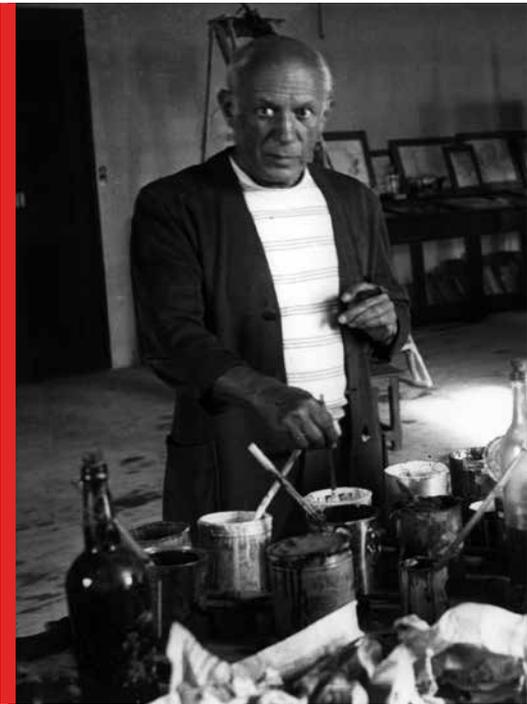


Picasso
Giacometti

TEACHER'S GUIDE



Pablo Picasso
All Works by Picasso © Picasso estate, 2017
Pablo Picasso © Picasso Estate

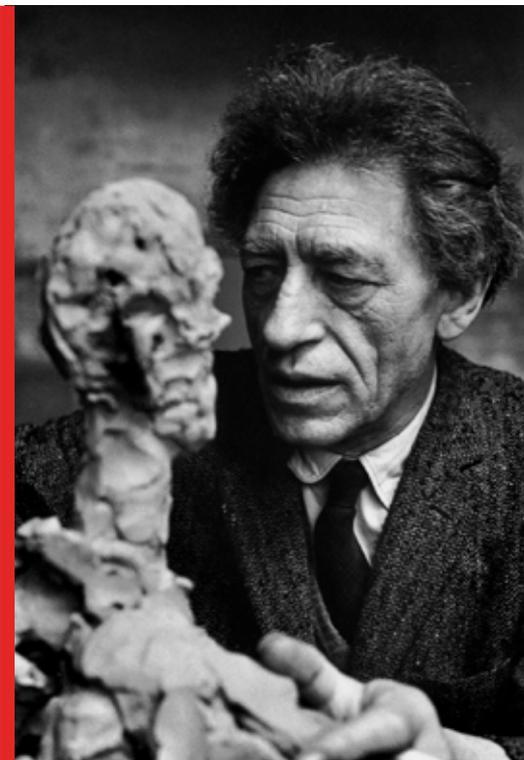
THE EXHIBITION

The Picasso-Giacometti exhibition focuses on the work of two of the greatest Twentieth-Century artists: Pablo Picasso (1881-1973) and Alberto Giacometti (1901-1966). Picasso is considered to be perhaps the greatest painter of the modern era. The same is said about Giacometti as a sculptor.

This new exhibition gathers more than 100 works by the two masters, drawn from the rich collections of the Musée Picasso and the Fondation Giacometti, as well as from important collections in France and around the world.

Extensive research work uncovered original documents, sketches, notebooks and other interesting items. These shed light on the little known relationships-both friendly and artistic-between the two artists, who showed mutual interest in each other's work.

Given their different personalities and twenty-years of age difference between them, Picasso's and Giacometti's work may seem very different at first glance. Yet, when one looks closer, one can see many parallels and similarities between them. Their shared characteristics are freedom of spirit, inventiveness, and the desire to push the limits of representation.



Alberto Giacometti
All Works by Giacometti © Alberto Giacometti
estate (Fondation Alberto et Annette
Giacometti + ADAGP) Paris

The two artists first met in the early 1930s and continued to be in touch and debate artistic questions until well after the Second World War. As is revealed in the exhibition, countless formal and thematic similarities connect their works, especially during the Surrealist period. At the end of the 1930s, both changed their style, and both of them continued to question art's relationship to reality, to which they responded by finding different formal solutions.

Organized in seven sections, the exhibition offers both a chronological and a thematic journey through various aspects of the artists' work in all the three major mediums: drawing, painting and sculpture. After giving an overview of their artistic development from their early works to their modernist creations, the exhibition reveals correspondences between their works, from the influence of the Surrealist movement to the return to Realism in the post-World War II period.

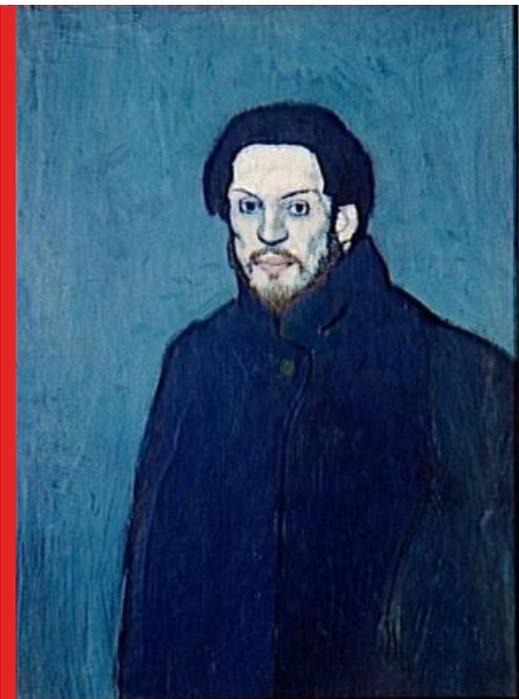
TO GUIDE YOU

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THEMES

The Swiss Alberto Giacometti met the Spaniard Pablo Picasso in Paris in 1931, through the Surrealist group. From that date, the two artists began an intense relationship that inevitably affected their artistic work and withstood beyond the war.

Having been born 20 years apart, Picasso (b. 1881) and his younger colleague Giacometti (b. 1901) were separated by a generation. Nonetheless, and despite the age difference, they formed a strong bond of friendship that persisted throughout their careers. By undertaking the journey through the exhibition, the correlations between these two artists will be explored through common themes and shared artistic styles.



Pablo Picasso
Self-portrait, end of 1901
Musée Picasso-Paris, MP4

SELF-PORTRAIT AS AN ARTIST

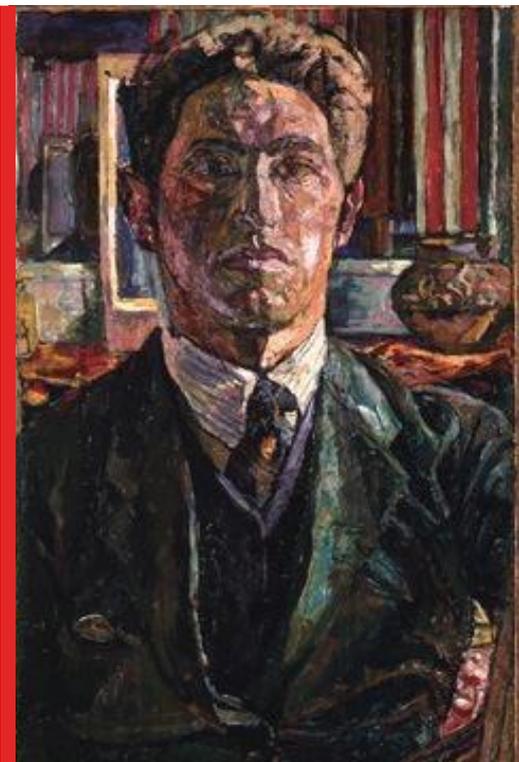
Pablo Picasso and Alberto Giacometti painted these two self-portraits as soon as they arrived in Paris.

Coming from Malaga, a little town in Spain, Picasso arrived in Paris in 1900 and painted this self-portrait one year later, in 1901. This work is considered one of the masterpieces of his 'Blue Period'.

Giacometti left Stampa, his native village in Switzerland, in 1922 to settle in Paris, then the capital of the arts. He worked on this canvas one year later, in 1923, during the time when he was a student of the famous Grande Chaumière Academy.

How did the two young artists portray themselves?

One interpretation would be that Picasso represented himself as a melancholic and solitary man, showing the feelings of despair and loneliness he experienced during his first difficult years in Paris. The background is monochromatic (made of one single colour), with no landscape or any detail of a domestic space. It seems as if the blue colour is used here to express all the cold of the world he inhabited. The intensity of the colour, the large dark blue coat enveloping him, and his dark hair,



Alberto Giacometti
Self-portrait, 1923 circa
Kunsthaus, Zurich, 2000/1

emphasize the pale and hollow face of the artist. He is represented off-centre, partially turned away, as if he just entered the frame of the picture or is feeling uncomfortable in dominating the space. Nonetheless, his gaze is bold with eyes looking directly at the viewer.

The gaze of Alberto Giacometti, who has portrayed himself working and looking at himself in the mirror, seems different, less confrontational. It does not appear that he is communicating with the viewer, but rather that he is focused on himself. Another mirror is placed behind his back, reflecting his image ad infinitum, creating a play on reflections in the background. He represented himself full-face, almost in a challenging attitude, showing a confident young man who seems to want to be proudly recognized as an artist. The viewer, towards whom Giacometti's eyes are turned, occupies the place of the mirror in which the painter is reflected. Contrary to Picasso, Alberto has not completely freed himself yet from the style of his father, the Post-Impressionist painter Giovanni Giacometti, and he has also taken up the chromatic range of the great master Paul Cézanne, using bright and warm colours.

Questions & Activities:

- What kind of emotions do the two portraits invoke in you? Look at one and then the other and record your impressions.
- Use the space below to sketch a self-portrait. After you are done, take a closer look and record your impressions about the images, as well as what you wanted to convey. What did you focus your attention on (eyes, mouth, nose, hair, etc.) when drawing, and why? Were you saying something about yourself consciously, or did you just draw without any premeditated ideas? What does the final image convey? Does it reveal something new that you did not expect to see, or does it portray you exactly as you see yourself?



Paul Cézanne 1839-1906,
Apples and biscuits, 1880
Musée de l'Orangerie, Paris

POST-IMPRESSIONISM

Post-Impressionism is an art movement that developed at the end of the Nineteenth Century. As indicated by its name, it comes after Impressionism, and is a reaction to it.

The Impressionist movement began in the 1860s and was a new style of painting that wanted to capture a moment in time, an "impression" of reality. Impressionist painters liked to portray nature, especially scenery and individual natural subjects, such trees, fields, haystacks, etc. The scenes of everyday life were also common. This group of artists was concerned with light and colour and they painted outdoor scenes to capture these aspects. They used rapid brush strokes and many colours.

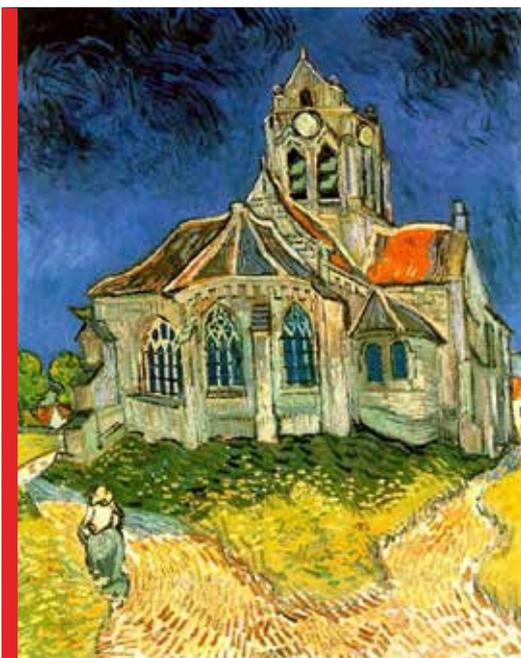
Post-Impressionists, on the other hand, wished to freely transfer their emotions onto the canvas and used a variety of stylistic approaches, as well as various subjects to achieve this. The works of Post-Impressionism are frequently distinguished by use of vivid and bright colors, laid very thickly. Sometimes they interpreted their figures by translating their organic forms into pronounced geometric shapes. Symbolic representation was more frequently used than straightforward representation of nature.



Paul Gauguin 1848-1903,
Women from Tahiti, 1891
Musée d'Orsay, Paris

The most famous artists of this movement were Paul Cézanne, Paul Gauguin and Vincent Van Gogh. Giovanni Giacometti, Alberto's father, was a Post-Impressionist painter, well-known in Switzerland. He passed on his knowledge to young Alberto, whose early paintings display an influence of the Post-Impressionist style.

Post-Impressionism represents a passage between the Impressionism and the subsequent artistic trends during the Twentieth Century, generally referred to as modernism or avant-garde.



Vincent Van Gogh 1853-1890,
Church at Auvers-sur-Oise, 1890
Musée d'Orsay, Paris

The Post-Impressionists' use of color, geometric reinterpretation of forms, and general disregard for realistic representation, stimulated the painters of the following generation, like Picasso, who pushed the boundaries even further, creating the Cubist style.

FROM TRADITIONAL TO MODERN SCULPTURE

The first sculptures by Picasso and Giacometti have their source in naturalism, a Nineteenth-Century tradition, best represented by the sculptures of Auguste Rodin. For Giacometti this was not surprising since he was a student of another naturalist sculptor, Antoine Bourdelle, at the Academy of the Grande Chaumière in Paris. Picasso, on the other hand, was never trained as a sculptor, but his early attempts display also influence of Rodin's style, which was prevalent at the time.

But when both artists encountered difficulties with sculpting realistic portraits, they found similar solutions to give life to the figure, including stylisation of the features of Fernande Olivier, Picasso's companion, and cutting facets in the Cubist manner into the classic portrait of Ottilia, Giacometti's sister.



Pablo Picasso
Head of woman (Fernande), 1906
Musée Picasso-Paris, MP234



Alberto Giacometti
Head of Ottilia, 1925 circa
Fondation Giacometti, Paris

AUGUSTE RODIN



Auguste Rodin, *The Burghers of Calais*, 1889

Auguste Rodin is the Nineteenth-Century French sculptor who revolutionised sculpture with his great freedom in the treatment of the human figure and its forms. He is considered the greatest master of naturalism for his capacity to render in sculpture the natural appearance of his models.

¹In his works, details and materials are reproduced faithfully in stone, marble and bronze. His most famous sculptures are *The Thinker* and *The Burghers of Calais*.

¹For more information about naturalism in art, see:
<http://www.visual-arts-cork.com/history-of-art/naturalism.htm>



Pablo Picasso
Mandolin and clarinet, 1913
Musée Picasso-Paris, MP247



Alberto Giacometti
Cubist figure I, 1926 circa
Fondation Giacometti, Paris



Georges Braque 1882-1963
Violin and Candlestick, 1910
San Francisco Museum of Modern Art

CUBISM

Cubism is an art movement that was developed as early as 1907 by several painters, such as Pablo Picasso, Georges Braque and Juan Gris.

² Cubism is a reaction to the Nineteenth-Century styles, in particular, to naturalism. Cubists fragment objects and figures in their works by reducing them to geometrical shapes or solid volumes.

To create their compositions, Cubists used objects from everyday life like bottles, crockery and bits of paper cut-outs and composed them into new forms.

²For illustration of Cubism's development and representative examples, see:
<http://www.cubistro.com/cubotimeline.html>



Alberto Giacometti
Woman (Flat III), 1927-1929
Fondation Giacometti, Paris



Pablo Picasso
Figure, 1927
Musée Picasso-Paris, MP101

TURNING INTO FLATNESS

While Picasso's paintings from the Neo-Cubist period (*Figures*, 1927) are characterized by a 'changing of the plane' (from the three dimensional sculpture to the two-dimensional surface of painting) Giacometti applies the same approach of transferring the volume into one plane in his sculpture, creating the so-called 'flat figures'. This way, he explores the limits of abstraction while representing figures whose details (arms, hair, other distinct features) are engraved on the plaque in form of minimalist geometric shapes.

PAINTER OR SCULPTOR?

Giacometti is famous mainly as a sculptor, while Picasso is primarily well-known as a painter. But, in reality and from very early on the two artists began practising equally both techniques. Both considered painting essential to the creation of sculpture, and vice versa.

They also liked to blur boundaries between these two media. Giacometti and Picasso's sculptures were sometimes painted and some of the paintings became three-dimensional, such as when Giacometti applied very thick layers of paint and Picasso composed his assemblages of various materials that created three-dimensional reliefs.

THE LIVING AND THE DEAD

When he was young Giacometti witnessed the death of his travelling companion. This episode marked him for life.

Picasso too was extremely upset when, one year after he arrived in Paris, he experienced the death of his friend Casagemas.

The theme of death appeared in the works of both artists throughout their careers, with numerous representations of lifeless figures, faces defined as skulls, or still life compositions featuring skulls.

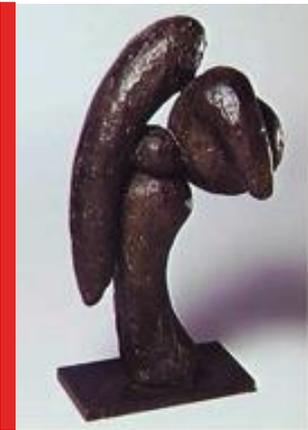
In the portrait of Annette, dated 1952, the eyes, empty and dark, echo the empty eye sockets of Picasso's *Tête de mort* (Skull).



Pablo Picasso
Death's Head, 1943
Musée Picasso-Paris, MP32



Alberto Giacometti
Annette, 1952 circa
Fondation Giacometti, Paris



Pablo Picasso
Head of Woman, 1931
Musée Picasso-Paris, MP292



Alberto Giacometti
Reclining Woman who dreams, 1929
Fondation Giacometti, Paris

THE SURREALIST PERIOD

In 1931, Giacometti's works attracted the attention of André Breton, who invited the artist to take part in events organized by the Surrealist movement.

The preoccupations of the group with dream, the unconscious and chance were then similar to his own. Giacometti created figures of women who, lying down, dream. They also walk, as well as 'mobile and mute objects', suggesting the idea of movement while playing on the perception and desire of the viewer to make them move, as is the case in his *Fleur en danger* which brings to mind a bow stretched ready to pierce a flower. He remained part of the Surrealist circle until 1935, when he distanced himself from the group and went back to work from and be inspired by nature.

Picasso never formally belonged to the group, but he followed closely the Surrealists and their work in various media, and his art often possessed formal elements related to Surrealism. Like Giacometti, he created oneiric (sleeping) images (*Portrait of Marie-Thérèse*) and deformed figures (*Baigneuse allongée* and *The Bathers*). The aggressiveness expressed in his *Woman throwing a Stone* echoes Giacometti's *Disagreeable object* in its sharp threatening elements.



Man Ray (1890-1976), Surrealist Chessboard, 1934
(André Breton, Max Ernst, Salvador Dali, Hans Arp, Yves Tanguy, René Char, René Crevel, Paul Eluard, Giorgio De Chirico, Alberto Giacometti, Tristan Tzara, Pablo Picasso, René Magritte, Victor Brauner, Benjamin Péret, Gui Rosey, Joan Miró, E.L.T. Mesens, Georges Hugnet, Man Ray)

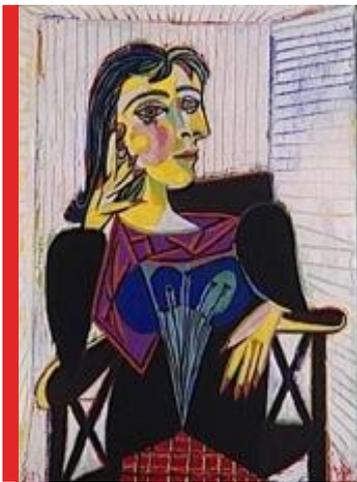
SURREALISM

Surrealism was a literary and art movement that developed at the beginning of the 1920s and became one of the major avant-garde movements. The term 'Surrealism' (from French *surréalisme*: *sur* 'beyond', and *réalisme* 'realism'), was coined by the poet Guillaume Apollinaire in 1917. His theories were based and centred on dreams, the unconscious and the imagination. André Breton, later adopted the term to gather around himself artists and writers interested in the same themes. He defined Surrealism as: "Psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."

The Surrealist artworks were often created from unexpected elements that have no connection with one another in real life. Surrealist artists liked to distort objects and use very different techniques like collage, frottage³ and automatic drawing⁴.

³Frottage was the technique practiced by the Surrealists. It is a process of rubbing an uneven surface to form the basis of a work of art.

⁴Automatic drawing was a new artistic expression developed by the Surrealists and was supposed to 'free' the mind. It was also believed to be the manner in which the subconscious could come to the surface and express itself without interference of rational thoughts or any other kind of restraint. In automatic drawing, the hand is allowed to move 'randomly' across the paper.



Picasso
Portrait of Dora Maar, 1937
Musée Picasso-Paris, MP158



Alberto Giacometti
Seated Woman, 1956
Fondation Giacometti, Paris

THE MODEL

The inexhaustible relationship between the artist and his model produced a whole series of portraits of the beloved, painted and sculpted. Picasso and Giacometti tried to capture the truth of a muse, but their works also convey the intensity of their personal relationship with the model. In the portraits of Dora Maar, Picasso's companion and his main model from 1935 till 1943, the face radiates from the canvas with its tortured presence.

Annette, whom Giacometti met in 1943, and who became his wife, accepted to pose for long sessions. Both artists created numerous representation of the same model.



Annette & Alberto Giacometti, 1951
Photo: Alexander Liberman



Pablo Picasso & Dora Maar, 1937
Photo: Man Ray

MUSES

During the Second World War, Alberto Giacometti met Annette Arm in Geneva. Soon after she joined him in Paris in 1946 and became his wife and the main model. Annette posed for twenty years for Alberto, who created a large series of portraits of his wife standing in various contexts and media.

Picasso made the acquaintance of the talented young photographer Dora Maar in 1935. From 1935 till 1944, Dora became his main model in a series of paintings and drawings. The deformed aspect he gave to her face is assumed to be the expression of the feelings the artist had for his muse, but it can be also interpreted as a stylistic experimentation that typifies this period of Picasso's artistic development. The portraits of Annette and Dora Maar always possess some precise details that distinguish them despite overwhelming formal stylisations.

POSTWAR: RETURN TO REALISM

After the Second World War, both artists met up again in Paris and often saw each other. The works from that period resumed with the realism of daily life. In Picasso's works, the spaces, like the figures, are dark and oppressive, marked by the memory of the Second World War. Giacometti constructed figures fixed and motionless, made in a bronze rough like stone.

Their renewed interest in the real world is also conveyed through their depictions of animal subjects, landscapes and still life. For the creation of his famous *Dog*, Giacometti probably chose the thin silhouette of the Afghan hound of his friend Picasso.

At that time, the question of organising space and spatial compositions was at the heart of the reflection of both artists, through figures walking alone and sculpted groups like *The Bathers and the Forest*.



Pablo Picasso
Jacqueline with crossed hands, 1954
Musée Picasso-Paris



Alberto Giacometti
Bust of Man (Lotar II), 1964-1965
Fondation Giacometti, Paris



Alberto Giacometti
The Dog, 1951
Fondation Maeght, Saint-Paul-de-Vence

THE DOG

“I don’t know how long I thought about the bronze of *The Dog* without being able to begin work on it. It lasted a very long time, longer than for the other pieces. That reflection on the Dog pursued me relentlessly, the incapacity to create it tortured me terribly in the end. One night, after midnight, as I was walking beside the walls of the rue Hippolyte-Maindron on my way home, still far from the studio, a strange feeling suddenly took hold of me. I thought I had been transformed into a dog, a dog in my neighbourhood which sniffs the ground with its snout, a ground I could see before me with a ghostly clarity, and whose smell I could sense too! I could also see the street like a dog sees it: from the ground. I experienced a terrible fear: a fright! But it was impossible that I was just a dog, for at the same moment, I could see the bronze in front of me: this bronze! But I kept pushing back starting to work. I pushed it back week after week, even though I often thought about the bronze. When I took the decision to make it or when I was forced to make it, the work progressed very fast, faster than for most of the other sculptures. One can see that the dog runs with its snout, that it is dragged forth by its snout, right?”



Pablo Picasso with his dog Kazbek, 1937
Photo: Man Ray

Even though Giacometti described his subject as a street dog, the elongated snout, the thin legs and the long tail of the animal make us think more of a pedigree dog. The coat along the ears, the paws and the tail undoubtedly bring to mind the saluki or Afghan hound. Picasso had, at the end of the Forties, a dog of that species, Kasbek. We have no proof of the matter, but many have seen an influential relationship between Picasso's dog and Giacometti's sculpted dog.



Alberto Giacometti
Walking Man II, 1960
Fondation Giacometti, Paris

WALKING MAN

Walking Man, now Giacometti's most iconic work, was created in its first version in 1947, before being reworked in 1960. The artist was then invited to create a work for the plaza of the Chase Manhattan Bank in New York's financial district. The architect of the project, Gordon Bunshaft, asked him to get his inspiration from his work *Three Walking Men*, created by the artist in 1948. Giacometti accepted the project for the idea of working on a large scale interested him. He replaced the three men by three different figures: a *Walking Man*, a monumental head and a gigantic woman. He devoted almost an entire year to it. It was the biggest work the artist had ever created. The scale was imposed for it had to provide a counterweight to the overwhelming facade of the skyscraper. The project was abandoned in 1961, when the artist decided to give up on it. He did return to it just before his death, though without completing the project. With that life size sculpture Giacometti pays tribute to human existence, representing man in his most universal dimension. The work presented here is the original plaster.

PABLO PICASSO 1881-1973

1881

Birth of Pablo on 25 October, his father was don José Ruiz Blasco 1838-1913, his mother, doña Maria Picasso y Lopez 1855-1939.

José Ruiz Blasco taught art at Málaga School of Fine Arts and was the curator of the town museum. Two sisters followed, Dolorès, nicknamed Lola 1884-1958 and Concepción or Conchita 1887-1895.

1888-1889

Pablo began to paint, encouraged by his father.

1892-1895

He attended classes at La Coruña's Fine Arts School, and practised illustration and drawing caricatures at home. First oil paintings.

10 January 1895

Death of his sister Conchita from diphtheria. Pablo was marked for life. First visit to the Prado.

July 1895

Painted *Girl with bare feet* (oil on canvas, MP2). September 1895: met Manuel Pallarès, who became a lifelong friend.

ALBERTO GIACOMETTI 1901-1966

1901

Born on 10 October in Borgonovo (Stampa), a small village in Italian-speaking Switzerland. Son of Giovanni Giacometti (1868-1933), a famous neo-Impressionist Swiss painter. He had two brothers: Diego (1902-1985) and Bruno (1907-2012), and a sister Ottilia (1904-1937).

1904

The family moved into a house in Stampa where Giovanni set up his studio.

1914-1915

First sculpture: a bust of his brother Diego who was to become his main model. First oil painting: *Still life with apples*. His brother Bruno, his sister Ottilia and his mother also posed for him.

1919

He enrolled for a short time at the Fine Arts School, then at the École des Arts et Métiers in Geneva.

1920

He left school and accompanied his father to the Venice Biennial. Travelled in Italy. Discovery of the great Italian masters and of Egyptian sculpture that was to be decisive in the evolution of his work.

PABLO PICASSO 1881-1973

1896-1897

Pablo studied at La Lonja, in Barcelona. First 'grand machines', *First Communion* (1896, oil on canvas, Barcelona, Museu Picasso) and *Science and Charity* (1897, oil on canvas, Barcelona, Museu Picasso), gold medal at Málaga's General Exhibition. Moved to San Fernando Royal Academy of Fine Arts in Madrid.

1898

Discovered Horta de Ebro (today known as Horta de San Juan). Landscape studies.

1899

In Barcelona, began frequenting the *Els Quatre Gats*, a café for the literary and art crowd interested in modern art from France, but also promoting traditional Catalan folk productions.

1900

First stay in Paris with Casagemas: the painting *Last moments* was presented at the Paris Universal Exhibition.

ALBERTO GIACOMETTI 1901-1966

1921

On 3 September, he witnessed the death of his travelling companion, Pieter van Meurs, during their travels. That traumatising experience of death regularly appeared in his work.

1922

In January, settled in Paris to study sculpture with Antoine Bourdelle at the Académie de la Grande Chaumière. He went to classes until 1927.

1925

First time he took part in the Salon des Tuileries. His sculptures of the time showed the influence of post-Cubism and primitivism.

1926

Settled on the 1 December in the studio at 46 rue Hippolyte-Maindron where he was to stay until his death.

1928

He made his first flat sculptures, the 'sculptures-plaques'.

PABLO PICASSO 1881-1973

1901

17 February 1901: Casagemas committed suicide in a café in Paris. During the summer, first exhibition at the Galerie Vollard, in Paris, organized by the dealer Pedro Mañach, a well-known anarchist. On that occasion, met the poet Max Jacob.

Beginning of the Blue period, and frequent visits to the Saint-Lazare Hospital to observe the patients. Painted *The Death of Casagemas* and the blue *Self-portrait*.

1902

First clay sculptures, *Seated Woman* (MP230) and series of erotic drawings. Met the sculptor Julio Gonzalez. Shared a room rented by Max Jacob on boulevard Voltaire. Exhibitions in April at the gallery belonging to Berthe Weill – who was the first in France to sell Picasso's works – then in June with Henri Matisse: those two exhibitions showed the Blue period.

1904

Moved to the Bateau-Lavoir in Montmartre. Met André Salmon, Guillaume Apollinaire, and regularly went to the café *Au lapin agile*, and to the Circus Médrano. Met Fernande Olivier, who became his model, then his companion for seven years. At the end of 1904, slowly entered his Pink period.

ALBERTO GIACOMETTI 1901-1966

1929

He met André Masson, and also Jean Cocteau and the Noailles, who introduced him to the avant-garde milieu. First enthusiastic article on Giacometti by Michel Leiris in the publication *Documents*, created by the circle of Georges Bataille.

1930

He exhibited the *Suspended Ball* in the Gallery Pierre Loeb, a work Salvador Dalí designated as the prototype of the "objects with symbolic function". He became a member of André Breton's Surrealist group and took part in the group's activities. He collaborated with the decorator Jean-Michel Frank and began producing a series of decorative objects.

1931

Through Joan Mirò, he made the acquaintance of Pablo Picasso and visited his studio for the first time.

1932

First solo exhibition in Paris at the Gallery Pierre Colle. Christian Zervos wrote a long article on him in *Cahier d'art*, illustrated with pictures taken by Man Ray in his studio.

PABLO PICASSO 1881-1973

1905

Travelled to Holland. Sculpted *The Madman* (1905, bronze, MP231) inspired by Max Jacob. Met Leo and then Gertrude Stein, whose portrait he started to paint (Portrait of *Gertrude Stein*, 1906, New York, Metropolitan Museum).

1906

At the Louvre, discovered Iberian sculpture (sites of Osuna and Cerro de Los Santos) then studied Gauguin. In the summer, stayed at Gósol, a remote village in Catalonia: blossoming of the Pink period.

1907

Bought two Iberian sculptures of heads in stone from Géry Pieret, Apollinaire's secretary. In August 1911, it became clear they had been stolen from the Louvre. Met Georges Braque through Apollinaire. Visited the Museum of Ethnography at the Trocadéro, and completed *Les Femmes d'Alger (O. J. R. Version O)*.

1908

Painted landscapes and figures where the outlined form was simplified.

ALBERTO GIACOMETTI 1901-1966

1933

He took part in the Surrealist Exhibition at the Galerie Pierre Colle; the *Surrealist Table* he exhibited there was bought by the Noailles. Death of his father on the 25 June, which upset him for some considerable time.

1934

First solo exhibition at Julien Levy's gallery in New York. He presented several of his Surrealist masterpieces, like *Hour of the Traces*, *The Invisible Object*, *No More Play*, *Disagreeable Object* and *Point to the Eye*. He slowly returned to work from nature.

1935

Broke from the Surrealist group. He began a solitary research on heads, taking his brother Diego and the young Rita Gueyfier as models.

1936

First contact with the gallery owner Pierre Matisse who was to represent his work in the United States. *The Palace at 4 a.m.* entered the collections of New York's Museum of Modern Art, his first work to go into a museum.

PABLO PICASSO 1881-1973

1909

Spent the summer at Horta de Ebro and painted six landscapes. On his return to Paris, settled on the boulevard de Clichy.

1910

Progressed towards 'analytic' Cubism (1910-1912). Kahnweiler became his official dealer. Exhibition at the Gallery Vollard, then Picasso refused to show his work again in Paris until 1916.

1911

Picasso exhibition at the Gallery 291 in New York, and various publications in the American press. Exhibitions in Germany, in Berlin (Gallery Cassirer, Secession).

1912

Exhibited with the Blaue Reiter in Munich, and again in Berlin for the Secession. First construction: a guitar made from cardboard (New York, Museum of Modern Art). Introduced newspapers and other paper cut-outs into his paintings.

ALBERTO GIACOMETTI 1901-1966

1937

He paid a visit to his friend Picasso in the studio of Grands-Augustins where the latter worked on his masterpiece *Guernica*. Death of his sister Ottilia during childbirth.

1941

Regular meetings with Jean-Paul Sartre and Simone de Beauvoir.

In December, he returned to Switzerland where he remained till the end of the war. There he regularly met up with the publisher Albert Skira, founder before the war, of the magazine *Minotaure*, as well as with the photographer Eli Lotar.

1943

Met Annette Arm who was to become his wife in 1949 and one of his favourite models.

1945

Returned to Paris.

PABLO PICASSO 1881-1973

1913

Took part in the *International Exhibition of Modern Art* at the Armory Show in New York, and at the Tannhäuser Modern Gallery in Munich. Moved towards 'synthetic' Cubism (*Man with guitar*, New York, Museum of Modern Art).

1917

Accompanied Diaghilev and the Ballets Russes to Italy. Met the Russian ballerina Olga Kokhlova. In May, opening night of the ballet *Parade* (libretto by Jean Cocteau, music by Erik Satie, choreography by Léonide Massine, curtain, décor and costumes by Picasso, programme by Guillaume Apollinaire) at the Théâtre du Châtelet. The show was then presented in Barcelona.

1918

Exhibition Matisse-Picasso at the Galerie Paul Guillaume. 12 July: Picasso married Olga Kokhlova at the Russian church on rue Daru. His witnesses were Max Jacob, Apollinaire and Cocteau. Paul Rosenberg became his dealer. Moved to 23 rue La Boétie.

ALBERTO GIACOMETTI 1901-1966

1946

Series of sculpted portraits of personalities from the visual arts and the literary scene: Marie-Laure de Noailles, Simone de Beauvoir. He published 'The Dream, the Sphinx, and the Death of T.' in the magazine *Labyrinthe*, edited by Skira. Returned assiduously to painting with a series of still life, standing feminine figures and portraits.

1947

Showed the influence of the existentialist thought of Sartre who explored the concept of the 'universal man' in the motive of the fragmented body (*Tête sur Tige*, *Hand*) and in whole figures with suspended movement like *Pointing Man*.

Returned to the themes of the Thirties such as the 'cages' that take on the continuity of his work with his Surrealist period. Inspired by Samuel Beckett's philosophy of the absurd, he sculpted *Nose* with a grotesque smile, whose sharp point pierces a space conceived like a theatre scene.

He created the first model for *Walking Man*. In painting, he multiplied the studies of bust and heads and the portraits (his mother, Annette, Diego): the motive of the frame limiting the space around the figure became an important theme in his painting.

PABLO PICASSO 1881-1973

1919-1920

Met Joan Miró.

1921

4 October: Birth of Paulo, Picasso and Olga's son.

1925

Picasso goes back to the aggressive style that characterized *Les Femmes d'Alger* by painting *The Dance*, a painting that broke with the neo-classicism of previous years, and brought him closer to the emerging Surrealist group.

1930

In the Château de Boisgeloup in the Eure, that he bought, he set up a huge studio for sculpture, and created a series of works with Marie-Thérèse as his model.

1936

Paul Eluard, a close friend of Picasso, introduced him to photography and to the artist Dora Maar. It was the beginning of a new relationship that would last seven years. Their shared engagement against fascism that was spreading in Europe, was at the origin of countless works, among them *Guernica* in 1937, whose making Maar photographed in stages.

ALBERTO GIACOMETTI 1901-1966

1948

First monographic exhibition of his works since 1934, at the Gallery Pierre Matisse in New York. Sartre wrote *The Search for the Absolute* as the preface of the catalogue. The gallery organized solo exhibitions in 1950, 1958, 1961 and 1964.

Worked on several paintings representing Diego. The studio, with or without a model, became a subject in itself in paintings and drawings.

1949

The Tate Gallery bought *Pointing Man*, first piece acquired by a European museum. He married Annette on 19 July. She became one of his preferred models. First lithograph: a portrait of the poet Tristan Tzara for his collection *Phases*.

1950

The Chariot synthesized the research he had been doing for three years: growing influence of Egyptian art figures, motif of the platform, isolated figure. Returned to landscape in painting.

1951

First exhibition at the Gallery Maeght in Paris, where other exhibitions took place in 1954, 1957 and 1961.

PABLO PICASSO 1881-1973

1937

Picasso left the apartment in rue La Boétie, and moved into a studio on the upper floors of the Hôtel de Savoie in the rue des Grands-Augustins. He lived and worked there between 1937 and 1955 during his stays in Paris.

1943

He made the acquaintance of the young painter Françoise Gilot, his companion for ten years. She gave birth to their son Claude in 1947 and to their daughter Paloma in 1949.

1948

The family settled in the villa La Galloise in Vallauris, a town famous for its pottery. Picasso devoted his time to ceramics.

1954

After he separated from Françoise, he met Jacqueline Roque in Vallauris. The following year they moved to the villa La Californie, situated in the hills that overlook the bay of Cannes. In the studio of this new house, he created many monumental paintings that revisit famous compositions like Velasquez' *Las Meninas* and Manet's *Déjeuner sur l'herbe*.

ALBERTO GIACOMETTI 1901-1966

1952

The Grenoble museum bought *The Cage*, first work from the post-war production to enter French public collections. Donation of *The Surrealist Table* to the National Museum of Modern Art by the Noailles, first Surrealist artwork in French public collections.

1953

Diego, Annette and his mother (when he paid her a visit in Switzerland), remained his main models, but he also found new ones in collectors, artists and writers who visited his studio in ever growing numbers.

1954

Met Jean Genet, whose portraits he painted and drew between 1954 and 1958.

1955

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

1956

Represented France at the Venice Biennial, where he exhibited a group of sculptures: *the Women of Venice*. Met Isaku Yanaihara, a Japanese philosopher who came and posed for him for several summers (in 1957, 1959, 1960 and 1961).

PABLO PICASSO 1881-1973

1958

With Jacqueline, he bought the Château de Vauvenargues, at the foot of Mount Sainte-Victoire. There, Picasso set up a studio between 1959 and 1962, but his main place for working remained La Californie, then the Provencal farmhouse of Notre-Dame-de-Vie in Mougins from 1961, his last studio.

1961

Picasso and Jacqueline married in Vallauris.

1963

A Picasso museum opened in Barcelona; the artist donated almost all the pieces he made as a young artist.

1966

For Picasso's 85th birthday, a retrospective was organized in Paris, at the Grand Palais and the Petit Palais.

1967

Picasso: Sculptures, Ceramics, Graphic work at the Tate Gallery in London, curated by Roland Penrose (June-August), moved to the Museum of Modern Art in New York (October 1967-January 1968).

ALBERTO GIACOMETTI 1901-1966

1957

Jean Genet published 'The Studio of Alberto Giacometti' in the issue of the magazine *Derrière le miroir*, devoted to the monographic exhibition organized at the Gallery Maeght. The text was published separately in 1963.

1958

First monographic exhibition in Japan. Met Caroline, who became his mistress and model.

1959

He began the book of lithographs *Paris sans fin*, which would appear in 1969. He was invited to take part in the competition for the plaza of the Chase Manhattan Bank in New York. The project was never completed, but for two years, he worked at a group of figures. He created *Grandes Femmes* and *Walking Man*.

1961

At the request of Samuel Beckett, he created a tree in plaster for the décor of *Waiting for Godot*, staged in May at the Théâtre de l'Odéon.

PABLO PICASSO 1881-1973

1969

Picasso began an intense period of painting and made, in one year, a hundred and sixty-five paintings (between 5 January 1969 and 2 February 1970) dealing with subjects: portraits, couples, nudes, men with sword, smokers and still lifes.

1973

8 April: Picasso died at his Provencal farmhouse Notre-Dame-de-Vie in Mougins.

The exhibition *Pablo Picasso, 1970-1972* at the Palais des Papes in Avignon, showed the last pieces selected by the artist himself for the show.

ALBERTO GIACOMETTI 1901-1966

1962

Invited to the Venice Biennial with a solo exhibition, he won the Grand Prize for sculpture. Large retrospective at the Kunsthaus in Zurich.

1964

For the opening of the Fondation Marguerite and Aimé Maeght in Saint-Paul de Vence on 28 July, he took part in placing his works in the architecture.

1965

Retrospectives in London, New York and Copenhagen. He actively took part in the one at the Tate Gallery in London. He was given the Grand Prix national des Arts in France.

1966

He died suddenly in the hospital at Coire on 11 January. He was buried on 15 January in the cemetery at Borgonovo.

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