



Head of a Man on a Base
C. 1949-1951. Painted plaster, 22.3 x 7.5 x 9.5 cm
Fondation Alberto et Annette Giacometti, Paris
Photo: Jean-Pierre Lagiewski
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OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
Fridays to Saturdays, 10 am to 9 pm
Sundays and public holidays, 10 am to 8 pm
24 and 31 December, 10 am to 3 pm
Closed on Mondays, 25 December and 1 January

ADMISSION FEES

Permanent collection: 6.00 euros
Temporary exhibition: 4.50 euros
Combined ticket: 8.00 euros
Ticket sales cease 30 minutes before closing time

REDUCED FEES (50 %)

Visitors over 65
Students under 26 with valid identification
Groups of 20 people (by appointment)

FREE ADMISSION

Youths aged 18 and younger children (children 12 and younger accompanied by and adult)
Holders of EURO<
Students of the Universidad de Málaga with valid identification
ICOM members
Last Sunday of every month

ADVANCED TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at www.unientradas.es
Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

The guided visits to the exhibition: *Alberto Giacometti. A retrospective*. Collection of the Fondation Alberto et Annette Giacometti, Paris given in Spanish every Thursday at 6 pm. For other guided visits, please contact: educacion@mpicassomalaga.org

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Cover
Walking Man I
1960. Bronze, 180.5 x 23.9 x 97 cm
Fondation Alberto et Annette Giacometti, Paris
Photo: Jean Pierre Lagiewski
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Alberto Giacometti. A Retrospective

Collection of the Fondation Alberto et Annette Giacometti, Paris, 17.10.2011 - 05.02.2012



The Nose (1949 version)
1947. Bronze, 80.9 x 70.5 x 40.6 cm
Fondation Alberto et Annette Giacometti, Paris
Photo: Marc Domage
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With this exhibition of Alberto Giacometti (Borgonovo, Switzerland, 1901 - Chur, Switzerland, 1966), the Museo Picasso Málaga presents the work of a key figure in twentieth-century art and a contemporary of Pablo Picasso, with whom he coincided in Paris, though the Swiss artist was a generation younger. Despite the evident aesthetic and existential differences that characterize their work and their attitudes, there are significant points in common in the two artists' careers, such as being sons of artists, their academic training, their move to Paris during their youth from peripheral countries to the artistic centre of the time or their interest in the Old Masters. A small selection of works by Pablo Picasso illustrates these mutual interests.

The exhibition also addresses other key facets of Giacometti's life and work, such as his obsession with inventing new modes of representation by stripping traditional genres such as the portrait, the still-life, the human figure and landscape down to the barest minimum. The show also explores his belief in the existence of a reality beyond the realm of appearances, evidenced by his foray into Surrealism—a reality he perceived as being in constant flux and transformation.

The 169 works by Giacometti brought together for this exhibition, which include oil paintings, sculptures, drawings, prints, furniture and textiles, and the 20 photographs by other artists documenting the artist at work, are grouped in different sections and arranged chronologically to show the successive stages of his aesthetic evolution: the earliest works, his arrival in Paris and first exposure to non-academic



Caroline in Tears
1962. Oil on canvas, 100 x 73 cm
Fondation Alberto et Annette Giacometti, Paris
Photo: Jean-Pierre Lagiewski
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influences, his interest in late Cubism, his artistic relationship with creative talents such as Picasso and Cézanne, and the notion of the cage as delimited space.

A journey through his work

Alberto Giacometti. A Retrospective begins with works from the family setting of his early years and his first portraits and anatomical studies. One of the key sections of the exhibition traces the artist's development from his arrival in Paris in 1922 and his attempts to engage as a sculptor with late Cubism in the second half of the twenties and the early thirties, and with the tenets of Surrealism, from his first contacts with Jean Cocteau and André Masson in 1929 through to his admission into André Breton's circle in 1931.

During the thirties, Giacometti devoted some of his energies to the applied arts, designing and making furniture and decorative objects, a number of examples of which are included in the show. This line of work gave added impetus to his experimentation and his sculptural exploration of a new idea of place. He set himself to question the value of conventional art as a credible vision of reality, and, in engaging with and reworking the traditional genres, made a unique contribution to the history of twentieth-century art.

During the second half of the thirties, after he was expelled from the surrealist group, he began to focus on the relation between figure and pedestal, on the expression of architectural and spatial qualities, highlighting the work of art as the nucleus that facilitates the experience



Suspended Ball
1930-1931. Plaster and metal, 60.6 x 35.6 x 36.1 cm
Fondation Alberto et Annette Giacometti, Paris
Photo: Marc Domage
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of place. One of his most innovative departures here was the introduction of movement in sculpture.

From 1946 on, are the stretched and elongated threadlike figures sculpted in bronze that inhabit a space shared with the viewer. These are complemented by a series of oil paintings in which the representation of the protagonists strips them of subjectivity in order to endow them with objective intensity and luminosity. For Giacometti, sculpture was of interest to the extent that it embodied his vision of the outside world. The exhibition concludes with the impressive figure of the *Walking Man I* from the sixties, the culmination of a life and a career of absolute dedication to his work.

The exhibition also includes a remarkable selection of Giacometti's prints and drawings, which focuses on the modes of representation of the artist's studio and models, and a series of works that bear witness to his appreciation of the art of other cultures, notably those of Africa and Oceania.

The exhibition is curated by art historian Véronique Wiesinger, director of the Fondation Alberto et Annette Giacometti in Paris and one of the world's foremost experts on the artist's work, in collaboration with José Lebrero Stals, artistic director of the Museo Picasso Málaga.