

Alberto Giacometti (Swiss, 1901-66) – Artist Resources

[Fondation Giacometti](#): The Institut Giacometti, artist biography, artwork and archives, exhibitions and publications

In [one of his final interviews](#), Giacometti spoke with noted art critic [David Sylvester](#) about his sculptures and the aesthetic of ever-increasing slenderness and height. Sylvester curated the Tate Gallery's inaugural retrospective of the artist in 1965.



Giacometti, ca. 1950s
Photograph: Gordon Parks/Getty Images

The British Film Institute produced [a short film](#) in 1967 in conjunction with the Tate's exhibition, capturing Giacometti at work in his studio sketching from his own sculptures and hand-modeling clay maquettes.



Giacometti in his atelier, 1957
Photograph: Robert Doisneau

Giacometti returned to the Tate in 2017 for the eponymous survey, [Giacometti](#). With the collaboration of Fondation Giacometti and the generosity of the artist's late wife, Annette's, estate, the Tate Modern took visitors through [ten rooms](#) representing the totality of Giacometti's prolific fifty-year career, featuring a treat with previously un-exhibited plaster casts and drawings.

[The Guardian profiled](#) Giacometti's personal and professional life in honor of the Tate's ambitious 2017 exhibition.

Through summer 2020, the Institut Giacometti is currently hosting [Giacometti: À la recherche des œuvres disparues \(In Search of Lost Works\)](#), which explores the myth of Giacometti's artistic dissatisfaction and destruction of his own work. Using sketches, notebooks, and photographs from their archival collection, the Institut reconstructs the artist's infamous "lost" works.



Giacometti, ca. 1960
Photograph: Henri Cartier-Bresson

Alberto Giacometti (Swiss, 1901-66)

Buste d'Annette VIII, conceived in 1962 and cast in 1965

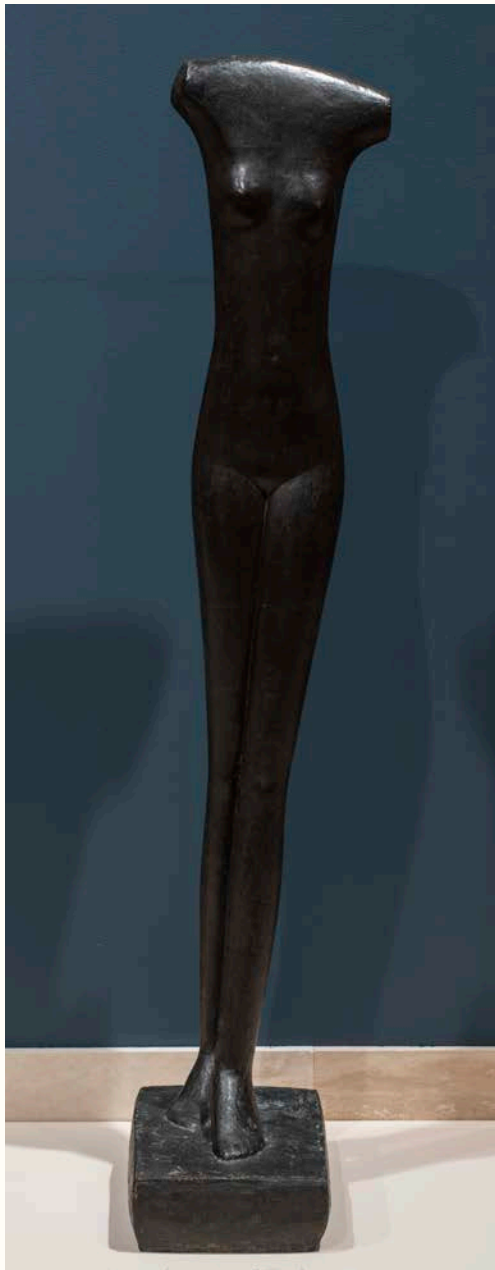
Bronze with brown and green patina

Private Collection; L2019:138.1

Modern artist Alberto Giacometti created eight plaster busts of his wife, Annette, in 1962, completing the series with two more in 1964 and 1965. The group marks the only period of concentrated portraiture of his wife in the artist's career. Giacometti's idiosyncratic manipulation of bronze yields a heavily textured surface at odds with his choice of medium. The delicate features and abstracted upper body of Annette seem to have more in common with an unfinished mass of modeled clay that still retains the heat of the sculptor's hands. Her face is alive with wisdom and discerning beauty as she gazes unflinchingly toward viewers. Though remembered as one of the most significant sculptors of the twentieth century, Giacometti was also a highly creative painter, draftsman, and printmaker. His innovative conceptual style transitioned away from the influence of Cubism and Surrealism in the 1930s as the artist settled into the psychological, often haunting, explorations of the human figure for which he is best known.

On view: January 15 – April 19, 2020

NO PHOTOGRAPHY



Alberto Giacometti (Swiss, 1901-66)

Femme qui Marche II, 1932-36

Bronze

Private Collection; L2020:9.1

Sculptor and painter Alberto Giacometti studied in Geneva and worked mostly in Paris, where he settled in 1922. It was here that Giacometti witnessed the radical experimentations of the city's avant-garde movements, such as Cubism and Surrealism, which introduced new avenues of expression to his philosophical interest in the human condition. The physically and psychologically haunting array of tall, slender figures he produced after WWII established Giacometti as one of the most important sculptors of the 20th century. **Femme qui Marche II (Woman Walking II)** provides a glimpse into artist's brief flirtation with Surrealism in the early 1930s. He found affinity with the movement's visionary embrace of dreams, the unconscious, and the uncanny, which he incorporated into a renewed interest in the human figure. Despite the title, this "walking" woman seems to stand perfectly still. Absent a head and arms, with regal posture and subtle *contrapposto*, she evokes the ancient statuary of Egypt, Greece, and Rome that Giacometti sketched during trips to the Louvre.

On view: February 16 – May 31, 2020