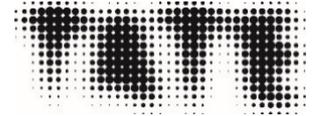
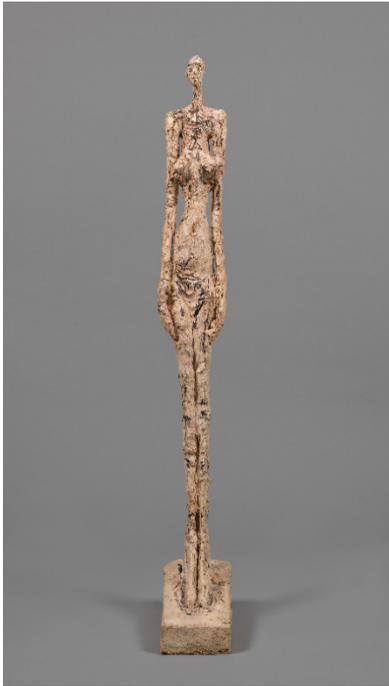


PRESS RELEASE
23 January 2017



TATE MODERN REUNITES RARELY SEEN PLASTER SCULPTURES BY GIACOMETTI



Woman of Venice V, 1956 © Alberto Giacometti estate / ACS and DACS in the UK

A celebrated group of plaster sculptures will be brought together for the first time since they were made in 1956 for Tate Modern's major Giacometti retrospective. All six *Women of Venice* plaster works created for the 1956 Venice Biennale will be reunited for the first time in 60 years. They will be shown alongside two further plaster sculptures from this series, which Giacometti unveiled at the Kunsthalle Berne that same year. The works have been specially restored and reassembled for Tate Modern's exhibition by the Fondation Alberto et Annette Giacometti, Paris. It will offer a once in the lifetime opportunity to see this important group of fragile works as the artist originally intended.

Giacometti was chosen to represent France at the 1956 Venice Biennale. He showed a group of newly made plaster sculptures for the exhibition, all of which depict an elongated standing female nude. These works represent a crucial stage in Giacometti's artistic development and were the result of the study of his wife Annette, one of his most important models. The sculptures can be seen as a culmination of the artist's lifelong experimentations to depict the reality of the human form.

While Giacometti is best known for his bronze figures, Tate Modern will reposition him as an artist with a far wider interest in materials and textures, especially plaster, clay and paint. Over the course of about three weeks, Giacometti moulded each of the *Women of Venice* in clay before casting them in plaster and reworking them with a knife to further accentuate their surface. The elasticity and malleability of these materials allowed him to work in an inventive way. Giacometti also embellished

the surface of several works in the series with red and black paint, an important element of his practice that can only be experienced by seeing the original plaster sculptures.

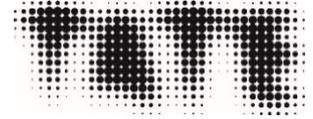
Thanks to unparalleled access to the Fondation Alberto et Annette Giacometti's extraordinary collection and archive, Tate Modern has been able to bring together these rarely seen works. The extensive restoration project carried out by the Fondation will offer visitors a new perspective on Giacometti's working methods. The works have been returned to their original state showing the paintwork and penknife marks not visible on the later bronze casts. The exhibition will also include other important plaster sculptures, drawings and sketch books that have never been shown before, including *The Nose* c.1947-9, *Medium Figure III* 1948-9 and *Woman Leoni* 1947-58.

Alberto Giacometti will be open at Tate Modern from 10 May to 10 October 2017, supported by the Alberto Giacometti Supporters Circle, Tate Patrons and Tate Americas Foundation. The exhibition is organised by Tate Modern and Fondation Alberto et Annette Giacometti, Paris.



Giacometti with his *Women of Venice* during the 1956 Venice Biennial

For press information contact Cecily.Carbone@tate.org.uk or Kirsten.Cowie@tate.org.uk or call +44(0)20 7887 8731 / 4906. For high-resolution images visit tate.org.uk/press



PRESS RELEASE
23 January 2017

TATE MODERN

ALBERTO GIACOMETTI

10 May – 10 September 2017

Supported by Maryam and Edward Eisler with additional support from the Alberto Giacometti Exhibition Supporters Circle, Tate Patrons, Tate Americas Foundation and Tate Members
Tate Modern, Eyal Ofer Galleries

Adult £18.50 (without donation £16.80). Concession £16.50 (without donation £15)

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For public information call +44(0)20 7887 8888, visit tate.org.uk or follow @Tate #Giacometti

This summer Tate Modern will present the UK's first major retrospective of Alberto Giacometti (1901-1966) for 20 years. Celebrated as a sculptor, painter and draughtsman, Giacometti's distinctive elongated figures are some of the most instantly recognisable works of modern art. This exhibition will reassert Giacometti's place alongside the likes of Matisse, Picasso and Degas as one of the great painter-sculptors of the 20th century. Through unparalleled access to the extraordinary collection and archive of the Fondation Alberto et Annette Giacometti, Paris, Tate Modern's ambitious and wide-ranging exhibition will bring together over 250 works. It will include rarely seen plasters and drawings which have never been exhibited before and will showcase the full evolution of Giacometti's career across five decades, from early works such as *Head of a Woman [Flora Mayol]* 1926 to iconic bronze sculptures such as *Walking Man I* 1960.

Born in Switzerland in 1901, Giacometti moved to Paris in the 1920s where he became engaged with cubism and latterly joined the Surrealist Group in 1931. Celebrated works such as *Woman with her Throat Cut* 1932 will reveal Giacometti's engagement with surrealism as well as his powerful explorations of brutality and sadism. A wide range of the artist's large scale sculptures will also be showcased alongside his drawings and books. Other works like *Untitled (mask)* 1934 will demonstrate his engagement with the decorative arts, while *Man (Apollo)* 1929 and *The Chariot* 1950 will show his preoccupation with Egyptian and African art. The exhibition will reveal how Giacometti, perhaps more than any other artist of his day, fused the ancient and the modern and broke down barriers between the decorative and the fine arts.

Giacometti left Paris in 1941, relocating to Geneva until the end of the Second World War. Having moved away from surrealism, he became interested in scale and perspective and began to work on much smaller sculptures in a more realistic style as in *Very Small Figurine* c.1937-9. Following the war and his return to Paris, Giacometti began creating the elongated figures for which he is best known. Working from life, his preoccupation with the alienated and isolated figure became an important motif, embodying the post-war climate of existential despair. The exhibition will include an astounding selection of such masterpieces including *Man Pointing* 1947, *Falling Man* 1950 and *The Hand* 1947 as well as many of Giacometti's major paintings like *Diego Seated* 1948 and *Caroline in a Red Dress* c.1964-5.

While Giacometti is best known for his bronze figures, Tate Modern will reposition him as an artist with a far wider interest in materials and textures, especially plaster and clay. The elasticity and malleability of these media allowed him to work in an inventive way, continuously reworking and experimenting with plaster to create his distinctive highly textured and scratched surfaces. A large number of these fragile plaster works which rarely travel will be seen for the first time in this exhibition including Giacometti's celebrated *Women of Venice* 1956. Created for the Venice Biennale, this group of important works will be brought together for the first time since their creation.

The exhibition will also explore some of the key figures in the artist's life who were vital to his work including his wife Annette Giacometti, his brother Diego and his late mistress Caroline. Giacometti's personal relationships were an enduring influence throughout his career and he continuously used friends and family as models. One room in the exhibition will be specifically dedicated to portraits of Diego and Annette demonstrating Giacometti's intensely observed images of the human face and figure.

Alberto Giacometti is curated by Frances Morris, Director, Tate Modern and Catherine Grenier, Director, Chief Curator, Fondation Alberto et Annette Giacometti, Paris with Lena Fritsch, Assistant Curator, Tate Modern, in collaboration with Mathilde Lecuyer, Associate Curator – Graphic Arts, Fondation Alberto et Annette Giacometti. The exhibition is organised by Tate Modern and Fondation Alberto et Annette Giacometti, Paris. It will be accompanied by a catalogue from Tate Publishing, co-edited by Frances Morris and Lena Fritsch, in collaboration with Catherine Grenier and Mathilde Lecuyer, and a programme of talks and events in the gallery.

For press information contact Cecily.Carbone@tate.org.uk or Kirsten.Cowie@tate.org.uk or call +44(0)20 7887 8731 / 4906. For high-resolution images visit tate.org.uk/press

TATE MODERN

ALBERTO GIACOMETTI

9 MAY – 10 SEPTEMBER 2017



Image credits from top to bottom, left to right:

Spoon Woman 1927 Collection Fondation Alberto et Annette Giacometti, Paris

Woman with her Throat Cut 1932 National Galleries Scotland

Bust of Diego c.1956 Collection Fondation Alberto et Annette Giacometti, Paris

Suspended Ball 1930-1931 Collection Fondation Alberto et Annette Giacometti, Paris

Man Pointing 1947 Tate

Diego Seated 1948 Sainsbury Centre for Visual Arts, Norwich

The Hand 1947 Kunsthaus Zürich, Alberto Giacometti Stiftung

Head of Woman (Flora Mayo) 1926 Collection Fondation Alberto et Annette Giacometti, Paris

Very Small Figurine c.1937-1939 Collection Fondation Alberto et Annette Giacometti, Paris

All artworks © Alberto Giacometti Estate, ACS/DACS, 2017

SELECTED LIST OF WORKS

All works are by Alberto Giacometti unless otherwise specified

Head of a Child [Simon Bérard]

1917

22.7 x 12.6 x 16.4 cm

Painted plaster

Collection Fondation Alberto et Annette Giacometti, Paris

Head (Large Head of the Artist's Mother)

c.1918

31 x 22.8 x 27.5 cm

Plaster

Collection Fondation Alberto et Annette Giacometti, Paris

After Egyptian Sculpture: Heads of Aménophis IV

1920

Pencil on paper

29.9 x 38.4 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Cubist Figure I

c.1926

Plaster

63.5 x 27.9 x 25.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Woman (Flora Mayo)

1926

Painted plaster

31.2 x 23.2 x 8.4

Collection Fondation Alberto et Annette Giacometti, Paris

The Couple

1927

Plaster

60.4 x 37.7 x 18 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Spoon Woman

1927

Plaster

146.5 x 51.6 x 21.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Mother (flat)

1927

33.4 x 23.7 x 12.5 cm

Plaster

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Father (flat I)

1927-30

Plaster

28.4 x 22 x 14.6 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Father (round III)

c.1927-1930

Bronze

28 x 19 x 22.8 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Gazing Head

1929

Plaster with traces of crayon

40 x 36.4 x 6.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Hour of the Traces

1930

Plaster, wood and steel

68.6 x 36.2 x 28.6 cm

Tate. Purchased with assistance from the Friends of the Tate Gallery 1975

Suspended Ball

1930-1931

Plaster and metal

60.6 x 35.6 x 36.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Cage

1930-1931

Wood

49.8 x 27 x 27 cm

Moderna Museet, Stockholm

Untitled (Decorative Head Object), commissioned by Elsa Schiaparelli

1930-1939

Bronze

4.6 x 3.5 x 3.2 cm

Collection Tate Archive, Bequeathed by Erica Brausen

Disagreeable Object

1931

Plaster

15.1 x 47.9 x 11.8 cm

Kunsthaus Zürich, Alberto Giacometti Stiftung

Family Portrait

c.1931-1932

Wood

21.5 x 15.5 x 19 cm

NU Carlsberg Glyptothek, Copenhagen

Woman with her Throat Cut

1932

Bronze (cast 1949)

22 x 75 x 58 cm

National Galleries Scotland

Untitled

1933

Plaster

43 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Walking Woman (I)

1933

Plaster

152.1 x 28.2 x 39 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Untitled [Floor lamp, model figure]

1933-1934

Bronze

154.5 x 21.7 x 21.7 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Untitled (mask)

1934

Plaster and blue paint

24 x 20.5 x 17.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Woman (Rita)

c.1935

Wood and crayon

17.6 x 7 x 8.6 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Head of Diego on a Double Base

c.1936-1937

Plaster and bronze

20.3 x 8 x 9.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Untitled (Decorative Seagull Object)

c.1935-1937

Polyester resin,

76.3 x 18.3 x 5.1 cm

Collection Tate Archive, Bequeathed by Erica Brausen

Man Ray (1890 – 1976)

Untitled [Ady, Nude Torso with Two Birds by Giacometti in the Background]

1937

Gelatin silver on paper

24.2 cm x 18.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Untitled (drawing for mural)

c.1937

Pencil on paper

21 x 27 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Very Small Figurine

c.1937-1939

Plaster, traces of colour

4.5 x 3 x 3.8 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Small Bust of Silvio on a Base

1944-1945

Bronze

11.2 x 5.6 x 6 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Simone de Beauvoir

1946

Bronze (cast 1988)

13.5 x 4.1 x 4.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Man Pointing

1947

Bronze

178 x 95 x 52 cm

Tate. Purchased 1949

The Hand

1947

Bronze (cast 1947-49)

57 x 72 x 3.5 cm

Kunsthhaus Zürich, Alberto Giacometti Stiftung

Woman Leoni

1947-1958

Painted plaster

170 x 19 x 42 cm

Collection Fondation Alberto et Annette Giacometti, Paris

The Nose

c.1947-1949

Bronze

43.6 x 9.2 x 61.6 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Medium Figure III

1948-1949

Plaster

126.5 x 18.5 x 34 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Portrait of the Artist's Brother Diego

1948

Oil paint on canvas

73 x 59.7 cm

Private Collection

Diego Seated

1948

Oil paint on canvas

80.6 x 50.2 cm

Sainsbury Centre for Visual Arts, Norwich

Three Men Walking

1948

Bronze

72 x 32.7 x 34.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

After Egyptian Sculpture: Head of Rahotep

1949

Ballpen on paper (book)

32 x 25.6 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Falling Man

1950

Bronze

47.5 x 13.5 x 12 cm

Kunsthhaus Zürich

The Dog

1951

Bronze

46 x 98.5 x 15 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Jean Genet

1954 or 1955

Oil paint on canvas

65.3 x 54.3 cm

Tate. Accepted by HM Government in lieu of tax and allocated to the Tate Gallery 1987

Bust of Diego

1955

Bronze

56.5 x 32 x 14.5 cm, 8.8 kg

Tate. Purchased with assistance from the Friends of the Tate Gallery 1965

Bust of Diego

c.1956

Plaster

37.3 x 21.5 x 13 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Woman of Venice IX

1956

Bronze

113 x 16.5 x 34.6 cm

Tate, Purchased 1959

Woman of Venice III

1956

Bronze

118.5 x 17 x 35.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Woman of Venice I, II, IV, V, VI, VII, VIII & X

1956

Plaster

Collection Fondation Alberto et Annette Giacometti, Paris

Sir Robert Sainsbury

1958

Oil paint on canvas

91.7 x 65.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Yanaihara

1959

Oil paint on canvas

54.5 x 46.1 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Annette Seated

1957

Oil paint on canvas

99.5 x 60.5 cm

Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Annette Seated in the Studio

1960

Oil paint on canvas

92 x 73 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Tall Woman I

1960

Bronze

272 x 34.9 x 54 cm

Fondation Maeght, Saint-Paul

Walking Man I

1960

Bronze

180.5 x 27 x 97 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Tall Woman IV

1960-1961

Bronze

270 x 31.5 x 56.5 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Annette (known as Venice)

1962

Plaster

47.3 x 27.5 x 16.4 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Annette IV

1962

Plaster

59.6 x 24.9 x 23 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Annette VII

1962

Plaster

61.5 x 28.1 x 21.7 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Yanaihara I

1964

Plaster

36 x 33.5 x 15 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Annette VII

1962

Plaster

61.5 x 28.1 x 21.7 cm

Collection Fondation Alberto et Annette Giacometti, Paris

Bust of Annette

1964

Oil paint on canvas

70 x 50 cm

Kunsthhaus Zürich, Alberto Giacometti Stiftung

ALBERTO GIACOMETTI CHRONOLOGY

1901

Alberto Giacometti is born on 10 October in Borgonovo, near Stampa, Switzerland. He is the first child of Giovanni Giacometti, the post-impressionist painter.

1911–5

Giacometti begins to make drawings and copies of art that he sees in his father's art books and magazines, for example by German Renaissance artist Albrecht Dürer.

Around 1915, Giacometti creates his first oil painting: a still life with apples on a table.

1915–9

Attends a Protestant boarding school in Schiers, near Chur.

Continues to produce drawings and models the heads of Diego and Bruno.

1919

Moves to Geneva to study painting with David Estoppey at the École des Beaux-Arts and sculpture with Maurice Sarkisoff at the École des Arts Industriels.

1920–1

Giovanni Giacometti, a member of the Swiss Federal Art Commission, takes his son Alberto to the Venice Biennale. Travelling to Florence, Perugia, Assisi and Rome, he is fascinated with the art that he encounters in museums and churches.

1922–4

Arrives in Paris and enrolls in the sculpture class of Antoine Bourdelle at the Académie de la Grande Chaumière. He rents a studio in the artists' quarter of Montparnasse.

1925–6

Brother Diego comes to Paris for the first time. He will later assist Giacometti and become his most important male model.

Giacometti begins a complicated relationship with Flora Mayo, an American fellow student at the Académie. He creates a painted plaster head entitled *Head of Woman (Flora Mayo)* 1926.

He shows his work for the first time at the Salon des Tuileries, presenting a transition to a more abstract, Cubist form.

Giacometti moves into a studio building at 46 rue Hippolyte-Maindron. The studio measures 4.75 x 4.90 metres and has a common water tap and toilet in the courtyard. He will stay in this studio to the last.

1927

Exhibits the sculptures *The Couple* 1927 and *Spoon Woman* 1927 at the Salon des Tuileries

1928

Develops flat figures, such as *Gazing Head*.

1929

Shows his 'plaque' sculptures at the Salon des Indépendants and in the backroom of the Jeanne Bucher Gallery. Giacometti becomes acquainted with art historian and writer Carl Einstein, and meets artists André Masson, Hans Arp and 'dissident' surrealist writer Georges Bataille, amongst others.

1930–1

Begins to collaborate with furniture designer Jean-Michel Frank and designs decorative objects, such as vases and lamps. He will also create jewellery for fashion designer Elsa Schiaparelli.

Giacometti's sculpture *Suspended Ball* 1930–1 is noticed by surrealist artist André Breton and his circle; it is seen as the prototype of a surrealist object.

1932

Aligns himself with the left-wing surrealists' opposition around writer Louis Aragon, before deciding to follow the surrealist group led by André Breton.

Galerie Pierre Colle mounts Giacometti's first solo exhibition; artist Pablo Picasso is one of the first visitors.

1933–5

After his father dies, Giacometti remains with his mother in Italy and Switzerland until the end of 1934.

After returning to Paris, Giacometti continues his studies of heads. For the surrealists around André Breton, these 'realistic' works constitute treason and Giacometti leaves the group.

1936

In London, the New Burlington Galleries present a show entitled *International Surrealist Exhibition*, including Giacometti's sculpture *Walking Woman* 1932 and *Spoon Woman* 1927.

1937

Giacometti recalls in 1963 that one evening, he sees Isabel Rawsthorne from afar on the Boulevard Saint-Michel in Paris – he claims that this experience leads him to attempt to capture the appearance of a human presence at a distance, in small size.

1938–1941

Giacometti's busts and figures are now very small, suggesting the appearance of a person seen from a distance.

1941–5

After the invasion of France by Nazi-German forces, Giacometti moves to Geneva. In 1943 he becomes acquainted with Annette Arm, a young woman who works in an office at the Red Cross. She is to become his wife and most important female model. He creates *Woman with Chariot* c.1945, the only large sculpture of this period. In 1945, he returns to his studio in Paris that Diego had been looking after during his absence.

1946–7

Returns to painting and gradually finds his way to the elongated figures that characterise his post-war works. The large and extremely slender sculptures *Walking Man* 1947 and *Standing Woman* 1948 mark the emergence of Giacometti's mature style.

Meets and befriends the philosophers Jean-Paul Sartre and Simone de Beauvoir.

1948–9

Giacometti's new works are successfully exhibited at the Pierre Matisse Gallery in New York. The catalogue features Sartre's essay *The Search for the Absolute*, which has a strong impact on how Giacometti's art and artistic persona are perceived. Tate Gallery acquires its first works by Giacometti: the sculpture *Pointing Man* 1947 and the painting *Seated Man (Diego)* 1949.

In July 1949 Annette and Alberto Giacometti get married.

1950

Creates a series of compositions with single figures or figural groupings in different spatial situations.

1951

Giacometti's post-war works are shown in Paris for the first time, in the Galerie Maeght. The exhibition helps to establish Giacometti's fame in Europe.

1952–3

American writer James Lord meets Giacometti in the Café des Deux Magots. He begins to collect material for his Giacometti biography. In France, the Musée de Grenoble purchases Giacometti's sculpture *Cage* 1949–50 becoming the first public French institution to acquire one of his sculptures.

1954

Giacometti meets the writer Jean Genet, who sits for him. Genet will publish recollections of their encounters.

1955

Meets the Japanese professor of philosophy Isaku Yanaihara. Over the next few years, the

philosopher is to sit for several drawings, paintings and sculptures.

Two extensive retrospectives are presented simultaneously, one by the Arts Council Gallery in London, organised by David Sylvester, the other by the Solomon R. Guggenheim Museum in New York.

1956–7

Giacometti's work is shown in the French pavilion at the 28th Venice Biennale. The elongated female figures, entitled *Women of Venice*, are over a meter in height and are presented together as a group of six at the exhibition.

Giacometti is now a world-famous and well-paid artist. However, his own needs and habits will not change until the end of his days.

1958–60

After being invited to participate in a competition Giacometti is commissioned to create sculptures for the new Chase Manhattan Plaza in New York. However, the commission will never be completed.

Meets a young prostitute who calls herself Caroline and becomes his mistress. Between 1960 and 1965 he will paint and model numerous portraits of her.

1961

Irish writer Samuel Beckett invites Giacometti to design the set for Jean-Louis Barrault's production of his play *Waiting for Godot*.

1962

Giacometti is given his own exhibition area at the 32nd Venice Biennale and awarded the Grand Prize for Sculpture, which brings worldwide fame.

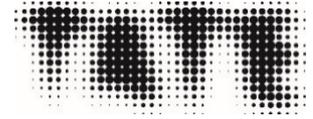
1963

An ulcer in Giacometti's stomach has developed into a malignant tumour and large parts of the artist's stomach are removed. However, he not only resumes his work but also his lifestyle, including working at night and chain-smoking despite chronic bronchitis.

1965–6

The Museum of Modern Art, New York, opens a comprehensive travelling exhibition. Tate Gallery, London holds the retrospective *Alberto Giacometti: Sculpture, Paintings, Drawings 1913–1965*, curated by David Sylvester in consultation with Giacometti. Tate acquires a number of sculptures and two paintings by Giacometti.

Giacometti is honoured with the Grand Prix National des Arts in France, and a doctorate *honoris causa* by Bern University in Switzerland. On 11 January 1966, Giacometti succumbs to pericarditis aggravated by years of chronic bronchitis.



PRESS RELEASE
Tate Publishing

ALBERTO GIACOMETTI

EDITED BY FRANCES MORRIS AND LENA FRITSCH
WITH CATHERINE GRENIER AND MATHILDE LECUYER

An in depth survey of Alberto Giacometti's work featuring the artist's iconic sculptures, as well as plasters, photographs, drawings and studio ephemera, much of which has never been seen before.

Alberto Giacometti is one of the few artists of the last century whose work is almost more recognisable than his name. His distinctive elongated figures are inescapably associated with the post-war climate of existentialist despair. However, the story of Giacometti's evolution, from his first professional works of art through his surrealist compositions, to the emergence of his mature style has rarely been explored fully and in depth.

This comprehensive overview of Giacometti's career focuses on the art, the people and the events that influenced him, and on the original and experimental way in which he approached and developed his work. An illustrated glossary of texts on his life and work is accompanied by a plate section of strikingly beautiful illustrations of his sculptures, paintings and drawings as well as sketchbooks, decorative works and photographs from the Fondation Alberto et Annette Giacometti archive some of which have never been published before.

Working in collaboration with the Fondation Alberto et Annette Giacometti, Tate has been given unparalleled access to the Foundation's extraordinary collection and archive. As well as spectacular colour plates and installation shots, the publication includes photographs, drawings, books and studio ephemera, much of which has never been seen in public.

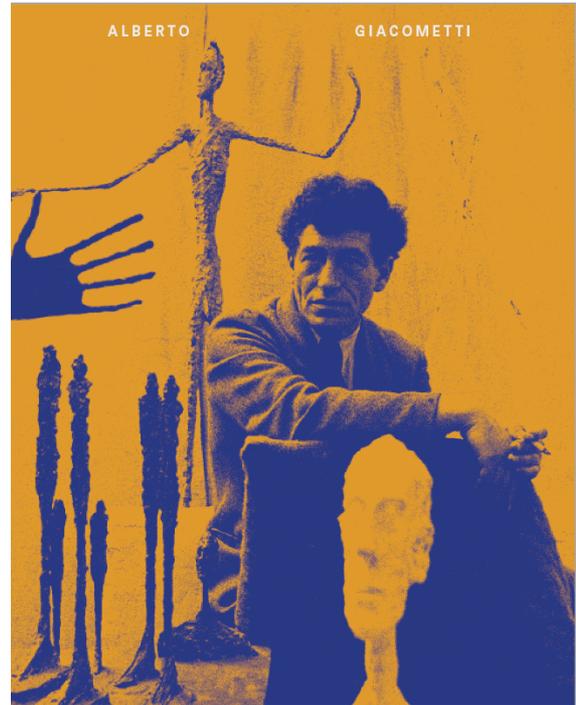
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DETAILS

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