

ALBERTO GIACOMETTI

A RETROSPECTIVE

MARVELLOUS REALITY

PRESS KIT

EXHIBITION

3 July to 29 August 2021

GRIMALDI FORUM MONACO

IN COLLABORATION WITH **FONDATION GIACOMETTI**



**GRIMALDIFORUM
MONACO**

**FONDATION-
GIACOMETTI**



ALBERTO GIACOMETTI

A RETROSPECTIVE

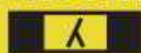
Marvellous reality

G GRIMALDIFORUM
MONACO

Exhibition
July 3rd - August 29th, 2021

In collaboration with:

**FONDATION-
GIACOMETTI**



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FOREWORD OF SYLVIE BIANCHERI



FOREWORD

SYLVIE BIANCHERI, GENERAL MANAGER OF THE GRIMALDI FORUM MONACO

In keeping with the big monograph exhibitions of artists previously presented at Grimaldi Forum Monaco - Dalí, Bacon, Picasso, and Warhol - this exhibition, devoted to Alberto Giacometti, promises to be a major event in more than one respect this coming summer.

Thanks to the exceptional loan of 230 works granted by the Fondation Giacometti, we are presenting one of the biggest retrospectives ever organised on this major artist of the 20th century, renewing the way the public looks at his oeuvre.

This exhibition aims at introducing not only the sculptor - with, among others, his iconic statues like *Walking Man*, which brought him international fame - but also the draughtsman and the painter in all his various phases, offering a complete view of his prolific artistic output.

To enhance this exhibition, remarkably coordinated by the curator Émilie Bouvard, Director of Collections and Scientific Programme

at Fondation Giacometti, our scenographer William Chatelain intends to bring the spectators closer to the extraordinary works of the artist and give them the keys to understand a complex and tangible oeuvre over the 2,500 square metres of exhibition space and in 14 original sequences planned especially for this retrospective.

Through the particular and personal journey of the artist, this didactic retrospective reveals Alberto Giacometti in his search for the "*Marvellous reality*".



Portrait of Sylvie Biancheri
© Grimaldi Forum Monaco 2021 - Olivia Marocco

CURATOR'S NOTE



CURATOR'S NOTE

**CURATOR: ÉMILIE BOUVARD, EXHIBITION CURATOR,
DIRECTOR OF COLLECTIONS AND SCIENTIFIC PROGRAMME AT FONDATION GIACOMETTI**

The Fondation Giacometti goes into partnership with the Grimaldi Forum to present this summer 2021, for the first time in Monaco, an exceptional retrospective of the oeuvre of the sculptor and painter Alberto Giacometti, the most important in recent years.

This journey into Alberto Giacometti's art will be under the sign of wonderment: the artist facing "marvellous" reality, as he often repeated, while he sought to represent what he saw around him, without hierarchy, people he loved, objects in his studio, small things from daily life, landscapes of his childhood in Switzerland and the Parisian suburbs.

"An exceptional retrospective of the oeuvre of the sculptor and painter Alberto Giacometti, the most important in recent years"



Portrait of Emilie Bouvard
© Photo : Fondation Giacometti, Paris

The exhibition's scenography and the richness of the works presented will bring wonderment to the spectator placed at the heart of the artist's intimacy.

The exhibition's trail will give prominence to all phases and all mediums - sculpture (plaster, bronzes), painting, drawings, prints, with which Giacometti used to express himself. It will offer a complete overview of his creative output, from the works of his youth to the surrealist period, from his return to figuration to his work from life models and the creation of the great

icons of the post-war years. Gathering together more than 230 works alongside photographs, this exhibition, displaying several masterpieces, will present the visitor with marvellous discoveries, among them: *Spoon Woman* (1927), *Invisible Object* (1934-35), *Woman with Chariot* (1945), *The Nose* (1947) and *Walking Man* (1960).

The curators have coordinated this exhibition into fourteen original sequences. The trail will reproduce the spirit of the studio by revealing the detours and

questionings that mark Giacometti's creative process. The themes preferred by the artist - the representation of the head, the face, the female body - will be particularly prominent but the public will also discover his relationship with solitude and melancholia as well as his relentless work with his models: his wife Annette, his brother Diego, his close friends. The visitor will also encounter another Giacometti, the artist experimenting at the very limits of sculpture, and the remarkable painter who also practised, next to portraits, the genres of landscape and still life.

"This exhibition, displaying several masterpieces, will present the visitor with marvellous discoveries"

The richly illustrated catalogue, true to the spirit of the exhibition, is published by Éditions Skira, and gathers specialists around new topics with regard to Alberto Giacometti's oeuvre.



Portrait of Christian Alandete, artistic director at The Giacometti Institute
© Photo : Fondation Giacometti, Paris

VERBATIM OF CHRISTIAN ALANDETE ARTISTIC DIRECTOR OF THE GIACOMETTI INSTITUTE

"This first retrospective of the oeuvre of Alberto Giacometti in Monaco is the opportunity to embrace the whole of the prolific career of an artist well-known for his work as a sculptor but perhaps less for his talents in painting and drawing. Coming out of a pandemic that has deprived us for a long period of the simplest of pleasures, the original take on the "marvellous reality" that will be the central theme of the whole exhibition, encourages the viewer to look through Giacometti's eyes at the world around us with renewed attention."



THE EXHIBITION'S TRAIL

NOTE BY THE SCENOGRAPHER WILLIAM CHATELAIN, GRIMALDI FORUM MONACO



Portrait of William Chatelain © Grimaldi Forum Monaco 2021

The Fondation Giacometti has given me the opportunity to work on the oeuvre of the sculptor and painter Alberto Giacometti, a new experience for the Espace Ravel, which was originally conceived to welcome that medium, had never been the backdrop for such an impressive ensemble of sculpted works.

Working with a unique collection, this scenographic project has been a real challenge and makes the work all the more motivating as the prolific number of pieces, nearly 230 sculptures, paintings, drawings and lithographs, make it the most complete retrospective of Alberto

Giacometti presented to this day, extended over nearly 2,500 square metres.

Émilie Bouvard, the exhibition curator, has allocated the works by room. The trail has the rhythmic character of a music score: first a prelude retracing in chronological order, Giacometti's works of his youth; the temptation of cubism and abstraction then his surrealist period. Variations on the quasi-obsessional theme of the human figure follow, a motif that was to haunt the artist from the end of the 1940s to his death. Ten rooms: Heads, Fayum Portraits, Animated Sculptures, Nature, Melancholia, Solitude, Marvellous Reality, Loves and Friendships, Women or Goddesses?, and At the Limits of sculpture, to finish as the absolute synthesis with the iconic sculpture *Walking Man* bringing the exhibition to a close.

This original approach renews the way we look at Alberto Giacometti's oeuvre.

The public will discover a protean oeuvre: bronzes, plasters,



© Head of Studies and Design of Spaces at Grimaldi Forum Monaco

paintings, drawings that will instruct my scenographic take, different from what I'm used to producing. It is the works that will dictate their position in the space. A median axis will be chosen for those which have to be discovered from all angles.

The trail takes the form of a succession of rooms whose scale, dimensions and volumes, at times more intimate, echo Giacometti's works. Bringing closer some busts or allowing a dialogue between certain pieces enables me at times to use big perspectives.

At the heart of the trail, the studio illustrating the importance of that working space in the artist's creative process becomes a pretext for stating what is specific to our practice, an immersive space that will be supported with dialogues and

animated photographs showing the special relationships Giacometti had with his models.

The highlighting of the works is furthered by pared down furniture whose line remains constant. I chose white for the furniture, and for the colour of the picture rails. The wall reserved for the section "Fayum Portraits" is the only one painted in grey, for that series of "black" to stand out better. That voluntary minimal ambiance is punctuated with a signing system: one quote per room, and big photographic prints structure the trail.

Finally, the exhibition subtitle, marvellous reality, must have the public marvelling in front of a piece, so I have to respect a certain distancing. That also changes my approach, different from what I'm used to

producing. Here it is a question of placing the visitor in front of a multiple work little-known finally, and the scenography must disappear as much as possible or bring an answer with a simple evocation.

A special place is given to light that comes in a subtle way and in various places, to either erase or underline the structures - podiums and the bottom of the rails - to direct the gaze of the visitor onto the artwork.

The hand of the artist has faceted, shaped and hollowed the sculpture so

much that to really appreciate his work, the light must be accurate and carefully considered, work by work, case by case. That is the reason why we have added to our interior lighting team, already well-experienced, the external vision of Vyara Stefanova, a lighting designer who has already collaborated with the Fondation Giacometti. We have never used so many light sources in our exhibitions before!

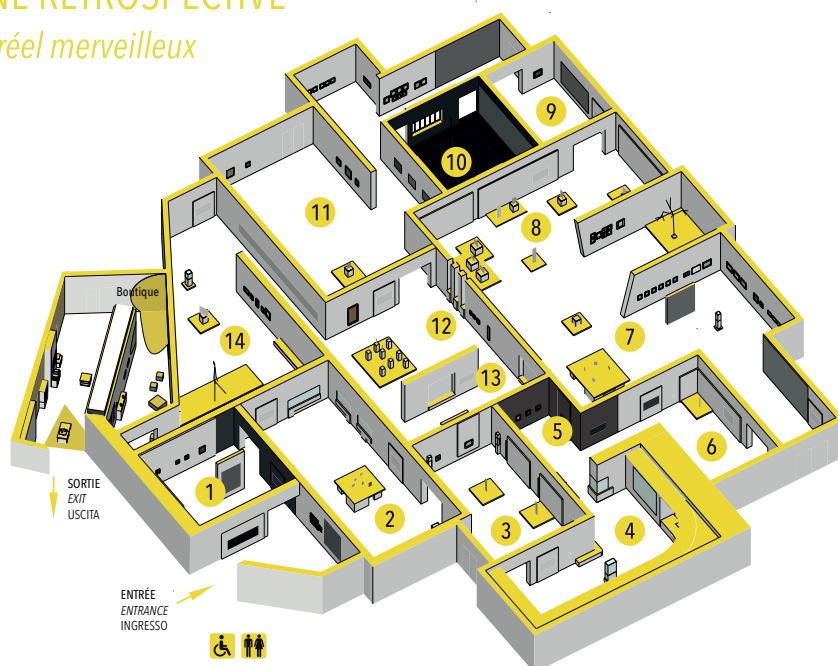
I hope that this scenography will amaze our public as it has amazed me and has stirred my creativity!

- 1 La famille Giacometti
The Giacometti family
La famiglia Giacometti
- 2 La tentation de l'abstraction
The temptation of abstraction
La tentazione dell'astrazione
- 3 Du mannequin au modèle
From the mannequin to the model
Da manichino a modello
- 4 Têtes
Heads
Teste
- 5 Portraits du Fayoum
Fayum portraits
Ritratti del Fayum
- 6 Sculptures animées
Animated sculptures
Sculture animate
- 7 Nature
Nature
Natura
- 8 Melencolia
Melancholia
Melencolia
- 9 Le réel merveilleux
Marvelous reality
Il reale meraviglioso
- 10 Espace immersif : l'atelier de Giacometti
Immersive space: Giacometti's studio
Spazio immersivo: lo studio di Giacometti
- 11 Portraits, amours et amitiés
Portraits, loves and friendships
Ritratti, amori e amicizie
- 12 Femmes ou déesses ?
Women or goddesses?
Donne o dee?
- 13 Aux limites de la sculpture
At the limits of sculpture
Ai limiti della scultura
- 14 L'homme qui marche
The Walking Man
L'uomo che cammina

ALBERTO GIACOMETTI

UNE RÉTROSPECTIVE

Le réel merveilleux



© Bureau d'Etudes et Design d'Espaces du Grimaldi Forum Monaco

FOCUS ON THE IMMERSIVE SPACE: GIACOMETTI'S STUDIO



© Head of Studies and Design of Spaces at Grimaldi Forum Monaco

This summer, the studio of Alberto Giacometti will be the pretext for producing an immersive audiovisual installation, the emblematic signature of the Grimaldi Forum Monaco that each year enables visitors to immerse themselves in a strong contextual element of the exhibition.

The site of the daily life and practice of the artist, located at 46 rue Hippolyte-Maindron in the 14th arrondissement in Paris, this studio was to be the heart of his work from 1926 to the end of his life. It was for Giacometti *"his other self, the essence and the ultimate residue of his art contribution."*

The artist's work, the special relationships he had with his models, and the sittings essential to his working process, are the support of the narrative aimed at projecting the visitor into the heart of the life of his studio.

Relying on moments, anecdotes, testimonies and dialogues between Giacometti and Isaku Yanaihara, a Japanese philosophy professor who posed for the artist from 1956, projections of views of the studio will present a tangible evocation of Giacometti's life; a dialogue between the artist and the visitor - Yanaihara - who could as well be the spectator himself. At the centre of the stage, the visitor to the exhibition sees and understands the story from the inside. He wanders, following mini-narratives relating Giacometti's work as he faces Isaku Yanaihara.

In this installation there is a representation of the studio's plan on the floor, and on the walls, a gigantic animated fresco, in an elegant black and white, which offers a reconstructed view of the studio in permanent movement.

Using the very rich image library of the Fondation Giacometti, this immersive audio-visual programme presents the artist at work, painting or modelling, reinvesting the space with his gestures in the reconstructed studio.

The 4mn.45s. film will be projected on three walls and two double-sided panels in the middle of the studio. It offers different viewpoints and diffracted images, leaving it to the visitor to make their own visual editing.

The sound commentary, supplemented with a spatialised sound ambience, is subtitled in English.

Made by Mosquito, a pioneer in numeric cultural mediation, with which Grimaldi Forum has previously collaborated in 2015 and 2016, and AnimaViva, an innovating player in contemporary documentary production, this installation will surely make this exhibition be noticed.



© Head of Studies and Design of Spaces at Grimaldi Forum Monaco



REDUCE, REUSE, RECYCLE

Certified ISO 14001 since 2008, the Grimaldi Forum Monaco has -among many actions to limit the impact of its activity on environment-, initiated in 2016 an eco-design approach for its exhibitions focusing on the waste generated by the scenographies. In addition to an overall reduction in volume, a considerable increase of sorted and recycled waste has been measured: 13% of waste were sorted and recycled 5 years ago, 73% today! More informations on www.grimaldiforum.com

SELECTION OF WORKS EXHIBITED

SELECTION OF WORKS EXHIBITED



Alberto Giacometti
The Invisible Object
 1934-35
 Plaster
 153 x 32 x 29 cm
 Collection Fondation Giacometti
 © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021

THE INVISIBLE OBJECT

The initial title of this piece was Hands holding the void. It can be read as an image of mourning and loss, suggested by the homonymy of the title with "now, the void". André Breton renamed it *The Invisible Object*, evoking the "obscure object of desire" so dear to the surrealists fondness for psychoanalysis. During a visit to the flea market in Saint-Ouen, Giacometti and Breton found a mask from the First World War that inspired the sculptor to make this head, which left him dissatisfied. A strange figure inspired by an assemblage, this sculpture is also one of the last surrealist works by Alberto Giacometti.

"Solitude is not psychological, one cannot do anything about it. It exists in space. Your head, here, now, when I look at it as it emerges from the emptiness on that background of blue sky, it looks strange, what can you do about it..."

Alberto Giacometti, Interview with Jean Clay, 1963



Alberto Giacometti
The Nose
 1947
 Plaster
 82,5 x 71 x 37 cm
 Collection Fondation Giacometti
 © Succession Alberto Giacometti
 (Fondation Giacometti, Paris +
 ADAGP, Paris) 2021

THE NOSE

This striking head suspended in the void is the representation of a nightmare that deeply disturbed the artist in 1946, and which echoes a previous traumatising experience. In 1921, he witnessed the death of Pieter Van Meurs, whom he had met when travelling. He was fascinated by the nose that seemed to stretch endlessly after life has left the body. Using again the device of the Suspended Ball, Giacometti emphasised its disturbing character by suspending a head whose nose pokes out of the cage. It invades the external space of the spectator, creating an impression of unease reinforced by the shape of the neck that resembles the butt of a gun.

"In reality, I was annoyed by life-size sculptures that five strong men can't lift. Annoyed because a man walking in the street weighs nothing, a lot less in any case than the same man dead or passed out. He keeps his balance on his legs. One doesn't feel his weight. Subconsciously, that's what I wanted to do, to represent that lightness, by making my figures slender..."

Alberto Giacometti, Interview with Jean Clay, 1963



Alberto Giacometti
Walking Man II
 1960
 Plaster
 188,5 x 29,1 x 11 cm
 Collection Fondation Giacometti
 © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021

WALKING MAN II

Walking Man, which has become Giacometti's most iconic sculpture, was made in 1947 in its first version before being reworked in 1960. The artist was then commissioned for a work to be placed on the square outside the Chase Manhattan Bank in New York. The architect for the project asked him to use as inspiration his sculpture *Three Men Walking*, created in 1948. Giacometti replaced the three men with three different figures: a *Walking Man*, a *Large Head* and a *Tall Woman*. The project was abandoned in 1961, when the artist decided to give up. With that sculpture at human scale, devoid of any anecdotal element, Giacometti paid homage to human existence, representing man in his most universal dimension. The sculpture presented here is the original plaster.



DARK ANNETTE

Annette Arm (1923-1993) met Giacometti in Geneva in 1943, and became his wife in 1949. She came to live in Paris in 1946 and, until the end of the artist's life, she was one of his favourite models. In this portrait, Annette's figure is painted in black, then coloured in grey, enhanced with white highlights afterwards. The background is of an almost homogenous grey which does not fill the canvas, leaving a white margin all around. The pictorial space is defined by a frame outlined by the artist. The dark tones of this portrait are found in many other paintings made at the beginning of the 1960s. The contour of the head as well as the details of the face are painted in several successive lines, which give them an intense vibrancy. The gaze of the model, with wide open eyes, staring ahead, is reminiscent of the frontal aspect of the Coptic funerary portraits Giacometti admired so much.



Alberto Giacometti
Dark Annette
 1962
 Oil on canvas
 55 x 45,8 cm
 Collection Fondation Giacometti
 © Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021

"Now that I've started drawing your portrait, I feel sufficiently inspired to continue! At this precise moment, I'd like to have you pose for me for months. You pose so well! We shouldn't let it go! I beg you not to leave me high and dry after my first attempt! I'm asking you, please! Let's continue!"

Alberto Giacometti, Interview with Gotthard Jedlicka, 1953



Alberto Giacometti
Spoon Woman
1927
Plaster
146,5 x 51,6 x 21,5 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti (Fondation Giacometti, Paris + Adagp, Paris)

SPOON WOMAN

Spoon Woman is Giacometti's only large format sculpture dating from the end of the 1920s. It is reminiscent of Dan anthropomorphic spoons from West Africa, a common object in the collections of some of his friends. A Kota reliquary, bought from his friend the painter Serge Brignoni, could also have inspired him. The sculpture presents the spectator with a hollowed volume suggesting a womb and relates to ancestral Goddess-mothers.



WALKING WOMAN (I)

Walking Woman (I) was presented in 1933 at galerie Pierre Colle, under the title "*Mannequin*", a recurrent surrealist theme. At the time it was given the neck of a cello by way of a head, and two mobile arms that ended with a flower and feathers. The figures of the standing woman and the walking effigy were to take central stage in his oeuvre to come. The hieratic frontal aspect of that figure evokes the Egyptian statuary that Giacometti saw at the Louvre.

Alberto Giacometti
Walking Woman (I)
1932
Bronze
150 x 27,5 x 37,5 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti (Fondation Giacometti, Paris + Adagp, Paris)





Alberto Giacometti
Woman with chariot
1943 - 1945
Plaster, wood
163,5 x 38 x 36 cm
Fondation Giacometti
© Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021

WOMAN WITH CHARIOT

Giacometti was settled in Switzerland during the Second World War when he made *Woman with chariot* in the studio that he inherited from his father in Maloja. From 1938, he had been working on sculptures that became gradually smaller, but already stretched and often secured in massive cubic bases.

Woman with chariot represented for the first time after 1940 a hieratic female figure whose body is marked by verticality.



TALL WOMEN IV

In 1958, Giacometti received a commission for a monumental sculpture to be placed outside the Chase Manhattan Bank in New York, which was never completed. During the working process, he made four *Tall Standing Women*, two *Walking Men* and two *Large Heads*. *Tall Woman IV* presents the image of a giant primitive goddess, remote and inaccessible. "I always had a little bit the desire to know what I could do in the biggest scale possible", the artist confided in 1965. *Tall Woman IV* gave him his first opportunity to go beyond the human scale and is the artist's last sculpture focused on the female nude.

Alberto Giacometti
Tall Woman IV
1960 - 1961
Bronze
270 x 31,5 x 56,5 cm
Fondation Giacometti
© Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021



Alberto Giacometti
Tall thin head
 1954
 Bronze
 64,6 x 39,1 x 24,9 cm
 Collection Fondation Giacometti
 © Succession Alberto Giacometti
 (Fondation Giacometti, Paris +
 Adagp, Paris)

TALL THIN HEAD

Towards the end of the 1940s and beginning of the 1950s, Giacometti went back to the shapes of flattened heads that he had made at the end of the 1920s. But if those from the beginning were full face, eliminating any possibility to see the head in profile, the heads created in the 1940s and 50s attempted to convey two simultaneous views by accentuating the profile in a form sharp as a flint stone. "When I look at you full face, I forget the profile. If I look at the profile, I forget the face". Giacometti opted for those two views, full face and profile, through an extreme stretching of the figure so as to approach more and more the perception of a head seen from afar.

BIOGRAPHY OF GIACOMETTI

BIOGRAPHY OF ALBERTO GIACOMETTI

10 OCTOBER 1901

Birth of Alberto Giacometti in Borgonovo, small village in the Grisons (Switzerland). He was the first child of the Swiss painter Giovanni Giacometti (1868-1933) and Annetta Stampa (1871-1964). Diego (1902-1985), Ottilia (1904-1937) and Bruno (1907-2012) followed. The family settled in Stampa and in a summer house in Maloja, on the edge of Lake Sils.

1918 - 1919

Went to the École des Beaux-Arts and the École des Arts et Métiers in Geneva.

1920-1921

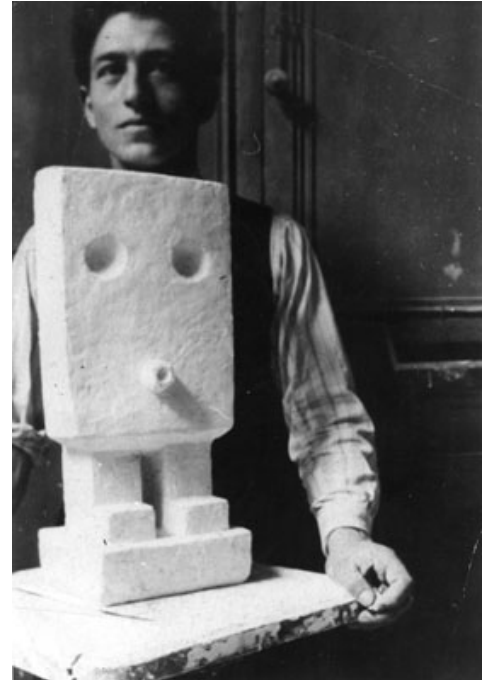
Travelled to Italy (Venice, Padua, Milan and Perugia). Lived in Rome from December 1920 to July 1921. Visited Assisi, Florence and Naples. Witnessed the agony of Peter van Meurs, a Dutch archivist with whom he was travelling to Venice via the Alps. That death made a long-lasting impression.

1925

Became acquainted with the avant-garde and made sculptures in the neo-cubist style.

1929

Met the painter André Masson who encouraged him. Met Hans Arp and Carl Einstein whom he befriended, as well as Jean Cocteau, Louis Aragon and Georges Bataille. Became close to the sculptor Henri Laurens. The Viscounts of Noailles commissioned a sculpture for their garden in the south of France, in Hyères.



Alberto Giacometti and the sculpture *Man in plaster*, circa 1927.
Photo : anonymous
Archives of the Fondation Giacometti

JANUARY 1922

Settled in Paris to study sculpture at the Académie de la Grande Chaumière, in Antoine Bourdelle's studio.

1926

Settled in the studio at 46 rue Hippolyte-Maindron, in Paris' 14th arrondissement.



Alberto Giacometti in the studio, with the Cube in plaster in the foreground, circa 1933.
Photo: anonymous
Archives Fondation Giacometti

1930

Diego joined him in Paris and became his assistant and technician. Began a collaboration with the interior decorator Jean-Michel Frank, which continued till the Second World War. Joined André Breton's surrealist group and took part in its activities, publications and exhibitions.

1932

First solo exhibition in Paris, at Galerie Pierre Colle.

25 JUNE 1933

Death of Giovanni.

1934

First solo exhibition in New York, at the Julien Levy Gallery.

1935

Spent time with the group gravitating around the magazine Abstraction-Création but refused to join, in spite of a few works close to abstraction.

Begun a research on a series of heads made from life models. This aesthetic turning point resulted in his rupture with the surrealist group. Kept company with Balthus, Francis Gruber and Pierre Tal-Coat.

Met Isabel Nicholas (Rawsthorne), a British artist with whom he started an on and off relationship that lasted several years.

1937

His sister Ottilia died giving birth to Silvio.

1938

Hit by a car, an accident that left him with a limp.

1942-1945

Lived in Switzerland, spending time in Geneva, Stampa and Maloja. Met Annette Arm (1923-1993) who became his wife and model.



SEPTEMBER 1945

Returned to Paris, where Diego had looked after the studio. Reconnected with the Parisian art and literary milieus.

1947

Made the first *Walking Man*, as well as female figures. His works are gradually characterised by a stretching and thinning of the figures.

1949

Married Annette Arm. Is taught lithography by Fernand Mourlot.

1951

First exhibition at Galerie Maeght, in Paris

1955

First retrospectives in museums at the Guggenheim (New York), the Arts Council (London) and in Germany.

1956

Exhibited a series of female figures called *Women of Venice* in the French Pavilion at the Venice Biennial. Became friends with Isaku Yanaihara, a Japanese philosophy professor, who started posing for him. Other sessions took place in the summers of 1957, 1959, 1960 and 1961.

1946

Annette Arm settled in rue Hippolyte-Maindron. Made a series of sculpted and drawn portraits from life models, from friends of the world of arts and literature.

JANUARY 1948

First exhibition at Pierre Matisse Gallery in New York. Jean-Paul Sartre wrote *In search of the Absolute* as preface to the catalogue.

1950

Began painting some of his bronzes. First drawings with biro.

1954

Met Jean Genet, who posed for paintings and drawings till 1957. Genet wrote down their conversations in an essay, *The "Studio of Alberto Giacometti"*, published in the magazine *Derrière le miroir*, in 1957. Sartre published the essay "Les Peintures de Giacometti" to coincide with the exhibition at the Galerie Maeght.



Alberto Giacometti coming out of his studio in Paris, 1948.
Photo: Emmy Andriessse
Archives of Fondation Giacometti
Collection Leiden University Libraries © Leiden University/Joost Elffers

1958

Met Caroline Tamagno (1938-2015) who became his mistress and posed for a series of paintings from 1960 to 1965. Was asked to take part in a commission for the Chase Manhattan Plaza in New York (not completed). Chose to gather for that project a *Head*, a *Tall Woman* and a *Walking Man*, for which he made many attempts.

1960

Completed three versions of *Walking Man*, four *Tall Women* and two *Large Heads*.

1962

Was awarded the Grand Prix de sculpture at the 31st Venice Biennial. Publication of the first monograph by Jacques Dupin.



Alberto Giacometti with the plaster of Tall Woman IV, in the courtyard of his studio, August 1960.
Photo: Annette Giacometti
Archives of Fondation Giacometti

1959

Started to work on the collection of lithographs *Paris sans fin*, at Tériade's request.

1961

Created the decor for Samuel Beckett's *Waiting for Godot*.

1963

Had surgery after contracting cancer, from which he recovered.

1964

25 January: death of his mother Annetta. Inauguration of the Fondation Marguerite and Aimé Maeght in Saint-Paul-de-Vence, for which he made several pieces. The photographer Eli Lotar became his assistant and model.

1965

Retrospectives at Tate Gallery (London), Museum of Modern Art (New York) and the Louisiana Museum (Humlebeak, Denmark). Went for the first time to the United States. On 16 December, creation by a group of collectors from Alberto Giacometti-Stiftung, established in Zurich's Kunsthhaus, with the purchase of G. David Thompson's collection.

11 JANUARY 1966

Passed away at the hospital in Coire.

AROUND THE EXHIBITION

EXHIBITION CATALOGUE (CO-EDITED WITH SKIRA)



Format 21x32 cm

Bilingual French-English edition

Price: €35

Co-edited with Skira

288 pages

Richly illustrated and true to the exhibition, the catalogue reproduces all the works presented in the exhibition. It gathers specialists around new topics with regard to Alberto Giacometti's oeuvre:

1. **"Marvellous reality", Catherine Grenier**
Section I "The Giacometti family"
2. **"Alberto Giacometti's venture into abstraction" Guitemie Maldonado**
Section II "The temptation of abstraction"
Section III "From the mannequin to the model"
Section IV "Heads"
3. **"It's the patter of two little feet. The artist's studio", Camille Paulhan**
Section V "Fayum portraits"
Section VI "Animated Sculptures"
4. **"Edge. Alberto Giacometti's landscape", Pierre Wat**
Section VII "Nature"
5. **"The theatre of the world", Hugo Daniel**
Section VIII "Melancholia"
6. **"Alberto Giacometti and melancholia", Émilie Bouvard**
Section IX "Solitude"
Section X "Marvellous reality"
7. **"The paintings of Alberto Giacometti, a necessary stage in an impossible quest", Serena Bucalo-Mussely**
Section XI "Portraits, loves and friendships"
Section XII "Women or Goddesses?"
Section XIII "At the limits of sculpture"
Section XIV "Walking Man"

CHILDREN'S WORKSHOPS

Dates: From 12 to 23 July 2021, from Monday to Friday

Age: 7-11 years old

Number of participants per day: 20

THEMES PER DAY

#1 Drawing from a model

The children take a classmate as model to make their portrait with a pencil, taking turns to sit (as Giacometti used to do) and learn various methods for sketching.

#2 Portrait

The children work from a painted portrait of Annette: they reproduce the drawing of the figure and the general construction of the painting in black biro, then colour in the surface in grey and brown tones with soft pastels.

#3 Modelling

The children construct a head or a bust with a "Giacometti-like" base from a block of modelling clay.

#4 Sculpture with wire

The children reproduce the sculpture *Walking Man* in clay using wire as a support, Alberto Giacometti's favourite method.



#5 Still life

The natural decor of Stampa reproduced in the exhibition helps to identify the sources that inspired the artist like mountains and trees.

A SUMMER WITH GIACOMETTI ON THE CÔTE D'AZUR!

This summer, two unique exhibitions with multiple themes will highlight the great artist Alberto Giacometti as well as his family:

#1 AT THE GRIMALDI FORUM MONACO

For the first time at the Grimaldi Forum Monaco will be held a large retrospective of the artist Alberto Giacometti, the most important in recent years. (**Alberto Giacometti. A retrospective. Marvellous reality.** 3 july / 29 august).

Organised in association with the Fondation Giacometti and gathering together nearly 230 works, this exhibition will give prominence to the artist's various phases and the different mediums he used to create his work. It will present an exhaustive view of his art, from works of youth to his surrealist period, from the return to figuration to the creation of the post-war icons. This retrospective will offer the visitors at the same time masterpieces and marvellous discoveries within a trail coordinated by the curator Émilie Bouvard, director of Collections and the Scientific Programme at Fondation Giacometti.

#2 AT FONDATION MAEGHT

Fondation Maeght, in Saint-Paul-de-Vence, proposes a world premiere by gathering five artists from the exceptional Giacometti family: Giovanni, Augusto, Alberto, Diego and Bruno Giacometti (**The Giacomettis. A creative family.** 3 july / 14 november).

Curated by Peter Knapp, this exhibition invites the public to discover the talents and art influences of each member in their chosen fields: painting, sculpture, design and architecture. Around Alberto Giacometti's famous works, the visitors will discover the work of his father Giovanni, one of the key painters of Swiss modernity as well as the work of Augusto, his cousin, precursor of non-figurative art; finally, the work of the two brothers, Diego, the other "pair of hands" and Alberto's favourite model, for his decorative art pieces, and Bruno, the architect, a major representative of modernity in the post-war years in Switzerland.



© Grimaldi Forum Monaco 2021 - Olivia Marocco



Caption photo right: Archives Fondation Maeght ©Olivier Ansellem
Works: *Walking Man I*, 1960; *Walking Man II*, 1960; *Standing Woman I*, 1960; *Standing Woman II*, 1960; *Large Head*, 1960.
Succession Alberto Giacometti/ Fondation Giacometti, Paris + ADAGP, Paris 2021



The complementary nature of these two exhibitions will constitute a perfect Giacometti trip to the Riviera.

To discover or rediscover Alberto Giacometti, the retrospective at Grimaldi Forum will renew the way we look at that major artist of the 20th century. Over 2,500 square metres, this exhibition will show part of his prolific output: more than 50 paintings, 70 sculptures and 80 works on paper alongside a rich iconography will present the draughtsman, the painter, the sculptor and also the man throughout his various phases. This journey into Alberto Giacometti's practice will take place on the theme of wonderment, that of Giacometti facing "marvellous" reality. The scenography of the exhibition and the richness of the works presented will amaze the spectator placed at the heart of the artist's intimacy.

To better understand this exceptional artist, the exhibition at Fondation Maeght proposes the public discovers his family environment and his origins. With more than 300 works, this unusual exhibition offers an opportunity to shed light on

the importance of this family at the turn of the modernity movement of the first half of the 20th century. Alberto Giacometti's main sculptures and drawings belonging to the collection of the Fondation Maeght will be presented alongside a series of paintings, films, archive photographs and objects coming from private collections or museums like the Bündner Kunstmuseum in Chur (Switzerland), the MASI in Lugano (Switzerland), the Kunstmuseum in Basle (Switzerland), the Musée des Arts Décoratifs (Paris) and the Fondation Giacometti (Paris).

For this "Giacometti summer" on the Côte d'Azur, the Fondation Maeght and the Grimaldi Forum Monaco propose a special offer that will allow their respective publics to acquire a better knowledge of the Giacomettis' artistic vision:

"1 ticket for the exhibition = 1 reduced ticket for the second exhibition".



VISUALS FOR THE PRESS

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Obligatory mention: © Succession Alberto Giacometti (Fondation Giacometti + ADAGP) 2021

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LIST OF PHOTOGRAPHS OF ALBERTO GIACOMETTI



.....

Alberto Giacometti in his studio, May 1954
Photo : Arnold Newman
Archives of Fondation Giacometti
© Arnold Newman / Arnold Newman Collection / via Getty Images.



.....

Alberto Giacometti in his studio with *The Night*, Paris, 1946
Photo : Émile Savitry
Archives of Fondation Giacometti
© Courtesy Sophie Malexis



Alberto Giacometti in his studio, Paris, July 1954
Photo : Sabine Weiss
Archives de la Fondation Giacometti
© Sabine Weiss



Alberto Giacometti in his studio in Stampa, 1961
Photo : Ernst Scheidegger
Archives of Fondation Giacometti
© 2021 Stiftung Ernst Scheidegger-Archiv, Zurich



.....

Alberto Giacometti working on the plaster of *Walking Man* in his studio, 1959
Photo : Ernst Scheidegger
Archives of Fondation Giacometti
© 2021 Stiftung Ernst Scheidegger-Archiv, Zurich



.....

Untitled (*Man crossing a square on a sunny morning*), Alberto Giacometti, Paris, 1951
Photo : Gordon Parks
Archives of Fondation Giacometti
© Courtesy of and copyright The Gordon Parks Foundation.



LIST OF WORKS OF ALBERTO GIACOMETTI



Alberto Giacometti
Head of Diego as a child
circa 1914-1915
Plaster
27 x 11,1 x 13,8 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Head on rod
1947
Painted plaster
54 x 19 x 15 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Heads of Man
Circa 1959
Blue ballpoint on paper
18,3 x 13,6 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Simone de Beauvoir
1946
Plaster
13,9 x 4 x 4,1 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Self-portrait
circa 1914
Watercolour
29 x 22,7 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation GiacomettiParis +
Adagp, Paris)



Alberto Giacometti
The Forest
1950
Bronze
57 x 61 x 47,3 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Tall Woman I
1960
Bronze
272 x 34,9 x 54 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



Alberto Giacometti
Tall Nude
circa 1961
Oil on canvas
170 x 120,5 cm
Collection Fondation Giacometti
© Succession Alberto Giacometti
(Fondation Giacometti, Paris +
Adagp, Paris)



EXHIBITION PARTNERS



CMB Monaco, an international private bank based in Monaco since 1976, is specialised in consultancy for active investments and wealth management.

CMB Monaco aims at being a bank for the residents of Monaco, and offers a 'boutique' approach to wealth management for its international clients. It provides opportunities in business and investment bank activities.

For many years now, CMB Monaco has been contributing to the prestige of several institutions in the Principality. Official partner of Grimaldi Forum since 2005, the private bank has extended, in 2021, its trust in this

prestigious cultural institution with a partnership on the cultural programme of the Grimaldi Forum in the Principality as well as its whole activity in business tourism.

CBM Monaco is proud to be associated with the big summer exhibition devoted to the artist Alberto Giacometti as well as to the great quality shows and other events that are on offer this year, like the exhibition *"Jewelry by artists - From Picasso to Koons. The Diane Venet Collection"*. While being associated with the image of Grimaldi Forum, CMB Monaco allows it to develop its cultural programmes and contributes, at its side, to the prestigious reputation of the Principality.



Sotheby's EST. 1744

Helena Newman, President of Sotheby's Europe, declared: "We are delighted to support this exhibition which for the first time in Monaco, celebrates the sculptor and painter Alberto Giacometti with this exceptional retrospective, the most important in recent years".

Since 1744, Sotheby's has connected collectors with art objects of international status. Sotheby's has become the first world auction house when it extended its venue from London to New York (1955), as well as Hong Kong (1973), where it was the first to organise sales, in India (1992), France (2001), and finally in China (2012), where it became the first international auction house of 'Fine Art'.

Today, Sotheby's organises auctions in nine different locations, including New York, London, Hong Kong and Paris; Sotheby's BidNow programme enables visitors from all over the world to follow all auctions online, and bid directly from any place in the world.

The company offers collectors the possibility of applying for Sotheby's financial services, the only company in the world providing integral financing of art, for private auctions in more than 70 categories, including S|2, the gallery of Sotheby's Department of Contemporary Art as well as for two other commercial sales: Sotheby's Diamonds and Sotheby's Wine.

Sotheby's owns a world network of 90 offices in 40 countries and is the oldest company registered with the New York stock exchange.

GIACOMETTI FOUNDATION



THE FONDATION GIACOMETTI

THE FONDATION GIACOMETTI

Created in December 2003, the Fondation Giacometti, Paris is a private institution, an officially recognised non-profit organization. Its purpose is the protection, dissemination and promotion of Alberto Giacometti's oeuvre. Sole legatee of Annette Giacometti, the artist's widow, the Foundation owns the largest collection of works by Alberto Giacometti in the world. It comprises nearly 10,000 works, sculptures, paintings, drawings and prints, a collection that it is charged with preserving, restoring and enriching. The Fondation Giacometti has at its disposal remarkable archival fonds of photographs, documentations and correspondence by the artist. The Foundation also preserves the artist's manuscripts and notebooks, the copper plates, as well as a large part of Giacometti's own library: magazines, books, exhibition catalogues, newspapers, some having been used as support for annotations and drawings.

Director : Catherine Grenier.

Deputy Director : Sabine Longin.

The missions of the Foundation

The Fondation Giacometti is dedicated to the preservation and diffusion of its collections (drawings, paintings, prints, plasters and

bronzes), and works at promoting and enhancing Alberto Giacometti's oeuvre on an international level. Its activities include: the presentation to the public of Alberto Giacometti's oeuvre through the organisation of monographic and thematic exhibitions in French museums and abroad, the establishing of a catalogue of the artist's authenticated works, the organisation and participation in various cultural events, the publication and participation in the publication of research on Alberto Giacometti's oeuvre. The Foundation organises the committee of authentication of the artist's works, and takes charge of the protection of his oeuvre in France and abroad.



Photo : The Giacometti Institute, Paris



THE GIACOMETTI INSTITUTE

Opened in 2018, the Giacometti Institute at 5 rue Victor Schoelcher (Paris 14) is the Giacometti Foundation's place devoted to exhibitions and research in art history and pedagogy. Chaired by Catherine Grenier, the director of the Fondation Giacometti since 2014, its Artistic Director is Christian Alandete. A museum on a human scale, enabling the visitor to get close to the works, the Giacometti Institute is an exhibition space, a place of reference for the oeuvre of Alberto Giacometti, a research centre in art history specialising in modern art practices (1900-1970) and a place for discovery accessible to all the public. Alberto Giacometti's mythical studio, whose elements, in their entirety, had been kept by his widow, Annette Giacometti, is on permanent display. Among these elements are several very fragile plaster and clay pieces, some of them not shown previously in public, as well as the furniture and the walls painted by the artist. Its ambition is to refresh the way we look at the work of the artist, and at the innovative period in which he was involved.



View of Alberto Giacometti's studio at the Giacometti Institute, Paris, 2019
© Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2020

GIACOMETTI LAB

The Giacometti Lab opened its door to the public in May 2019 at 7/9 rue Victor Schoelcher (Paris 14). A polyvalent place associated with the Giacometti Institute, it is dedicated to pedagogy and research. The pedagogic programmes of the Giacometti Institute are held there, as well as workshops teaching various art practices, classes in modern art history and the conferences organised by the École des Modernités. The École des Modernités, a research programme in modern art history proposes conferences open to the public and online by experts specialised in various artists from Paris' cosmopolitan modernity. These make up a corpus of references accessible on the site of the Fondation Giacometti, contributing to a better understanding of the key period in which Giacometti evolved (1910-1960). The second part of the programme aims at helping young researchers in art history by placing at their disposal a studio for residency at the Institute, facilitating their research in Paris, and the publication of a collection of short books on original subjects devoted to the modern period.

<https://www.fondation-giacometti.fr/fr/nos-conferences/lecole-des-modernites>

2021 EXHIBITIONS

GIACOMETTI / BECKETT, FAIL AGAIN, FAIL BETTER.
Extended until 8 June 2021

ALBERTO GIACOMETTI AND ANCIENT EGYPT
22 June - 10 October 2021

ALBERTO GIACOMETTI / BARBARA CHASE-RIBOUD
20 October 2021 - 9 January 2022



THE GRIMALDI FORUM MONACO

ABOUT THE GRIMALDI FORUM MONACO



Esplanade © Grimaldi Forum Monaco 2021 - Olivia Marocco

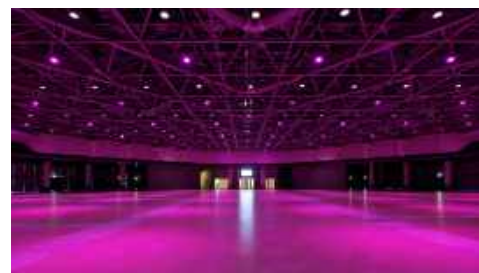
Between sea and sky, recognisable thanks to its spectacular design of glass and steel, the cultural and conference centre of the Principality of Monaco offers a modular surface of 70,000 square metres and welcomes on average 250,000 visitors a year for around a hundred events. In 2020, it celebrated its twentieth anniversary.

An exceptional stage for a cultural programme revolving around three strong axes - exhibitions, music and dance - the Grimaldi Forum Monaco organises each year a big themed exhibition devoted to a major art movement, a topic related to heritage or civilisation, and a theme in which is expressed the revitalising of creation.

One of its signature strengths is a savoir-faire linked to its event-driven culture and the expertise of a team which knows how to apprehend the

specifics of a subject to be exhibited, and is able to offer a made-to-measure approach based on two requirements: an undeniable scientific value and a rigorous quality in the setting of the event by relying on the best specialists in each field.

Another added value, the Grimaldi Forum has at its disposal exceptional spaces like the Ravel Hall, which offers 4,000 square metres to create freely, and among the best high-performing tools at the service of the scenography. This alchemy has already proved its worth with great success in the press and with the public.



Espace Ravel © Grimaldi Forum Monaco 2021 - Benjamin Vergely



Since 2000, the Grimaldi Forum Monaco has been collaborating with the biggest cultural institutions of the world - museums, galleries and foundations - which greet this success with the loan of major works.

Through the international prestige of these exhibitions, but also their travel abroad (18 to this day), the Grimaldi Forum proves to be the cultural window of the Principality of Monaco abroad (read the next page).

This expertise in cultural engineering is also requested by customers of the Grimaldi Forum, like the exhibitions *Le Pressionnisme*, 40 years of graffiti, in 2011, presenting the collection of Alain-Dominique Gallizia; Robert Combas. The 80s and 90s, in 2016; and more recently, *Chaumet en Majesté*, in 2019, with scenographies made 100% at GFM.

As far as live shows are concerned, the stage of the Salle des Princes, Monaco's biggest auditorium with its 1,800 seats and 1,000 square metres scenic stage (equivalent to the Opéra Bastille) can be exploited for big productions.

It also regularly welcomes musicals like *Grease*, *Mamma Mia* and *Thriller Live*, international ballet companies like the Kirov, the Bolchoï, and the Ballet de l'Opéra de Paris, pop & rock musicians like Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black eyes Peas and Jeanne Added.

LIST OF THE EXHIBITIONS OF THE GRIMALDI FORUM MONACO

- 2000 : "AIR-AIR"
- 2001 : "China, the first emperor's century"
- 2002 : "Days of circus"
- 2003 : "Super Warhol"
- 2004 : "Imperial Saint Petersburg, from Peter the Great to Catherine II"
- 2005 : "Arts of Africa", From Traditional Arts to Jean Pigozzi's Contemporary Collection
- 2006 : "New York, New York, Fifty years of Art, Architecture, Cinema, Performance, Photography and Video"
- 2007 : "The Grace Kelly years, Princess of Monaco"
- 2008 : "Queens of Egypt"
- 2009 : "Moscow : Splendours of the Romanovs"
- 2010 : "Kyoto-Tokyo, from samourais to mangas"
- 2011 : "The Magnificence and Grandeur of the Royal Houses in Europe"
- 2012 : "Extra Large, monumental works from the centre Pompidou collection in Monaco"
- 2013 : "Monaco celebrates Picasso"
- 2014 : "ArtLovers, Stories of art in the Pinault Collection"
- 2015 : "From Chagall to Malevitch, the revolution of the avant-garde"
- 2016 : "Francis Bacon, Monaco and french culture"
- 2017 : "The Forbidden City in Monaco, Imperial Court Life in China"
- 2018 : "The Golden treasures of the Pharaohs"
- 2019 : "Dalí, a history of painting"

The Grimaldi Forum is also a natural setting for Monaco's cultural institutions, which are artists-in-residence: The Ballets of Monte-Carlo, The Philharmonic Orchestra and the Opera, the Printemps des Arts de Monte-Carlo and the Théâtre Princesse Grace outside the walls.

The agenda of the Grimaldi Forum Monaco reflects its diversity and the ambition to gather beyond the divides, all forms of artistic expressions and the world of business, to invite a bigger and bigger audience to open up to the world through the prism of the Principality.

THE GRIMALDI FORUM OUTSIDE THE WALLS: THE BIG EXHIBITIONS TRAVEL

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In 2007, the big summer exhibition, "The Grace Kelly years" recorded its largest number of visitors, 135,000 in two months. This success encouraged the Forum to pursue the adventure of that exhibition by having it travel through the world. That was the departure point for the Outside the Walls of the GFM.

"The Grace Kelly years" has travelled to some 15 destinations, from Canada to Australia, going through the United States, Europe, Russia, Kazakhstan and Azerbaijan.



"The Grace Kelly years" exhibition at Monaco, 2007 © Grimaldi Forum Monaco 2021



"Queens of Egypt" exhibition à Osaka, 2015 © Grimaldi Forum Monaco 2021

.....

In 2015, the 2008 exhibition "Reines d'Égypte", whose curator was Christiane Ziegler, Honorary Director of the department of Egyptian Antiquities at the Louvre, was presented at the National Museum of Tokyo and at the National Museum of Osaka in a co-production with NHK promotions.



"Princes and Princesses of Monaco, a European Dynasty (13th to 21st centuries)" exhibition at Pékin, 2018 © Grimaldi Forum Monaco 2021

In 2018, in a cultural exchange with the Imperial Palace in Beijing, the Grimaldi Forum presented as an avant-première in the Forbidden City, the exhibition “Princes et princesses de Monaco. Une dynastie européenne (XIIIe-XXIe siècle)” whose curator was Thomas Fouilleron, Director of Archives and Library of the Palais Princier.

The event gathered - around a chronological trail - more than 250 art works mainly from the collections of the Palais Princier, but also important pieces from other cultural institutions in Monaco devoted to the history of the Grimaldi Dynasty.

In 2019, in Madrid, the public discovered the exhibition “De Chagall à Malévitch”, produced by Grimaldi Forum in 2015, directed by Jean-Louis Prat.



© Fundación MAPFRE



“Grace Kelly, from Hollywood to Monaco” exhibition at Macao, 2019 © Grimaldi Forum Monaco 2021

That same year, a new version of the travelling Grace Kelly exhibition “Grace Kelly, from Hollywood to Monaco”, that the Groupe Galaxy Macao wished to welcome from May to August 2019 within its new recent cultural policy. This collaboration confirmed once again the excellent and privileged relations which, for more than twenty years, have brought closer the Principality of Monaco with the Popular Republic of China.

In 2019, the GFM set up its 18th travelling exhibition abroad.

This positioning is a formidable motivation factor: cultural engineering is now a strong part of the GFM and participates in the mission of the cultural prestige of the Principality abroad.

TO DISCOVER ALSO THIS SUMMER



TO DISCOVER ALSO THIS SUMMER AT GRIMALDI FORUM

UNDER THE SPOTLIGHT

EXHIBITION
"JEWELRY BY ARTISTS, FROM PICASSO TO KOONS - THE DIANE VENET COLLECTION"

ARTISTS' JEWELRY
FROM PICASSO TO KOONS

THE DIANE VENET COLLECTION

JULY 11TH - AUGUST 19TH, 2021
ESPACE INDIGO

GRIMALDIFORUM
MONACO

COTE
D'AZUR

Participation de
Gouvernement Princier
Monaco

CMB
MONACO
PARTENAIRE OFFICIEL

Jeff Koons, Rabbit (Necklace), 2005-2009, a collaboration with Stella McCartney © Jeff Koons Edition of 50 plus 5 APs

Pablo Picasso, Grand Faune - Edition François Hugo n°3/20 © Succession Picasso 2021



Passionate about art, Diane VENET acquired her first artist's jewellery, a brooch by the painter Roy Lichtenstein in New York in 1967. But it was her meeting with the sculptor Bernar VENET, in 1985, that pushed her to assemble, following encounters, crushes and commissions from artists, a collection dedicated to jewellery by artists.

Over 30 years, Diane VENET has gathered together a rich collection of more than 230 pieces of jewellery by artists. For a month, 180 will be on display at the Grimaldi Forum Monaco. From Picasso to Jeff Koons, with Roy Lichtenstein, Frank Stella, Niki de Saint Phalle, Keith Haring and Louise Bourgeois, ORLAN, Miguel Chevalier... modern and contemporary artists, international and French will be represented.

Her jewellery collection is part of her daily life, she has never stopped wearing them. But to exhibit and share her passion also makes sense. The exhibition of those tiny art pieces in international institutions as early as 2008, place them firmly in the field of art.

The jewelry represents in a reduced form all the preoccupations of the artist, if not his main idea, the concept to the preliminary stage of any



Portrait de Diane Venet © Bertille Chéret - Paris

creation. The infinitely small joins the infinitely big.

With passion, Diane Venet confers on each of her jewellery pieces the status of work of art. The proof is that she enjoys placing "her" miniatures in dialogue with sculptures of renown artists: André Derain, Max Ernst, Frank Stella, Bernar Venet but here, it's the intimate gaze and the commitment of a woman which have guided the exhibition trail.

From the love of one artist to the love of art, this collection is a tribute to creation.



PRACTICAL INFORMATIONS

The exhibition **ALBERTO GIACOMETTI, A RETROSPECTIVE. MARVELLOUS REALITY** is produced by Grimaldi Forum Monaco and benefits from the support of CMB MONACO and SOTHEBY'S.

DATES : 3 July - 29 August 2021

OPENING TIMES : Open every day from 10 a.m. to 8 p.m.

NIGHT VISITS : Tuesdays and Thursdays till 10 p.m.

LOCATION : Espace Ravel of GRIMALDI FORUM MONACO
10, avenue Princesse Grace - 98000 Monaco

ACCESSIBILITY : The exhibition is accessible to disabled people and people with reduced mobility.

ENTRANCE TICKETS :

In advance : €6 on www.grimaldiformonaco.com until 30 June 2021

Full price : €11 (FREE for visitors under 18)

Reduced price : €9, for:

Groups (+ 10 people)

Students (- 25, on presentation of a student card)

Seniors (+ 65)

For all visitors in possession of a SNCF TER SUD ticket of the same day

TWO TICKET OFFER (ONLY AT THE GRIMALDI FORUM TICKET OFFICE)

- "Alberto Giacometti, a retrospective. *Marvellous reality*" exhibition and the exhibition "Jewelry by artists from Picasso to Koons - the Diane Venet Collection", valid from 11 July to 19 August 2021, for €13.
- "Alberto Giacometti, a retrospective. *Marvellous reality*" exhibition and Salon artmontecarlo valid from 15 to 17 July 2021, for €25.
- "Alberto Giacometti, a retrospective. *Marvellous reality*" exhibition and a category 2 ticket of the Ballets de Monte-Carlo from 15 to 24 July 2021, for €30.
- Special offer "Giacometti summer" on the Côte d'Azur by the Fondation Maeght ("The Giacomettis, a creative family) and the Grimaldi Forum Monaco ("Alberto Giacometti, a retrospective. *Marvellous reality*"):
1 ticket for one exhibition = 1 reduced ticket for the second exhibition.

**GUIDED TOURS:**

- Public tours: €10 on Thursdays and Sundays at 10.30 a.m. - 2.30 p.m. - 5 p.m. depending on availability (maximum of 20 visitors) + entrance ticket of the exhibition.
- Private tours: €260 + entrance ticket of the exhibition per person (maximum of 20 visitors).

NEW AND FREE: To complement the exhibition, Grimaldi Forum places at the visitor's disposal a digital device of 15 works with commentaries in French, English, Italian and subtitled for visitors with hearing difficulties by the exhibition curator, with direct access on your mobile phone.

TICKET OFFICE GRIMALDI FORUM MONACO:

Tel. +377 99 99 3000

E-mail : ticket@grimaldiforum.com

Outlet at FNAC

www.montecarloticket.com

EXHIBITION CATALOGUE (DETAILS P 23):

Format: 21x32cm, bilingual French-English edition

Price: €35 - Publication date: June 2021. Co-edited with Skira.

INTERNET SITE: www.grimaldiforum.com

MOBILE APP: GRIMALDI FORUM EVENTS, free app available on APP store and Google Play

SOCIAL NETWORKS: Facebook, Twitter, Instagram, LinkedIn, Youtube : Grimaldi Forum Monaco

HASHTAG: #GIACOMETTIMONACO

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**SANITARY MEASURES AND MONACO SAFE LABEL**

Paying the greatest attention to the health and security of its visitors, the Grimaldi Forum Monaco implements all governmental measures and is labelled Monaco Safe. Monaco Safe is the label established by the Monegasque Government aiming to guarantee optimal sanitary's conditions to the Principality's visitors in all places open to the public.
More informations on www.grimaldiforum.com

