

- the larger ever organized Giacometti Retrospective
- China premiere of the greatest sculptor of the 20th century;
- curated by Catherine Grenier, director of Fondation Giacometti, former deputy director of the Centre Pompidou, Paris;
- 250 masterpieces ranging from 1917 to 1966, a comprehensive overview of the artist's life-length career;
- 'a contemporary Giacometti' with in-depth dialogues with the contemporary world;
- 'intimate Paris and vertical New York'; with the artist's atelier displayed on site in full size;
- 'Giacometti in masters' camera lens'; a presentation of the artist's time: culture and life;
 - Giacometti's Café comes to the museum;
- 21 public educational events; '50 Giacometti' in 50 Chinese artists' eyes;
 - one of the highest record makers in the global art market;
 - designed by the leading scenographer Adrien Gardère specially for the spectacular Yuz Museum space;
- endorsed by the Chinese and the French governments, presented by Yuz Foundation in partnership with Fondation Giacometti, Paris.
 - an initiative of Chinese Indonesian collector and Yuz Museum Founder, Budi Tek

(March 19, Shanghai) One of the greatest sculptors and artists of the 20th century - Alberto Giacometti's retrospective exhibition will open in Yuz Museum, Shanghai on March 22nd, 2016. It is not only **the first Giacometti exhibition in China**, but also **the world's largest retrospective to date**, after Paris - Centre Pompidou (2007). In May 2015, **Yuz Museum and Fondation Giacometti** held a signing ceremony in Beijing State Guesthouse, witnessed by representatives of the governments of France and China, and in October they announced the exhibition at Royal Academy of Arts in London. The Yuz Museum has recently launched a series of public programs, communication activities and announced several highlights of the exhibition.

Alberto Giacometti, one of the greatest sculptors and artists of the 20th century, is widely regarded as the **embodiment of the spirit of modernism**. Artistic images including the sculpture of "walking man" created by him, owing to the depiction of the postwar human psychology of the 20th century, have become immortal masterpieces in the art history. As one of the spokesmen of the modern art of the 20th century, Giacometti has profound impact on the development of the postwar modern art, and has been an artist acclaimed by the world's community of artists. Therefore he is widely recognized as **"the artist of the artists"**. He has also influenced many Chinese artists' practice as well as their perception of modern art.

Speaking about the figure of the "Walking Man" (1960), Mr. Budi Tek, founder of the Yuz Museum says, ' he seems to move forward, against all misfortune, toward an uncharted territory of which he is not afraid... It's that wide freedom of movement that Giacometti's walking man conveys to me. Today, it is my honor and humble pleasure to be able to bring for the first time to China at the Yuz Museum in the West Bund of Shanghai, the Alberto Giacometti Retrospective. We are proud to be associated with the Giacometti Foundation to contribute to this historical moment in art. The knowledge and emotions, joined together by **250 works** by the Master will impose their **freedom and authority** in the spectacular spaces of the Yuz Museum.'

Giacometti's retrospective is **curated by Catherine Grenier**, director of Fondation Giacometti, who previously served as the deputy director of the National Museum of Modern Art - Centre Pompidou, with the associate curator Christian Alandete. The exhibition will present about 250 works owned by the Fondation Giacometti, which becomes a comprehensive overview of the artist's career spanning half a century, including the most iconic "Walking Man" (1960), "Spoon Woman" 1927 (1953 version), "Walking Woman" (1932), "The Nose" (1947), "The Cage" (1951). The exhibition covers the entire career of Giacometti from his early years, the cubist and surrealist period all the way to the 1960s' prolific period. Giacometti's widely acclaimed works, such as portrait drawings, paintings, photographs, manuscripts and other archival material, will provide abundant clues for comprehensive

understanding and appreciation of his art. **'Intimate Paris and vertical New York'** shape sharp contrast in Giacometti's art. The extremely tiny works that he created in his 23-square-meter studio in Montparnasse, Paris and the later works - huge monumental bronze sculptures finished in Manhattan, will form strong visual tension in the scene. His legendary Paris studio is displayed in full size on site. The existential spirit and humanism conveyed will become the most thrilling part of the exhibition.

The exhibition is not only a comprehensive review of the artist's creation career, but also tries to reflect the culture and life of **an exciting era after the war in the 20th century**. Giacometti very early on became aware of the importance of the photographic image, and his atelier rapidly became a space for the mystification of the artist. There Giacometti had posed for many greatest photographers of the era including Henri Cartier-Bresson, Man Ray, Irving Penn etc. Giacometti was also close to numerous cultural figures of his age such as Samuel Becket, Jean-Paul Sartre, Jean Genet. An abundant of related works will be presented on site as an inseparable part of the exhibition. This exhibition attempts to provide multi-dimensional viewing experiences to audiences by restoring the humanistic sceneries of the artist's time. For example, a **Giacometti's Café** will be brought to the museum in full size according to model of one of the café that the artist frequently visited in Paris.

The Yuz Museum has launched a series of public education programs to preheat the exhibition, helping the audience understand and appreciate the art of Giacometti from multiple angles. Before the opening on March 22, 2016, the public education events held at the Yuz Museum included a first "yuztalk" on Giacometti. **Adrien Gardère**, the leading scenographer and museographer who is creating a spectacular scenography for the exhibition, had a wonderful conversation with Ashok Adicéam, the director of the Yuz Foundation. By defining the museum, its mission and its spaces, as well as presenting the rules which govern the exhibition design, both shared their experience on 15th November. **21 public educational events** will be organized during the exhibition, including a film screening of "visit Giacometti's Paris studio", lectures about Giacometti at the China Academy of Fine Art, Chinese contemporary artists talk about "Portrait = Monument?", "Restoring Giacometti - stories behind the exhibition" and so on. Chinese artists will participate in the countdown activity **'50 Giacometti'**, which will provide a vivid reference and inspiration for the audience to understand and appreciate Giacometti. (See the final schedule on the Yuz Museum's website and the official accounts release)

In 2016, the 50th anniversary of Giacometti's death, a series of commemorative exhibitions about this master will be launched worldwide. London's Tate Britain, Paris Picasso Museum of Art and other top international art museums will hold exhibitions for Giacometti. The retrospective in Yuz Museum, Shanghai is **an**

important contribution of this round of global commemorations, also the only station in Asia. Comparing to other modern art exhibitions, this show is dedicated to presenting a **“contemporary” Giacometti.** Bringing this modernist master into a contemporary art space, which is converted from a huge aviation hangar, to have an open conversation with today’s audiences in China and the contemporary art world. The exhibition will also provide strong historical context to support the Yuz Museum’s rich collection of contemporary art.

This Exhibition is made possible by Yuz Foundation, in partnership with Fondation Giacometti, Paris.

- End -

Exhibition Section

A Family of Artists

Alberto Giacometti was the eldest son of a renowned Neo-Impressionist painter, Giovanni Giacometti, and the godson of the Symbolist painter Cuno Amiet. He grew up in his father’s atelier in Stampa, in Italian-speaking Switzerland, and very early on got to learn about art—taking as models the closest people around him, in particular his brother Diego, his father Giovanni, and his mother Annetta. If his painting in that period followed the path laid out by his father and godfather, his sculpture rapidly took on a more personal turn, with the first flattened figures that would earn him renown a few years later.

From Cubism to Surrealism

In 1922, Giacometti settled in Paris in order to take courses from the sculptor Antoine Bourdelle at the Académie de la Grande Chaumière, where students from around the world went to learn about sculpting from models. During his first years in Paris, he gradually discovered primitive arts, Neo-Cubism, and particularly Surrealism. Very quickly, Giacometti forged a personal path that attracted the attention of influential artists and intellectuals of the period, ensuring a precocious renown for the young artist. Dalí saw in *Suspended Ball* [Boule suspendue] the prototype of Surrealist “objects with symbolic functioning”, and Breton invited him to join their movement.

Obsessed with Heads

In 1935, Giacometti kept his distance from the Surrealist movement in order to go back to working from models—which he had begun in the 1920s—and in order to “remake a head”. Rita Gueyfier, a professional model, and the artist’s brother Diego,

posed every day. What was meant to be a matter of a few days would become a life's obsession. For Giacometti, it was not a question of "representing someone as one knows them but as one sees them", with resemblance being less in the realistic representation of facial features than that of visual perception. His family and friends spent long hours posing in the chill of the atelier while Giacometti tirelessly sculpted, painted, or drew, with the feeling of never getting to reconstitute what he saw.

Illustrating Georges Bataille

Since his emergence on the Parisian artistic scene, Giacometti attracted the attention of Saint-Germain intellectuals; Cocteau, Prévert, Leiris, Breton, Aragon, Eluard, Sartre, Beauvoir, and Genet were among his first admirers. In 1929, he met Georges Bataille, who just founded the magazine Documents with Leiris, where a first enthusiastic critique of the artist's work appeared. After the war, Bataille entrusted him with the illustration of Histoire de rats: Journal de Dianus (A Story of Rats: Journal of Dianus), which appeared in 1947. Giacometti drew the head of D. under Bataille's lines and that of Madame B. under Diane's lines, about to become Bataille's wife.

A Life in the Studio

From December 1926 onwards, Giacometti settled in an atelier scarcely 23 square meters in size, at 46 rue Hippolyte-Maindron in the artists' quarter in Montparnasse. It was in this modest space—as much for its size as for its lack of comfort—that Giacometti produced the bulk of his work. The atelier very quickly became the mythic space of the artist at work. When he did not have his models pose there, Giacometti gladly welcomed the greatest photographers of his time who streamed in between the 1930s and 1960s and witnessed a space with the image of the artist at work, at once in perpetual movement and yet inscribed outside of time.

Into thin air

With Paris under occupation, Giacometti left France in 1940 to seek refuge in Switzerland, in Geneva, in a hotel room now transformed into an atelier; there, he realized minuscule sculptures. This reduction of the sculptures restored the experience of his vision of a figure standing in the distance. "I reduced the sculpture in order to place it at the real distance at which I had seen the character. This young woman, at 15 meters, measured not 80 centimeters but a dozen. Furthermore, to grasp the whole, to not drown myself in detail, I had to be distant. But the details always bothered me... so I moved backwards more and more to the point of disappearance." Right after the war, the sculptures became ever thinner, giving form to slender and stylized figures.

The Wife, the Brother, the Lover: Models from the Inner Circle

How to represent the human figure in the most lifelike manner possible was without doubt what preoccupied Giacometti the most since his return to working from models in 1935. His friends and family spent long hours, seated on a stool, posing in the chill of the atelier, while Giacometti tirelessly painted or sculpted with that feeling of never managing to grasp what he saw. His brother Diego, his wife Annette, his mistress Caroline, his Japanese friend Yanaihara willingly lent themselves to the exhausting task of posing. For Giacometti, it was less about “representing someone as one knew them but as one saw them”, with verisimilitude not lying in the realistic representation of facial features but in the representation of vision. The work was often completed only when the model was no longer available.

Landscape/Figures as Landscape

Although definitively settled in Paris, Giacometti regularly returned to Stampa and to Maloja where the landscape, at once “immutable and always changing”, became his primary source of inspiration. From the window of his father’s atelier or in the garden of his family home, Giacometti regularly painted these same landscapes of mountains which are so characteristic of Val Bregaglia. At the beginning of the 1950s, Giacometti realized compositions bringing together several sculptures on the same plate or platform, thus forming a landscape. These works, which he associated with the memory of a glade or a forest, turned out to be akin to animated landscapes where the trees are shown by the silhouettes of women and the rocks by heads.

Creating a Myth—Giacometti as Seen by Photographers

Giacometti very early on became aware of the importance of the photographic image, and his atelier rapidly became a space for the mystification of the artist. From the beginning of the 1930s until the end, Giacometti willingly played the game of the model, posing in his atelier on rue Hippolyte-Maindron for the greatest photographers of the era. Every time, there was a striking contrast between the decrepit walls of the atelier, the sculptures lying in the dust, and the impeccable appearance of the artist dressed up. From the first articles, his works are also presented “on location” within the atelier, and fed the making of the myth.

On Solid Ground

Like Brancusi, with whom he had exhibited while still very young at the Salon des Tuileries, Giacometti considered the base as an integral part of the work. After the surrealist period when he affirmed the autonomy of the object-sculpture, he multiplied the variations of forms and of proportions between the base and the figure. The sculptor had “the desire to abolish the plinth” [socle], and so he treated it in the same manner as the figures, with that irregular surface carrying the trace of the hand that fashioned it. The plinth thus takes on an importance similar to that of the figure—with which it is sometimes fused.

A matter of size

Giacometti worked in sometimes extreme ratios of proportions, dealing with the same subjects at the scale of the miniature or, on the contrary, in larger-than-life formats. His concern nevertheless always remained the same: to represent his model as he saw them or as he remembered them.

Grappling Again with the Real

In the last years of his life, Giacometti worked assiduously at the realization of busts, frequently based on Diego, Lotar his last model, or from memory, undergoing a new transformation of his vision of reality. The stirring heads emerge from a kind of magma in which they are sometimes melted, bringing about an attempt at fusing the organic and the mineral. Giacometti thus wished to “take everything back to the foundations, as [he] saw beings and things—above all beings and their heads, their eyes at the horizon [...]” He was once more in a period of doubt and noted in his notebooks that “I don’t understand life, death, or anything anymore.”

Meeting with Beckett

Giacometti and Beckett met in 1937 at Café de Flore and frequently got together for jaunts out at night in the bars and brothels of Montparnasse. Giacometti observed these creatures of the night who hung out in Paris in the small hours of the night and discovered a veritable theater of the human condition—which the artist staged in open cages or on platforms. At the turn of the 1950s and 1960s, numerous similarities were noticeable between Giacometti’s sculptures and Beckett’s characters in his theater of the absurd—with whom, for the rerun of *Waiting for Godot* in 1961, Giacometti realized the stage décor.

Paris Without End (1959–1965)

While most of Giacometti’s works were produced in his atelier, the commission from the editor Tériade for a book of lithographs on Paris gave him the chance to get out and document his adopted city. Giacometti depicted its roads and monuments, the cafes and bars at night in Montparnasse, as was his habit, but also his atelier. The technique of drawing on transfer paper did not allow for reprises and Giacometti thus for the first time had to sketch from life on the spot without any possible retouches. A real biography in image form about the condition of an artist at the beginning of the 1960s, *Paris sans fin* [Paris Without End] unfolds through concentric circles from his atelier, inviting the reader to follow his steps and his daily experience of the city. The book, bringing together 150 original lithographs, would not be published until 1969, three years after the artist’s death.

Project for the Chase Manhattan Plaza

In December 1958, Giacometti was invited to propose a project of sculptures in the

public space for Chase Manhattan Plaza in New York. He realized a maquette bringing together three motifs which obsessed him since after the war and which he would later take up on a grand scale: a monumental bust, a gigantic woman, and a life-size Walking Man. A veritable theater of the human condition where the absurd encounters the reminiscences of surrealism, Giacometti literally places the spectator at the heart of an apparatus where the bodies of the sculpture run into those of passers-by.

Notes to editors

1) Giacometti Retrospective

Presented by Yuz Museum & Fondation Giacometti

Curated by Catherine Grenier & Christian Alandete

Open to the public: Mar 22, 2016

Venue: Yuz Museum, No.35, Fenggu Road, Xuhui District, West Bund, Shanghai

ONLINE TICKETING: <http://www.gewara.com/drama/288518825>

2) Images for press - Condition of use

All images on request. Use of the images are free of charge to illustrate review on the exhibition. Pictures should not be cropped. For online publications, pictures should be reduced to 72 dpi with a maximum size of 600 x 600 pixels. All works © Estate Giacometti (Fondation Giacometti + ADAGP) Paris, 2015

3) About the curators

Catherine Grenier

Director, Fondation Giacometti

General Curator of the exhibition

Heritage curator and art historian, Catherine Grenier is the Director of the Fondation Giacometti since 2014. She previously served as deputy director of the National Museum of Modern Art – Centre Pompidou where she curated over thirty exhibitions of modern and contemporary artists, including Boltanski installation for Monumenta 2009 at the Grand Palais in Paris and more recently Plurial Modernities and Martial Raysse retrospective at Centre Pompidou. Since joining the foundation, she has organized new Giacometti exhibitions at the Galleria d'Arte Moderna of Milan, the Fundación Canal of Madrid and the Pera Müzesi of Istanbul and at Fonds Hélène & Edouard Leclerc in Landerneau, Brittany. She has devoted numerous publications to contemporary artists, such as Annette Messager, Christian Boltanski,

Sophie Ristelhueber, Maurizio Cattelan, and to modern artists, including Salvador Dalí. She regularly publishes essays, such as "La fin des musées ?" in 2013 and more recently "La manipulation des images dans l'art contemporain" (Éditions du Regard).

Christian Alandete

Head of programs and editions

Associate curator of the exhibition, Fondation Giacometti

Trained as a curator in the postgraduate program Curatorlab at Konstfack University College of Art, Stockholm. Christian Alandete also hold a Master degree in Cultural Studies at Université Lyon 2. He is currently serving as Head of programs and editions at Fondation Giacometti where he has been coordinating more a dozen publications dedicated to Alberto Giacometti published in collaboration with the foundation. He has been associate curator for Giacometti exhibitions in Istanbul, Landerneau and Shanghai. He curated a dozen exhibitions of contemporary art in France and abroad and since 2008 has been curating the performances program Score (performances) at Fondation d'entreprise Ricard.

4) About the stage designer

Adrien Gardère

Leading designer, scenographer and museographer. Born in France in 1972, Adrien Gardère trained as a cabinetmaker and a designer. Building on his success in design, Studio Adrien Gardère, founded in 2000, quickly established, in the field of museum and exhibition design, enduring relationships with major international institutions: Kennedy Center for the Performing Arts in Washington D.C., Musée du Louvre, etc.. Known for the museography of the Louvre-Lens Museum in Lens (France) and the renovation of the Museum of Islamic Art, Cairo (Egypt), Studio Adrien Gardère recently completed the Aga Khan Museum in Toronto (Canada). Its current projects include the Royal Academy of Arts in London with David Chipperfield Architects.

5) About Yuz Foundation/Yuz Museum and the founder Budi Tek

Founded in 2007 by Chinese-Indonesian entrepreneur and top Asian collector Mr. Budi Tek to accompany his philanthropic engagement in the field of arts, the Yuz Foundation is the umbrella organization of the Yuz Collection and the Yuz Museum.

The Yuz Museum in Shanghai, opened in May 2014, is a non-profit museum of contemporary art, founded by Mr. Budi Tek. It is located in the core area of Shanghai West Bund, and is one of the important parts of "West Bund Culture Corridor". Yuz Museum is committed to drawing the world's attention to Shanghai, advancing the development of contemporary Chinese art, promoting cultural dialogue between the East and the West. The museum aims to establish itself as a new landmark for

exhibiting contemporary Chinese art and to be a preeminent contemporary art museum in the world. Yuz Museum is also dedicated to developing art education, so as to allow Chinese audiences to enjoy contemporary international art and enable the world to learn more about China and Shanghai by integrating Chinese and western art.

Designed by acclaimed Japanese Architect Sou Fujimoto and built on the old site of the aircraft hangar of the former Long Hua Airport, the museum boasts a total area of 9,000 square meters, among which the hangar-converted great hall alone covers over 3,000 square meters, complementing the numerous large-scale art installations, while the other galleries offer more than 1,000 square meters for paintings, sculptures and photography of contemporary art.

Budi Tek

Budi Tek is a Chinese-Indonesian entrepreneur, philanthropist and collector who founded Yuz Foundation in 2007, dedicated to contemporary art from China and the rest of the world. It aims to popularize international contemporary art through its ideas, collections, museums, sponsorship and academic projects. In 2008, Yuz Foundation established the first private museum in Jakarta, Indonesia. In 2014, Yuz Museum was formally settled in West Bund in Xuhui District, Shanghai under the umbrella of Yuz Foundation.

Budi Tek was born in Jakarta, and grew up in Singapore to become a successful entrepreneur specializing in agriculture. In 2004, he became obsessed with the contemporary art and began to study art collection. Over a decade, as a top Asian collector, he built up Yuz Collection, which balances equally art from the East and the West. The Chinese contemporary section is one of the most significant internationally, particularly for the period from the early 1980s to the late 1990s. Yuz Collection of western art ranges from mega size installations to German post war paintings and young artists' NEW ART, which call for public engagement. For Budi Tek, art is a sensory experience that is more important than the object itself.

So he generously exhibits and often lends art works from his collection to other accredited art institutions in order to raise the profile of Yuz Collection and create understanding of contemporary Chinese art worldwide.

FOR ALL PRESS ENQUIRIES AND IMAGES PLEASE CONTACT :

Yuz Museum Shanghai
Chinko Wang
chinko.wang@yuzmshanghai.org

+86 13916157043
www.yuzmshanghai.org

Poe-Jay Arts & Communications
Olivia Wang
+86 13262288156
press@poejay.com

Fondation Alberto et Annette Giacometti
Christian Alandete
c.alandete@fondation-giacometti.fr
+ 33 1 44 54 52 44 / 34 82
www.fondation-giacometti.fr