do the figures, isolated on their bases or confined to a cage, express fashionable concepts of "existential solitude" or "the anxiety of modern man."³⁵ Giacometti made it clear, in interviews in 1962, that solitude was the very opposite of what he intended,³⁶ and that anxiety is the constant state of man.³⁷

It would not be difficult to give an allegorical reading of certain pieces whose titles invite philosophical speculation, or whose sculptural forms lend themselves to metaphorical interpretations. The *Figure between Two Houses*, 1950, (cat. no. 58) for instance, is a woman visible in the center glass box walking from a bronze box at left, into which we cannot see, to another bronze box, into which we cannot see, at right. This figure could be described as a metaphor for life originating in the unknown and proceeding towards the other unknown which involves the certainty of death. In the 1950 Pierre Matisse Gallery catalogue, Giacometti called the sculpture a "figure in a box between two boxes which are houses." An unverified rumor even specifies the "houses" Giacometti was referring to and implies that a 1945 newspaper photograph of a nude woman chased from a cell block to the block of the gas chamber actually inspired the artist to do this work. Even if this were true, the sculpture would not be a mere representation of the ordeals of the concentration camps, but a glorification of Life as embodied in this woman. The figure in some casts is painted in flesh tones to express her vulnerability, and in at least one cast is gilded to represent her precious essence, like a golden Egyptian burial figure.

This is not the place to analyze the metaphorical meaning of each of Giacometti's compositions. Struck by the fact that a few sculptural themes—among which are representations of walking women—recur at different periods in Giacometti's sculpture, we rather ask what their unifying idea is. We try to analyze the metaphorical imagery in order to formulate the fundamental myths which they embody.

The walking woman between the two houses seems to have something in common with the *Walking Woman* of 1932—but what does the triangular cavity under the bust of this figure signify? Both seem related to the seated figure "holding the void" of *The Invisible Object*, 1934, (cat. no. 33) *Mother and [Walking] Daughter*, 1932, *Tightrope Walker*, 1943 and *The Night*, 1947,³⁸ a sculpture of a woman walking on a sarcophagus-like pedestal and conceived as a project for a monument for the French Resistance. The common theme is continued in *Woman on a Boat*, 1950,³⁹ a composition again

reminiscent of Egyptian burial figures on boats, and finds its last realization in *Chariot*, 1950, about which Giacometti wrote: "In 1947 I saw the sculpture as if it had been made in front of me, and in 1950 it was impossible for me not to execute it, although it was then for me already situated in the past." Giacometti proposed the *Chariot* for a war memorial commission in Paris at the moment he had developed new formulations for the expression of his ideas in the figures of women. What these works have in common is a vision of on-going life. This was, in fact, the formula inscribed in French "*La vie continue*" on a now lost plaster composition, which is recognizable in the left foreground of the drawing *My Studio*, 1932 (cat. no. 164): it shows a pregnant body, similar to *Caress*, 1932, its back turned to an open grave.⁴⁰

From 1950 on, Giacometti's female figures were no longer represented as walking or moving. The artist compared them to tall trees, as in *Three Figures and One Head (The Sand)*, *Seven Figures and One Head (The Forest)* and *Nine Figures (The Glade)*, all of 1950 (cat. nos. 63, 59, 64). In some of Giacometti's rare color crayon drawings the theme of a man staring up into a tree several times his size recurs, for instance *Little Figure, Large Tree*, 1962 (cat. no. 187). Giacometti also used this same motif for the gate-grill of the E. J. Kaufmann mausoleum at Bear Run, in the park of Frank Lloyd Wright's house built over a waterfall. The site was too significant for the motif to be merely decorative.⁴¹ With this iconographical background, the evolution from "pregnant body" to "walking woman" and "woman on a boat" or "woman on a chariot," and the equation of "standing woman" with "tree" and with the myth of Life becomes clear.

The man looking at a tree reminds one, of course, of the male busts which are—in *The Sand* and *The Forest*—mounted on the same platforms as the tree-like women; the combination of a standing woman and a staring head of a man is even more effective in another work of 1950, the *Cage* (fig. 3). It

fig. 3
The Cage, detail, 1950. Bronze





fig. 4
 $1 + 1 = 3$, 1934. Plaster. Private collection

seems to express one of the faculties of man, the faculty of thoughtful contemplation or even of visionary understanding, which belongs to a seer or an artist, or to the artist as seer.

Of the innumerable series of Giacometti's sculptures of heads, two are of particular interest in this context: *The Monumental Head*, 1960, (cat. no. 95) and the *Cube*, 1934, (cat. no. 34). For the *Cube* is, as Giacometti once said to James Lord,⁴² a head. It was exhibited in Lucerne in 1935 with the title *Partie d'une sculpture* ("part of a sculpture"), placed on a specially made pedestal, as shown in Giacometti's sketch in the Pierre Matisse catalogue of 1947.⁴³ On one of its facets the artist engraved a self portrait. The *Cube* is thus the support for a portrait and, as such, a sculptural representation of an art-work; it is the sculpture of a portrait-head on a base. (The *Monumental Head* of 1960, which, incidentally, is the same size as the *Cube*, is also represented on a base which rests on a plinth, and both elements are integrated with the sculpture.) I do not know what other elements were supposed to be included in the composition of which *Cube* was a part. In the same year Giacometti had made a conical figure of a pregnant woman with the self-explanatory title $1 + 1 = 3$ (fig. 4) about which he wrote in 1947: "A last figure, a woman called $1 + 1 = 3$, for which I found no acceptable artistic solution." That these two sculptures were meant to form a composition, together expressing the opposition of Art (artwork, the artist) and Life is only a hypothesis, but at least the theme can be documented by the drawing *Lunaire* (cat. no. 167), 1933. At the upper left is a disembodied human head; at the lower right is a stereometric form very much resembling the *Cube*. The whole sheet, except for the human head and a facet of the abstract form, is carefully cross-hatched and resembles an engraving. Dürer's engraving *Melancholy I*, 1514, was, in fact, the source for Giacometti's *Cube*; one has but to reverse Giacometti's composition to see that the two polyhedrons are identical. As Erwin Panofsky demonstrated,⁴⁴ Dürer's *Melancholy I* is

an allegory of the artist's condition and melancholy temperament. Giacometti's drawing also refers to the series *The Sculptor's Studio* from Picasso's *Vollard Suite*. In one of these etchings, *Model and Monumental Sculpted Head*, April 1, 1933,⁴⁵ Picasso shows a nude woman opposite a gigantic sculpture of a bearded head, a composition which is quite similar to that of *Lunaire*. In another, *Sculptor and Kneeling Model*, April 8, 1933,⁴⁶ a bearded artist contemplates his nude female model and an overturned sculpture of a male head lies in the lower right corner. The sculptor's pose is visibly derived from the pensive angel in Dürer's *Melancholy I*; while Dürer's allegorical figure looks at the cube, Picasso's artist contemplates the living model, having thrown his sculptured self portrait to the floor. It is a combination of these elements which reveals the meaning of Giacometti's work.

Other quotations of Dürer's *Melancholy I* can be found in the *Table* (cat. no. 31). Here the polyhedron on the left is opposed to the bust of a veiled woman, and placed together with a stylized human hand and a bowl similar to the bowl on the table in the foreground of Picasso's *Model and Monumental Sculpted Head*. Giacometti's *Table* is obviously an artist's work table, and quotations from works by modern artists, such as Brancusi, Léger, Laurens and especially Magritte, make the meaning more pointedly contemporary.⁴⁷ The original plaster of the *Table* contained a mortar and pestle,⁴⁸ at least an erotic *piquanterie*, and perhaps a reference to a broader theme. This element is missing in the bronze cast. Since the *Table* was made for the Surrealist Exhibition at Pierre Colle in June 1933, the work not only contains the opposition of art and reality in allegorical form—the opposition of “bodies that attracted me in life and the abstract forms which I felt were true in sculpture,” as Giacometti wrote in 1947—but places the artist's world (his work table with the evidence of his occupation) in an exhibition room where living people looking at it would oppose reality to art.

In this period, Giacometti used sculptural abbreviations to oppose to man's faculties for contemplation and creation, his capacity for procreation. In *Three Figures Outdoors*, 1929, (cat. no. 21) two males, characterized by two spheres (heads) and two spikes (phalli), aggressively approach the sculptural sign for woman. The theme is even more dramatically formulated in the *Cage*, 1931 (cat. no. 23). The shape of a sphere recurs in *Suspended Ball*, 1930, a composition which should be compared to Rodin's *Eternal Idol*, 1889,⁴⁹ where a man, kneeling in front of a reclining woman, his hands behind his back, leans his head forward to kiss her, without actually touching her. This relationship between the sexes found an equally powerful expression in Giacometti's *Circuit*, 1931 (cat. no. 26) where a sphere, endlessly moving around the groove carved in the wooden board, will never reach its goal, the cavity outside the circuit. In *Palace at 4 a.m.*, Giacometti represented himself—according to his poetic account—as a combination of a sphere and a phallic stele, placed in the middle of the construction between a mother-figure, at left, and at right an abbreviated human skeleton in a cage (a tomb) and a bird's skeleton—between procreation and death. This composition is, in fact, a sculptural adaptation of Boecklin's *Isle of the Dead*, 1880, in which the left and right sides are reversed. A phallic stele plus a half-sphere as sign for a man's head, as in *Man*, 1929, (cat. no. 19), plus a cone as cipher for a pregnant body are the main elements of *Model for a Square*,

1932 (fig. 1), together with a zigzag-shaped form which resembles a snake. That it really is a snake is clearly visible in one of the sketches of *Objets mobiles et muets*, 1931, as well as in Brassai's photograph of Giacometti's studio of 1932,⁵⁰ which shows the same elements executed in plaster in monumental size. For *Model for a Square* was, in fact, a project for a monumental stone composition which was to be executed so that real persons could traverse it or sit on the bench-like form which also appears in *Model for a Square*.⁵¹ It is difficult not to read this composition as a metaphor for the fundamental sexual and existential revelation as expressed in the biblical myth of the Expulsion from Paradise.⁵²



fig. 5
City Square, detail, 1948-49. Bronze

In his pre-War period, Giacometti never came any closer to a complex mythical composition conceived as a large-scale monument. After the War, Giacometti's male figures—except the *Man Falling*, 1950—are always walking: *Walking Man*, 1947; *Three Men Walking*, 1948; *City Square*, 1948; *Man Walking Quickly under the Rain*, 1948; *Man Crossing a Square*, 1949 (cat. nos. 47, 55, 56, 52, 57). They share with the sphere of *Circuit*, 1931, the condition of being always on their way. The most complex of these compositions is *City Square*, which has more in common with *Model for a Square* of 1932 than the mere similarity of titles. But before attempting any further interpretation, we must consider the fact that between 1935 and 1946 Giacometti studied the phenomenology of reality. He had ceased to do conceptual sculptures and began to work after nature out of “the desire to make compositions with figures.” If the phenomenological studies were undertaken in view of compositions with figures, then their final result—the massless, weightless and elongated sculptures after 1946—is not only pertinent to problems of perception and style, but to the inherent meaning of the compositional projects. We fully understand the attempt to make the figures of *City Square* become doubles of reality when living persons are confronted with them. Then the viewer recognizes in the art work an expression of his own condition, in the same way a real person would have recognized his mythical ancestors in a monumental enlargement of the 1932 *Model for a Square*.

As a consequence of this, we understand *City Square* essentially as a model for a monumental project, and the *Walking Men* and *Standing Women* of 1947-49 as life-size studies for such a composition—Giacometti, in fact, wrote “studies”⁵³ on the back of photographs taken of them. When Giacometti, many years later, looked at *City Square* (fig. 5) in the Kunstmuseum Basel, he stood very close to the sculpture and saw the figures at eye-level.⁵⁴ Seeing the work in this way, one shares the figure's space; one no longer perceives them as tiny, but as life-size and the confrontation becomes a convincing, life-like experience. The viewer becomes a part of the composition.⁵⁵

Fortunately, the meaning of this composition of four walking men placed so that their paths will not cross the spot where the motionless woman stands can be documented by Giacometti's own remarks:

In the street people astound and interest me more than any sculpture or painting. Every second the people stream together and go apart, then they approach each other to get closer to one another. They unceasingly form and re-form living compositions in unbelievable complexity.⁵⁶ . . . The men walk past each other without looking. Or they stalk a woman. A woman is standing and four men direct their steps more or less toward the spot where the woman is standing.⁵⁷ . . . It's the totality of this life that I want to reproduce in everything I do.⁵⁸

The “totality of life” is the closest verbalization we can propose for the mythical dimension of Giacometti's compositional ideas. We do not feel that this “totality of life” refers only to a situation in the present, but to a universal Present. This would have been the theme of the Chase Manhattan project.

In 1958, when the Chase Manhattan Bank considered placing a sculpture on the Plaza in front of its new office building in New York, one of the proposals was to ask Giacometti for a monumental enlargement of his *Three*

Men Walking. This enlargement would have included its platform and base.⁵⁹ The artist could not agree,⁶⁰ since base and platform characterize the *Three Men Walking* as a small scale model for a plaza composition which, when executed in monumental size, should place the figures directly on the pavement of the real plaza, with only small plinths necessary to make them stand. Giacometti submitted instead a new composition, for which he made the small model figures in 1959 and the large *Standing Woman*, *Walking Man* and *Monumental Head* mentioned in our introductory chapter, in 1960.

We are now familiar with the metaphorical background of each of these elements and can understand the mythical meaning of the group as a whole. It contains in a single project the themes of several earlier compositions. The *Standing Woman* is not merely an enlargement of the *Standing Woman* of 1947-49, but includes the meaning of the earlier walking and moving women and of the tree equation of 1950. The *Walking Man* is not only man forever on his way, but because of his life-size and his stylistic treatment as “double of reality” he is the double of all the people crossing the Chase Manhattan Plaza. The *Monumental Head* is a sculptured head on a pedestal—at once an art-work, an allegorical portrait of the artist contemplating and “seeing” and—as a formal quote of the Roman *Colossal Head of Constantine*—represents Man’s cultural heritage.⁶¹

When Giacometti placed the small model figures on the blueprints of the site, he told Gordon Bunshaft, the architect, that they could be put anywhere on the Plaza. He later said of his sculptures at his retrospective in Zurich in 1962 that they could be left wherever the deliverymen would put them.⁶² This means that he had resolved the problem of sculptural perspective in advance, having conferred by means of his style, upon each sculpture the effect of distance and the imprint of the spectator’s point of view. This, in fact, is one of the magnificent achievements of *City Square* of 1948, which “works” from all sides. It is one of the problems he studied anew in the compositions of the *Squares*, 1950, which he also called *The Sand*, *The Forest* and *The Glade*. This inherent sculptural perspective would have been the key element in making the Chase Manhattan group “work” on a site dominated by skyscrapers. It would also have made the group meaningful in its context with real people, because it is an imaginary, a spiritual perspective. That Giacometti, however, carefully arranged the installation of the group at the Venice Biennale of 1962—and that his brother Diego supervised its installation at the exhibitions in Paris in 1969, and Rome in 1970—does not contradict this idea, for the problem was then to make the group meaningful among all the other works in these retrospectives.

For several reasons the Chase Manhattan project was not realized. One of these may have been artistic: the commission for the project came at a moment, when the theme of a complex composition with several figures was for the artist “already situated in the past,” to quote the words Giacometti had used about *Chariot*. The *Women of Venice*, 1956, are, in fact, the only group composition together with the *Project for a Monument to a Famous Man*, 1956, (cat. no. 82). From 1954 on, Giacometti had concentrated on single standing or seated figures and busts, and mainly on drawing and painting. And after the period of transition, 1956-58, a new concept of the figure as well as of space, had emerged. But as late as the summer of 1965, experimenting

with some new painting materials that a painter-friend had prepared for him, Giacometti sketched, as if it were his personal emblem, a “seeing” head in the foreground looking at the visionary scene of a motionless standing woman placed very far away and a walking man crossing the empty space of a Callot-like city square.⁶³

In sculpture, Giacometti no longer needed metaphorical compositions to express the mythical power inherent in his latest *Busts of Diego* and *Busts of Elie Lotar*, 1964-65. They remind us of Samuel Beckett’s novels—especially of *The Unnamable* of 1953—where there is nothing but a speaking “I” at the focal point of space and time; an “I” which relates to no myth, unless it ceaselessly narrates its own history and myth; an “I” whose existence is pointless unless the urge to think and speak, draw, paint and model, see, care and love is understood as the force engendering the courage to go on living. This is what Alberto Giacometti expressed poetically as his reality in a short text of 1957, *Ma réalité*. Art, reality and the myth of Life became one.

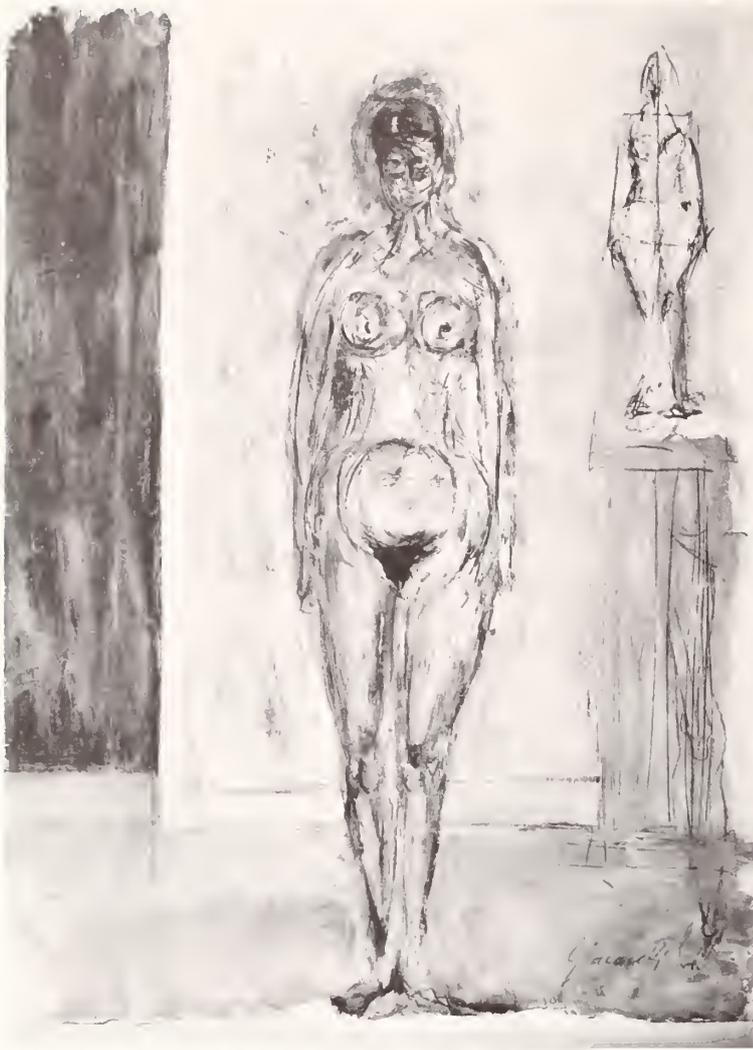
Giacometti as Painter

Giacometti’s personal and unprecedented way of seeing things led to a painting style as original as that of his sculpture. Because Giacometti was a painter’s son, he had to negate his early training and reinvent the medium for himself. His painting, consequently, falls into two main periods: the relatively derivative years before 1933-35, and the epoch of his major paintings after 1935-37. Each period is distinguished by clearly discernible characteristics, the most obvious of which are the use of color and his treatment of pictorial space.

The stylistic evolution of his father Giovanni and his godfather Cuno Amiet had been a reflection of the development of Impressionism into Post-Impressionism and Symbolism, Fauvism and Expressionism. Growing up with this artistic heritage, the young Giacometti understood that painting was essentially the use of color in its structural, representational, compositional and expressive functions. In the winter of 1919-20, his teacher at the Geneva Academy, David Estoppey, a plein-air painter who had become a Divisionist, taught him a more subtle brush handling than he had formerly employed. But for several years Giacometti continued to utilize Post-Impressionist arrangements of color planes to create pictorial space, and to model according to a Cézannean technique of building up volume with a patchwork of complementary colors and highlights.

When Giacometti arrived in Paris in 1922, painters there had long since adopted Cubism and its revolutionary means of replacing illusionary three-dimensionality in painting, and the Dada spirit was almost at the point of transformation into Surrealism. But these movements were of little use to Giacometti at this moment, since his preoccupation was to achieve more structural solidity in his painting than Divisionism allowed. He therefore studied Cézanne more closely. After 1925, he seems to have given up painting in Paris altogether, although he continued to paint portraits and landscapes when he returned each year to Stampa. There he experimented with solutions he had reached in sculpture, as seen in the series of portraits of his father made between 1927 and 1932 (for example, cat. no. 114) which should be com-

fig. 6
Study. c. 1935-36. Oil. Private collection,
Switzerland



pared to the various bronze *Portraits of the Artist's Father* of the same period (cat. nos. 8, 9). In other paintings he still adhered to the Post-Impressionist style,⁶⁴ or emulated the elegant academicism of one of his new Parisian friends, Christian Bérard.⁶⁵ These works leave no doubt about his qualifications as a genuine painter. Yet he had failed so far to find original post-Cézannean solutions to the problem of representing imaginary volumes and their surrounding space on the two-dimensional picture plane. This provoked the transition from the first to the second period in his painting.

Surrealist pictorial space—whether that of Miró's conceptual fields, or Tanguy's deeply recessed perspectives—did not offer him solutions to the problems he faced in painting in the mid-thirties. Nor was abstraction a viable alternative, since Giacometti wanted to represent real objects seen in real space. There are, to our knowledge, no Surrealist paintings by Giacometti, and only a few Surrealist drawings, together with some poems.⁶⁶ As in the evolution of his sculpture, studies after nature brought about a radical change in Giacometti's painting. But we know of only one oil sketch from the years between 1933 and 1937; a standing nude with a strictly frontal pose, the hands close to the hips, and in the background a painted sculpture of a standing woman on a high pedestal, both of which are obviously studies for a sculptural project (fig. 6).⁶⁷

In 1937, Giacometti painted two masterpieces which contain the germs of every problem he was to deal with in his subsequent painterly evolution and reveal, as well, the full measure of his capacities as a painter. These are *Apple* (cat. no. 115) and *Portrait of the Artist's Mother* (cat. no. 116). In the treatment of subject matter and brushwork, Giacometti relies on Cézanne's methods. However, the space-concept, the use of grays and beiges as signs for imaginary space and the almost strict frontality, which at once emphasizes the picture plane and transcends it by making the figure seem almost to step out of the canvas, are Giacometti's innovations. It would be an exaggeration to say that the figure in *Portrait of the Artist's Mother* seems almost to sit in front of the canvas, but a tendency toward this idea, later to become fundamental to his painting, is certainly discernible. He pursued this treatment of space as an alternative to Cubism. The construction of the head's volume relates basically to Giacometti's post-Cubist drawings. The figure is modelled as if light were falling on it asymmetrically;⁶⁸ the shoulder on the left casts a shadow on the background, thus creating an effect of space behind the figure; white paint is used for highlighting, a technique Giacometti never completely rejected. But there are also zones of white beside the elbow on the left which represent neither light nor the continuation of the shadow on the wall: they are early indications of Giacometti's use of white and gray as non-colors to create pictorial space. Many of the vertical and horizontal lines, seen also in *Apple*, have no representational meaning, but are vehicles to create, as in a drawing, pictorial space.

No paintings seem to exist from the years 1938 to 1945, the period in which Giacometti concentrated upon drawing to explore the rendering of objects perceived at a distance. The year 1946 brought a new start exemplified by *Yellow Chair in the Studio* (cat. no. 118). Chronological subdivisions of Giacometti's subsequent painterly oeuvre can now be proposed, based on his techniques for creating pictorial space. The suggested dates of these subdivisions should not be understood as absolute limits.

The real subject of the paintings of 1946 to 1949 is space, this three-dimensional matter which has neither substance nor color, which is a sharply felt presence, but can only be negatively located between and around the objects which obstruct it. The simple subject matter—a corner of the studio with furniture or a human figure presented at the same level of interest as an inanimate object and usually placed in recessed space—is primarily used as a vehicle to represent space. These sketchy oils are rather like drawings on canvas, with accents of colored lines usually on gray or brown backgrounds.

From this point on, Giacometti's grays should be understood primarily as a means to indicate both interior and exterior space, and not as the rendering of atmospheric effects or a carrier of mood. They are conceptual in quality—like the black with which Giacometti drew lines of construction, and the whites he used to indicate lights, highlights and projecting elements like the tip of a nose. The pervasive aspect of gray, beige and brown became Giacometti's painting style at the same time dematerialized figures became his sculptural style. This use of neutral non-color is accompanied by the non-representational use of short lines, which sometimes accumulate to form a web between and crossing objects. The lines may stand for the traces of the perceiving artist's eye, swiftly and incessantly moving around the composi-

tion from one object to another, measuring the distances between them. Similarly, the dark construction lines indicate the act of observing objects rather than defining outlines.

Around 1948, rapid foreshortening of parts of figures or objects became Giacometti's method of rendering visual perspective. The legs of a seated person seem too large, and the head, recessed in space, seems too small in proportion to the torso. But we say "too large" and "too small" only in comparison to the traditional standards of figure painting and according to our preconceptions of the objects. In attempting to paint an object receding in space as the eye actually perceives it, free of involuntary mental correction, Giacometti arrived at a "distortion" of proportions similar to that of the camera lens which records foreground objects as seemingly too large.⁶⁹

In the early fifties a technique became predominant which Giacometti had always employed to some extent and which actually can be traced to Hodler. This was the use of lines parallel to the edges of the canvas to frame the composition. These border lines delineate the artist's field of vision when his attention is fixed on the object in the center of this field and help bring the painted motifs into proper relationship to the size and shape of the support. The inner framing is thus the mediator between the Imaginary—the painted object in its imaginary space and in its true phenomenological size—and the Real, namely the whole painting as a picture and as part of our real space.

This mediating function became even more pronounced when Giacometti transformed the inner framing into flat border zones or a multitude of concentric borders, which resemble the actual frame of a picture or a mirror. To interpret the painted border as a suggestion of a mirror frame is of paramount importance. If the image is seen as a reflection on the plane surface of a mirror, it can be presented through traditional means of illusionary perspective without violating the two-dimensionality of the pictorial surface. Giacometti thus created a new concept of pictorial space, which might be called "mirror space." Giacometti's mirror space does not pretend to be real, but is immediately understood as imaginary space. Because he was so absorbed in representing objects together with the space which separates them from us, the most significant result for Giacometti of this mirror concept was the impression that the figure depicted seemed to be double the normal distance from the viewer—as the distance between a real object and the mirror it is reflected in is also reflected and thus doubled. The distance between the painted figure and viewer cannot be nullified or reduced, since the figure seems to be located in the impenetrable space behind the mirror. Yet the original of this reflection seems to exist on our side of the mirror; the pictorial space seems to be the mirror-image of our own real space, thus providing the painting with a strong existential link to the viewer.

An equally important existential link is produced by the impact of the figures' strictly frontal poses and gazes. The precedent for these devices is found in Symbolist portraiture; they were used in Giovanni Giacometti's *Self Portrait with Segantini's Funeral in the Background*,⁷⁰ 1899, to express the idea that the artist must face his destiny alone after his master's death. Hodler definitively formulated the use of frontality in modern portrait painting. Alberto Giacometti progressed beyond Hodler, finding new techniques for rendering frontal figures, and conferring new meaning upon frontality. He

brought the subject into an intense and real relationship with the viewer, paralleling cinematic effects to a certain extent. (Giacometti, in fact, often spoke quite critically of the illusionary quality of film.) When a filmed subject looks into the camera, his eyes are directly linked to those of the viewer, and the fiction of the filmed time and place is suddenly disrupted: the imaginary space of the screen seems to become a part of the real space of the room. The filmed subject is invested with the strongly felt quality of real presence and becomes, in Giacometti's own words, "a double of reality."

Around 1954, the problem of creating pictorial space became secondary to the representation of the figure as a believable reality. With a new technical approach, Giacometti now painted the figures as apparitions rather than as reflections of reality. He treated the canvas as if it were a magician's cloth, painting it with nebulous, incorporeal grays, ranging from dark to light shades. Heads or figures, delineated with a few black, gray and white strokes, appeared like unexpected magical phenomena out of the center of ambiguous backgrounds. We know from accounts of many models that Giacometti produced portraits very quickly, overpainting them with gray and recreating them several times during a single sitting. The finished work seems but the last in a series of equally accomplished states,⁷¹ as documented in photographs of various stages of evolving works. In a way the act of painting itself was more important than the final result. Giacometti's goal was not to create ever greater physical likeness in his portraits, but to spontaneously create the apparition again and again, until it resembled, as nearly as possible, the living presence, perceived at one glance, of the model. Giacometti's credo was: "I am not attempting likeness but resemblance."

Giacometti's style of the mid-fifties may be characterized as the final embodiment of his phenomenological approach to reality. However different his paintings of the various phases of his evolution between 1946 and 1956 may be, in all of them the model was treated as a function of the artist's visual perception of it at a given distance. In 1956 a crisis ensued which lasted until 1958. It seems to have been triggered by problems he experienced while painting portraits of his Japanese friend Isaku Yanaihara. His oriental features called for at least a basic likeness and for a degree of personal identity which would not be entirely dependent on the artist's perception. Faced with Yanaihara's exotic physiognomy, Giacometti realized that the sitter's reality resided in himself rather than in the artist's concept of him as an apparition. Typically for Giacometti, this problem led him to reconsider the entire direction of his painting and brought forth a revision of his concept of pictorial space.

The series of portraits of Yanaihara painted between 1956 and 1961, (for example cat. no. 137) reveal the development of Giacometti's last style. As in the bronzes, the painted figures seem more solid; the images more structured. The head is presented as a sphere made up of curved lines, which, however, rarely coincide with its outlines or features. The eyes, always important, are given even more emphasis; the model's gaze, in fact, is now the subject matter of the painting. Giacometti realized that the entire person participates in the act of staring. It is not the anatomical description of the eye, but the coherence of the complete face which confers upon the figure the force of a gaze—this living proof of the model's active existence. The gaze itself cannot be

painted, but there, where the circling lines more or less leave the canvas untouched, the magical transformation of material painting into the immaterial presence of the gaze takes place.

The figures and half-figures of this last period are often mere sketches, richer in color than works of the preceding years. Giacometti created their plastic and spatial credibility through a combination of curved lines leading into depth, strong highlighting and modelling with a concentration of lines for the darker parts. The pictorial space is characterized by superimposed zones of beiges, grays and whites, which sometimes give the effect of a halo encircling the entire figure. The head of a frontally seated model—more distant from the viewer than the body—is drastically reduced in size and the torso, the hands on the lap and the knees in the foreground act as props to make the head recede even further. From this distant head an insistent stare is projected towards the viewer.

The intensity of the model's gaze together with its frontality, confer upon Giacometti's late portraits the spiritual power of a sacred image. Giacometti's ultimate achievement as a painter consists in the treatment of a portrait as a secular icon. In this respect he differs greatly from Cézanne. *A Portrait of Caroline*, 1962-1965, may share with a *Portrait of Madame Cézanne*⁷² the general compositional arrangement, the half-figure pose, though Cézanne's models are never strictly frontal. In both paintings the oval curves formed by the arms lead from the foreground into the middleground. These similarities may not be completely fortuitous,⁷³ but the effect is very different. Cézanne had Madame Cézanne pose for him to allow him to make a good painting, complete and satisfying in its formal qualities and in its representation of the model's features and personality. Giacometti, on the other hand, used all the means of his artistic medium to give back to the model its unique presence: to create a spiritual double of Caroline. He made of Caroline a sanctified Madame Cézanne.

Giacometti's late paintings are among the masterpieces of modern art, for in them are combined the qualities of all great painting: the abstract beauty of painterly means, unceasing intensity of execution and, above all, the inexhaustible spirituality of the subject.

Giacometti as Draftsman

As a boy, Alberto Giacometti thought of his pencil as his weapon. He took pride in the fact that he could draw absolutely anything and that he could do it better than anybody else. A painter's son growing up in a farmers' village, his superior talent for drawing provided him with self-assurance and special status among his peers. He drew after nature with great skill and surprising economy of means, and passionately copied Dürer's engravings and Rembrandt's etchings in the minutest detail. At the age of ten, he even signed some of his drawings with an arrangement of his initials borrowed from Dürer's monogram. His intimate and special relationship to drawing was part of him for the rest of his life.

The style of *Self Portrait* (cat. no. 151), done at the age of seventeen, which impresses us in its maturity, reflects his father's use of hatching with thick or thin lines. The young Giacometti also adopted Hodler's practice of

rendering objects with an accumulation of delicately suggested lines rather than simple outlines, thus creating a feeling of volume without definite demarcations. He also began to draw inner frames around his motifs.

During his studies in Paris, Giacometti surpassed his friends in his facility in arriving at correct proportions by placing marks at key points of shapes and connecting them with straight lines to divide volumes into planes or facets. The effect of this boxing in of the object is rather academic and does not render the appearance of reality. He abandoned this technique around 1925 but used it again in 1935-36, to prevent his heads from dissolving as he studied them.

From approximately 1931 Giacometti cultivated two different drawing styles. In Paris, when sketching the themes of his Surrealist sculptures or contributing to Surrealist publications, he preferred a lean outline, like Picasso's or Masson's. In Stampa, however, he began to explore the phenomenological rendering of objects in front of him, a process revealed in a significant anecdote Giacometti told David Sylvester. He was copying pears on a table from the distance normal for still-life drawing, yet the pears came out extremely small in the middle of the sheet of paper. His father grew angry and said: " 'But start doing them as they are, as you see them.' . . . Half an hour later they were exactly the same size to the millimeter as the previous ones."⁷⁴

Very small heads in the center of a sheet are also characteristic of Giacometti's drawings of the later forties. They do not indicate a partial use of the paper, as they would if they were traditional sketches, but result from the identification of the whole sheet with the artist's field of vision.

Figure drawings of 1945-46, however, more often show the model as extremely tall, dematerialized with blurred lines, as if out of focus; these are the studies that led Giacometti to his post-War sculptural style, which consequently may be characterized as drawing in space. Drawing was thus essential to Giacometti's stylistic evolution, but, more than that, it was essential to his perception. Making copies of art works was his way of reading and understanding them. Drawing incessantly from nature was his way of relating to, and recreating the objects of his perception.

Many drawings of the mid-fifties give the impression that the lines are but traces of the moving eye, rather than outlines. With the calculated use of the eraser, Giacometti created smudged gray areas outside or within the contours, creating an effect of immateriality and space surrounding the objects. Erasures in the eyes of a portrait head also served to confer on his drawings the appearance of life in the gaze. The untouched areas of the paper function at once as neutral support for the drawing and as the imaginary substance of the subject and its surrounding space—a characteristic, of course, of all great draftsmanship. Later drawings excel in a rhythmic and almost abstract use of oval curves which surround, rather than delineate the motifs, a technique again reminiscent of Hodler, and especially of Cézanne. In his very last years, Giacometti's swift, uninhibited and caricature-like drawing style recalls Toulouse-Lautrec's. But the drawings of the last two decades reveal, above all, Giacometti's distinctive and unique style in their graphic complexity and beauty. They are meant as art works complete in themselves and, as such, are widely appreciated. The motifs are taken from the artist's surroundings in Paris and Stampa: interiors, still lifes, landscapes. A surprisingly great

number depict Giacometti's sculptural works not only because they were objects in his studios, but as one of the essential themes in his drawing. He also incessantly filled scraps of paper with sketches of his sculptural motifs, his models drawn from memory and accounts of his procedures for rendering heads. The most comprehensive representation of his studio is the panoramic view on two sheets of paper made in 1932 (cat. no. 164). These drawings, a gift for the Countess Visconti, contain minute descriptions of each piece she had seen during visits to the studio, which—according to the dedication line on the bottom of the larger sheet,—“to my great pleasure you did not find distasteful.”

Giacometti drew other notable “inventories” of his sculpture and studio for the catalogues of his exhibitions at the Pierre Matisse Gallery in 1948 and 1950, and at Maeght in 1951, the latter drawn on transfer paper. It is as if Giacometti, who constantly destroyed what he had modelled and painted and ceaselessly evolved towards new visions and goals, used drawing to preserve his achievement and confer unity upon his life and work.

Giacometti as Printmaker

Giacometti's graphic oeuvre is considerable, although he was not preoccupied with the print medium itself. Like so many other artists, he learned etching in the studio of Stanley William Hayter, the British printmaker working in Paris. There, in 1933 and 1934, Giacometti made three etchings—each as unique artist's proofs or in an edition of not more than three—after three of his sculptures: *Cubist Head*, *The Invisible Object* and *Table*.⁷⁵ Other prints were made as illustrations for the original editions of René Crevel's *Les Pieds dans le plat*, 1933 (one engraving) and André Breton's *L'Air de l'eau*, 1934 (four etchings⁷⁶). The linear execution and Surrealist imagination of these prints were much influenced by André Masson's illustrative drawings. In 1935, Giacometti contributed an etching for one of the most important avant-garde print portfolios of this period, Anatole Jakovski's 23 *Gravures*. In it, Giacometti combined some of the symbolic forms of his sculptures of 1930-33.⁷⁷

No etchings seem to have been produced between 1936 and 1947, when the artist was asked to illustrate Georges Bataille's *Histoires des rats* and Pierre Loeb's *Regards sur la peinture*.⁷⁸ His prints were independent works with subjects drawn from his surroundings (his studio) and current motifs. An uninterrupted series of etchings and lithographs followed, published as illustrations and hors-text suites in art periodicals, exhibition catalogues and literary publications.

From 1951 on, the lithographs, conceived as individual prints, greatly outnumbered the etchings. The original drawings for these lithographs were made with lithograph crayon on transfer paper rather than on stone. Using a technique which did not allow for erasures was a challenge for Giacometti. However, his primary concern was not with the unique demands and qualities of the print medium, but the presentation of his subject matter—his studio filled with sculptures, interiors with his wife and brother, and the familiar rooms and landscapes of Stampa. Other artists like Picasso and Rouault were actually more sensitive to the print medium than Giacometti.

Yet, during his last years, Giacometti executed a print series which revealed his technical mastery of the medium. This series is the album *Paris sans fin* (*Paris without End*) (cat. no. 217) commissioned by E. Tériade in 1957 and published in an edition of 250 in 1969 after Giacometti's death. The portfolio consists of 150 lithographs and a very personal text by the artist.

The text was originally supposed to fill between 16 and 20 pages. In the finished book, however, six pages are left blank, which gives it the appearance of a fragment, although Giacometti had brought it to the point where nothing remained to be said. Its fragmentary character and spontaneous and ostensibly unselective content is as deliberate a stylistic decision as the seemingly random selection of views of Paris. Giacometti chose scenes of Paris that were intimately connected with his life there: his living quarters and his studio, his street, his neighborhood café, Montparnasse, friends and acquaintances, erotic scenes, exhibition halls, parks, docks—Paris without end. Some of the views through restaurant windows demonstrate an interesting use of letters to distinguish and animate exterior and interior space.

The portfolio was often left untouched in the studio for weeks or months at a time. During these months, the project changed in scope and meaning, as the artist himself changed. He wrote:

There are 30 lithographs on my bed which have to be redone for the book that I abandoned two years ago; I tried to take up some motifs as before: street scenes, interiors—I don't like them any more. Where and how could I repeat them? Paris for me is only this: The attempt to understand a little better the origin of the nose in a sculpture."

These new feelings threatened the whole undertaking: "I could as well copy the back of the chair here, right in front of me"

As in his paintings and sculpture after 1958, a new spatial concept emerged. Giacometti hints in his text that there is also a new time concept. The quote continues:

. . . or the little alarm clock, black and round on the table which fills—no, it does not actually fill the room, but which is like a spot from which originates everything one sees, the windows as well as the ceiling, the tree outside, where the blackbird sings early at dawn, or just before dawn—a song which in June of last year, 1963, was for me the greatest joy of the day, of the night

Thus we see that everything radiates from the alarm clock, once it has become the focus of the artist's attention. It is the focal point of both space and time, for everything—the experience of both the interior and the courtyard, as well as of both the present time and the remembrance of times past—springs from it.

Paris sans fin, together with the busts of *Annette* of c. 1960 to 1964, *Diego* and *Elie Lotar* of 1964 and 1965, and the paintings of *Caroline* of this period, forms Giacometti's artistic and personal testament. Giacometti left Paris for the last time on December 5, 1965. He was to die in Chur, Switzerland on January 11, 1966. Shortly before his last departure, he wrote these evocative lines as the last paragraph of *Paris sans fin*:

The silence, I'm alone here, outside the night, nothing moves and sleep takes over again. I don't know who I am, nor what I'm doing, nor what I would like to do, I don't know if I'm old or young, maybe I still have some hundred thousand years to live until my death, my past sinks in a gray abyss

In 1932—almost in the middle of his life—he had written metaphorically of his existence as a fragile palace which he built and rebuilt with matchsticks.⁷⁹ Now, at the end of his life, he concluded with these words: “. . . and those matchsticks dispersed on the floor, isolated here and there, like battle-ships on the gray ocean.”

Reinhold Hohl

The author wishes to acknowledge how much he profited in his Giacometti studies from conversations with James Lord, Paris, who is currently writing a biography of Alberto Giacometti, and Michael Brenson, Gainesville, Florida, who is preparing a Ph.D. thesis on Giacometti's sculpture 1925-1935 for The Johns Hopkins University, Baltimore.

References which appear in the selected bibliography are given in abbreviated form.

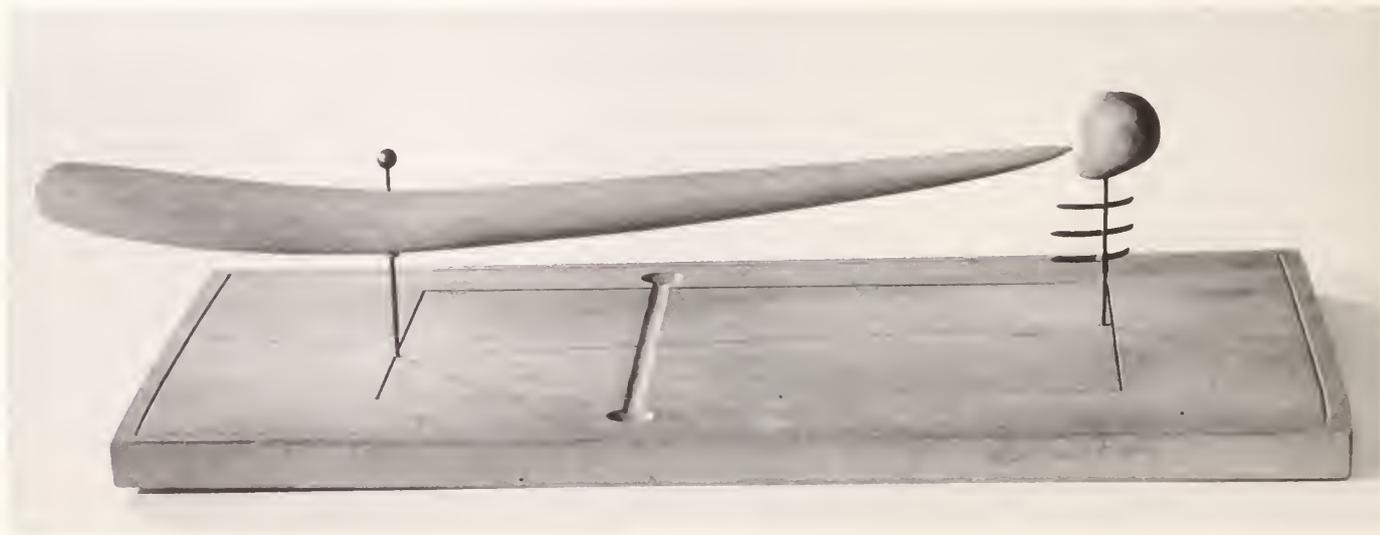
- 1 Giacometti spoke about the impossibility of ever arriving at his goal in many interviews after 1960. See for instance: Ludy Kessler, *Conversation with Alberto Giacometti*, Swiss Television, Lugano, 1964; partially reprinted in Giorgio Soavi, "Il Sogno di una testa," *Playmen*, vol. III, Rome, January 1969, p. 153.
- 2 Information about Giacometti's Chase Manhattan project from a conversation with Gordon Bunshaft, New York, June 1973.
- 3 A discussion about the formation of this compositional idea follows in the chapter "Some Continuing Compositional Ideas in the Sculpture," especially pp. 29 to 33.
- 4 Lord, *L'Oeil*, 1966, p. 67.
- 5 Communication to the author from Gordon Bunshaft; also James Lord, see note 4, and Hess, *Art News*, 1966.
- 6 In a conversation with Ernst Beyeler, Basel, November 1965; verbal communication to the author from Mr. Beyeler.
- 7 See facsimile reproduction in the 1948 Pierre Matisse Gallery catalogue, p. 31.
- 8 Unpublished letters of Giovanni Giacometti to Cuno Amiet, January 30 and March 14, 1920. Cuno Amiet Archive, Mrs. Lydia Thalmann-Amiet, Oschwand, Switzerland.
- 9 According to the most pointed of various apocryphal accounts. See also the chronologies by George Mauner in the exhibition catalogue *Three Swiss Painters*, Museum of Art, The Pennsylvania State University, 1973, pp. 79, 128.
- 10 The translation in the 1950 Pierre Matisse Gallery catalogue unfortunately does not make a clear distinction between the two texts. What seems to have been the first text begins with the second paragraph of p. 5 and continues on pp. 6 and 9; the French original, accompanied by sketches, is on pp. 8, 10, 12, 14, 16, 18, 20, 24. "Today's letter" translated is on p. 3 and first paragraph of p. 5.
- 11 *Minotaure*, 1933.
- 12 "A propos de Jacques Callot," *Labyrinthe*, 1945.
- 13 James Lord, "Scarnificava la materia per cercare il segreto dell'uomo," *Bolaffiarte*, vol. IV, no. 29, Turin, April-May 1973, p. 56. In this context see also Giacometti's remarks about drawing a glass as reported by Sylvester, Tate Gallery, 1965, last page of the essay.
- 14 Carluccio, *Alberto Giacometti, A Sketchbook of Interpretative Drawings*, 1968, p. IX.
- 15 Clay, *Réalités*, April 1964.
- 16 *Le Rêve, le sphinx et la mort de T.*
- 17 Unpublished letter of March 1915. Cuno Amiet Archive, Mrs. Lydia Thalmann-Amiet, Oschwand, Switzerland.
- 18 See note 1.

- 19 This quality is already visible in the post-Cubist *Torso*: the groove on the back indicating the spine would not be found in a work by Laurens or Lipchitz, but is common in primitive carvings. Giacometti repeated it in 1934 on the back of the almost abstract tombstone of his own father in the cemetery of S. Giorgio di Borgonovo.
- 20 In his series of sketches *Objets mobiles et muets*, 1931, Giacometti, in fact, translated some of the “characters” in Miró’s *Harlequin’s Carnival*, 1924-25, Collection The Albright-Knox Art Gallery, Buffalo, N.Y., into projects for wire sculptures—not unlike Calder’s wire constructions of around 1930—which he simply proposed to place on a table-like platform.
- 21 For a thoroughly documented discussion of the problem of bases in modern sculpture see Albert Elsen, “Pioneers and Premises of Modern Sculpture,” *Pioneers of Modern Sculpture*, London, Arts Council, Hayward Gallery, July 20-September 23, 1973, exhibition catalogue. See also Jack Burnham, *Beyond Modern Sculpture*, New York, Braziller, 1968, third printing 1973.
- 22 An interesting comparison can be made with Calder’s wire construction *Motorized Mobile*, 1929, Collection The Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Whereas Calder’s work is like a drawing in space, Giacometti’s *Three Figures Outdoors* has the sculptural and emotional qualities of the grill-like Ivory Coast Senufo dancer’s headdresses. Giacometti’s *Suspended Ball*, 1930, extends Calder’s *Motorized Mobile* into the three-dimensional space frame of a cage; the shape of the ball and the crescent were inspired by Picasso’s drawing *Project for a Monument*, 1928, Private Collection.
- 23 *Point to the Eye*, 1932 (fig. 7)—a pointed cone directed to a modelled skull mounted on the same platform—is in the same way a prefiguration of *The Nose*, 1947 (cat. no. 51), where it is the viewer’s own eye which is threatened by the point of the nose when standing in front of the sculpture. This development of a sculptural theme demonstrates the evolution of Giacometti’s work from the Surrealistic model-situations to real Existential confrontations.
- 24 André Breton, *Documents* 34, June 1934.
- 25 Series of models at the Val de Grâce Museum, Paris.
- 26 *Circle*, *International Survey of Constructive Art*, Ed. J. L. Martin, B. Nicholson, N. Gabo, London, 1937. Reprinted, New York, Praeger, 1971, pl. 17, p. 297.
- 27 In the same period, the French philosopher Maurice Merleau-Ponty undertook similar phenomenological studies about perception;

for the relationship between apparent size and the field of vision see his *Phenomenology of Perception*, 1945, English translation by Colin Smith, London, Routledge & Kegan Paul, 1962, 1967, pp. 259-261.

- 28 Photographs of the plasters in catalogue insert, *Derrière le miroir*, no. 39-40, Paris, June, 1951.
- 29 In formal analysis of *Head of a Man on a Rod*, one must—as for Giacometti’s sculptures of the early thirties—refer to Oceanic works, namely New Hebrides human skulls, which were covered with wax, chalk and seashells and painted—as well as to modern art. It relates to the expressive silhouettes in Picasso’s *Guernica*, 1937 and the stalk carrying a bull’s head in Picasso’s *Still Life with Red Bull’s Head*, 1938, both Collection The Museum of Modern Art, New York, the latter a painting for which Picasso borrowed the overall composition and the polyhedron from Giacometti’s *Table*, 1933. We think that the meaning of *Head of a Man on a Rod* is illuminated by a discussion of these formal origins.
- 30 Carola Giedion-Welcker, “Alberto Giacometti’s Vision der Realität,” *Werk*, Winterthur, 1959, pp. 205 ff.
- 31 Sylvester, *The Sunday Times Magazine*, July 1965.
- 32 Giacometti constantly used the term “double of reality” and the formula “not likeness, but resemblance”

fig. 7 *Point to the Eye*. 1931. Collection E. Tériade, Paris.



- in his later years. See for instance his conversation with Jean-Luc Daval, "Fou de Réalité: Alberto Giacometti," *Journal de Genève*, June 8, 1963.
- 33 Radio interview with Georges Charbonnier, Paris, R.T.F., March 3, 1951; reprinted in Charbonnier, *Le monologue du peintre*, Paris, Juillard, 1959, pp. 159-170. Also in many other conversations, the last one with Jacques Dupin in the film *Alberto Giacometti* by Scheidegger and Münger, 1966.
- 34 Luigi Carluccio, *op. cit.*, p. 141, pl. 52.
- 35 Such interpretations (by Jacques Dupin and Palma Buccarelli) were refuted by Kramer, *Arts Magazine*, November 1963.
- 36 Conversations with Italian journalists, quoted by Mario de Micheli, "E morto lo scultore Alberto Giacometti," *L'Unità*, Rome, January 13, 1966. Also in a later conversation with Lake, *The Atlantic*, September 1965, pp. 121-122.
- 37 Conversation with Grazia Livi, "Interrogiamo gli artisti del nostro tempo: Che cosa ne pensano del mondo d'oggi? Giacometti," *Epoca*, no. 643, Milan, January 20, 1963, pp. 58-61.
- 38 See 1948 Pierre Matisse Gallery catalogue, p. 28 (ill. drawing *Tightrope Walker*) and p. 40 (ill. now destroyed plaster *Night*).
- 39 *Femme dans une barque*, 1950, Bronze, Private Collection, Paris. Paris, Orangerie des Tuileries, *Alberto Giacometti, 1969-70*, exhibition catalogue, no. 72, ill. p. 71 (dated 1950-52).
- 40 Photograph by Man Ray reproduced, *Cahiers d'Art*, Paris, 1932, p. 341, with caption *Chute d'un corps sur un graphique* (Fall of a Body onto a Diagram); sketched by Giacometti in the 1947 letter to Pierre Matisse and titled *Espèce de paysage—tête couchée* (Sort of a Landscape—Reclining Head).
- 41 On the tombstone for his own father, 1934, Giacometti had used the traditional Christian metaphor for the expectation of Eternal Life, sculpted in delicate relief: a bird on a branch next to a chalice; above the chalice is the sun, above the bird a star.
- 42 Lord, *A Giacometti Portrait*, 1965, p. 49.
- 43 Photograph of *Cube* with original base, *Minotaure*, no. 5, Paris, 1934, p. 42 (with caption *Nocturnal Pavilion*); reprinted in *Circle*, London, 1947; reprinted, New York, Praeger, 1971, p. 94, pl. 18. This photograph and Giacometti's sketch of 1947 do not show the engraved self portrait, which, for physiognomical and stylistic reasons, can be dated 1936-38.
- 44 Erwin Panofsky, *Albrecht Dürer*, Princeton University Press, 1948, vol. I, pp. 156-171.
- 45 Bloch Catalogue no. 170.
- 46 Bloch Catalogue no. 178.
- 47 Compare one of the front legs with Brancusi's theme *The Endless Column*; compare the female bust with Léger's watercolor *Woman and Table*, 1920, Private Collection, Germany, and the woman, as well as the mortar with pestle, with Léger's *Three Women*, 1921, Collection The Museum of Modern Art, New York. Bust and braid-like table leg refer also to Laurens' sculptures. The most important source for the table, the contrasting legs and the human hand, was, however, Magritte's painting *The Difficult Passage*, 1926, Private Collection, Brussels.
- 48 See reproduction in Dupin, *Alberto Giacometti*, 1962, pp. 214-215.
- 49 Plaster, Musée Rodin, Paris.
- 50 Reproduced in *Le Surréalisme au service de la révolution*, December 1931, pp. 18-19; Brassai's photograph reproduced in *Minotaure*, no. 3-4, Paris, 1933, p. 47 f.
- 51 According to Giacometti's 1947 letter to Pierre Matisse.
- 52 Tanguy used similar elements in his painting *Genesis*, 1926, Claude Hersent Collection, Meudon; see Kay Sage Tanguy, *Yves Tanguy. A Summary of His Works*, New York, Pierre Matisse, 1963, pl. 26.
- 53 Photographs made by Giacometti's friend Charles Ducloux in the archive of Mrs. Carola Giedion-Welcker, Zurich; a tall *Standing Woman*, 1948, placed at Giacometti's request on the sidewalk of the rue Hippolyte Maindron, is reproduced in her book *Contemporary Sculpture: An Evolution in Volume and Space*, New York, Wittenborn, 1955, p. 94; revised edition 1960, p. 104.
- 54 Communication to the author from Dr. Carlo Huber, Basel.
- 55 Proceeding from this premise, the obligatory comparison with Rodin's *Burghers of Calais*, 1886, necessarily leads to a different conclusion than Albert Elsen's in his *Rodin*, New York, The Museum of Modern Art, 1963, pp. 86-87. Executed as a monument in life-size on a public square, and without the base, Giacometti's *City Square* would be very much like *The Burghers of Calais*, about which Rodin confided to Paul Gsell, that one of his original plans had been "to fix my statues one behind the other on the stones of the Place, before the Town Hall of Calais . . . [so that] the people of Calais of today, almost elbowing them, would have felt more deeply the tradition of solidarity which unites them to these heroes." (Rodin, *On Art and Artists*, New York, Philosophical Library, 1957, pp. 103-104.)—It is very likely that Giacometti was much more aware of Rodin's works than one will ever be able to document. Parallels in the works of both artists differ essentially in their iconographical dimension: Rodin's is more often historical and literary, Giacometti's philosophical and mythical.
- 56 Conversation with Jean-Raoul Moulin, quoted in J.-R. Moulin, "Giacometti: 'Je travaille pour mieux voir,'" *Les lettres françaises*, no. 1115, Paris, January 20, 1968, p. 17.
- 57 Conversation with Pierre Schneider, quoted in P. Schneider, "'Ma longue marche' par Alberto Giacometti," *L'Express*, no. 521, Paris, June 8, 1961, pp. 48-50.
- 58 See note 56.
- 59 See note 2.
- 60 Sigfried Giedion, "Alberto Giacometti," *Neue Zürcher Zeitung*, January 16, 1966.

- 61 The colossal head of a giant bronze statue of the Emperor Constantine—since 1594 at the Conservatori Museum on the Capitole where Giacometti saw it on a trip to Rome in, or shortly before, 1960—was of enormous political and cultural significance for the city. The head, placed on a marble pedestal, stood for centuries on the site which was to become the Piazza del Campidoglio, amidst other sculptural fragments, where people constantly moved. Whether Giacometti knew about the public site is not important; what is significant, is the striking parallel of the meaningful urban situation which he intended to create on the Chase Manhattan Plaza.
- 62 Verbal communication to the author from Bruno Giacometti, Zurich.
- 63 Collection Dr. Paolo Cadorn, Basel.
- 64 Examples are: *Farmer's Wife from Bregaglia*, 1928, Private Collection, Lugano. *Landscape near Stampa*, 1931, Collection Josef Müller, Solothurn; color reproduction on cover of *Der Schweizerische Beobachter*, no. 4, Basel, 1970.
- 65 For instance: *Portrait of Renato Stampa*, 1932, Collection Prof. R. Stampa, Chur.
- 66 When Giacometti followed the Surrealist practice of reshaping traditional paintings into Dada and Surrealist expressions (such as de Chirico's interpretations of Boecklin, Duchamp's *Mona Lisa* variation, Miró's *Dutch Interior* and Dali's "paranoid" readings of postcard views), he did so as a sculptor rather than a painter. He translated Duchamp's *The Passage from the Virgin to the Bride* into the plaster model *Project for a Passageway*, 1930-31, Collection The Alberto Giacometti Foundation, and Boecklin's *Island of Dead* into the stage construction *Palace at 4 a.m.*, 1932, Collection The Museum of Modern Art, New York, or Magritte's *The Difficult Passage into Table*, 1933, (cat. no. 31).
- 67 Private Collection, Switzerland. The model for this oil seems to be Rita Gueffier, an identification which allows the tentative dating of 1935 or 1936. Such elements as frontality, perpendicular light-source, interior walls and open doors parallel to the picture plane, as well as the ambiguous treatment of outlines, have precedents in Ferdinand Hodler's later painting.
- 68 The author gratefully acknowledges that he began to investigate the problem of Cubism and frontality in Giacometti's portrait-painting after a conversation with Jonathan Silver, New York, who in his unpublished essay "Frontality and Cubism in Giacometti's Painting 1947-1951" (suggested by Meyer Schapiro, Columbia University, New York) presents Giacometti's paintings as an adaptation of, rather than an alternative to Cubism.
- 69 The Mannerists of the sixteenth century had created strange distortions and dramatic depth using this approach. Cézanne's *Boy with a Red Vest*—his seemingly too long arm reaching from the middle-ground into the foreground—is perhaps the most famous modern example of this representational device, and one Giacometti often spoke of; see for instance Carlton Lake, "The Wisdom of Giacometti," *The Atlantic*, Boston, September 1965, p. 123.
- 70 Musée d'Art et d'Histoire, Geneva.
- 71 Yanaihara, *Derrière le miroir*, 1961; Lord, *A Giacometti Portrait*, 1965, reproduces twelve of the sixteen states of *Portrait of James Lord*, 1964; Dupin, *Alberto Giacometti*, 1962, reproduces four states of *Head of Diego*, 1957.
- 72 For instance *Madame Cézanne in the Conservatory*, Venturi, no. 569 or *Madame Cézanne in a Red Dress*, Venturi, no. 570, both c. 1890, both at the Metropolitan Museum of Art, New York.
- 73 Giacometti's conversations abounded in remarks about Cézanne, and one may say that it was Cézanne's art that Giacometti challenged in his painting. See especially Georges Charbonnier's radio interview, Paris, R.T.F., April 16, 1957, published as "[Deuxième] Entretien avec Alberto Giacometti," G. Charbonnier, *Le Monologue du peintre*, Paris, Juillard, 1959, pp. 171-183.
- 74 Sylvester, Tate Gallery, 1965. As told by Giacometti to Mr. Sylvester, the incident took place when the artist was eighteen or nineteen. It was so described in the "Documentary Biography" in my monograph on Giacometti, New York, 1972, p. 231. But since not one of the many surviving drawings done before 1925 shows traces of this phenomenological rendering, we discuss it here in the context of a later period. A painting by Giovanni Giacometti of 1931 shows Alberto in the family room drawing a plate of fruit (Giacometti Estate, Zurich; Köhler catalogue no. 421).
- 75 Verbal communication to the author from Michael Brenson after his interview with Stanley W. Hayter. Herbert Lust, in his *Giacometti: The Complete Graphics and 15 Drawings*, lists *Cubist Head* (L. 56, pl. 92) and *Hands Holding a Void* (L. 57, pl. 93).
- 76 Lust, *ibid.*, L. 76-79, pl. 112.
- 77 Lust, *ibid.*, L. 80 (as no. 7 instead of no. 8 in the album), pl. 113.
- 78 Lust, *ibid.*, L. 81-83, pl. 114; L. 85-91, pl. 115 (with the date of publication, 1950; Edwin Engelberts gives the date of execution, 1947, in his exhibition catalogue *Alberto Giacometti. Dessins, Estampes, Livres illustres*, Geneva, 1967, p. 51, nos. 26-29).
- 79 Commentary on *Palace at 4 a.m.*; see note 11.

Works in the Exhibition

Sculpture

I

Torso (Torse). 1925

Bronze, 22 $\frac{1}{4}$ x 10 $\frac{5}{8}$ x 7 $\frac{1}{2}$ "
(56.5 x 24.5 x 23 cm.)

Collection The Alberto Giacometti
Foundation, Relinquished from
Kunsthaus Zurich

Cast no. 5/6

Inscribed: base back "5/6 Alberto
Giacometti 1925"



2

Little Crouching Man
(*Petit homme accroupi*). 1926

Bronze, 11¼ x 6⅞ x 4"
(28.5 x 17.5 x 10 cm.)

Collection The Alberto Giacometti
Foundation, Gift of the artist

Inscribed: base left side "A. Gia-
cometti; base front "1926"; base back
right "M Pastori Cire perdue"



3
Spoon Woman (Femme-cuiller). 1926

Bronze, 57⅛ x 20½ x 9⅞"
(145 x 52 x 25 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: base right "A. Giacometti
1/6"; middle plate back "Alberto
Giacometti 1/6"; base left "Suisse
Fondeur Paris"

4

Couple (Man and Woman)
(Le Couple (Homme et femme)). 1926

Bronze, 23³/₈ x 14¹/₂ x 7¹/₈"
(60 x 37 x 18 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: plinth back right "A. Giacometti 1/6"; plinth back left "Susse Fondeur Paris"



5

Cubist Composition (Man)
(Composition cubiste (Homme)). 1926

Bronze, 25¹/₄" h. (h. 64 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 1/6

Inscribed: plinth right side "1/6
Alberto Giacometti"; plinth back
"Cire C. Valsuani perdue"



Personages (Personnages). 1926-27

Bronze, 10 $\frac{1}{4}$ x 7 $\frac{7}{8}$ x 5 $\frac{7}{8}$ "
(26 x 20 x 15 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: base front left "C Valsuani
Cire perdue"

*Portrait of the Artist's Mother (Portrait de la mère de l'artiste)*. 1927

Bronze, 12 $\frac{3}{4}$ x 9 x 4 $\frac{1}{2}$ "
(32.5 x 23 x 11 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: base front "1927"; base
back "Alberto Giacometti"; base left
side "M Pastori Cire perdue"



Portrait of the Artist's Father (Portrait du père de l'artiste). 1927

Bronze, 11 1/8 x 8 1/4 x 9"
(28.5 x 21 x 23 cm.)

Collection The Alberto Giacometti Foundation, Gift of the artist

Cast no. 1/6

Inscribed: back left "M Pastori Cire perdue"



10

Sculpture (Sculpture). 1927

Plaster, 12 1/2" h. (h. 32 cm.)

Collection The Philadelphia Museum of Art, A. E. Gallatin Collection

Inscribed: upper back right vertically
"Alberto Giacometti Paris 1927"



*Portrait of the Artist's Father (Portrait
du père de l'artiste, plat et gravé).* 1927

Bronze, 10⁷/₈ x 8¹/₂ x 5³/₈"
(27.5 x 21.5 x 13.5 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: bottom left "M Pastori Cire
perdue"



11

Composition (Man and Woman)
(*Composition (Homme et femme)*).

1927

Bronze, 15³/₄ x 14³/₄ x 5"
(40 x 37.5 x 13 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 1/6

Inscribed: left side and right side "Cire
L. Pastori Cerdue"; back "Giacometti
1/6"



12

Observing Head (Tête qui regarde).

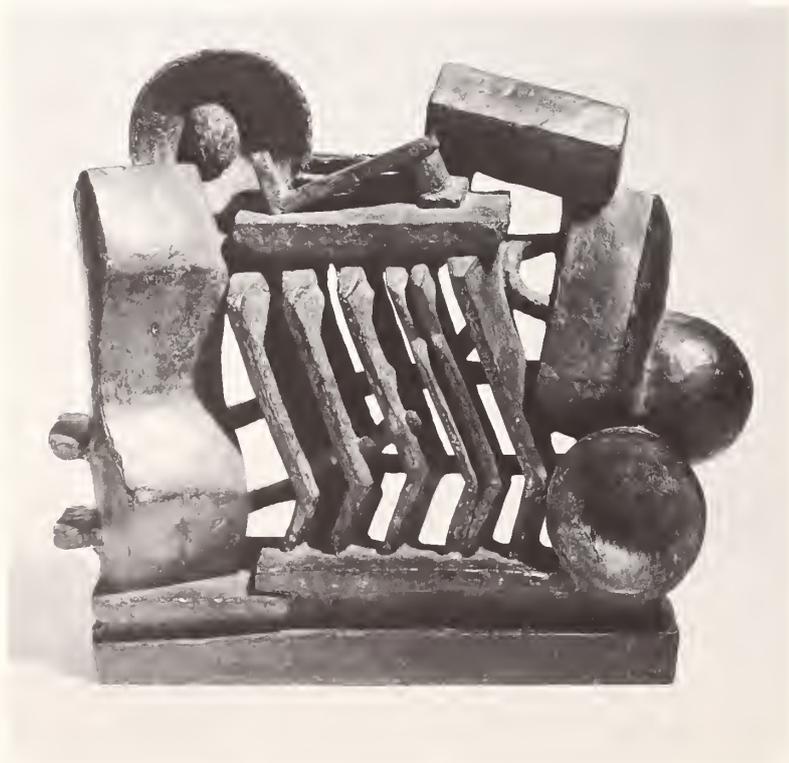
1927-28

Bronze, 15¹/₂ x 14 x 2¹/₂"
(39.5 x 35.5 x 6.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 3/6

Inscribed: plinth front left "Alberto
Giacometti 3/6"; plinth back left
"Susse fondeur Paris"



13

Observing Head (Tête qui regarde).

1927-29

Marble, 16 $\frac{1}{8}$ x 14 $\frac{1}{2}$ x 3 $\frac{1}{8}$ "
(41 x 37 x 8 cm.)

Collection The Alberto Giacometti
Foundation

Executed in marble by Diego
Giacometti

Inscribed: plinth back left "Alberto
Giacometti"



Woman (Femme). 1928

Marble, 13¼ x 12¼ x 3½"
(33.5 x 31 x 9 cm.)

Collection The Alberto Giacometti
Foundation

Executed in marble by Diego
Giacometti

Inscribed: base back left "A.
Giacometti"



Woman (Femme). 1928

Bronze, 18⁷/₈ x 15 x 3³/₈"
(48 x 38 x 8.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 2/6

Inscribed: base back left "Alberto
Giacometti 2/6"; base back "Susse
Fondeur Paris"



Man and Woman (Homme et femme).

1928-29

Bronze, 18 $\frac{1}{8}$ " h. (h. 46 cm.)

Collection Henriette Gomès, Paris

Unique cast

Inscribed: base "Alberto Giacometti"



17

Reclining Woman (Femme couchée).

1929

Bronze, 10⁵/₈ x 17¹/₄ x 6¹/₄"
(27 x 44 x 16 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: base back right "Alberto
Giacometti 1929 1/6"



18

*Reclining Woman who Dreams
(Femme couchée qui rêve).* 1929

Painted bronze, 9¹/₂ x 17 x 5¹/₂"
(24.5 x 43 x 14 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 0/6

Inscribed: base back left "Alberto
Giacometti 0/6"



19

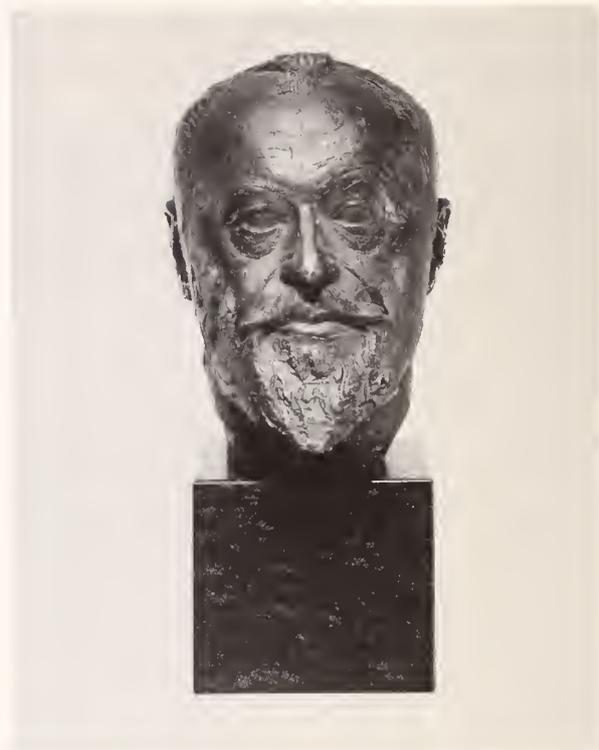
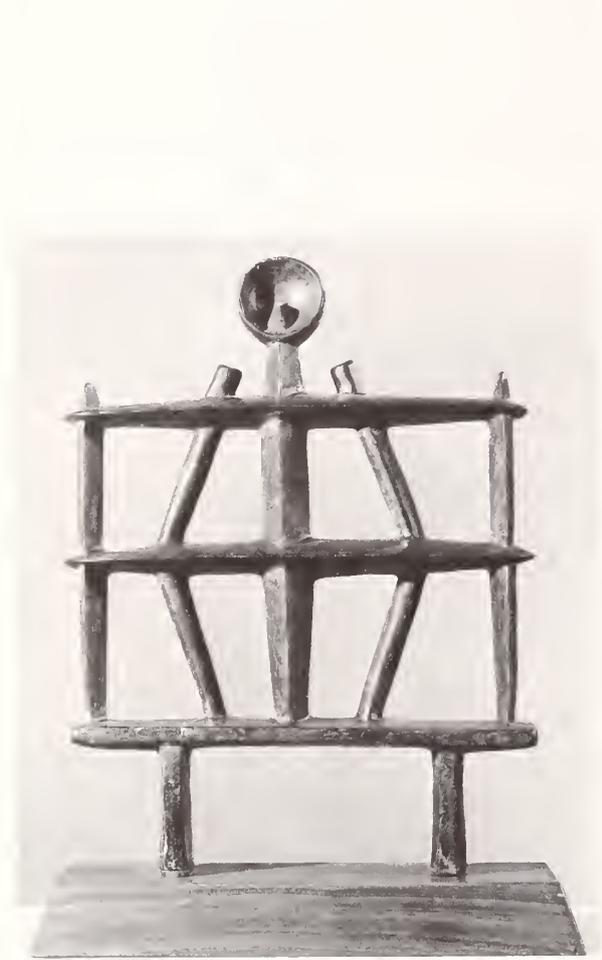
Man (Homme). 1929

Bronze, 15 $\frac{3}{4}$ x 12 x 3 $\frac{3}{8}$ "
(40 x 30.5 x 8.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 2/6

Inscribed: lowest transverse beam back
"2/6 Alberto Giacometti 1929"



Portrait of Giovanni Giacometti
(*Portrait de Giovanni Giacometti*).

1929-30

Bronze, 10³/₄ x 8¹/₄ x 9¹/₂"
(27.5 x 21.5 x 24 cm.)

Collection Bruno Giacometti

Inscribed: lower left "Alberto
Giacometti 1929-30"

*Three Figures Outdoors (Trois
personnages dehors)*. 1929

Bronze, 20¹/₄ x 15¹/₄ x 3¹/₂"
(51.5 x 38.5 x 9 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Unique cast

Inscribed: inside plinth "Epreuve
unique"



Suspended Ball (Boule suspendue).

1930-31

Plaster with metal, 24 x 14 $\frac{1}{8}$ x 13 $\frac{1}{4}$ "
(61 x 36 x 33.5 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: plate edge left side "Plâtre
original Alberto Giacometti"; plate
right side "Alberto Giacometti"



Cage (La Cage). 1931

Wood, 19 $\frac{1}{4}$ " h. (h. 49 cm.)

Collection Moderna Museet,
Stockholm

Unique cast

Not inscribed



24

Disagreeable Object (Objet désagréable). 1931

Wood, 19" long (l. 48.5 cm.)

Private Collection, New York

Not inscribed



25

Disagreeable Object to be Disposed Of (Objet désagréable à jeter). 1931

Wood, 8¼" h. (h. 21 cm.)

Penrose Collection, London

Not inscribed



Circuit (Circuit). 1931

Wood, 18½ x 18½ x 2"
(47 x 47 x 5 cm.)

Collection Henriette Gomès, Paris

Not inscribed



27

Caress (Caresse). 1932

Marble, 19¼" h. (h. 49 cm.)

Private Collection

Not inscribed



Woman with her Throat Cut (Femme égoragée). 1932

Bronze, 7⁷/₈ x 29¹/₂ x 22⁷/₈"
(20 x 75 x 58 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 3/5

Inscribed: under shovel left "A.
Giacometti 1932 3/5"; "Alexis Rudier
Fondeur Paris"



29

Walking Woman (Femme qui marche).

1932-34

Bronze, 59" h. (h. 150 cm.)

Collection The Museum of Fine Arts,
Boston, Henry Lee Higginson and
William Francis Warden Funds

Cast no. 4/4

Inscribed: right "Alberto Giacometti"



30

Statue of a Headless Woman (Femme sans tête). 1932-36

Bronze, 58½" h. (h. 148.5 cm.)

Collection The Solomon R.
Guggenheim Museum, New York

Cast no. 0/6

Inscribed: base "Alberto Giacometti
1932-36"



Table (La Table surréaliste). 1933

Bronze, 56¼" h. (h. 143 cm.)

Collection Musée National d'Art
Moderne, Paris

Unique cast executed from 1933 plaster
original for Musée National d'Art
Moderne, Paris in 1969

Inscribed: back left "Alberto
Giacometti, 1933"



Flower in Danger (Fleur en danger).

1933.

Wood, plaster, metal, 21 ⁷/₈ x 30 ³/₄ x
7 ¹/₈" (55.5 x 78.5 x 18 cm.)Collection The Alberto Giacometti
FoundationInscribed: base front right in pencil
"Alberto Giacometti"

The Invisible Object (Hands Holding the Void) (L'Objet invisible (Mains tenant le vide)). 1934

Gilt bronze, 60¼" h. (h. 153 cm.)

Collection National Gallery of Art,
Ailsa Mellon Bruce Fund 1974

Cast no. 3/6

Inscribed: base top back "Alberto
Giacometti 1935"; base right back
"3/6 Alexis Rudier Fondateur Paris"



34

Cube (Le Cube). 1934

Bronze, 37 x 23⁵/₈ x 23⁵/₈"
(94 x 60 x 60 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/2

Inscribed: front left "Alberto
Giacometti 1/2"; back "Susse Fondeur
Paris"



Cubist Head (Tête cubiste). 1934

Plaster, 7 $\frac{1}{8}$ x 8 $\frac{1}{4}$ x 7 $\frac{1}{2}$ "
(18 x 21 x 19 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: bottom right "Alberto
Giacometti"



Cubist Head (Tête cubiste). 1934

Bronze, 7" h. (h. 18 cm.)

Collection The Art Institute of
Chicago, Gift of Skidmore, Owings
and Merrill

Cast no. 1/6

Inscribed: lower edge right "Alberto
Giacometti"



Cubist Head (Tête cubiste). 1934

Marble, 7 $\frac{3}{4}$ " h. (h. 20 cm.)

Private Collection, New York

Not inscribed



Head of Isabel (Tête d'Isabel), 1936

Bronze, 11½" h. (h. 29 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 6/6

Inscribed: bottom left "Susse Fondeur
Paris"; back bottom "6/6 A.
Giacometti"



Woman with Chariot I (Femme au chariot I). 1942-43

Bronze, 65³/₄" h. (h. 167 cm.)

Lent by Pierre Matisse Gallery, New York

Cast no. 3/6

Inscribed: top base right "3/6 Alberto Giacometti Susse Fondeur Paris"



40

Group of Three Plasters (Groupe de trois plâtres)

a. 1944, 1 $\frac{1}{8}$ " h. (h. 2.8 cm.); with base, 2 $\frac{3}{4}$ x 1 $\frac{1}{4}$ x 1 $\frac{3}{8}$ " (7 x 2.8 x 3 cm.)

b. c. 1945, $\frac{1}{2}$ " h. (h. 1.2 cm.); with base, 5 x 2 $\frac{3}{8}$ x 2 $\frac{3}{4}$ " (12.8 x 5.5 x 7 cm.)

c. c. 1945, 1" h. (h. 2.5 cm.); with base, 3 $\frac{3}{8}$ x 1 $\frac{3}{8}$ x 1 $\frac{3}{8}$ " (9.2 x 4 x 4 cm.)

Private Collection

Not inscribed



Figurine (Figurine). c. 1945

Plaster and metal, 4½" h. (h. 11.4 cm.);
with base, 3½ x 2 x 2⅛"
(8.9 x 5 x 5.2 cm.)

Collection The Museum of Modern
Art, New York, Gift of Mr. and Mrs.
Thomas B. Hess, 1966

Not inscribed



42

Figurine (Figurine). c. 1945

Plaster and metal, $3\frac{3}{4}$ " h. (h. 9.5 cm.);
with base, $2\frac{1}{4} \times 1\frac{3}{4} \times 1\frac{3}{4}$ "
(5.6 x 4.3 x 4.2 cm.)

Collection The Museum of Modern
Art, New York, Gift of Mr. and Mrs.
Thomas B. Hess, 1966

Not inscribed

44

Figurine (Figurine). c. 1945

Plaster and metal, $1\frac{3}{4}$ " h. (h. 4.3 cm.);
with base, $\frac{7}{8} \times 1\frac{1}{2} \times 1\frac{1}{8}$ "
(2.1 x 3.6 x 2.9 cm.)

Collection The Museum of Modern
Art, New York, Gift of Mr. and Mrs.
Thomas B. Hess, 1966

Not inscribed

43

Figurine (Figurine). c. 1945

Plaster and metal, $2\frac{1}{8}$ " h. (h. 5.4 cm.);
with base, $1\frac{3}{8} \times 1\frac{1}{2} \times 1\frac{5}{8}$ "
(3.3 x 3.8 x 4.1 cm.)

Collection The Museum of Modern
Art, New York, Gift of Mr. and Mrs.
Thomas B. Hess, 1966

Not inscribed

45

Figurine (Figurine). c. 1945

Plaster and metal, $1\frac{5}{8}$ " h. (h. 4 cm.);
with base, $\frac{5}{8} \times 1\frac{1}{2} \times 1\frac{1}{2}$ "
(1.6 x 1.2 x 1.2 cm.)

Collection The Museum of Modern
Art, New York, Gift of Mr. and Mrs.
Thomas B. Hess, 1966

Not inscribed



46

Hand (La Main). 1947

Bronze, 22½ x 28¾ x 1¼"
(57 x 72 x 3.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 5/6

Inscribed: shoulder "AG 5/6"



47

Walking Man (Homme qui marche).

1947

Bronze, 67³/₈ x 9¹/₄ x 20⁷/₈"
(171 x 23.5 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: base back "A. Giacometti
1/6 1947; base back bottom "Alexis
Rudier Fondateur Paris"



48

*Head of a Man on a Rod (Tête
d'homme sur tige).* 1947

Bronze and plaster, 21³/₄" h.
(h. 55.5 cm.)

Collection William N. Eisendrath, Jr.

Cast no. 1/6

Not inscribed



Large Figure (Grande figure). 1947

Bronze, 79½ x 8⅜ x 16⅜"
(202 x 22 x 41.5 cm.)

Collection The Alberto Giacometti
Foundation, Relinquished from
Kunsthaus Zurich

Cast no. 1/6

Inscribed: base left side "Alberto
Giacometti 1/6"; base back "Susse
Fondeur Paris"



Man Pointing (L'Homme au doigt).

1947

Bronze, light patina, 70½" h.
(h. 179 cm.)

Collection Sheldon H. Solow

Cast no. 6/6

Inscribed: base left "A Giacometti
6/6"; base back "Alexis Rudier"



Nose (Le Nez). 1947

Bronze, wire, rope, steel, 15 x 3 x 26"
(38 x 7.5 x 66 cm.)

Collection The Solomon R.
Guggenheim Museum, New York

Cast no. 5/6

Inscribed: bottom "Alberto Giacometti
5/6 Susse Fondeur Paris"



Man Walking Quickly under the Rain
(*Homme qui marche sous la pluie*).

1948

Bronze, 17³/₄ x 30³/₈ x 5⁷/₈"

(45 x 77 x 15 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 4/6

Inscribed: plinth right side "4/6 A.
Giacometti"; base lower left side
"Alexis Rudier Fondateur Paris"



53

Standing Woman (Femme debout).
1948

Bronze, $71\frac{5}{8} \times 8\frac{3}{8} \times 14\frac{1}{4}$ "
(182 x 23 x 36 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/5

Inscribed: base right side "A. Gia-
cometti 1/5"; base back left "Alexis
Rudier Fondateur Paris"



54

Standing Woman (Femme debout).
1948

Bronze, $66 \times 6\frac{1}{4} \times 13\frac{3}{8}$ "
(167.5 x 16 x 34 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: plinth side right "A.
Giacometti 1/6"; plinth back right
"Alexis Rudier Fondateur Paris"



55

*Three Men Walking (Trois hommes
qui marchent)*. 1948

Bronze, 28³/₈ x 15³/₄ x 15³/₄"
(72 x 40 x 40 cm.)

Collection Mr. and Mrs. Howard
Sloan, New York

Cast no. 4/6

Inscribed: upper base front "A.
Giacometti 4/6"; lower base back
bottom "Alexis Rudier Paris"



City Square (Place). 1948

Bronze, 23 x 17½ x 9½"
(58.5 x 44.5 x 25 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 6/6

Inscribed: plinth "6/6 A. Giacometti";
corner "Alexis Rudier Fondeur Paris"



57

Man Crossing a Square (Homme traversant une place). 1949

Bronze, 26³/₄ x 31¹/₂ x 20¹/₂"
(68 x 80 x 52 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/5

Inscribed: base right "A Giacometti
1/5"; base right side "Alexis Rudier
Fondeur Paris"



59

Composition with Seven Figures and a Head (The Forest) (Sept figures et une tête (La Forêt)). 1950

Painted bronze, 22" h. (h. 56 cm.)

Collection The Reader's Digest
Association, Pleasantville, New York

Cast no. 2/6

Inscribed: base right side at left "A.
Giacometti 2/6"; base back right
"Alexis Rudier Fondeur Paris"

*Figure between Two Houses (Figurine
entre deux boîtes qui sont des maisons).*

1950

Bronze, $11\frac{7}{8} \times 21 \times 3\frac{3}{4}$ "
(30 x 54 x 9.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: right (narrow) side "A.
Giacometti 1/6"; back left "Susse
Fondeur Paris"



60

Chariot (Le Chariot), 1950

Bronze, $65\frac{3}{4} \times 24\frac{3}{8} \times 27\frac{1}{2}$ "
(167 x 62 x 70 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 3/6

Inscribed: plate right side "3/6
A. Giacometti"



62

Four Figurines on a Base (Quatre figurines sur base). 1950

Bronze, $6\frac{3}{8} \times 16\frac{1}{2} \times 12\frac{5}{8}$ "
(162 x 42 x 32 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 1/6

Inscribed: plate edge right side "1/6
A. Giacometti"; plate edge back
"Alexis Rudier Fondateur Paris"

61

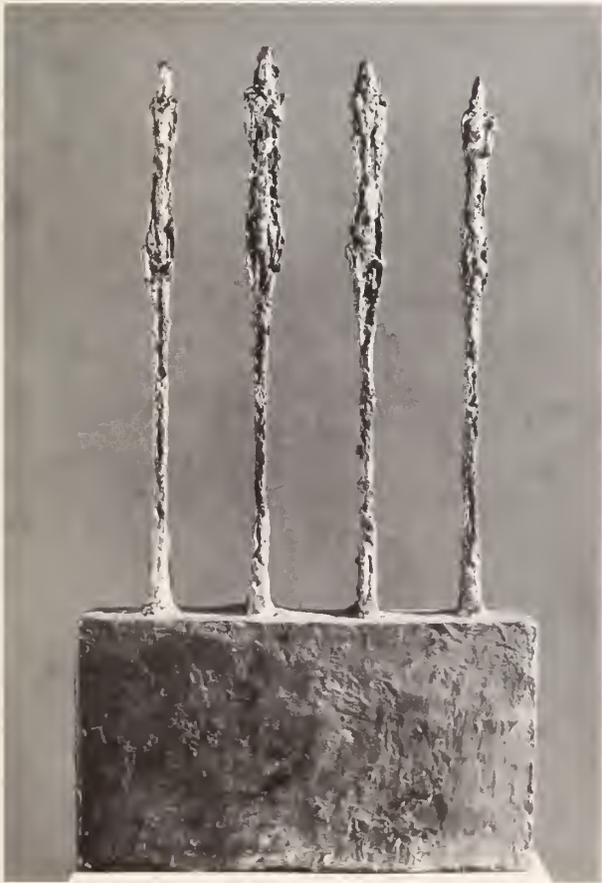
Four Women on a Base (Quatre femmes sur socle). 1950

Bronze, $30 \times 16\frac{1}{8} \times 6\frac{3}{4}$ "
(76 x 41.5 x 17 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 1/6

Inscribed: base top right side "1/6 A.
Giacometti"; base back left "Alexis
Rudier Fondateur Paris"



*Square (Composition with Three
Figures and a Head) (Place (Composi-
tion avec trois figures et une tête)).*

1950

Bronze, 22¼ x 22¼ x 16½"
(56 x 56 x 42 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 2/6

Inscribed: plate edge right side "A.
Giacometti 2/6"; plate edge back left
"Alexis Rudier Fondateur Paris"



Glade (La Clairière). 1950

Bronze, 23 $\frac{1}{4}$ x 25 $\frac{3}{4}$ x 20 $\frac{1}{2}$ "
(59.5 x 65.5 x 52 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 2/6

Inscribed: plate edge right side "A.
Giacometti 2/6"; plate edge back
"Alexis Rudier Fondateur Paris"



65

Cat (Le Chat). 1951

Bronze, 11½ x 31¾ x 5⅜"
(29 x 80.5 x 13.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 5/8

Inscribed: base front right "Alberto
Giacometti 5/8"; right side "Susse
Fondeur Paris"



66

Dog (Le Chien). 1951

Bronze, 17¾ x 38⅝ x 5⅞"
(45 x 98 x 15 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/8

Inscribed: base underneath head
"Alberto Giacometti 1/8"



67

Standing Nude III (Nu debout III).
1953

Bronze, 21 1/2 x 4 3/4 x 6 1/4"
(54.5 x 12 x 16.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: base right side "1/6 1953
Alberto Giacometti"



68

*Nude (Figure on a Cube) (Nu (Figurine
sur cube)).* 1953

Bronze, 22 7/8 x 5 7/8 x 5 1/2"
(57.5 x 15 x 14 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 6/6

Inscribed: base right side "Alberto
Giacometti 6/6"; base back "Susse
Fondeur Paris"



69

Diego in a Jacket (Diego au blouson).

1953

Bronze, 14 x 11 x 4 1/8"

(35.5 x 28 x 10.5 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 3/6

Inscribed: back left "1953 3/6 Alberto
Giacometti"; back right "Susse
Fondeur Paris"



Diego in a Sweater (Diego au chandail).

1954

Bronze, 19 $\frac{1}{4}$ x 10 $\frac{5}{8}$ x 8 $\frac{1}{4}$ "
(49 x 27 x 21 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: base right side "1/6 Alberto
Giacometti"; bottom base back "Susse
Fondeur Paris"



Large Head of Diego (Grande tête de Diego). 1954

Bronze, 25 5/8 x 15 3/8 x 8 5/8
(65 x 39 x 22 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 4/6

Inscribed: shoulder back right "Alberto
Giacometti 4/6"; shoulder back left
"Susse Fondeur Paris"



72

Study after Nature (Etude d'après nature). 1954

Bronze, 22¼ x 5⅛ x 7½"
(56.5 x 13 x 18.5 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 1/6

Inscribed: base left "1954 Alberto Giacometti 1/6"



73

Nude after Nature (Annette) (Nu d'après nature (Annette)). 1954

Bronze, 20⅞ x 5⅞ x 7⅞"
(53 x 15 x 20 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 3/6

Inscribed: base left side "Alberto Giacometti 3/6"; base back "Susse Fondeur Paris"



74

Head of Diego (Tête de Diego). 1955

Bronze, 22 $\frac{1}{4}$ x 8 $\frac{1}{2}$ x 5 $\frac{7}{8}$ "

(56.5 x 21.5 x 15 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/6

Inscribed: back left "1/6 Giacometti";
back right "Susse Fondeur Paris"



75

Seated Woman (Femme assise). 1956

Bronze, 30 $\frac{1}{4}$ " h. (h. 77 cm.)

Collection Hirshhorn Museum and
Sculpture Garden, Smithsonian
Institution, Washington, D.C.

Cast no. 1/6

Inscribed: base right side bottom
"Alberto Giacometti 1/6"; base back
left "Susse Fondeur Paris"



76

Woman of Venice I (Femme de Venise I). 1956

Bronze, 41¼" h. (h. 105 cm.)

Collection Mr. and Mrs. Keith Barish,
New York

Cast no. 3/6

Inscribed: base back "Alberto
Giacometti 3/6 Susse Fondeur Paris"



77

Woman of Venice II (Femme de Venise II). 1956

Painted bronze, 47½" h. (h. 120.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 1/6

Inscribed: plinth left "1/6 Alberto
Giacometti"; plinth back "Susse
Fondeur Paris"



78

Woman of Venice IV (Femme de Venise IV). 1956

Bronze, 46" h. (h. 114.5 cm.)

Collection Mr. and Mrs. Wilfred P. Cohen

Cast no. 6/6

Inscribed: base "Alberto Giacometti"



79

Woman of Venice VI (Femme de Venise VI). 1956

Bronze, 52" h. (h. 132 cm.)

Lent by Sidney Janis Gallery, New York

Cast no. 6/6

Inscribed: base left side "Alberto Giacometti"; base back "Susse Fondeur Paris"



Woman of Venice VII (Femme de Venise VII). 1956

Bronze, 48" h. (h. 122 cm.)

Private Collection

Cast no. 2/6

Inscribed: base right side "Alberto Giacometti 2/6"; base back "Susse Fondeur"



Woman of Venice VIII (Femme de Venise VIII). 1956

Bronze, 48" h. (h. 122 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 2/6

Inscribed: base left side "Alberto Giacometti 2/6"; base back right "Susse Fondeur Paris"



83

Head of a Man on a Rod (Tête d'homme sur tige). 1956-58

Bronze, 16³/₈ x 4¹/₈ x 5¹/₈"
(41.5 x 10.5 x 13 cm.)

Collection The Alberto Giacometti Foundation

Cast no. 1/1

Inscribed: base left side bottom "A. Giacometti 1/1"

82

Project for a Monument to a Famous Man (Projet pour un monument d'un homme célèbre). 1956

Bronze, 18" h. (h. 46 cm.)

The Ratner Family Collection, Ft. Lee, New Jersey

Cast no. 2/6

Inscribed: base left "Giacometti 2/6";
plinth back "Susse Fondeur"



*Head of a Man on a Rod (Tête
d'homme sur tige). 1957*

Plaster, 12 x 4 x 4³/₈" (31 x 10 x 11 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/1

Inscribed: base left side "A.

Giacometti 1/1"



*Head of a Man on a Rod (Tête
d'homme sur tige). 1957*

Bronze, 12¹/₄ x 3¹/₂ x 4³/₈"
(30.5 x 9 x 11 cm.)

Collection The Alberto Giacometti
Foundation

Cast no. 1/1

Inscribed: base left side "A. Giacometti
1/1"



86

Seated Woman (Femme assise).

1956

Bronze, 21" h. (h. 53.5 cm.)

Collection Mr. and Mrs. Wilfred P. Cohen

Cast no. 7/8

Inscribed: base "Alberto Giacometti 7/8"



87

Leg (La Jambe). 1958

Bronze, 86 x 11³/₄ x 18¹/₄"
(218.5 x 30 x 46.5 cm.)

Lent by Pierre Matisse Gallery,
New York

Cast no. 5/6

Inscribed: base left side "5/6 Alberto
Giacometti Susse Fondeur"



Diego on Stele I (Diego sur stèle I.)

1957-58

Bronze, 63½" h. (h. 161.5 cm.)

Lent by Pierre Matisse Gallery,
New York

Cast no. 5/6

Inscribed: head back "Alberto
Giacometti Susse Fondateur"*Diego on Stele III (Diego sur stèle III.)*

1957-58

Painted bronze, 65⅜" h. (h. 166 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 3/6

Inscribed: stele top surface "3/6
Alberto Giacometti"; plinth back
"Susse Fondateur Paris"

90

Awkward Woman (Femme mastoc).

1958

Bronze, 25½" h. (h. 65 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 3/6

Inscribed: plinth left "Alberto
Giacometti 3/6"; plinth back "Susse
Fondeur Paris"



91

Woman with a Broken Shoulder (Femme, épaule cassée).

1958-59

Bronze, 25⅞" h. (h. 65.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 1/2

Inscribed: plinth right "Alberto
Giacometti 1/2"; plinth back "Susse
Fondeur Paris"



Large Seated Woman (Grande femme assise). 1958

Bronze, 32½ x 8 x 12"
(82.5 x 20.5 x 30.5 cm.)

Collection The Milwaukee Art Center,
Gift of Mrs. Harry Lynde Bradley

Cast no. 2/6

Inscribed: base left side "Alberto
Giacometti 2/6"; base back "Susse
Fondr Paris"



Project for Chase Manhattan Plaza
(Projet pour Chase Manhattan Plaza).

1959

a. Cast no. 3/6, bronze, $2\frac{1}{8}$ " h.
 (h. 5.3 cm.); with base, $2\frac{7}{8} \times 3\frac{1}{4} \times \frac{1}{2}$ "
 (7.5 x 8 x 1.3 cm.)

Inscribed: base right side "Alberto
 Giacometti"; base left side "Thinot
 Fondeur 3/6"

b. Cast no. 5/6, bronze, 3" h.
 (h. 7.5 cm.); with base, $4\frac{1}{8} \times 1\frac{1}{2} \times 1$ "
 (10.5 x 4 x 2.5 cm.)

Inscribed: base back "Alberto
 Giacometti"; base left side "Thinot
 Fondeur"

c. Cast no. 5/6, bronze, $\frac{3}{4}$ " h.
 (h. 2 cm.); with base, $2\frac{3}{8} \times \frac{1}{2} \times \frac{3}{8}$ "
 (6 x 1.3 x 1 cm.)

Inscribed: base back "A. Giacometti";
 base left side "Thinot Fondeur"

Private Collection





Walking Man I (Homme qui marche I).

1960

Bronze, 71 $\frac{3}{4}$ " h. (h. 182 cm.)

Collection Mrs. Bertram Smith

Cast no. 3/6

Inscribed: base back "Susse Fondeur
Paris"; left leg left side "Alberto
Giacometti"



Monumental Head (Grande tête), 1960

Bronze, 37³/₈" h. (h. 95 cm.)

Private Collection

Cast no. 5/6

Inscribed: base "Alberto Giacometti
5/6"



Large Standing Woman I (Grande femme debout I). 1960

Bronze, 106½" h. (h. 270 cm.)

Lent by Sidney Janis Gallery,
New York

Cast no. 5/6

Inscribed: base top left "Alberto
Giacometti 5/6"; base back "Susse
Fondeur de Paris"



Large Standing Woman II (Grande femme debout II). 1960

Bronze, 109½" h. (h. 278 cm.)

Collection PepsiCo., Inc., Purchase,
New York

Cast no. 4/6

Inscribed: base right side "Alberto
Giacometti 4/6"; base back "Susse
Fondeur Paris"



98

Large Standing Woman III (Grande femme debout III). 1960

Bronze, 92⁷/₈" h. (h. 236 cm.)

Collection PepsiCo., Inc., Purchase, New York

Cast no. 4/6

Inscribed: base right side "4/6"; base back "Susse Fondeur Paris"

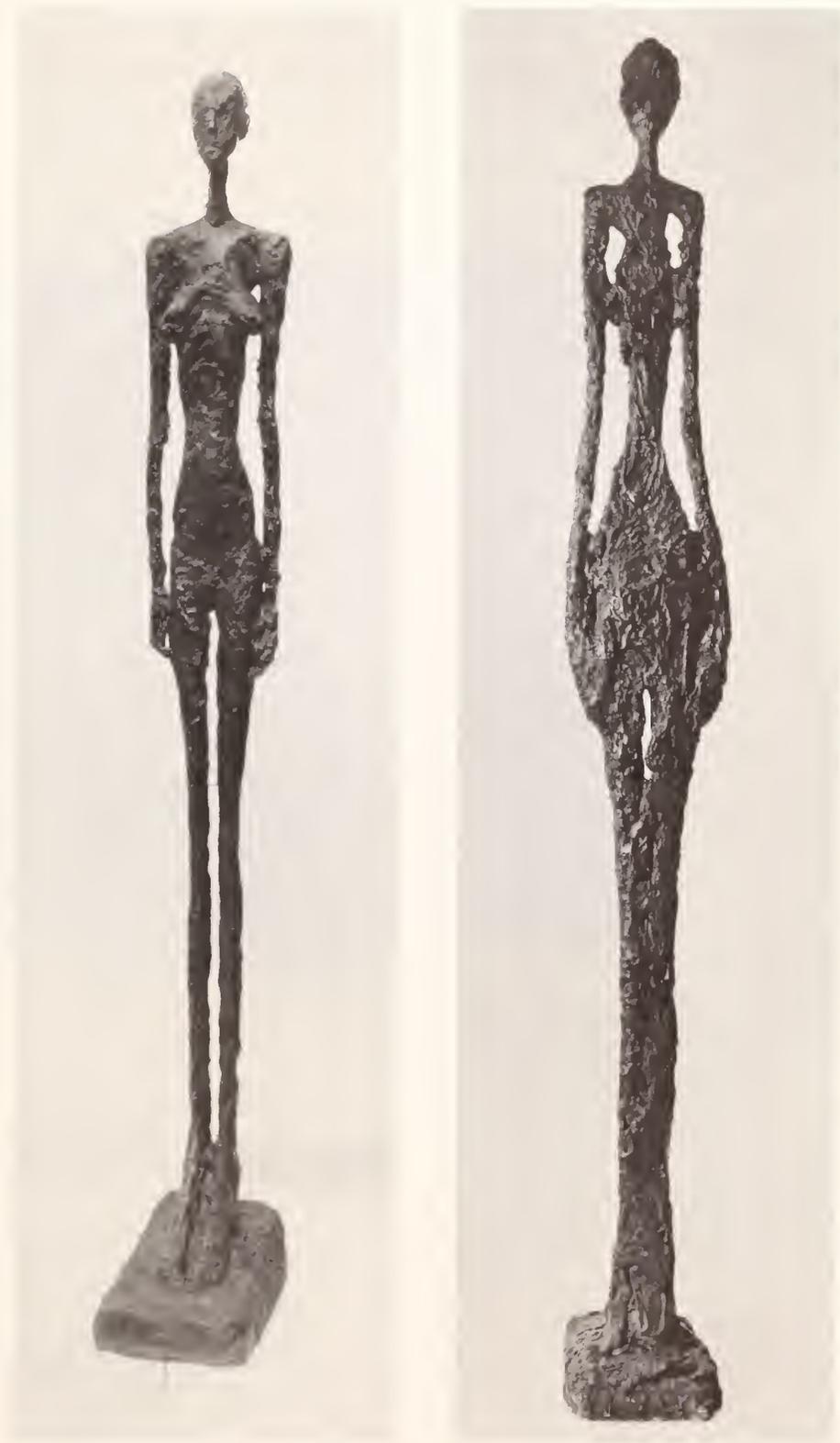
99

Large Standing Woman IV (Grande femme debout IV). 1960

Bronze, 106¹/₄" h. (h. 270 cm.)

Collection Sheldon H. Solow

Cast no. 5/6



100

Bust of Caroline (Buste de Caroline).

1961

Bronze, 18⁷/₈" h. (h. 48 cm.)

Lent by Galerie Beyeler Basel

Cast no. 1/6

Inscribed: base back "1/6 Alberto
Giacometti"



Head of Diego (Tête de Diego). 1961

Bronze, 10⁵/₈" h. (h. 27 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Cast no. 6/6

Inscribed: plinth back "6/6 Alberto
Giacometti"



102

Bust of Yanaihara (Buste de Yanaihara). 1960

Bronze, 17" h. (h. 43 cm.)

Collection Mr. and Mrs. Wilfred P. Cohen

Cast no. 2/6

Inscribed: back bottom "Alberto Giacometti Susse Fondeur Paris"



103

Bust of Annette IV (Buste d'Annette IV). 1962

Bronze, 22½" h. (h. 57 cm.)

Collection Mr. and Mrs. Nathan Cummings

Cast no. 6/6

Inscribed: edge lower right "Alberto Giacometti 6/6 Susse Fondeur Paris"



104

Bust of Annette (Buste d'Annette).
c. 1960

Painted bronze, 18" h. (h. 46 cm.)

Lent by Pierre Matisse Gallery,
New York

Cast no. 1/6

Inscribed: bust back bottom "Alberto
Giacometti Susse Fondateur Paris"



105

Bust of Annette VI (Buste d'Annette VI). 1962

Bronze, 23³/₈" h. (h. 60 cm.)

Collection Mr. and Mrs. Joseph
Zimmerman

Cast no. 5/6

Inscribed: base right side "Susse
Fondateur Paris"; base back "Alberto
Giacometti 5/6"



106

Bust of Annette VII (Buste d'Annette VII), 1962

Bronze, 23½" h. (h. 59.5 cm.)

Collection The San Francisco Museum of Art, Gift of Mr. and Mrs. Louis Honig

Cast no. 2/6

Inscribed: base top left "2/6 Alberto Giacometti"



107

Bust of Annette VIII (Buste d'Annette VIII), 1962

Bronze, 23" h. (h. 58.5 cm.)

Collection University of Arizona Museum of Art, Gallagher Memorial Collection

Cast no. 5/6

Inscribed: side lower left "Alberto Giacometti 5/6"



108

Bust of Annette IX (Buste d'Annette IX). 1964

Bronze, 17³/₄" h. (h. 45 cm.)

Lent by Pierre Matisse Gallery,
New York

Cast no. 3/6

Inscribed: bust bottom front "3/6
Alberto Giacometti Susse Fondateur
Paris"



109

Chiavenna Head I (Tête de Chiavenna I). 1964

Bronze, 16¹/₄" h. (h. 41.5 cm.)

Lent by Pierre Matisse Gallery,
New York

Cast no. 5/6

Inscribed: base right side "Alberto
Giacometti"; base back edge "Susse
Fondateur Paris"; base right edge "5/6"



110

Bust of a Man, New York I (Buste d'homme, New York I). 1965

Bronze, 21 1/4" h. (h. 54 cm.)

Collection Annette Giacometti

Cast no. 8/8

Inscribed: base back "8/8 Alberto Giacometti Susse Fondeur Paris"



111

Elie Lotar (Elie Lotar). 1965

Bronze, 26 3/8" h. (h. 67 cm.)

Collection Annette Giacometti

Cast no. 8/8

Inscribed: base back "8/8 Alberto Giacometti Susse Fondeur Paris"



Paintings

112

Bruno with Hazel Pipe (Bruno avec flûte de noisette). 1920

Oil on canvas, 11 x 8 $\frac{1}{4}$ " (28 x 21 cm.)

Private Collection

Not inscribed



Self Portrait (Autoportrait), 1921

Oil on canvas, 32½ x 28¾"
(82.5 x 72 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti"



*Portrait of the Artist's Father (Portrait
du père de l'artiste)*. 1930-32

Oil on canvas, 25¼ x 23⅛"
(64 x 60 cm.)

Collection Kunsthaus Zurich

Not inscribed



115

Apple (La Pomme). 1937

Oil on canvas, 28 $\frac{1}{4}$ x 29 $\frac{5}{8}$ "
(72 x 75.3 cm.)

Private Collection

Inscribed: Ir "Alberto Giacometti
1937"

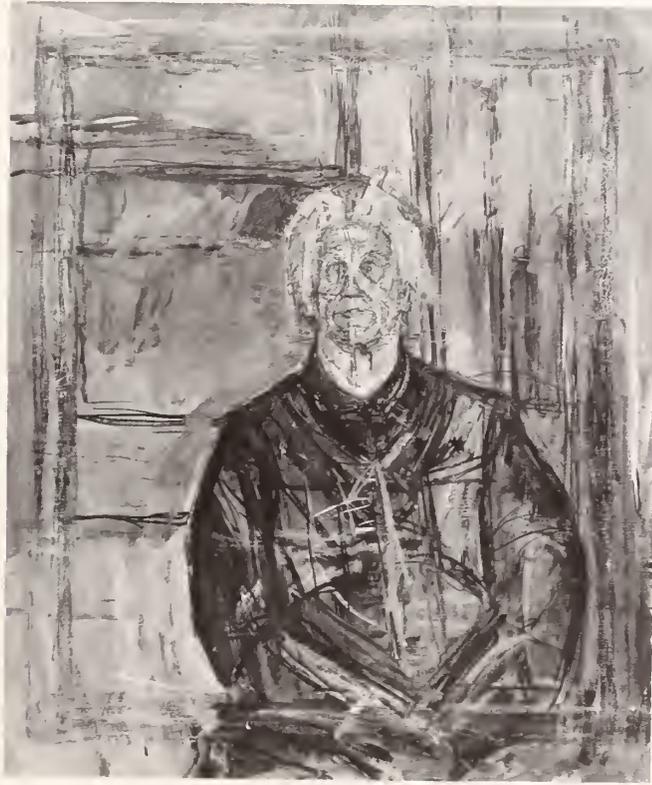


*Portrait of the Artist's Mother (Portrait
de la mère de l'artiste)*, 1937

Oil on canvas, 23³/₄ x 19³/₄"
(65 x 50 cm.)

Private Collection

Not inscribed



117

Seated Man (Homme assis). 1946

Oil on canvas, 32½ x 25⅜"
(82.5 x 64.5 cm.)

Collection Acquavella, New York

Inscribed: Ir "Alberto Giacometti
1946"



118

*Yellow Chair in the Studio (La Chaise
jaune dans l'atelier)*. 1946

verso: *Head of a Man (Tête d'homme)*.

Oil on masonite, 17³/₈ x 12⁵/₈"
(44 x 32 cm.)

Collection Mr. and Mrs. Herbert Lust

Inscribed: recto lr "Alberto
Giacometti"; verso lr "Alberto
Giacometti 1946"



119

*Giacometti at the Easel (Giacometti au
chevalet)*. 1946-47

Oil on canvas, 19¹/₂ x 13"
(49.5 x 33 cm.)

Collection Robert Elkon

Not inscribed



120

Tall Figure (Grand figure), 1947

Oil on canvas, 54 $\frac{1}{8}$ x 16 $\frac{1}{8}$ "
(138 x 41 cm.)

Lent by Pierre Matisse Gallery,
New York

Inscribed: lr "Alberto Giacometti
1947"



121

Head of a Man (Tête d'homme), 1947

Oil on canvas, 27 $\frac{1}{4}$ x 15"
(69 x 38 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti
1947"



Three Plaster Heads (Trois têtes de plâtre). 1947

Oil on canvas, 28 $\frac{3}{4}$ x 23 $\frac{3}{8}$ "
(73 x 59.5 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1947"



123

The Bathers (Les Baigneurs). 1949

Oil on canvas, 23⁵/₈ x 8¹/₄"
(60 x 21 cm.)

Private Collection

Not inscribed



125

Annette (Annette). 1951

Oil on canvas, 31⁷/₈ x 25¹/₂"
(81 x 65 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: Il "Alberto Giacometti
1951"



*Seated Figure in Studio (Figure assis
dans l'atelier)*. 1950

Oil on canvas, 39½ x 31⅞"
(100.5 x 81 cm.)

Collection Julian J. Aberbach

Inscribed: Ir "Alberto Giacometti"



126

Street (La Rue). 1952

Oil on canvas, 28³/₄ x 21¹/₄"
(73 x 54 cm.)

Lent by Galerie Beyeler Basel

Inscribed: lr "Alberto Giacometti
1952"



Landscape (Paysage). 1952

Oil on canvas, 22 x 24 1/4"
(56 x 61.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti
1952"



128

Standing Nude (Nue debout). 1953

Oil on canvas, 62 $\frac{3}{4}$ x 22"
(159.5 x 56 cm.)

Lent by Sidney Janis Gallery,
New York

Inscribed: lr "Alberto Giacometti
1953"



129

Diego (Diego). 1953

Oil on canvas, 39 $\frac{1}{2}$ x 31 $\frac{3}{4}$ "
(100.5 x 80.5 cm.)

Collection The Solomon R.
Guggenheim Museum, New York

Not inscribed



130

*Portrait of Peter Watson (Portrait de
Peter Watson). 1954*

Oil on canvas, 28³/₈ x 23⁵/₈"
(72 x 60 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: Ir "Alberto Giacometti
1954"



Portrait of G. David Thompson (Portrait de G. David Thompson). 1957

Oil on canvas, 39³/₈ x 29¹/₈"
(100 x 74 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1957"



*Portrait of Isaku Yanaihara (Portrait
d'Isaku Yanaihara). 1957*

Oil on canvas, 31⁷/₈ x 25³/₄"
(81 x 65.5 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1957"



Annette (Annette). 1957

Oil on canvas, 36¼ x 28½"
(92 x 72.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti
1957"



134

Gray Figure (Figure grise). 1957

Oil on canvas, 25 x 21¼"
(63.5 x 54 cm.)

Lent by Sidney Janis Gallery,
New York

Inscribed: lr "Alberto Giacometti
1957"



135

Standing Nude (Nue debout). 1958

Oil on canvas, 61¼ x 27½"
(155.5 x 70 cm.)

Lent by Sidney Janis Gallery,
New York

Inscribed: lr "1958 Alberto
Giacometti"



Man in a Landscape (Homme dans un paysage). 1958

Oil on canvas, 23³/₈ x 31⁷/₈"
(60 x 81 cm.)

Lent by Galerie Beyeler Basel

Inscribed: Ir "Alberto Giacometti
1958"



137

Portrait of Yanaihara (Portrait de Yanaihara). 1961

Oil on canvas, 39 x 32" (99 x 81 cm.)

Collection Sheldon H. Solow

Inscribed: lr "Alberto Giacometti
1961"



*Portrait of Caroline (Portrait
de Caroline)*. 1962

Oil on canvas, 51 x 38"
(129.5 x 96.5 cm.)

Collection The Art Institute of
Chicago, Mary and Leigh B. Block
Fund for Acquisitions in Memory
of Miss Loula Lasker

Inscribed: Ir "Alberto Giacometti
1962"



*Annette in a Coat (Annette avec
manteau)*. 1964

Oil on canvas, 45½ x 31¾"
(115.5 x 80.5 cm.)

The Kittay Collection

Inscribed: lr "Alberto Giacometti
1964"



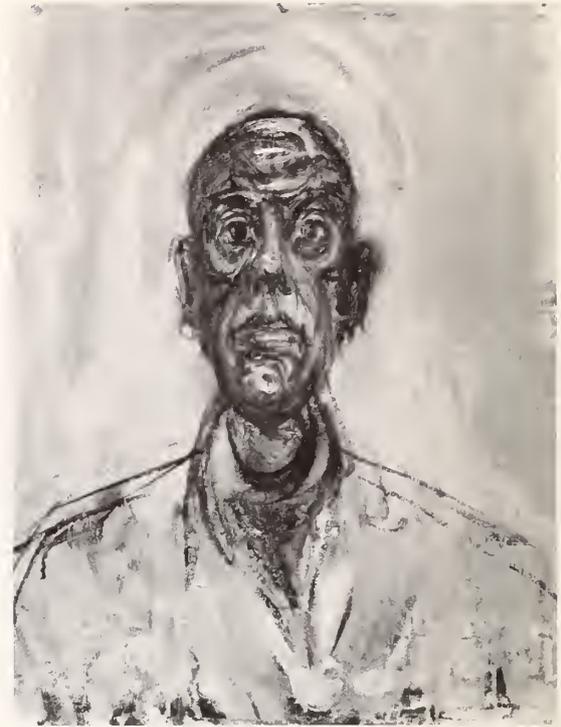
140

*Head of a Man I (Diego) (Tête
d'homme I (Diego)). 1964*

Oil on canvas, 17⁷/₈ x 13³/₄"
(45.5 x 35 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



141

*Head of a Man II (Diego) (Tête
d'homme II (Diego)). 1964*

Oil on canvas, 17⁷/₈ x 14³/₄"
(45.5 x 37.5 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



142

Portrait of Maurice Lefèvre-Foinet
(*Portrait de Maurice Lefèvre-Foinet*).

1964

Oil on canvas, 21⁵/₈ x 18¹/₈"
(55 x 46 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



143

Head of a Man III (Diego) (Tête d'homme III (Diego)). 1964

Oil on canvas, 25½ x 17⅞"
(65 x 45.5 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



144

Head of a Man IV (Diego) (Tête d'homme IV (Diego)). 1964

Oil on canvas, 19⅝ x 16"
(50 x 40.5 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



145

Portrait of Annette in a Yellow Blouse
(*Portrait d'Annette à la blouse jaune*).

1964

Oil on canvas, 19⁵/₈ x 15³/₄"
(50 x 40 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



146

Portrait of Nelda (Portrait de Nelda).

1964

Oil on canvas, 21³/₈ x 18¹/₈"
(54.5 x 46 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



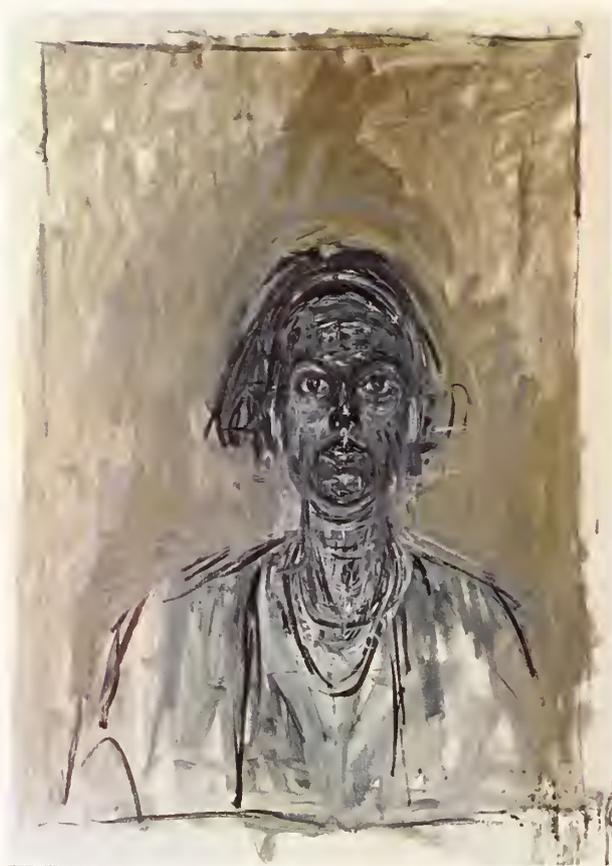
147

*Portrait of Annette (Portrait
d'Annette)*. 1964

Oil on canvas, 27½ x 19⅝"
(70 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



148

*Little Nude (Annette) (Petite nue
(Annette))*. 1964

Oil on canvas, 23⁵/₈ x 19¹/₂"
(60 x 49.5 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



149

Figure and Head (Figure et tête). 1965

Oil on canvas, 35⁷/₈ x 28³/₈"
(90 x 72 cm.)

Collection Bruno Giacometti

Not inscribed



150

The Artist's Mother (La Mère de l'artiste). 1913-14

Pencil, 14¼ x 9½" (36.5 x 24.5 cm.)

Collection The Alberto Giacometti Foundation

Inscribed: lr "Alberto Giacometti 1913-14"



151

Self Portrait at the Age of Seventeen
(*Autoportrait à dix-sept ans*). 1918

verso: *Sketches of the Artist's Mother*
and Sister in Stampa (*Les Esquisses de*
la mère et la soeur de l'artiste à Stampa)

Ink, 12³/₄ x 9" (32.5 x 23 cm.)

Collection Frank Perls, Beverly Hills,
California

Inscribed: recto lr "Alberto
Giacometti"; ll "1918"



152

Portrait of Simon Bérard (*Portrait de*
Simon Bérard). 1919

Ink, 12¹/₄ x 9¹/₄" (31 x 23.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: bottom "Aus dieser
Zeichnung wirst Du besser die Stellung
verstehen, ich machte sie an einem
Sonntag Morgen. Tsching"



154

Seated Woman (Femme assise).

1922-23

Pencil, 15¼ x 11" (38.5 x 28 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1922-23"



153

*Still Life with Apples (Nature morte
avec pommes).* 1920

Oil on paper, 12¼ x 14" (31 x 35.5 cm.)

Collection Lydia Thalmann-Amiet,
Oschwand BE, Switzerland

Inscribed: bottom center "Alberto"



155

*Standing Nude from the Back (Nue
debout, de dos)*. 1922-23

Pencil, 16 $\frac{1}{8}$ x 10 $\frac{1}{4}$ " (41 x 26 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1922-23"



156

Man Standing (Homme debout).
1922-23

Pencil, 14 $\frac{1}{2}$ x 7" (37 x 18 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1922-23"



157

Seated Nude from the Back (Nu assis, de dos). 1922-23

Pencil, 19¹/₈ x 12³/₈" (48.5 x 31.5 cm.)

Collection The Alberto Giacometti Foundation

Inscribed: lr "1922-23 Alberto Giacometti"



158

Seated Woman from the Back (Femme assise, de dos). 1922-23

Pencil, 18³/₈ x 11⁷/₈" (46.5 x 30 cm.)

Collection The Alberto Giacometti Foundation

Inscribed: lc "Alberto Giacometti 1922-23"



159

Three Nudes (Trois femmes nues).

1923-24

Pencil, 17½ x 11" (44.5 x 28 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1923-24"



160

Self Portrait (Autoportrait). 1923-24

Pencil, 19⅛ x 12¼" (48.5 x 31.5 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
autoportrait 1923-24"



161

Self Portrait (Autoportrait). 1923-24

Pencil, 10 $\frac{3}{4}$ x 9" (27.5 x 23 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Alberto Giacometti
1923-24 autoportrait"

162

Study of Head and Shoulder
(*Etude de tête et d'épaule*).

1931

Pencil, 13 x 10" (33 x 25.5 cm.)

Collection Wilder Green, New York

Inscribed: lr "Alberto Giacometti
1931"



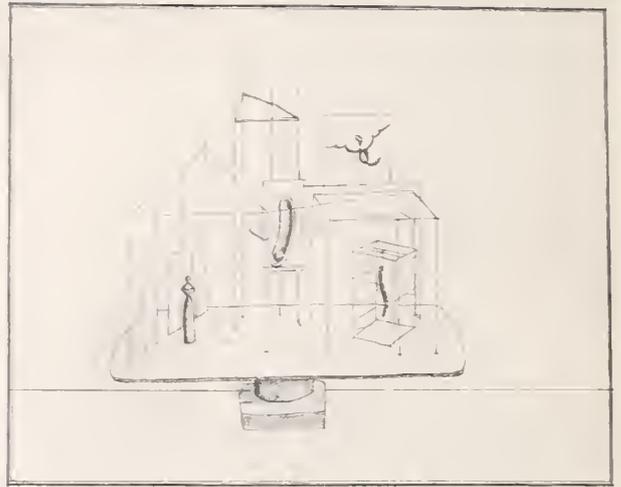
163

Palace at 4 a.m. (Palais de quatre heures). 1932

Ink, 8½ x 10⅞" (21.6 x 27 cm.)

Collection Kunstmuseum Basel,
Kupferstichkabinett

Inscribed: Ir "Alberto Giacometti"



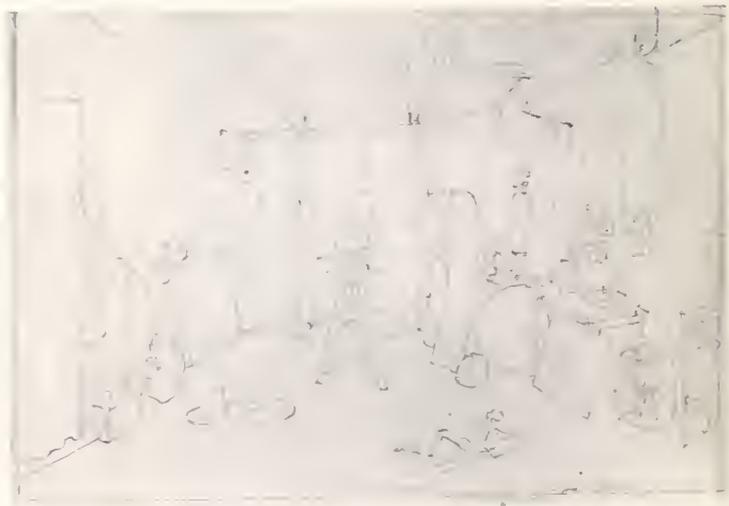
164

My Studio (Dessin de mon atelier).
1932

Pencil, 12 x 18½" (30.9 x 46.9 cm.)

Collection Kunstmuseum Basel,
Kupferstichkabinett

Inscribed: Ir "dessin de mon atelier
que vous m'avez fait la grande joie de
ne pas le trouver détestable. Alberto
Giacometti 1932"



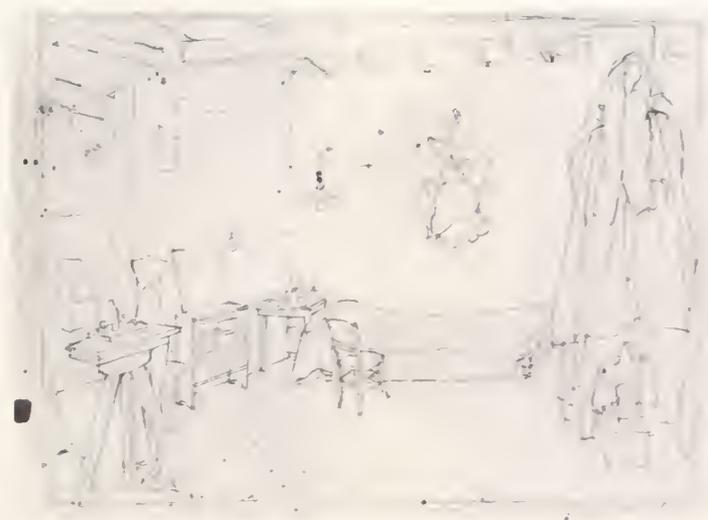
165

Studio (Atelier). 1932

Pencil, 12 x 16⁵/₈" (31.2 x 42 cm.)

Collection Kunstmuseum Basel,
Kupferstichkabinett

Inscribed: lr "Alberto Giacometti
1932"



166

Project for Jean-Michel Frank (Projet pour Jean-Michel Frank). c. 1932

Gouache and pencil, 8¾ x 5½"
(22 x 14 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: Il "Giacometti PROJET
POUR JEAN-MICHEL FRANK"



167

Moon-Happening (Lunaire). c. 1933

Ink, 11 x 7⅞" (28 x 20 cm.)

Collection Aimé Maeght, Paris

Inscribed: lr "Alberto Giacometti
1933" [?]



168

Self Portrait (Autoportrait). 1937

Pencil, 19 $\frac{1}{4}$ x 12 $\frac{3}{8}$ " (49 x 31.5 cm.)

Lent by Pierre Matisse Gallery,
New York

Inscribed: lr "Alberto Giacometti
1937"



169

Chair (La Chaise). 1940

Pencil, 12 $\frac{3}{8}$ x 9 $\frac{1}{4}$ " (31.5 x 23.5 cm.)

Collection John Rewald, New York

Inscribed: lr "Alberto Giacometti
1940"



170

Portrait of Jean-Paul Sartre (Portrait de Jean-Paul Sartre). 1946

Pencil, 11³/₄ x 8⁷/₈" (30 x 22.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: ll "Jean-Paul Sartre."
lr "Alberto Giacometti 1946."



171

Portrait of Georges Bataille (Portrait de Georges Bataille). 1947

Pencil, 6³/₈ x 5¹/₄" (17 x 13.5 cm.)

Private Collection

Not inscribed



172

Head (Tête), 1947

Watercolor, 18 $\frac{3}{4}$ x 11 $\frac{1}{16}$ "
(47.5 x 28 cm.)

Collection Fogg Art Museum, Harvard
University, Cambridge, Massachusetts,
Gift of Graham Gund and Lois Orswell
Inscribed: lr "A. Giacometti 47."



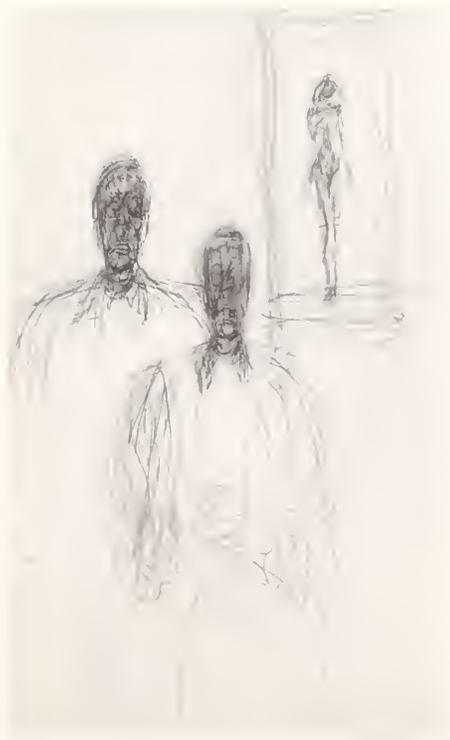
173

Two Male Figures and Standing Nude
(*Deux hommes et nue debout*), c. 1948

Pencil, 17 $\frac{1}{2}$ x 11" (44.5 x 28 cm.)

Collection Dr. Eugene A. Solow

Inscribed: lr "Alberto Giacometti vers
1948."



174

*Men Walking in a Square (Hommes
qui marchent dans une place)*. 1949

verso: *Untitled*

Sepia and ink, 12³/₄ x 19¹/₂"
(32.5 x 49.5 cm.)

Collection Mr. and Mrs. Alexander
Lieberman

Inscribed: recto lr "Alberto Giacometti
1949"



175

Standing Woman in an Interior
(*Femme debout dans un intérieur*).

1950

verso: *Studio Interior (Atelier)*. 1950

Pencil, 20 $\frac{1}{8}$ x 14" (51 x 35.5 cm.)

Collection Wilder Green, New York

Not inscribed



176

Man with Hands Outstretched
(*Homme avec mains étendus*). 1950

Pencil, 19 $\frac{3}{4}$ x 12 $\frac{1}{2}$ " (50.2 x 31.8 cm.)

Collection John Rewald, New York

Inscribed: Ir "Alberto Giacometti"



177

Head (Tête). 1951

verso: *Head (Tête)*.

Crayon, 15¼ x 11" (38.5 x 28 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: recto lr "Alberto Giacometti
1951"



178

Figures in a City Street (Personnages dans la rue). 1952

Lithograph crayon, 14 x 10¾"
(35.5 x 26.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti
1952"



179

Henri Matisse. 1954

Pencil, 19 $\frac{1}{4}$ x 12 $\frac{1}{4}$ " (49 x 31 cm.)

Collection Bruno Giacometti

Inscribed: II "5 VII 54"



180

Portrait of Douglas Cooper (*Portrait de Douglas Cooper*). 1957

Pencil, 25 $\frac{3}{4}$ x 19 $\frac{3}{4}$ " (65.5 x 50 cm.)

Collection The Solomon R. Guggenheim Museum, New York

Inscribed: I r "Alberto Giacometti 1957"



Mountain (Le Montagne). 1957

Pencil, 19³/₄ x 25³/₄" (50 x 65.5 cm.)

Collection The Solomon R.
Guggenheim Museum, New York

Inscribed: lr "Alberto Giacometti
1957"



182

Portrait of Stravinsky (Portrait de Stravinsky). 1957

Pencil, 16 $\frac{1}{8}$ x 12 $\frac{3}{8}$ " (41 x 31.5 cm.)

The Ratner Family Collection, Ft. Lee, New Jersey

Inscribed: Ir "Alberto Giacometti 1957"

183

Apples (Les Pommes). 1959

Pencil, 19 $\frac{1}{2}$ x 12 $\frac{3}{4}$ " (49.5 x 32.5 cm.)

Collection Mr. and Mrs. Herbert Matter, New York

Inscribed: Ir "Alberto Giacometti 1959"



184

*Sketch Page for Sculpture (Une page
d'esquisse pour les sculptures). 1959*

Crayon, 14 $\frac{1}{4}$ x 10 $\frac{1}{2}$ " (36 x 26.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti
1959"



185

Studio with Stele (Atelier avec stèle). 1960

1960

Chalk, 13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ " (35 x 26 cm.)

Collection Bruno Giacometti

Not inscribed



186

Four Figures and a Head (Quatres figures et une tête). 1960

Pencil, 19³/₄ x 13⁵/₈" (50 x 35 cm.)

Collection Bruno Giacometti

Not inscribed



187

Little Figure, Large Tree (Petite figure, grand arbre). 1962

Chalk, 13⁵/₈ x 10⁵/₈" (35 x 27 cm.)

Collection Bruno Giacometti

Not inscribed



*Diego's Head Three Times (Tête de
Diego trois fois)*, 1962

Ball-point pen, 8¼ x 6¼" (21 x 16 cm.)

Lent by Pierre Matisse Gallery,
New York

Inscribed: bottom "Pour Pierre Matisse
à 18 (déjà!) janvier 1962 Alberto
Giacometti"



189

Figure in Interior (Figure dans intérieur). 1963

Pencil, 19⁵/₈ x 12³/₄" (50 x 32.5 cm.)

Lent by Pierre Matisse Gallery,
New York

Inscribed: lr "Alberto Giacometti
1963"



190

Self Portrait (Autoportrait). 1963

Pencil, 19⁷/₈ x 12³/₄" (50.5 x 32.5 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



191

Hotel Room I (Chambre d'hôtel I).

1963

Pencil, 19⁵/₈ x 13" (50 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



192

Hotel Room II (Chambre d'hôtel II).

1963

Pencil, 19⁵/₈ x 13" (50 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed

193

Hotel Room III (Chambre d'hôtel III).

1963

Pencil, 19⁵/₈ x 13" (50 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



194

Hotel Room IV (Chambre d'hôtel IV).

1963

Pencil, 19⁵/₈ x 13" (50 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



195

Hotel Room V (Chambre d'hôtel V).

1963

Pencil, 19⁵/₈ x 13" (50 x 33 cm.)

Collection The Alberto Giacometti
Foundation

Not inscribed



196

Walking Man (Homme qui marche).
Undated

verso: *Still Life (Nature morte).*

Pencil, 25 $\frac{1}{8}$ x 19 $\frac{1}{4}$ " (64 x 49 cm.)

Collection The Worcester Art
Museum, Gift of Mr. and Mrs. Daniel
Catton Rich

Inscribed: recto lr "Alberto
Giacometti"



197

Walking Man (Homme qui marche).
Undated

Ball-point pen, 9 x 7 $\frac{3}{4}$ " (23 x 19.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

Inscribed: lr "Alberto Giacometti"



198

Artist's Mother Seated (Mère de l'artiste assise). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



199

Artist's Mother Reading (Mère de l'artiste lisant). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



200

Artist's Mother Reading (Mère de l'artiste lisant). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



Artist's Mother Seated I (Mère de l'artiste assise I). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



Artist's Mother at the Window (Stampa) (Mère de l'artiste à la fenêtre (Stampa)). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



203

Interior at Stampa (Intérieur à Stampa).

1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";

lr "Alberto Giacometti 1963"



204

Hanging Lamp (La Suspension). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";

lr "Alberto Giacometti 1963"



205

Mother Reading (Mère lisant). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



206

Landscape with Trees (Stampa)

(*Paysage aux arbres (Stampa)*). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



207

Head of a Woman (Tête de femme).
1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



208

Head of a Man (Tête d'homme). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



209

Head of a Man (Tête d'homme). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: ll "Epreuve d'essai";
lr "Alberto Giacometti 1963"



210

Bust of a Man (Buste d'homme). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: ll "Epreuve d'essai";
lr "Alberto Giacometti 1963"



Self Portrait (Autoportrait). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



212

Head of a Young Man (Tête de jeune homme). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: ll "Epreuve d'essai";
lr "Alberto Giacometti 1963"



213

In the Mirror (Dans le miroir). 1963

Lithograph, trial proof, 25⁵/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: ll "Epreuve d'essai";
lr "Alberto Giacometti 1963"



214

Disturbing Object I (Objet inquiétant I). 1963

Lithograph, trial proof, 25³/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



215

Disturbing Object II (Objet inquiétant II). 1963

Lithograph, trial proof, 25³/₈ x 19⁵/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: II "Epreuve d'essai";
I r "Alberto Giacometti 1963"



216

Standing Man and Sun (Homme debout et soleil). 1963

Lithograph, trial proof, 25³/₈ x 19³/₈"
(65 x 50 cm.)

Collection The Alberto Giacometti
Foundation

Inscribed: lr "Epreuve d'essai";
lr "Alberto Giacometti 1963"



217

Paris sans fin, Paris, Tériade, 1969

Paris without End

Portfolio of 150 lithographs and text
by Alberto Giacometti

16¾ x 12¾" (42.5 x 32.5 cm.)

The Ratner Family Collection, Ft. Lee,
New Jersey

PARIS SANS FIN



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5. Films

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Jean-Marie Drôt, *Alberto Giacometti*, Paris, ORTF, November 19, 1963; revised version, Paris, ORTF, 1966. Television film series "Les heures chaudes de Montparnasse." 35 mm., 46 min.

Ernst Scheidegger, Peter Münger and Jacques Dupin, *Alberto Giacometti*, Zurich, Scheidegger and Rialto, 1966. Color film, 16 and 35 mm., 29 min.

Giorgio Soavi, *Il sogno di una testa. Ritratto di Alberto Giacometti*, Lugano, Televisione Svizzera Italiana, 1966. Black and white film, 16 mm., 29 min.

Selected Exhibitions

Group Exhibitions 1925-1952

Group exhibitions from this period only are listed as Giacometti's inclusion in them during these years was extremely significant. Moreover, his participation in such shows after 1952 was too extensive to list.

Salon des Tuileries, salle des cubistes, Paris, May 1925.

Salon des Tuileries, Paris, November 1925.

Exposition des artistes suisses, Paris, 1925.

Salon des Tuileries, Paris, 1926.

Salon des Tuileries, Paris, 1927.

Galerie Aktuaryus, Zurich, October 23-November 30, 1927, *Giovanni und Alberto Giacometti*.

Salon des Tuileries, Paris, 1928.

Salon de L'Escalier, Paris, February 1928, *Artisti Italiani di Parigi*.

Galerie Jeanne Bucher, Paris, 1928.

Galerie Zak, Paris, March-April 1929, *Un groupe d'Italiens de Paris*.

Galerie Georges Bernheim, Paris, November 1929, *Exposition internationale de la sculpture*.

Galerie Wolfensberg, Zurich, November-December 1929, *Production Paris 1929*.

Galerie Pierre, Paris, 1930, *Miró, Arp, Giacometti*.

Galerie Pierre, Paris, May 22-June 6, 1931, *Où allons-nous?*

Galerie Georges Petit, Paris, October-November 1931, *Jeunes artistes d'aujourd'hui*.

Maison de la Culture, Paris, 1932.

Galerie Pierre Colle, Paris, June 7-18, 1933, *Exposition surréaliste*.

Salon des Surindépendants, Paris, 1933.

Salon des Surindépendants, Paris, 1934.

Palais des Beaux-Arts, Brussels, May 12-June 3, 1934, *Exposition Minotaure*.

Kunsthau Zurich, October 11-November 4, 1934, *Was ist Surrealismus?*

Copenhagen - Oslo, January 1935, *Exposition cubiste-surréaliste*.

Kunstmuseum, Lucerne, February 24-March 31, 1935, *Thèse - Antithèse - Synthèse*.

Santa Cruz de Teneriffa, May 11-21, 1935, *Exposición Surrealista*.

The Museum of Modern Art, New York, March 4-April 12, 1936, *Cubism and Abstract Art*.

Galerie Charles Ratton, Paris, May 22-29, 1936, *Exposition surréaliste d'objets*.

The New Burlington Galleries, London, June 4-July 4, 1936, *The International Surrealist Exhibition*.

Kunsthau Zurich, June 13-July 22, 1936, *Zeitprobleme in der Schweizer Malerei und Plastik*.

The Museum of Modern Art, New York, December 7, 1936-January 17, 1937, *Fantastic Art, Dada, Surrealism*.

Tokyo, 1937, *Surrealist Exhibition*.

Galerie Beaux-Arts, Paris, January-February 1938, *Exposition internationale du surréalisme*.

Zurich, May-October 1939, *Schweizerische Landessaustellung*.

M.A.J. Gallery, Paris, 1940, *Art of Our Time*.

Galeria de Arte Mexicano, Mexico City, February 1940, *Exposición Internacional de Surrealismo*.

Art of this Century, New York, October 1942.

Reid Mansion, New York, October 19-November 7, 1942, *Surrealist Exhibition*.

Palais des Papes, Avignon, June 27-September 30, 1947, *Exposition de peintures et sculptures contemporaines*.

Kunsthalle, Bern, February-May 1948, *Sculpteurs contemporains de l'Ecole de Paris*.

Stedelijk Museum, Amsterdam, 1948, *13 Beeldhouwers uit Paris*.

The Biennale, Venice, June-October 1948, *XXIV Esposizione Internazionale d'Arte*.

Palazzo Venier dei Leoni, Venice, September-October 1949, *Mostra di scultura contemporanea*.

Maison de la Pensée Française, Paris, Summer 1949, *Sculpture de Rodin à nos jours*.

The Royal Academy of Art, London, 1951, *L'Ecole de Paris 1900-1950*.

Battersea, London, 1951, *Second Open Air Exhibition of Sculpture*.

Kunsthalle, Basel, August 30-October 5, 1952, *Phantastische Kunst des XX Jahrhunderts*.

Kunsthau Zurich, 1952, *Malerei in Paris - heute*.

The Institute of Contemporary Arts, London, July 1952, *Recent Trends in Realistic Painting*.

One-Man Exhibitions

Galerie Pierre Colle, Paris, May 1932.

Julien Levy Gallery, New York, December 1, 1934, *Abstract Sculpture by Alberto Giacometti*.

Art of this Century, New York, February-March 1945, *Sculptures 1931-1935*.

Galerie Pierre Loeb, Paris, 1946, *Paintings and Drawings 1945-1946*.

Galerie Arts, Paris, 1947, *Sculptures 1946-1947*.

Pierre Matisse Gallery, New York, January 19-February 14, 1948, *Exhibition of Sculptures, Paintings, Drawings*. Catalogue with introduction by Jean-Paul Sartre, autobiographical text with sketches by Giacometti.

Kunsthalle, Basel, May 6-June 11, 1950, *André Masson, Alberto Giacometti*.

Pierre Matisse Gallery, New York, November 1950, *Sculptures, Paintings, Drawings*. Catalogue with notes and sketches by Giacometti.

Galerie Maeght, Paris, June-July 1951. Catalogue with introduction by Michel Leiris.

Wittenborn Gallery, New York, September 1952, *Alberto Giacometti: Lithograph Drawings of His Studio*.

The Arts Club, Chicago, November-December 1953.

Galerie Maeght, Paris, May 1954. Catalogue with introduction by Jean-Paul Sartre.

The Arts Council Gallery, London, June 4-July 9, 1955.

The Solomon R. Guggenheim Museum, New York, June 7-July 17, 1955.

Kaiser Wilhelm Museum, Krefeld, Germany, May-June 1955. Traveled to Künstlerverein für die Rheinlande und Westfalen, Düsseldorf, July-August; Württembergischer Künstlerverein, Stuttgart, September 13-October 5.

Kunsthalle, Bern, June 16-July 22, 1956. Catalogue with introduction by Franz Meyer.

The Biennale, Venice, June 19-October 1956, *XXVIII Esposizione Internazionale d'Arte*.

Galerie Maeght, Paris, June 1957, Catalogue with introduction by Jean Genet.

Pierre Matisse Gallery, New York, May 6-31, 1958, *Sculptures, Paintings, Drawings from 1956-1958*.

Galerie Klipstein & Kornfeld, Bern, July 18-August 22, 1959, *Alberto Giacometti: Zeichnungen und Graphik*.

The World House Galleries, New York, January-February 1960.

Galerie Maeght, Paris, May 1961. Catalogue with texts by Olivier Larronde and Isaku Yanaiharu.

Galleria Galatea, Torino, December 1-24, 1961. Catalogue with introduction by Luigi Carluccio.

Pierre Matisse Gallery, New York, December 12-30, 1961.

The Biennale, Venice, June 16-October 7, 1962, *XXXI Esposizione Internazionale d'Arte*.

Kunsthau Zurich, December 2-January 6, 1963. Catalogue with introduction by Eduard Hüttinger.

The Phillips Collection, Washington, D.C., February 2-March 4, 1963.

Galerie Krugier, Geneva, May-July 1963.

Galerie Beyeler, Basel, July-September 1963.

Libreria Einaude, Rome, December 1963.

Pierre Matisse Gallery, New York, November 17-December 12, 1964, *Drawings*. Catalogue with introduction by James Lord.

Kunstkabinett, Berlin-Weissensee, Germany, 1964, *Drawings*.

Tate Gallery, London, July 17-August 30, 1965, *Alberto Giacometti: Sculptures, Paintings, Drawings 1913-1965*. Catalogue with introduction by David Sylvester.

The Museum of Modern Art, New York, June 9-October 10, 1965, *Sculpture, Paintings and Drawings*. Traveled to The Art Institute of Chicago, November 5-December 12; Los Angeles County Museum of Art, January 11-February 20, 1966; San Francisco Museum of Art, March 10-April 24, 1966. Catalogue with introduction by Peter Selz.

Louisiana Museum, Humblebaek, Denmark, September 18-October 24, 1965.

Stedelijk Museum, Amsterdam, November 5-December 4, 1965, *Alberto Giacometti: Tekeningen*.

Kunsthalle, Basel, June 25-August 28, 1966, *Gedächtnis - Ausstellung Alberto Giacometti*. Catalogue with introduction by Franz Meyer.

Kestner-Gesellschaft, Hanover, October 6-November 6, 1966, *Alberto Giacometti Zeichnungen*. Catalogue with introduction by Wieland Schmied.

Loeb & Krugier Gallery, New York, December 1-31, 1966, *Alberto Giacometti and Balthus Drawings*. Catalogue with introduction by James Lord.

Galerie Engelberts, Geneva, March 10-April 1967, *Alberto Giacometti: Dessins, estampes, livres illustrés, sculptures*. Catalogue with references for catalogue raisonné.

Brook Street Gallery, London, 1967.

Sidney Janis Gallery, New York, November 6-30, 1968, *Paintings and Sculpture by Giacometti and Dubuffet*. Catalogue.

Galerie Claude Bernard, Paris, April 17-May 1969, *Dessins d'Alberto Giacometti*. Catalogue with text by André du Bouchet.

Musée National de l'Orangerie des Tuileries, Paris, October 24-January 12, 1970. Catalogue with introduction by Jean Leymarie.

Rhode Island School of Design, Providence, 1970, *Giacometti. Dubuffet*. Catalogue with introduction by James Lord.

The Milwaukee Art Center, 1970, *Giacometti: The Complete Graphics and 15 Drawings*. Traveled to Albright-Knox Art Gallery, Buffalo; The High Museum of Art, Atlanta; The Finch College Museum of Art; The Joslyn Art Museum, Omaha; The Museum of Fine Arts, Houston; The San Francisco Museum of Art. Book with introduction by John Lloyd Taylor, text and catalogue raisonné by Herbert C. Lust.

Galerie Engleberts, Geneva, October 15-December 12, 1970, *Alberto Giacometti: Dessins, estampes, livres*.

Frank Perls Gallery, Beverly Hills, California, November 2-December 23, 1970. *36 lithographs and other works by Alberto Giacometti*.

Académie de France, Villa Medici, Rome, October 24-December 18, 1970.

Musée Jenisch, Vevey, Switzerland, July 11-September 20, 1971, *Sculpture suisse contemporaine*. Catalogue.

Kunstmuseum, Olten, Switzerland, January 1972, *Alberto Giacometti. Paris sans fin*. Catalogue with introduction by Reinhold Hohl.

Galerie Gerald Cramer, Geneva, March 10-May 20, 1972, *Alberto Giacometti. Paris sans fin - livres et gravures*.

Galerie Scheidegger & Maurer, Zurich, April-May 1972, *Alberto Giacometti. Paris sans fin*. Catalogue with introduction by Reinhold Hohl.

Museo Civico di Belle Arti, Lugano, April 7-June 17, 1973, *La Svizzera italiana onora Alberto Giacometti*.

Tokyo, Galerie Seibu, September 1-18, 1973, *Alberto Giacometti exposition au japon*. Traveled to Museum of Modern Art, Hyogo, Kobe, October 20-November 25; Ishikawa Prefectural Art Museum, December 2-January 15, 1974. Catalogue with introduction by Isaku Yanaihara; biographical chronology by Reinhold Hohl.

Chronology

1901

Born October 10 in Borgonovo, Grisons, Switzerland in Italian-speaking Bergell valley, into a family of artists: Giovanni Giacometti was his father, Cuno Amiet his godfather and Augusto Giacometti his mother's and father's cousin.

1906

Moved with family to Stampa, a few miles south of Borgonovo.

1915-19

Attended secondary school in Schiers; left before final examinations to work in father's studio.

1919-20

Enrolled in Academy of Fine Arts, Geneva, attended painting classes of David Estoppey; studied sculpture and drawing at School of Arts and Crafts, Geneva with Maurice Sarkisoff, a former associate of Archipenko.

1920

Trip to Italy; saw Cézannes and Archipenkos at Venice Biennale, deeply impressed by primitive and Egyptian art, Tintoretto and Giotto he saw during his travels.

1921

Spent about six months in Rome, studying by himself and sketching in museums after early Christian, early Renaissance and Baroque art.

1922

Arrived in Paris January 1. Until 1924 returned every few months to Stampa. For five years intermittently attended Bourdelle's sculpture class at Académie de la Grande Chaumière.

1925-26

First participation in Salon des Tuileries where he showed sculpture. Gave up painting in Paris for nearly 20 years, but continued to paint in Stampa.

1927

Moved into small studio at 46, rue Hippolyte-Maindron, with his brother Diego, where he was to live and work until his death. Participated in group exhibitions in Paris with Italian painter-friends; visited Laurens; saw Surrealist painting, works by Duchamp-Villon, African, Oceanic, Cycladic and Sumerian sculpture.

1928

Sculpture shown at Galerie Jeanne Bucher attracted much attention.

1929

Became friendly with Masson, Leiris, Miró, Ernst and many other writers and artists associated with Surrealism. Participated in sculpture exhibition at Galerie Bernheim, Paris; received critical acclaim. Contract with Pierre Loeb.

1930-31

Miró-Arp-Giacometti exhibition at Pierre Loeb led to his acceptance as a central figure in Breton's Surrealist circle; participated in its activities with irregular loyalty. Assisted by Diego made furniture for Jean-Michel Frank for a number of years.

1932-33

First one-man exhibition Pierre Colle Gallery, May 1932. Began to work from the model, broke with Surrealist group.

1934

First one-man exhibition in New York, Julien Levy Gallery.

1939-41

Associated with Picasso, Sartre, de Beauvoir.

1942-45

Left Paris on the last day of 1941; spent remaining War years in Geneva, living and working in hotel room at rue de la Terrassière. Member of circle of Albert Skira, publisher of *Minotaure* and *Labyrinthe*, to which he contributed articles. Met Annette Arm.

1946

Returned to Paris.

1947

Encouraged by Pierre Loeb made first etchings since 1935.

1948

First one-man exhibition in 14 years held at Pierre Matisse Gallery, New York; Sartre's interpretation of his figure style reprinted in this exhibition's catalogue influential in identification of his work as Existential.

1949

Married Annette Arm.

Second exhibition at Pierre Matisse Gallery; though invited to participate in Venice Biennale, withdrew his work from it; first post-War European retrospective at Kunsthalle Basel. First acquisition by a public collection by Kunstmuseum Basel through Emanuel Hofmann-Funds.

1951

First lithographs made at urging of Edouard Loeb. Exclusive European contract with Maeght, who subsequently organized numerous sculpture and painting exhibitions; regular sculpture and drawing exhibitions at Pierre Matisse in New York start. Beginning of association with Samuel Beckett around this time.

1955

Major retrospectives at The Arts Council of Great Britain, London; The Solomon R. Guggenheim Museum, New York; growing interest of private collectors, particularly in English-speaking countries.

1958

Received Guggenheim International Award, Swiss National Section.

1959-60

Undertaking of Chase Manhattan Plaza project; abandoned in summer of 1960.

1961

Awarded Pittsburgh International Sculpture Prize.

1962

Venice Biennale Sculpture Prize.

1965

Received Grand Prize for Art of the City of Paris; honorary Doctor's Degree, University of Bern. Major retrospectives at Tate Gallery, London; Louisiana Museum, Humbleback, Denmark; The Museum of Modern Art, New York, all of which Giacometti visited. Inspected Chase Manhattan Plaza site in New York. Establishment of The Alberto Giacometti Foundation in Zurich, with works drawn from gifts from the collection of G. David Thompson, purchased with private funds, and gifts from the artist, for exhibition at the museums of Basel, Winterthur and Zurich. Giacometti left Paris December 5.

1966

Died January 11 at Cantonal Hospital, Chur.

Photographic Credits

BLACK AND WHITES

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Kurt Blum: Fig. no. 7

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Geoffrey Clements, Courtesy Sidney
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14-19, 22, 28, 34, 35, 46, 47, 49, 52-54,
57, 58, 61, 62, 64-69, 71-74, 81, 83-85,
125, 130-132, 140-146, 148-150,
154-161, 179, 185, 186, 190-195,
198-215

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153

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181, 196

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118, 152, 166, 170, 178, 197, 217

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York: Cat. nos. 39, 76, 78-80, 88, 94,
109, 171

Herbert Matter: Frontispiece, cat. nos.
11, 21, 38, 56, 82, 89-91, 110, 111,
121, 133, 177, 182-184

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France: Cat. no. 30

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Boston: Cat. no. 32

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Art, New York: Cat. nos. 40-45, fig. 2

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103-105, 120, 123, 139, 168, 188, 189

Nathan Rabin: Cat. nos. 162, 175, 176

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164, 165

Marc Vaux, Paris: Fig. no. 1

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EXHIBITION 74/3

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