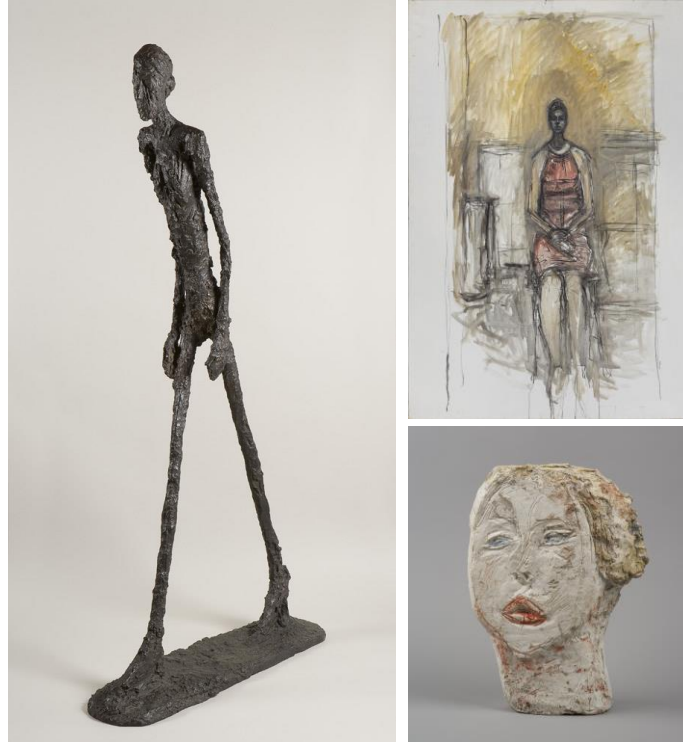


Alberto Giacometti

Discover the heart of a universal oeuvre



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Québec City, Wednesday, February 7, 2018 ✕ The Musée national des beaux-arts du Québec (MNBAQ) is celebrating its 85th anniversary this year. To launch the festivities, it is proud to present in Québec City the North American premiere of the *Alberto Giacometti* exhibition, which enjoyed resounding success at the Tate Modern in London last summer. **From February 8 to May 13, 2018**, visitors can discover this major retrospective presented by Desjardins in the Pierre Lassonde Pavilion of the MNBAQ and savour the emblematic work of Alberto Giacometti (1901-1966), one of the 20th century's foremost artists.

Présentée par



Musée national
des beaux-arts
du Québec

City exhibition will include about 50 paintings and original plaster casts, including several never before exhibited. The exhibition will also more clearly reveal the artist's interest in Egyptian art and the primitive arts, his fascination with the question of resemblance, and his ties with several leading writers, including Beckett and Jean-Paul Sartre.

Numerous masterpieces have been assembled for this outstanding exhibition, the first one organized in North America for more than 15 years by the Fondation Alberto et Annette Giacometti in Paris. Aside from key works such as *Suspended Ball*, *Pointing Man* and the celebrated *Walking Man*, to name but a few, that are part of the impressive body of more than 230 objects from the Fondation's varied collection and major European collections, the exhibition highlights 110 sculptures, 50 paintings and 70 drawings and archival documents assembled for this unique exhibition. It showcases the artist's early work in Paris in the 1920s up to his crowning achievements in the 1960s, a brilliant career that spanned five decades.



Major masterpieces

Through a unique circuit in four temporary rooms of the Pierre Lassonde Pavilion focusing on a multitude of inviting themes (Early Personal Style, Approaching Surrealism, Melancholy, Return to Figuration, Return to Painting, The Mature Style, Annette and Diego, The Portrait Paintings, Revisiting the Past, *Walking Man*, The Last Works) visitors will discover by means of an outstanding panorama the heart of Giacometti's extensive, varied body of work.

Among the major sculptures in the exhibition, mention should be made of *Spoon Woman*, freely inspired by a West African ceremonial spoon. Its pure lines make it a key work from Giacometti's first period. It proposes a bold synthesis of the formal vocabulary of the primitive arts and the innovations of modern sculpture.

Suspended Ball (1930-1931) proposes an astonishing construction that combines erotic connotations and a suppressed violence, in keeping with several works that Giacometti created during this period. The young artist's conceptual creation earned the recognition of the surrealists and established him on the Paris art scene.

Mention must also be made of *Pointing Man* (1947), a work produced in a single night for the artist's first New York exhibition. The tragic figure, the first of a long series of male characters, translates the very essence of the human condition.

The Nose (1947), another remarkable work by Giacometti, is a striking head suspended in a void. It expresses a nightmare that deeply troubled the artist several years earlier when he was at the bedside of a dying man, fascinated by the latter's nose, which seemed to lengthen indefinitely as he breathed his last.



Walking Man (1960), inspired by Egyptian statuary and focusing on the representation of movement, is Giacometti's best known work and one of the most celebrated sculptures of the 20th century. The theme of the walking man appears starting in 1947 in the artist's sculptures. Moreover, the same year, Giacometti sculpted an initial version of this theme on a human scale, then developed it above all in smaller works.

Striking design for an outstanding exhibition

Jean Hazel, senior designer at the MNBAQ, has imagined a unique installation to present this major retrospective. To highlight the numerous masterpieces assembled, he has explored the theme of melancholy, an emotion that tinged the artist's life, but the daydream aspect of melancholy, which spurs introspection and meditation.



He has adopted the theme of waves to create 23 modules of varying dimensions. The tailor-made, uncluttered furnishings made of blond maple, the same material as the flooring in the temporary rooms of the Pierre Lassonde Pavilion, give the impression that waves of wood are rising like surf from the ground. The neutral, unobtrusive pedestals highlight each of Giacometti's sculptures. Warm and earth colours, which alternately evoke fog and sand, were chosen to create this meditative atmosphere that seeks to enhance the visitor's overall experience.

A memorable interview with Alberto Giacometti

For the enjoyment of visitors, a space has been set aside to present excerpts from a film by Ernst Scheidegger (1923-2016) and Peter Mürger (1937-), *Alberto Giacometti*, in which they can observe Giacometti at work in his Paris studio. The singular interview, filmed in 1964, offers an outstanding glimpse of his work and his complex relationship with the live model. During the 1950s, numerous collectors, intellectuals, artists, journalists and merchants visited the mythic studio. Ernst Scheidegger, one of the foremost photographers at the time, thus filmed Giacometti painting a portrait of their friend Jacques Dupin, the author of the first monograph devoted to the artist and the director of Les Éditions Maeght.



A comprehensive MédiaGuide

Visitors who wish to strikingly enhance their visit to the exhibition can do so with the MédiaGuide, the most imposing one created by the MNBAQ. Through nearly 30 stations visitors can grasp all of the stages in the artist's approach clearly set in their historic context. This fascinating, intimate voyage through Giacometti's life, illustrated by numerous archival images, also affords visitors an opportunity to learn more about his personal life, loved ones and friends.

After Québec City, New York and Bilbao

The MNBAQ is proud to be part of the prestigious circuit of this exhibition, which opened at the Tate Modern in London in the summer of 2017 and will be presented at the Guggenheim Museum in New York in the summer of 2018, then at the Guggenheim Museum Bilbao in the fall of 2018. The English press was especially enthusiastic last summer. "Giacometti review - A spectacular hymn to human survival," noted *The Guardian*. "The intensity of this huge range of work by Giacometti is thrilling" according to *The Times*. Make way for Giacometti!

A publication provides an overview of a spectacular career

A publication has been designed based on the outstanding collection of the Fondation Giacometti in Paris that spans the artist's entire career through all of the paintings and sculptures exhibited. In particular, it presents Giacometti's masterpieces, such as *Suspended Ball*, *Cube*, *The Nose* and *Walking Man*, and a varied selection of rare original plaster casts and paintings, outstanding works that are sure to please visitors.



The publication has more than 200 pages and is richly illustrated with more than 180 photographs. It is an unrivalled means to foster understanding of Giacometti's singular universe. Essays by three eminent specialists, Catherine Grenier, Director and Chief Curator of the Fondation Giacometti in Paris and commissioner of the exhibition, Petra Joos, Chief Curator of the Guggenheim Museum Bilbao, and Mathilde Lecuyer-Maillé, Conservation Attaché, Fondation Giacometti in Paris and associate commissioner of the exhibition, and an exciting interview by André Parinaud with Giacometti in 1962, shed light on the artist's approach and the context in which he worked.

Alberto Giacometti is available in Québec at the MNBAQ bookstore-boutique and in bookstores for \$44.95. ISBN: 978-2-551-26179-6

Credits

The *Alberto Giacometti* exhibition is presented at the Musée national des beaux-arts du Québec and is jointly organized with the Fondation Giacometti in Paris. The exhibition is being made possible through a cultural development agreement between the Québec government and Québec City. The contribution comes from the Mesure d'aide financière à l'intention des musées d'État pour des expositions internationales majeures.



Commissionership
Catherine Grenier
Director, Chief Curator,
Fondation Alberto et Annette
Giacometti, Paris, curator of the
exhibition

Mathilde Lecuyer-Maillé
Research Manager – Graphic Arts
Fondation Alberto et Annette
Giacometti, Paris, curator
associate of the exhibition

Coordination
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Scénographie et graphisme
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Digital mediation
Anne-Josée Lacombe, MNBAQ

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*The Musée national des beaux-arts du Québec is a state corporation funded by the
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Québec 

Alberto Giacometti
Pierre Lassonde Pavilion of the MNBAQ
February 8 to May 13, 2018

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AIR CANADA


DeSerres

Alberto Giacometti (1901-1966), chronology



1901

Birth of Alberto Giacometti, October 10, in the Italian Swiss village of Borgonovo. His father, Giovanni Giacometti (1868-1933), is an established Neo-Impressionist painter. Alberto has two brothers, Diego and Bruno, and one sister, Ottilia.

1904

The family moves to Stampa, two kilometres from Borgonovo, where Giovanni sets up his studio.

1914-1915

Alberto begins learning to draw and paint from his father. First portrait sculpture, of his brother Diego, who becomes his main model.

1919-1920

Enrols in the École des beaux-arts and then the École des arts et métiers in Geneva.

1920-1921

Several stays in Italy. Discovers the great Italian masters and Egyptian sculpture, which is decisive in the development of his work.

1921

Watches over the deathbed of his travelling companion Pieter van Meurs. The memory of this traumatic experience is evoked repeatedly in his work.

1922

Settles in Paris to study sculpture in the class of Antoine Bourdelle at the Académie de la Grande Chaumière. His works at this time hover between Post-Cubism and Primitivism.

1926

Sets up a studio at 46 Rue Hippolyte-Maindron, where he remains for the rest of his life.

1927

Exhibits *Spoon Woman* and *The Couple* at the Salon des Tuileries, alongside Brancusi and Zadkine.

1928

Creates his first “plaques,” which earn the critics’ notice.

1929

Meets Jean Cocteau, Paul Éluard and Georges Bataille, who introduce him to the avant-garde circles. First glowing article about Giacometti by Michel Leiris, in the magazine *Documents*.

1930

Exhibits *Suspended Ball* at the Pierre Loeb gallery. Salvador Dalí considers it the prototype of the “object functioning symbolically.



1931

Becomes a member of André Breton’s Surrealist group.

1932

First solo exhibition in Paris, at the Pierre Colle gallery.

1933

Death of his father, June 25. The works of this period take on a melancholy flavour.

1935

Is excluded from the Surrealist group but continues exhibiting with them. Begins a solitary investigation of heads, using Diego and the young Rita Guffyier as models.

1936

First acquisition by a museum: *The Palace at 4 A.M.* enters the collection of the Museum of Modern Art, New York.

1937

Makes friends with Samuel Beckett, with whom he often wanders late at night in Montparnasse.

1939

Meets Jean-Paul Sartre and Simone de Beauvoir, with whom he becomes close friends.

1941

In December, he goes to Switzerland, where he stays during the war. There, he meets the publisher Albert Skira and spends time with the photographer Eli Lotar.

1943

Meets Annette Arm. They marry in 1949, and she becomes one of his favourite models.



1945

Returns to Paris, where he gradually develops the type of elongated figure that characterizes his mature style.

1946

Publishes “The Dream, the Sphinx, and the Death of T.” in the magazine *Labyrinthe*.

1948

First monographic exhibition of his work since 1934, at the Pierre Matisse gallery, New York. Sartre writes “The Search for the Absolute” as a preface to the catalogue. The Matisse gallery devotes solo exhibitions to him again in 1950, 1958, 1961 and 1964.

1949

First acquisition by a European museum: *Man Pointing* is purchased by the Tate Gallery, London.

1951

First exhibition at the Maeght gallery, Paris. Other exhibitions there follow in 1954, 1957 and 1961.

1955

First museum retrospectives, in New York, London and Germany.

1956

Meets Isaku Yanaihara, a philosophy professor at the University of Osaka, who returns to pose for him various times.

1957

Jean Genet writes *The Studio of Giacometti*.

1958

Meets Caroline, who is his mistress and model until 1965.

1959

Invited to present a project (never completed) for Chase Manhattan Plaza, New York.

1962

Wins the Grand Prize for sculpture at the Venice Biennale.

1965

Retrospectives in London, New York and Copenhagen. Creation of the Alberto Giacometti-Stiftung in Zurich.

1966

Dies suddenly at the hospital in Coire, January 11. He is buried in the cemetery at Borgonovo on January 15.

Images :

Page 1 – Alberto Giacometti, *Homme qui marche*, 1960. Bronze, 180,5 x 27 x 97 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018) // Alberto Giacometti, [*Caroline assise en pied*], vers 1964-1965. Huile sur toile, 136 x 95 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018) // *Tête de femme (Flora Mayo)*, 1926. Plâtre peint, 31,2 x 23,2 x 8,4 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018)

Page 2 – Alberto Giacometti, *Boule suspendue*, 1930-1931. Plâtre, métal peint et ficelle, 60,6 x 35,6 x 36,1 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018) // Alberto Giacometti, *Femme cuillère*, 1927 - état 1953. Plâtre, 146,5 x 51,6 x 21,5 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018)

Page 3 – Alberto Giacometti, *Le Nez*, 1947. Bronze, 80,9 x 70,5 x 40,6 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018) // Alberto Giacometti, *Annette*, 1952. Huile sur toile, 57 x 43 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018)

Page 4 – Alberto Giacometti, *Tête sur tige*, 1947. Plâtre peint, 54 x 19 x 15 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018)

Page 6 – *Femme qui marche I*, 1932. Bronze, 150 x 27,5 x 37,5 cm © Succession Alberto Giacometti / SODRAC pour le Canada (2018)

Page 7 – Alberto Giacometti, photographié par Gordon Parks, 1951, tirage argentique 23,9 x 24,3 cm © Parks

Page 8 – Alberto Giacometti dans son atelier, photographie de Gordon Parks, vers 1951 © Parks

Page 9 – Alberto Giacometti installant son exposition à la Galerie Maeght, Paris photographie d'Henri Cartier-Bresson, 1961, tirage argentique © Cartier-Bresson/Magnum Photos

The first GALA MNBAQ, *Art, architecture and philanthropy*

 **Desjardins**

présente



En collaboration avec

QUÉBECOR

In addition to acting as official presenter of the *Alberto Giacometti* exhibition, Desjardins will also contribute to the organization of the first GALA MNBAQ, a colourful, prestigious benefit to be held on May 5, 2018. Guy Cormier, President and CEO of Desjardins Group, will act as honorary president. As such, he wishes to rally socioeconomic stakeholders to the MNBAQ's cause. Participating businesses and philanthropists will support the museum's mission, ensure its future and the long-term survival of its numerous projects. The event, the most ambitious one undertaken by the Fondation du MNBAQ, will focus on art, architecture and philanthropy and will host numerous major artists, designers and celebrities. Numerous Québec talents and international artists will also be invited to this not-to-be-missed event.

General Information

OPENING
HOURS OF THE
MUSEUM COMPLEX

Until May 31, 2018

Tuesday to Sunday,
10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.

Closed Mondays (except March 5,
April 2 and May 21, 2018)

Important: Updating of the Gérard Morisset Pavilion for the third phase of the reorganization of the collections. Reopening in 2018.

ADMISSION

Adults: **20 \$**
Seniors (65 and Over): **18 \$**
Ages 18 to 30: **11 \$**
Ages 13 to 17: **6 \$**
Families (2 adults and 3 children
13 to 17): **44 \$**
Families (1 adult and 3 children
13 to 17): **24 \$**
Children 12 and under: **free**
Members: **free**
Wednesdays from, 5:00 to 9:00
p.m.: **half-price**
Reduced rates for groups

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