

Media release

Bacon – Giacometti

April 29 – September 2, 2018

From April 29, 2018, the Fondation Beyeler is staging an exhibition devoted to Alberto Giacometti and Francis Bacon: two outstanding protagonists of modern art who were at once friends and rivals, and whose creative vision exerted a powerful influence that still persists today. This is the first-ever joint museum exhibition involving Giacometti and Bacon, illuminating the relationship between the two artistic personalities. Different as their art may at first appear, the dual presentation of their work reveals many striking similarities. The exhibition brings together well-known key works by both artists with other works that are rarely shown—including, in particular, a series of original plaster figures from Giacometti's estate that have never been publicly displayed before, and four triptychs by Bacon. A multimedia room offers spectacular insights into the artists' studios. The exhibition has been organized by the Fondation Beyeler in cooperation with the Fondation Giacometti, Paris.

The British painter Bacon and the Swiss sculptor Giacometti were introduced to one another in the early 1960s by a mutual friend, the painter Isabel Rawsthorne. By 1965, their friendship had grown close enough for Bacon to visit Giacometti at the Tate Gallery in London, where he was setting up a retrospective. This meeting is documented in a series of pictures taken by the English photographer Graham Keen, showing the two artists engaged in animated conversation. Over fifty years later, they meet again at the Fondation Beyeler, where their dual portrait, in the photograph by Graham Keen, stands at the start of the present exhibition.

The encounter reveals astonishing similarities

The exhibition's curators—Catherine Grenier, director of the Fondation Giacometti in Paris, Michael Peppiatt, Bacon expert and a personal friend of the artist, and Ulf Küster, curator at the Fondation Beyeler—make astonishing parallels visible in this presentation of some 100 works. Bacon and Giacometti were united by an unwavering belief in the importance of the human figure. They were intensely concerned with the role of tradition and the Old Masters, whom they studied, copied and paraphrased. Both of them engaged with the problem of the two- and three-dimensional representation of space, integrating cage-like structures into their works as a means of isolating figures in their surroundings. Both occupied themselves with the fragmented and deformed body, and shared an obsession with portraiture and the depiction of human individuality. Both claimed to be “realists”, taking the human figure as their main point of reference, yet exploring—each in his own way—new extremes of abstraction, and thereby challenging the antithesis of figuration and abstraction that played such a central part in the history of modern art. The exhibition is thematically organized, grouping works by Giacometti and Bacon in a succession of nine rooms. Differences and similarities are highlighted, paying attention to particular features, such as Bacon's often vivid colors, and the varieties of gray that characterize the work of Giacometti. The itinerary begins with portraits of the painter Isabel Rawsthorne, who was a close friend of Giacometti and Bacon and for a time was the former's lover. She posed for both artists and also served as their muse. They stylized her in different ways: Giacometti depicted her from a distance (in the literal and figurative sense), while Bacon painted her as a femme fatale recalling the Furies of Greek tragedy.

Giacometti and Bacon were concerned, throughout their lives, with the depiction of figures in space, through the three-dimensionality of sculpture and the two-dimensional medium of painting. The next room is devoted to this aspect of their work. Giacometti created a series of sculptures incorporating rectangular frames, including *La Cage* (1950), which is exhibited here in the plaster and bronze versions. Two further structures of this kind by Giacometti are also on show: the legendary Surrealist sculpture *Boule suspendue* (1930), simply constructed but charged with an erotic energy that fired the imagination of generations of art-lovers, and the plaster original of *Le Nez* (1947-49), consisting of a caged head, suspended by a wire, with a petrified scream and an exaggeratedly long nose that will inevitably remind most viewers of the children's book character Pinocchio.

Bacon, on the other hand, often placed his painted figures in illusionist spatial constructions whose function, he explained, was to focus attention on the image. This, as Louise Bourgeois remarked, gives his pictures an "extremely sculptural" appearance. An especially notable work in this room is *Figure in Movement* (1972), a rarely exhibited painting from a private collection. The "cage" surrounding the anthropomorphic, indefinable figure in the center lends it an exceptionally dynamic, sculptural character.

The space frames in which many of Bacon's figures are set have a symbolic significance, conveying a sense of repression and coercion that finds release in the scream. This is the theme addressed in the next room. Referring to two historical models, Bacon tirelessly explored the possible means of expression for psychological and physical pain. He was inspired on the one hand by Velázquez's *Portrait of Pope Innocent X* (1650), which to him was an iconic evocation of oppression and the abuse of power; and on the other, he frequently paraphrased the famous image of the screaming nursemaid, hit in the eye by a bullet, from Sergei Eisenstein's film *Battleship Potemkin* (1925). Bacon often combined these two models, as in *Study for Portrait VII* (1953) from the Museum of Modern Art, New York, and *Figure with Meat* (1954) from the Art Institute of Chicago.

Bacon's paintings are contrasted here with a selection of painted and sculpted portraits from the later phase of Giacometti's oeuvre. The expressiveness and compulsive extroversion of Bacon's pictures cast an immediate spell on the viewer, yet the restraint that typifies the art of Giacometti is no less hypnotic in its effect: his figures also embody a situation of coercion, bearing the apparent marks of the pain inflicted on the artist's models by forcing them to sit still for hours at a stretch. Giacometti himself was also under extreme duress, cursing his own supposed lack of skill and incessantly reworking the portraits to a point of uncompromising reduction and concentration—as can be seen in *Annette assise dans l'atelier* (c. 1960), a loan from the Fondation Giacometti, Paris.

Giacometti's prolonged failure was in a way programmatic. Without the constant sense of failure, he might have lacked the impetus to continue. Work, for him, apparently involved an element of self-punishment, as if he were seeking atonement for the fact of his artistic existence. This would also seem to be true of Bacon, although the aggression in his art appears to be directed outward.

The genre that most impressively embodies the obsessions of the two artists, in their struggle to embody their personal concept of realism, is the portrait. In the next room, a number of sculptures by Giacometti, chiefly in plaster, are confronted with small-format portraits by Bacon. The latter include four small triptychs, whose form, deriving from medieval altarpieces, allowed Bacon to show more facets of his models, in various states of

distortion. One of Giacometti's best-known late works is also to be seen here: the plaster version of *Grande tête mince* (1954), which is essentially a portrait of the artist's brother, Diego. The sculpture is at once flat and voluminous, playing with two- and three-dimensionality and thus with the principles of painting and sculpture. A highlight among the Bacon pictures in this room is *Self-Portrait* (1987), from a private collection and rarely exhibited, which has a strange air of detachment.

The next room begins with a group of standing female figures by Giacometti, belonging mainly to the *Femmes de Venise*, created for the 1956 Venice Biennale. The figures are like centers of force, with an extreme degree of concentration and condensation: the rough, fragmentary surfaces defy ready understanding, conveying an ambivalent impression of dynamic tranquility. This also applies, to a still greater extent, to the figures devised by Giacometti in the early 1960s for the Chase Manhattan Plaza in New York, a project that never came to fruition. The most important work by Giacometti here is the plaster version of the iconic *Homme qui marche II*, from 1960, which is exhibited with the bronze cast from the Beyeler Collection.

The striking exhibits in this room also include a selection of impressive triptychs by Bacons, together with some of his large-format single canvases. Like Giacometti, Bacon sought to explode the traditional confines of the picture, with the aim of representing energy and conveying to the viewer an impression of movement, although the work is inherently static. Among these painted studies of movement, the triptych *Three Studies of Figures on Beds* (1972), from the Esther Grether Family Collection, particularly stands out. Here, Bacon uses the stylistic device of the arrow, indicating the direction of movement of the writhing bodies in the three panels.

The thematic focus in the exhibition's penultimate room is on the interplay of intensity, passion and aggression in the work of both artists. The deep scars left by Giacometti's attacks with the modeling knife on his plaster busts indicate a high level of aggression, directed possibly against the model but certainly against his own work and therefore against the artist himself. This is apparent, for example, in *Buste d'Annette IV* (1962). Looking at Bacon's pictures, a similar impression emerges: bodies and faces are distorted and mutilated with startling brutality. In the work of both artists, established aesthetic categories are overturned, to an astonishing degree. What Bacon and Giacometti reveal here is the nocturnal side of human existence.

The multimedia room offers spectacular insights into the artists' studios

Their small and sparse studios were very special places for Bacon and Giacometti: chaotic spaces from which great art emerged. The multimedia installation in the final room, devised specially for the exhibition in Basel, offers a fascinating insight into this personal cosmos. The studios of both artists have been reconstructed from historic photographs. Two full-scale projections by Christian Borstlap, head of the Amsterdam design studio *Part of a Bigger Plan*, enables the viewer to witness, as if at first hand, the unfolding of creativity across the walls and floors of these very private spaces—Bacon refused to admit visitors to his studio. The projections are overlaid with the voices of Bacon and Giacometti, speaking about their work and their studios. The audiovisual reconstruction provides a direct insight into the artists' working methods, opening up a further, fascinating dimension of their work. The BNP Paribas Swiss Foundation, as the partner of the Fondation Beyeler for multimedia mediation, has generously supported this aspect of the exhibition.

Previously unexhibited plaster works from Giacometti's estate

Giacometti's famous bronze sculptures were often preceded by a version in plaster. This in itself is unexceptional: the making of a plaster cast is part of the normal process of developing a sculpture. However, Giacometti's plaster casts are unusual in that the artist continued to work on them after they were made, instead of merely using them as a model for the subsequent bronze casting. The plaster versions therefore have the status of art works in their own right, showing traces of the artist's hand in the abrasions, scratched lines and notches in the surface and the touches of paint applied with delicate brushstrokes. Some of these works—for example, *Petit Buste d'Annette* (1946)—are so fragile that they have never been displayed in public before. The exhibition at the Fondation Beyeler includes twenty-three of Giacometti's plaster casts, including the plaster version, in its original state, of *Homme qui marche II* (1960), which is shown here in conjunction with the bronze sculpture owned by the Beyeler Collection. For the first time in several decades, the plaster cast and the bronze version of this iconic work can be seen and admired together.

Four major Bacon triptychs

In addition to *In Memory of George Dyer* (1971), from the Beyeler Collection, the exhibition includes three further large-format triptychs by Bacon—a key later work, *Triptych Inspired by The Oresteia of Aeschylus* (1981), which documents Bacon's interest in Greek mythology, together with *Triptych* (1967) from the Hirshhorn Museum in Washington, and *Three Studies of Figures on Bed* (1972), a rarely exhibited work from the Esther Grether Family Collection. These three loaned works help to sharpen the eye for the unique qualities of Bacon's oeuvre.

Ernst Beyeler was a friend of both artists

Bacon and Giacometti had close contacts with a circle of contemporary intellectuals, including the French author and anthropologist Michel Leiris, the British art critic and curator David Sylvester, and the French poet and writer Jacques Dupin. Ernst Beyeler also met the two artists frequently, and commented on their friendly manner and personal charm. Moreover, he contributed very significantly to the dissemination of their work. He played a key role in establishing the Alberto Giacometti Foundation in Zurich, and held two exhibitions of works by Giacometti at his gallery, which managed the sale of around 350 works by the Swiss artist. Beyeler also devoted two solo exhibitions to Bacon, and some fifty works by the latter, including several triptychs, passed through his hands. In addition, Bacon and Giacometti featured in a total of, respectively, eight and 38 group exhibitions at the Beyeler gallery. It is unsurprising, therefore, that works by both artists—including Giacometti's complete group of figures for the Chase Manhattan Plaza, with the famous *Homme qui marche II* (1960), and the triptych *In Memory of George Dyer* (1971), Bacon's poignant tribute to his dead lover—now occupy a central place in the Beyeler Collection. In a letter to Ernst Beyeler, Bacon remarked that he considered the painting *Lying Figure* (1969), also in the Beyeler Collection, to be one of his best works.

Bacon loans from major museums and private collections, Giacometti loans mainly from the Fondation Giacometti

For this exhibition it has been possible to obtain loans of works by Francis Bacon from major private collections and renowned museums across the world, including the Art Institute of Chicago, the Museum of Modern Art, New York, and the Centre Pompidou, Paris. The Giacometti loans are chiefly from the Fondation Giacometti in Paris.

Catalogue with contributions by Ulf Küster, Catherine Grenier and Michael Peppiatt

The exhibition is accompanied by an extensive catalogue, published by Hatje Cantz Verlag, with essays by Ulf Küster, curator at the Fondation Beyeler, Catherine Grenier, director of the Fondation Giacometti in Paris, and Michael Peppiatt, Bacon expert and a personal friend of the artist, and further contributions by Hugo Daniel and Sylvie Felber.

Previous exhibitions devoted to Bacon and Giacometti at the Fondation Beyeler

In 2004, in collaboration with the Kunsthistorisches Museum in Vienna, the Fondation Beyeler organized the monographic exhibition Francis Bacon and the Tradition of Art, examining the relationship between Bacon and his artistic predecessors. This was followed in 2009 by a major Giacometti retrospective, focusing on the relationships of his art with his family roots and including works by his father and his brother Diego. Repeated encounters between works by Bacon and Giacometti have also taken place in varying presentations of the museum's regular collection.

The exhibition “Bacon – Giacometti” is supported by:

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The exhibition was organised by Fondation Beyeler in cooperation with Fondation Giacometti, Paris

#BeyelerBaconGiacometti

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Fondation Beyeler opening hours: 10:00 a.m. to 6:00 p.m. daily, Wednesday 10:00 a.m. to 8:00 p.m.



01 Francis Bacon
Portrait of Isabel Rawsthorne Standing in a Street in Soho, 1967
Oil on canvas, 198 x 147.5 cm
Staatliche Museen zu Berlin, Nationalgalerie.
1967 acquired by the estate of Berlin
© The Estate of Francis Bacon. All rights reserved/
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Photo: © bpk/Nationalgalerie, Staatliche Museen zu Berlin/
Jörg P. Anders



02 Francis Bacon
Portrait of Michel Leiris, 1976
Oil on canvas, 34 x 29 cm
Centre Georges Pompidou, Musée National d'Art Moderne,
Donation Louise and Michel Leiris, 1984
© The Estate of Francis Bacon. All rights reserved/
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Photo: © Centre Pompidou, MNAM-CCI,
Dist. RMN-Grand-Palais/Bertrand Prévost



03 Francis Bacon
Study for Portrait VII, 1953
Oil on canvas, 152.3 x 117 cm
Gift of Mr. and Mrs. William A.M. Burden
Acc. N.: 254.1956. © 2017. Digital image,
The Museum of Modern Art, New York/Scala, Florence.
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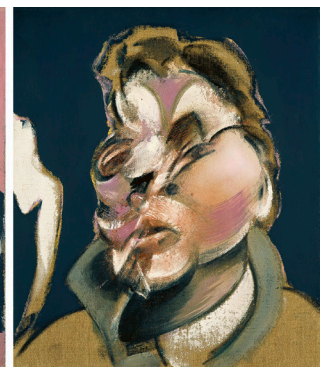
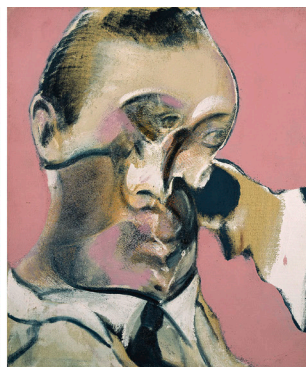
04 Francis Bacon
Figure with Meat, 1954
Oil on canvas, 129.9 x 121.9 cm
Harriott A. Fox Fund, 1956.1201. Chicago (IL),
Art Institute of Chicago. © 2017. The Art Institute of Chicago/
Art Resource, NY/Scala, Florence
© The Estate of Francis Bacon. All rights reserved/
2018, ProLitteris, Zurich



05 Francis Bacon
Three Studies of Figures on Beds, 1972
Oil and pastel on canvas, Triptych, each 198 x 147.5 cm
Esther Grether family collection
© The Estate of Francis Bacon. All rights reserved/2018, ProLitteris, Zurich
Photo: Robert Bayer



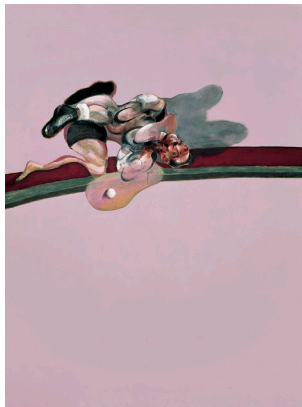
06 Francis Bacon
Lying Figure, 1969
Oil on canvas, 198 x 147.5 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
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2018, ProLitteris, Zurich
Photo: Robert Bayer



07 Francis Bacon
Three Studies for Portraits (including Self-Portrait), 1969
Oil on canvas, Triptych, each 35.5 x 30.5 cm
Private Collection
© The Estate of Francis Bacon. All rights reserved/2018, ProLitteris, Zurich
Photo: Prudence Cuming Associates Ltd.

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08 Francis Bacon
In Memory of George Dyer, 1971
Oil and lettraset letters on canvas, Tryptichon, each 198 x 147.5 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
© The Estate of Francis Bacon. All rights reserved/2018, ProLitteris, Zurich
Photo: Robert Bayer



09 Francis Bacon
Self-Portrait, 1987
Oil and aerosol paint on canvas, 35.5 x 30.5 cm
Private Collection, New York
© The Estate of Francis Bacon. All rights reserved/
2018, ProLitteris, Zurich



10 Alberto Giacometti
L'homme qui marche II, 1960
Plaster, 188.5 x 29.1 x 111.2 cm
Fondation Giacometti Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



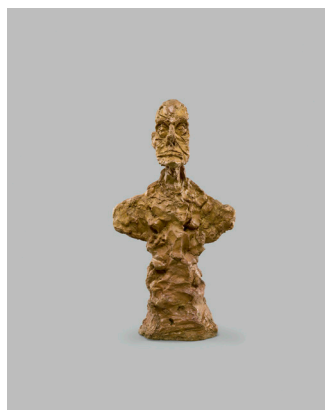
11 Alberto Giacometti
Tête d'Isabel, ca. 1937-1939
Plaster and pencil, 21.6 x 16 x 17.4 cm
Fondation Giacometti Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



12 Alberto Giacometti
Grande tête mince, 1954
Painted plaster, 65.6 x 39.1 x 24.9 cm
Fondation Giacometti Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



13 Alberto Giacometti
Boule suspendue, 1930
Plaster and metal, 61 x 36 x 33.5 cm
Kunstmuseum Basel,
Depositum of the Foundation Alberto Giacometti
© Succession Alberto Giacometti/2018, ProLitteris, Zurich
Photo: © Kunsthaus Zürich



14 Alberto Giacometti
Buste d'homme (dit New York I), 1965
Plaster, 55 x 28.4 x 16.3 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



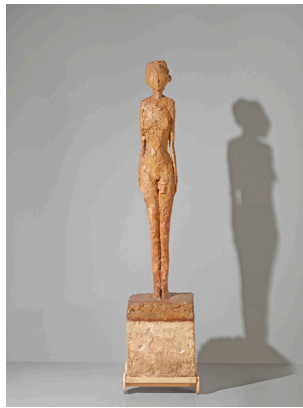
15 Alberto Giacometti
Caroline, 1961
Oil on canvas, 100 x 82 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
© Succession Alberto Giacometti/2018, ProLitteris, Zurich
Photo: Robert Bayer

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16 Alberto Giacometti
La cage (première version), 1950
Bronze, 90.6 x 37.6 x 34.3 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection
© Succession Alberto Giacometti/2018, ProLitteris, Zurich
Photo: Peter Schibli



17 Alberto Giacometti
Femme au chariot, ca. 1945
Plaster and wood, 154.5 x 33.5 x 35.3 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



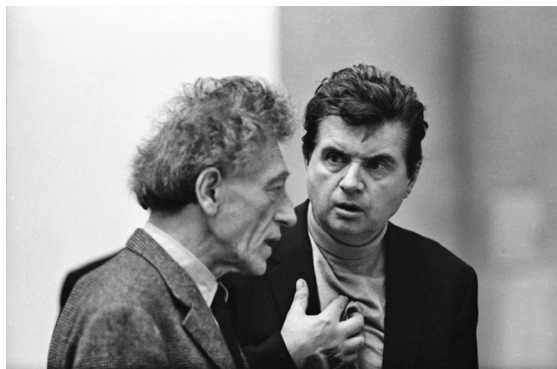
18 Alberto Giacometti
Le Nez, 1947–49
Plâtre, 43.6 x 9 x 61.6 cm
Fondation Giacometti, Paris
© Succession Alberto Giacometti/2018, ProLitteris, Zurich



18 Francis Bacon's 7 Reece Mews studio, London, 1998
Photographed by Perry Ogden
© The Estate of Francis Bacon. All rights reserved/
2018, ProLitteris, Zurich
Photo: Perry Ogden/DACS/Artimage



19 Ernst Scheidegger
Giacometti painting in his studio in Paris, next to him La Grande Tête, Paris, ca. 1957
Photograph by Ernst Scheidegger
© 2018 Stiftung Ernst Scheidegger-Archiv, Zürich



20 Graham Keen
Alberto Giacometti and Francis Bacon, 1965
Gelatin silver print
© Graham Keen



21 Graham Keen
Alberto Giacometti and Francis Bacon, 1965
Gelatin silver print
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Francis Bacon: A Biography

Sylvie Felber

Francis Bacon is born in Dublin on October 28, 1909, as the second of five children. His father, Anthony Edward (“Eddy”) Mortimer Bacon, is a former major in the British Army, now engaged in breeding and training racehorses. The artist’s mother, Christina Winifred Loxley Firth, comes from a family of wealthy industrialists. Bacon’s relationship with his parents, especially with his autocratic and violent father, is fraught with conflict. His childhood is also marked by frequent relocations within Ireland and, during World War I, by a period of residence in England. Throughout his life, Bacon suffers from chronic asthma, which largely excludes him from formal schooling. During adolescence, Bacon becomes aware of his homosexuality, which widens the rift with his sternly disapproving father. In 1926, Eddy Bacon catches his sixteen-year-old son trying on his mother’s underwear and throws him out of the household.

From 1926 to 1928, Bacon lives the life of a drifter, at first in London and then in Berlin and Paris. The latter two sojourns have a profound impact on the future artist: in Berlin he enthusiastically embraces the city’s nightlife, and it is there, according to some accounts, that he sees, for the first time, Sergei Eisenstein’s film *Battleship Potemkin* (1925).¹ His fascination with this cinematic masterpiece results, many years later, in the painting *Study for the Nurse in the Film Battleship Potemkin* (1957). After his stay in Berlin, Bacon spends three months in Chantilly and Paris, learning French and visiting museums and galleries. Nicolas Poussin’s *Le Massacre des innocents* (ca. 1627–28) at the Château de Chantilly (now the Musée Condé) makes a strong impression on the young Bacon, who later refers to Poussin as the creator of “probably the best human cry in painting.”²

An exhibition of drawings by Pablo Picasso, seen at the Galerie Paul Rosenberg in Paris in the summer of 1927, leads Bacon to begin painting, as an autodidact. Following his return to London, he works as a furniture designer and interior decorator, but continues to paint, under the influence of Cubism and Surrealism, to the point of being able to show a number of works in a small group exhibition in November 1930. Despite this quick progress, Bacon is unable to establish himself fully as a designer or as an artist. A phase of restlessness ensues, with continual changes of residence. In 1933 he enters into an unconventional living arrangement with his childhood nanny, Jessie Lightfoot, in Chelsea.

In the same year, Bacon paints his first original works, including *Crucifixion*, and a number of his pictures are included in a group exhibition at the Mayor Gallery, in London. The critical reaction is mixed, but *Crucifixion* is reproduced in Herbert Read’s influential book *Art Now: An Introduction to the Theory of Modern Painting and Sculpture* (1933). A solo exhibition in 1934 at the temporary Transition Gallery, set up by Bacon in a cellar, is unsuccessful, however, and his output as a painter thereupon decreases. Moreover, in 1936 his work is rejected by the International Surrealist Exhibition, in London, and an ensuing phase of low productivity lasts into the 1940s. Few of his pictures from this period survive the fits of dissatisfaction that lead the artist to destroy much of his work. His father dies in 1940. Because of his asthma, Bacon is declared unfit for active service in World War II, and he spends the war years in London, where he is active in civil defense.

In 1944 Bacon completes *Three Studies for Figures at the Base of a Crucifixion*, the first of his pictures to arouse public and critical excitement. The work is bought by his patron and lover Eric Hall. Two years later, he completes *Painting 1946*, which is bought by the dealer Erica Brausen, the owner of the Hanover Gallery. The work is subsequently exhibited at the Musée d’Art moderne, in Paris, before its acquisition in 1948 by the New York Museum of Modern Art. Bacon repeatedly uses the earnings from the sales of his

¹ See Michael Peppiatt, *Francis Bacon: Anatomy of an Enigma*, rev. ed. (London, 2008), p. 37. According to the catalogue to the 1996 exhibition of his work at the Haus der Kunst, in Munich, Bacon saw the film for the first time in 1935. Francis Bacon, exh. cat. Haus der Kunst, Munich (Ostfildern, 1996), p. 288. The catalogue also contains a detailed biography, see pp. 282–313.

² Francis Bacon, “Interview 2,” filmed interview by David Sylvester [May 1966], BBC 1, September 18, 1966, in David Sylvester, *The Brutality of Fact: Interviews with Francis Bacon*, 3rd enlarged ed. (London, 2016), pp. 36–77, here p. 40.

works to finance trips to Monte Carlo, where he patronizes the casinos and, from 1946 on, occasionally takes up residence for some years.

Bacon's works from the late 1940s, such as *Head I* (1948) or *Head III* (1949), show a restricted, monochrome palette, and are increasingly focused on facial expressions and details. *Head VI* (1949) is the first of Bacon's many variations on *Portrait of Pope Innocent X* (ca. 1650) by the Spanish painter Diego Velázquez. In the mid-1940s Bacon also acquires the habit of painting on the reverse, unprimed side of the canvas, after finding that the raw fabric absorbs the color better and allows for a thinner application of paint.

In the fall of 1950 Bacon teaches for a few weeks at the Royal College of Art, in London, substituting for a friend. In January 1951 he pays the first of two visits to his mother in South Africa, where she has settled after his father's death. The wildlife and the dry colors of the unfamiliar landscape fascinate him, and their influence can be seen in works such as *Man Kneeling in Grass* (1952) and *Chimpanzee* (1955). The death of Jessie Lightfoot in 1951 has a traumatic effect on Bacon, who once again becomes a nomad, wandering from one lodging and studio to another. In 1952 he meets and begins a new love affair with Peter Lacy, with whom he travels to Rome and Tangiers.

At this point, Bacon's career takes a sharp upward turn. In 1953 he has his first solo exhibition, at the Durlacher Brothers gallery in New York. The year 1954 sees the creation of *Man in Blue I–VII*, a series of pictures showing a man in a dark suit against a somber, minimally defined background. In works such as *Study of a Nude* (1952–53), Bacon begins a deeper investigation of the nude. With Lucian Freud and Ben Nicholson, he exhibits in the British pavilion at the 1954 Venice Biennale. His first one-man show in Paris takes place in 1957 at the Galerie Rive Droite; a year later, a traveling exhibition of his work is shown in several Italian cities. Bacon's first exhibition at Marlborough Fine Art in London, in 1960, is a resounding success, confirming his status as an established artist.

A first retrospective takes place at the London Institute of Contemporary Arts in 1955, followed in 1961 by a similar major exhibition at Nottingham University. In May of 1961, Bacon signs the lease on the studio at 7 Reece Mews, where he takes up residence in November and continues to work until his death. In contrast to the artist's growing fame, the studio premises are small and modest.

The 1960s and 1970s are a time of major successes. A first triumph of this period is the retrospective at the Tate Gallery in 1962, although the event is overshadowed by the death of Peter Lacy. Lacy and Bacon have been separated for some years, but the demise of his former lover hits Bacon hard. Nevertheless, the following year, a new man enters Bacon's life: George Dyer, who becomes a recurrent figure in Bacon's art in the 1960s, with works such as *Portrait of George Dyer Riding a Bicycle* (1966). As Bacon soars to new artistic heights, the thematic focus of his work begins to shift: instead of painting "Furies, ... dictators and ... screaming Popes,"³ he turns his attention to portraiture. In the London district of Soho, Bacon spends long evenings dining and drinking with friends such as Lucian Freud, Henrietta Moraes, and Isabel Rawsthorne, who also find a place in his oeuvre. Often working from photographs, he uses these images as the basis for portraits and depictions of nude figures. *Lying Figure* (1969), for example, is based on a nude photograph of Henrietta Moraes.

The artist Isabel Rawsthorne is one of Bacon's closest friends. As a member of the Paris avant-garde, she provides a link between Paris and London, as well as between Bacon and Alberto Giacometti, for whom she has modelled (she also models for Bacon, in *Portrait of Isabel Rawsthorne Standing in a Street in Soho*, 1967).

³ Peppiatt 2008 (see note 1), p. 254.

The two artists themselves make each other's acquaintance at the latest in the early 1960s, when Bacon introduces himself to Giacometti in a Paris café.⁴ In 1962 and 1965 they meet more frequently, while Giacometti is in London to prepare for his retrospective at the Tate Gallery and to attend the opening.

In 1968 Bacon travels for the first time to New York, for a solo exhibition of his work at the Marlborough-Gerson Gallery. In April 1971 his mother dies, in South Africa. In October of that year, a further Bacon retrospective opens, at the Grand Palais, in Paris. Two days before the exhibition opens, George Dyer takes his own life in his Paris hotel room. Bacon addresses the subject of Dyer's suicide in works such as *In Memory of George Dyer* (1971) and *Triptych August 1972* (1972). He also turns increasingly to painting self-portraits.

In the years prior to 1980, Bacon spends long periods in Paris, where he rents a studio through the offices of his friend Michael Peppiatt. He deepens his friendships with his Paris circle of acquaintances, which includes Michel Leiris, for example, whom Bacon also portrays (*Portrait of Michel Leiris*, 1976). In the mid-1970s Bacon meets John Edwards, a new companion, forty years his junior, whom he names as his sole heir.

In works such as *Sand Dune* (1983), Bacon returns, for the first time in many years, to the depiction of landscape. His painting technique becomes finer and more nuanced, while reducing the means of expression to a minimum. International exhibitions and retrospectives in cities such as Tokyo (1983); Washington, DC (1989); and New York (1990) put the seal on Bacon's status as an artist of world renown. In 1985 the Tate Gallery also stages its second retrospective of his work. At the end of the 1980s, Bacon increasingly faces health problems. During a trip to Madrid his health deteriorates drastically; after being taken to the hospital, he suffers a heart attack and dies on April 28, 1992.

Additional Sources:

- "Biography," Francis Bacon, <http://francis-bacon.com/biography> (accessed January 21, 2018).
- Martin Harrison, "Chronology," in *Francis Bacon: Catalogue Raisonné* (London, 2016), vol. 1, pp. 74–101.

⁴ *Ibid.*, p. 251.

Biografie Alberto Giacometti

Sylvie Felber

Alberto Giacometti wird am 10. Oktober 1901 in Borgonovo im Bergell als ältestes von vier Kindern in eine Künstlerfamilie geboren. Seine Mutter Annetta Stampa stammt aus einer wohlhabenden Familie aus der Gegend und sein Vater Giovanni ist einer der bedeutendsten Schweizer Maler des Postimpressionismus. Der bekannte Schweizer Maler Cuno Amiet wird zudem sein Patenonkel. In diesem Umfeld wird Giacomettis eigenes Interesse an der bildenden Kunst früh gefördert: Er vollendet sein erstes Ölgemälde 1915, ein Jahr später modelliert er Büsten seiner Brüder.¹

Für Giacometti ist früh klar, dass er Künstler werden möchte. So bricht er seine Schulausbildung an einer evangelischen Lehranstalt in Schiers bei Chur 1919 ab, um in Genf Kunst zu studieren. 1922 zieht es den jungen Giacometti nach Paris, dem damaligen Kunstzentrum der Welt. Hier studiert er an der berühmten Académie de la Grande Chaumière Aktzeichnen und bei Antoine Bourdelle Bildhauerei. Neben dieser akademischen Ausbildung besucht Giacometti häufig auch den Louvre, um zu skizzieren.

1925 zeigt Giacometti im Salon des Tuileries mit einem Torso und einem Kopf seines Bruders Diego erstmals zwei Werke öffentlich. Diego folgt seinem älteren Bruder nach Paris. Er wird Alberto ein Leben lang Modell sitzen und fungiert ab 1929 zudem als sein Assistent. Im Dezember 1926 folgt der Umzug in ein neues Studio in der Rue Hippolyte-Maindron 46. Giacometti wird den Rest seines Lebens in diesem winzigen, bescheidenen Atelier arbeiten. 1926 zeigt Giacometti *Le Couple* (1926) und ein Jahr später *Femme-cuillère* (1927) im Salon des Tuileries. 1929 veröffentlicht der französische Schriftsteller und Ethnologe Michel Leiris in der Zeitschrift *Documents* einen euphorischen Artikel über Giacometti. Trotz der wachsenden Aufmerksamkeit durch die ersten Ausstellungen und Leiris' Artikel hat Giacometti vorerst wenig Erfolg als Künstler. Zusammen mit Diego gestaltet er daher ab 1930 Kunstgewerbeobjekte für verschiedene Auftraggeber, hauptsächlich Vasen, Lampen oder Kerzenständer für den Innendekorateur Jean-Michel Frank.

Einen ersten Wendepunkt in Giacomettis Karriere stellt die Skulptur *Boule suspendue* (1930) dar, die in einer Gruppenausstellung in der Galerie Pierre zusammen mit Werken von Joan Miró und Hans Arp gezeigt wird. Giacometti zieht die Aufmerksamkeit der Surrealisten um André Breton und Salvador Dalí auf sich und schliesst sich ein Jahr später der Gruppe an. Seine erste Einzelausstellung findet 1932 in der Pariser Galerie Pierre Colle statt und erhält gute Kritiken. Trotz dieses Erfolgs verlässt Giacometti 1933 für einige Monate Paris und kehrt nach Stampa zurück, um seine Mutter Annetta nach dem Tod des Vaters Giovanni bei der Verwaltung des Nachlasses zu unterstützen.

Über den Jahreswechsel 1934/35 findet in der Julien Levy Gallery in New York eine erste Ausstellung Giacomettis in den USA mit zwölf Werken statt. Zu jener Zeit beginnt er nach dem Modell zu arbeiten und schafft Büsten und Studienköpfe. Diese Hinwendung zur naturgetreuen Darstellung führt zum Bruch mit den Surrealisten und Giacomettis Ausschluss aus der Gruppe. 1935 lernt Giacometti die englische Künstlerin Isabel Nicholas (spätere Rawsthorne) kennen und entwirft zwei Köpfe nach ihrem Modell (*Tête d'Isabel*, 1936 und um 1937/38). Er unternimmt in dieser Schaffensphase auch erste Versuche, Ganzkörperfiguren zu modellieren, und experimentiert mit der perspektivischen Wahrnehmung. 1936 nimmt Giacometti an der International Surrealist Exhibition in den New Burlington Galleries in London teil und das New Yorker Museum of Modern Art kauft mit *Le Palais à 4 heures du matin* als erstes Museum überhaupt ein Werk von ihm an. Am 19. Oktober 1938 wird Giacometti von einem Auto angefahren und sein Fuss dabei dauerhaft beschädigt, weshalb er für den Rest seines Lebens leicht hinken wird.

¹ *Alberto Giacometti. Pionier der Moderne/Modernist Pioneer*, hrsg. von Franz Smola und Philippe Büttner, Ausst.-Kat. Leopold Museum, Wien, Wien 2014, S. 190.

Das erste Jahr des Zweiten Weltkriegs verbringen Alberto und Diego Giacometti in Paris. In den darauffolgenden Kriegsjahren hütet Diego das Atelier, während Alberto im Dezember 1941 nach Genf ausreist. Die meisten in dieser Zeit entstehenden Skulpturen (Büsten und Ganzkörperdarstellungen) sind winzig. Eine Ausnahme stellt *Femme au chariot* (um 1943)² dar, das eine Frauenfigur zeigt, die aus der Erinnerung nach Isabel Rawsthorne modelliert wurde. Das Werk ist wegweisend für Giacomettis stehende Figuren, die er nach Kriegsende schaffen wird. In Genf verkehrt Giacometti etwa mit dem Verleger Albert Skira, zu dessen Zeitschrift *Labyrinthe* er Zeichnungen und Beiträge beisteuert. 1943 lernt Giacometti Annette Arm kennen, die er sechs Jahre später heiraten und die zu einem seiner wichtigsten Modelle werden wird.

Nach Kriegsende folgt 1945 die Rückkehr nach Paris. Im harten Leben der Nachkriegszeit haben Kunst und Designgegenstände einen geringen Stellenwert, was bei den Giacometti-Brüdern zu Geldproblemen führt. Ein Kinobesuch 1945 bringt Giacometti zur Auseinandersetzung mit Fragen der Wahrnehmung des Verhältnisses von Figur und Raum. Seine Überlegungen führen zu einem Stilwandel, im Verlaufe dessen er überlängte und dünne Figuren schafft. Ihre grossen Podeste sind dabei nicht nur konzeptuell notwendig, sondern stellen gleichzeitig den von der Figur belebten Raum dar. 1947 entstehen eine Reihe lebensgrosser Frauenfiguren, erstmals männliche Ganzkörperfiguren und Werke wie *Le Nez*. 1948 findet in der Pierre Matisse Gallery in New York eine erfolgreiche Einzelausstellung statt. Der dazugehörige Katalog enthält Jean-Paul Sartres Essay «Auf der Suche nach dem Absoluten». Giacometti lernte Sartre und Simone de Beauvoir Ende der 1930er-Jahre oder zu Beginn der 1940er-Jahre kennen und ist inzwischen eng mit dem Philosophenpaar befreundet. 1949 kauft die Tate Gallery als erstes europäisches Museum ein Werk Giacomettis an (*L'Homme qui pointe*, 1947).

Im japanischen Philosophieprofessor Isaku Yanaihara findet Giacometti Mitte der 1950er-Jahre ein neues Modell, das er zwischen 1956 und 1961 mehrmals in Porträts und Skulpturen darstellen wird. Daneben arbeitet er kontinuierlich an Darstellungen von Diego und Annette und ist stets bemüht, seinen Skulpturen «ein neues Volumen und eine hieratische Monumentalität»³ zu verleihen. Die 1950er-Jahre markieren Giacomettis wachsende Berühmtheit und Etablierung als Künstler. Auf eine zweite Ausstellung in der Pierre Matisse Gallery 1950 folgt ein Jahr später seine erste Einzelausstellung in der Pariser Galerie Maeght. Giacomettis internationale Strahlkraft als Künstler verdeutlichen drei Retrospektiven, die 1955 im Solomon R. Guggenheim Museum in New York, dem Arts Council in London und drei Städten in Westdeutschland stattfinden. 1956 vertritt er Frankreich auf der Biennale von Venedig und zeigt eine Reihe grosser schlanker Frauenfiguren, die *Femmes de Venise*. Im selben Jahr zollt ihm auch die Schweiz mit einer Retrospektive in der Kunsthalle Bern Tribut. 1958 wird ihm der prestigeträchtige Auftrag zuteil, für die Chase Manhattan Plaza in New York eine Skulpturengruppe zu schaffen. Für das Projekt entwickelt Giacometti zwischen 1958 und 1960 einen gehenden Mann, eine stehende Frau und einen grossen Kopf. Allerdings wird das Projekt schlussendlich nicht verwirklicht.

Ende der 1950er-Jahre lernt Giacometti in einem seiner Pariser Stammlokale Yvonne Poiraudéau (besser bekannt unter dem Namen Caroline) kennen, die ihm fortan Modell sitzen wird (etwa im Gemälde *Caroline*, 1961).⁴ Ebenfalls in Paris wird Giacometti vom jungen Francis Bacon angesprochen. Für eine Neuinszenierung von Samuel Becketts *En attendant Godot* im Pariser Odéon entwirft der Künstler 1961 das Bühnenbild, einen einzelnen Baum aus Gips. Im selben Jahr stösst die inzwischen vierte Einzelausstellung in der Galerie Maeght auf grosses Interesse und wird ein voller Erfolg. Giacomettis Karriere ist auf dem Höhepunkt angelangt: So wird er von den Organisatoren der Biennale von Venedig 1962 in die Lagunenstadt eingeladen, um im Hauptpavillon eine Gruppe von Gemälden und Skulpturen auszustellen. Dafür wird er mit dem Grossen Preis für Skulptur geehrt. Im Herbst jenes Jahres reist Giacometti nach London, wo 1965 in der Tate eine grosse Retrospektive geplant ist. Dabei kommt es zu einem Wiedersehen mit Isabel Rawsthorne und Francis Bacon – beide Künstler bewundern sich sehr.

² Vgl. Catherine Grenier, *Alberto Giacometti*, Paris 2017, S.168f. und S. 176 für den Werktitel.

³ Alberto Giacometti 2014 (wie Anm.1), S. 194.

⁴ *The Women of Giacometti*, Ausst.-Kat. Pace Wildenstein, New York; Nasher Sculpture Center, Dallas, New York 2005, S. 21.

Zugleich laufen in Zürich die Vorbereitungen für eine umfassende Werkschau im Kunsthaus, die im 1962 ihre Tore öffnen wird.

Giacomettis Gesundheitszustand ist besorgniserregend. Als Kettenraucher leidet er schon jahrelang an einer chronischen Bronchitis, und auch sein Lebensstil, der von wenig Schlaf, viel Kaffee und Alkohol geprägt ist, zehrt an seiner Gesundheit. 1963 muss operativ ein Grossteil seines krebsbefallenen Magens entfernt werden. Ein Jahr später stirbt seine Mutter Annetta 92-jährig im Kreis der Familie in Stampa. Zurück in Paris wird der Fotograf Eli Lotar zu Giacomettis letztem Modell. Der Künstler verewigt ihn unter anderem in den Werken *Tête d'homme (Lotar I)* (1964/65) und *Eli Lotar III (assis)* (1965).

1964 eröffnet das Sammler- und Galeristenehepaar Marguerite und Aimé Maeght die Fondation Maeght an der Côte d'Azur, wo in einem zentralen Hof Skulpturen Giacomettis zu sehen sind. Mit initiiert durch Ernst Beyeler finden sich im selben Jahr Schweizer Sammler und Mäzene zusammen, um die umfassende Giacometti-Sammlung des Pittsburger Industriellen G. David Thompson aufzukaufen. Diese setzt den Grundstein für die Gründung der Alberto Giacometti-Stiftung ein Jahr später.⁵ 1965 folgt anlässlich der Ausstellungseröffnung in der Tate Gallery ein erneuter Aufenthalt in London. Weitere Retrospektiven werden im Louisiana Museum bei Kopenhagen und im New Yorker Museum of Modern Art gezeigt. Für letztere Ausstellung reist Giacometti erstmals in seinem Leben in die USA. Im Herbst jenes Jahres entsteht ein Filmporträt des Schweizer Regisseurs Ernst Scheidegger. Im Dezember 1965 verlässt der Künstler Paris ein letztes Mal und kehrt nach Stampa zurück. Die aufkeimende Freundschaft zwischen Bacon und Giacometti findet ein abruptes Ende, als Giacometti am 11. Januar 1966 im Kantonsspital Chur an einer Perikarditis stirbt. Neben der 1965 gegründeten Giacometti-Stiftung in Zürich entsteht 2003 aus dem Nachlass der 1993 verstorbenen Annette die Fondation Giacometti in Paris.

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- James Lord, *Giacometti. A Biography*, New York 1985.

⁵ Grenier 2017 (wie Anm.2), S.297f.

Quotes

Alberto Giacometti

“For me, art is just a way of understanding how I see the outside world.”

“At the same time, I know that ... it [art] is always doomed to fail. But failure is the only way of getting at least somewhere toward the truth. In other words, the fact of success or failure is meaningless.”

“You always think you understand a little bit more and that keeps you going, like a horse with a sugar cube, right? You always have an illusion of moving forward.

And then you feel that time is marching on, and so much remains to be done. There are things you want to understand, at least. So, more than ever, I want to work.”

Source: Film *Un homme parmi les hommes*, 1963. Direction: Jean-Marie Drot

Francis Bacon

“I have an overall image of what I want to do, but it's in the working that it develops.”

“I mean I've even tried to clean it [the studio] up, but I work much better in chaos.”

“I couldn't work if it was a beautifully tidy studio. That would be impossible for me.”

“Chaos for me breeds images.”

“Because I've made images that intellect could never make.”

Source: Documentary *The South Bank Show – Francis Bacon* produced by London Weekend Television (now ITV London), broadcasted 9 June 1985 on ITV

The multimedia room: spectacular insights into the artists' studios

Their small and sparse studios were very special places for Bacon and Giacometti: chaotic spaces from which great art emerged. The multimedia installation in the final room, devised specially for the exhibition in Basel, offers a fascinating insight into this personal cosmos. The studios of both artists have been reconstructed from historic photographs and brought to spectacular life in two full-scale projections across the walls and floors, created by Christian Borstlap, head of the Amsterdam design studio Part of a Bigger Plan.

Alberto Giacometti (1901–1966) moved into his legendary Paris studio in rue Hippolyte-Maindron in 1926 and worked there for forty years, until shortly before his death. The video projection, lasting about two and a half minutes, shows thirty-seven photographs of the artist's studio, dating from different periods and taken by famous photographers such as René Burri, Sabine Weiss, Robert Doisneau, and Ernst Scheidegger, who visited Giacometti in his working space. The photographs include images of his work and his models: in particular, his wife Annette, the Japanese philosophy professor Isaku Yanaihara, and the writer and anthropologist Michel Leiris. His gallerist Pierre Matisse is also to be seen in the projection. The projection, with an area corresponding to the studio's original dimensions of 4.90 x 4.70 meters, conveys a vivid sense of the significance of this remarkable space, which no longer exists but was a creative powerhouse and a center of attraction for many celebrated personalities of Giacometti's time.

Francis Bacon (1909–1992) moved in 1961 to a new studio at 7 Reece Mews in the London district of South Kensington. This modest space, above a former stable and with only a skylight to provide natural light, was where the artist worked and lived until his death. Bacon's studio was famously chaotic, cluttered with layer upon layer of old newspapers and magazines, books, crumpled and torn photographs and reproductions of art works, drawings and samples of painting materials. The plethora of images scattered seemingly at random around the room provided Bacon with many of his motifs and served as key sources of inspiration for his paintings.

The video projection shows the painted walls and the studio debris: again, the projection surface, measuring 4.80 x 8.90 meters, matches the dimensions of the original space. The film was created using fifteen images by the photographer Perry Ogden, which show the studio in its original state shortly after the artist's death. It was subsequently dismantled and painstakingly recreated in Dublin City Gallery The Hugh Lane, where it can still be seen.

The projections are overlaid with the voices of Bacon and Giacometti, speaking about their work and their studios. The Giacometti soundtrack is from a 1963 archive recording, subsequently edited by the film director Jean-Marie Drot for his documentary *Un homme parmi les hommes: Alberto Giacometti* (1992). Bacon's comments are taken from a BBC film of 1966 (*Francis Bacon: Fragments of a Portrait*) and a profile of the artist made in 1985 for *The South Bank Show* on what is now ITV London.

Whereas Bacon admitted only a very few outsiders to his studio, Giacometti received visits from countless contemporaries, including Jean Paul-Sartre, Michel Leiris and Marlene Dietrich. The video projections convey the studio atmosphere and provide a direct, unexpected insight into the artists' working methods, opening up a further intriguing dimension of their work. Experience the artist's studios on your own mobile device in a 360° film and share it with friends – visit: www.fondationbeyeler.ch/360

The BNP Paribas Swiss Foundation, as the partner of the Fondation Beyeler for multimedia mediation, has generously supported the multimedia room of the exhibition "Bacon – Giacometti".

Programme of accompanying events

Alberto Giacometti. Eine Erinnerung (talk in German)

Friday, May 18, 6.30 pm

The legendary Bern art dealer and auctioneer Eberhard W. Kornfeld, a friend and longtime associate of Ernst Beyeler, speaks about his memories of Alberto Giacometti, with whom he was on close and cordial terms. Kornfeld is the editor of the *Catalogue raisonné* (1917-1965) of prints by Giacometti. Admission is free of charge to museum ticket-holders.

An Intimate Portrait of Francis Bacon (talk in English)

Wednesday, May 30, 7.00 pm

Michael Peppiatt, who knew Francis Bacon for many years, recalls his encounters with the artist. The writer, critic and curator first met Bacon as a young man in the late 1960s. His book *Francis Bacon. Anatomy of an Enigma* (1996), a revelatory portrait of the artist, was an international bestseller. It was followed in 2015 by *Francis Bacon in Your Blood*, a memoir of the author's friendship with Bacon from an autobiographical perspective. Peppiatt lives in London and Paris. He is a co-curator of the exhibition "Bacon – Giacometti". Admission is free of charge to museum ticket-holders.

Extreme Emotionality: a physical dialogue exploring the grotesque by Emma Portner

Film premiere and a series of duets

Saturday, July 7, and Sunday, July 8

Taking a personal approach to the work of Bacon and Giacometti, the Canadian choreographer and dancer Emma Portner will show a film premiere and perform a series of duets. Portner's characteristically complex, sensual and physically immediate choreography takes its inspiration from the grotesque, the unnatural, and the extreme emotionality that play a central part in the work of both artists. Further details regarding performance times and ticket prices will be announced in due course.

Opening Hours Fondation Beyeler:

Open every day, 10 a.m. – 6 p.m., Wednesday 10 a.m. – 8 p.m.

Admission charges:

Adults	CHF 28.-
Everyone under 25 years, Art Club Members	free admission
Students between 26 – 30 years old	CHF 12.-
Groups of at least 20 people and disabled visitors with ID	CHF 23.-

Art mediation

Interactive exhibition booklet

The Fondation Beyeler invites young and young at heart to take an interactive tour through the exhibition. Ten tasks can be carried out in various rooms as a creative stimulus to discovering the work of both artists. The booklet is available free of charge to parents at the cash desk in the Art Shop.



Guided tours and events

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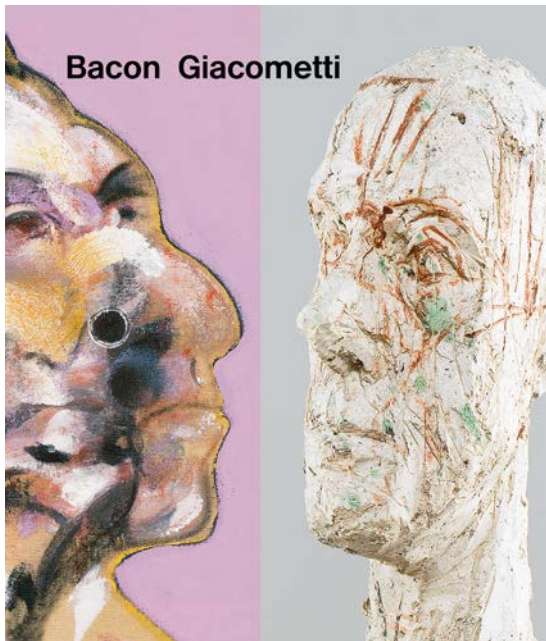
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Bacon – Giacometti



- / The fascinating dialogue between two giants in the museum for the first time
- / Exhibition: Fondation Beyeler, Riehen/Basel 29.4.–2.9.2018

Alberto Giacometti (1901–1966) and Francis Bacon (1909–1992) are two artists whose bodies of work influenced twentieth-century art and continue to resonate to this day. What turned them into icons in their field has to do with their individual lifestyles, as well as with the historical, social, and aesthetic upheavals in Europe after 1945, which each artist reflected upon in his oeuvre. The Fondation Beyeler has ambitiously undertaken a juxtaposition of the two artists in a large, upcoming exhibition in 2018. In a fascinating way, the meeting of the two artists' work here is like a dialogue about space and time, in which it is possible to recognize each man's art in the work of the other. The show's companion catalogue continues to intensify and carry on this conversation in words and pictures.

Ed. Catherine Grenier, Ulf Küster, Michael Peppiatt für die Fondation Beyeler, Riehen / Basel, texts by Hugo Daniel, Sylvie Felber, Catherine Grenier, Ulf Küster, Michael Peppiatt, graphic design by Marie Lusa

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**HATJE
CANTZ**

The Giacometti Institute Will Open Its Doors on 21 June 2018

The Giacometti Foundation, Paris is pleased to announce the opening, on Thursday 21 June 2018 in Paris, of a new permanent space dedicated to exhibitions, as well as art history research and pedagogy. Chaired by Catherine Grenier, director of the Giacometti Foundation since 2014, the Giacometti Institute aims to provide new perspectives on the artist's work and on the creative period in which it emerged. It will open in the Montparnasse area where Giacometti lived and worked during all his career, in a historical studio refurbished by the architect Pascal Grasso.

With nearly 350 sculptures, 90 paintings, over 2 000 drawings and an equally significant collection of etchings, as well as decorative art objects, the Giacometti Foundation possesses the most richly diverse collection of Alberto Giacometti's works in the world: a collection which it is responsible for preserving, restoring, and enhancing. The Foundation also has a remarkable archive and photography collection at its disposal, along with a reference library on modern art. This heritage has remained partly inaccessible to the public since the artist's death in 1966. Fifty years after his death, the Giacometti Institute is now opening its doors to the public. It will display a reconstitution of the iconic of the artist's iconic studio, whose parts, furniture and works are in the Foundation's collections.

A museum of an approachable size, allowing proximity with the artworks, the Giacometti Institute will also be a study centre and a place of discovery accessible to the general public.

The Giacometti Institute is at once an exhibition space, a key reference venue for the work of Giacometti and an art history research centre dedicated to modern artistic practices. The research and teaching programme is open to researchers, students, and art lovers. Conferences, seminars, and masterclasses will provide art historians and curators with a forum for presenting their work and research news.

Practical Information

Institut Giacometti

5 Rue Victor Schoelcher 75014 Paris

Visits by online reservation

www.fondation-giacometti.fr/institut

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GEORG UND BERTHA SCHWYZER-WINIKER-STIFTUNG
IRMA MERK STIFTUNG
LUMA FOUNDATION
L. + TH. LA ROCHE STIFTUNG
MAX KOHLER STIFTUNG
SIMONE UND PETER FORCART-STAEHELIN
STEVEN A. AND ALEXANDRA M. COHEN FOUNDATION
TARBACA INDIGO FOUNDATION
WALTER HAEFNER STIFTUNG