

ALBERTO GIACOMETTI: IN HIS OWN WORDS SCULPTURES 1925-34



Alberto Giacometti, *Composition (Femme au bouclier)*, 1927-1928. Private Collection, courtesy of Luxembourg & Dayan. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016.

“During those years [...] I saw anew the bodies that attracted me in reality and the abstract forms that seemed true to me in sculpture, but I wanted to make one without losing the other.”

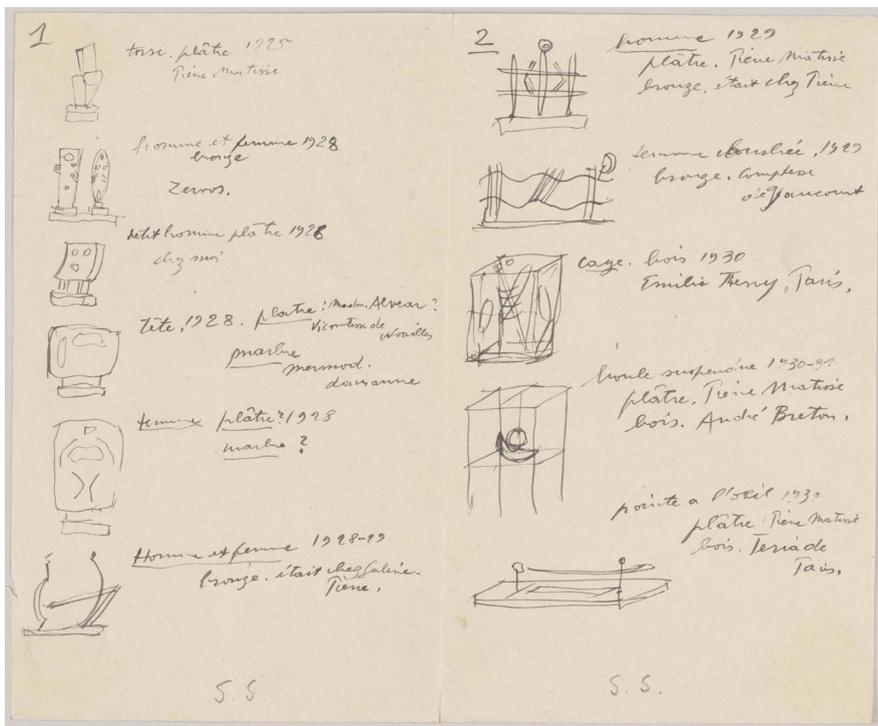
Alberto Giacometti, 1947

2 February - 9 April 2016
Private view: 1 February 2016

Luxembourg & Dayan is delighted to present *Alberto Giacometti: In His Own Words (Sculptures 1925-1934)*. Focused on a series of sculptures from this crucial decade in Giacometti's life, the exhibition provides a rare insight into the development of the artist's practice, which led to the crystallization of the more familiar style that characterizes Giacometti's later work. This exhibition will include over 18 sculptures from this period, many of which will be exhibited in the UK for the first time.

The exhibition takes its cue from a letter that Alberto Giacometti wrote to his New York dealer and friend Pierre Matisse (1947) that accompanied a group of sculptures planned for an exhibition at Matisse's New York gallery. “Here is the list of sculptures that I promised you” Giacometti wrote, “but I could not send it without explaining a certain succession of facts [...] without which it would make no sense”. What followed these words is a fascinating account of Giacometti's thoughts on sculpture; a testimony of his relentless pursuit to express truth in his work in a manner that is not limited to mere external resemblance. It was in this decade that Giacometti adopted the retreat to memory that is now considered so fundamental to his oeuvre.

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Alberto Giacometti, *Letter to Pierre Matisse*, 1947. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2016. Courtesy of the Pierpont Morgan Library, New York. Gift of the Pierre Matisse Foundation, 1997.

“Between the model and the material there seems to be an unbridgeable chasm; yet the chasm exists for us only because Giacometti took hold of it.”

Jean Paul Sartre, *The Search for the Absolute*, 1948

Giacometti’s letter reveals how this period was marked by a deep personal and stylistic crisis, which gradually led him to withdraw from traditional sculptural techniques and to experiment with Primitivism, Cubism, and Surrealism. The exhibition brings together a rare corpus of plaster, bronze, and wood sculptures that reconstitutes the importance of this particularly exciting period in Giacometti’s life, including seminal works such as *Tête (Autoportrait)*, 1926, *Femme Couchée*, 1929, and *Objet Désagréable*, 1931.

Luxembourg & Dayan is honoured to collaborate with the Fondation Alberto et Annette Giacometti, the Alberto Giacometti Stiftung, the Pierre and Tana Matisse Foundation, The Morgan Library, and other private lenders. This is the most comprehensive exhibition to date focusing solely on this period of Giacometti’s oeuvre. The exhibition will be accompanied by a catalogue with a new essay by Casimiro de Crescenzo.

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Launched in 2009, Luxembourg & Dayan presents curated, museum-quality exhibitions of works by modern and contemporary artists across gallery spaces in New York and in London. Since opening, the gallery has held a number of critically-acclaimed exhibitions, ranging from historical presentations of artists, such as Mario Schifano, Alberto Burri and Domenico Gnoli to thematic survey exhibitions, which since 2011 has included *Grisaille*, *Unpainted Paintings*, *Thick Paint*, *The Shaped Canvas, Revisited* and *Word By Word*.

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NOTES TO EDITORS

Luxembourg & Dayan is open: Tuesday to Friday 1am-5pm; Saturday 12pm-4pm; or by appointment.

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