

A major retrospective consisting of 70 sculptures, 35 paintings, and 35 drawings by ALBERTO GIACOMETTI, directed by Peter Selz, Curator of Painting and Sculpture Exhibitions, will be on view at The Museum of Modern Art from June 9 through October 10, 1965.

The selection will range from the 64-year-old artist's surrealist sculpture of the '20s and '30s to the development of his characteristic style after World War II. The most recent works in the show will be a group of plasters done earlier this year.

At the time of the exhibition, the Museum will publish two books: A GIACOMETTI PORTRAIT* based on notes by James Lord, an American friend of the artist, written while Giacometti was painting his portrait; and a catalog, ALBERTO GIACOMETTI*, with an introduction by Peter Selz and an autobiographical statement -- in the form of a letter to his dealer, Pierre Matisse. The catalog will contain approximately 100 illustrations, 16 of them in color.

Giacometti was born in 1901 in Stampa, Switzerland. His father, Giovanni Giacometti, was a well-known impressionist painter in Switzerland. While still in his early teens, Alberto began to draw and paint; at 18 he was sent to the Ecole des Arts et Metiers (Arts and Crafts) to study sculpture.

From 1920 until 1922 he travelled in Italy and was especially impressed by the work of Tintoretto, Giotto and Cimabue.

At the age of 21, he went to Paris and entered Antoine Bourdelle's class at the Academie de la Grande-Chaumiere. He has made Paris his home in the ensuing years, though at least once each year he deserts the small dust-covered studio which he has

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ALBERTO GIACOMETTI, introduction by Peter Selz, with an autobiographical statement by the artist. 112 pages, 100 illustrations (16 in color). Hardbound \$8.50, paperbound \$4.50. Published by The Museum of Modern Art, distributed by Doubleday & Co., Inc.

James Lord, A GIACOMETTI PORTRAIT. 80 pages with frontispiece and four pages of illustrations. Paperbound, \$1.50. Published by The Museum of Modern Art, distributed by Doubleday & Co., Inc.

occupied since 1927 to return to Stampa, where the Giacometti family has lived since the 1300's.

During the '20s Giacometti engaged in a series of highly original and imaginative experiments. Subject to various influences: Egyptian and Chaldean sculpture, as well as current Cubist work, he nevertheless affirmed a personality entirely his own. His first show in America was held in 1934 at the Julian Levy Gallery, which, at that time, was committed to surrealist art.

During this period, he worked entirely from memory without a model, but in 1935 he began to use a model once more for a series of studies he thought would take two weeks. He worked with a model every day from 1935 to 1940. In this period the human form was reduced until it became no larger than a pin. Then, after the war, new figures began to emerge, elongated effigies rooted to their bases with enormous feet, arrested in their own immobility.

For fifteen years, beginning in 1934, Giacometti refused to exhibit his work. Finally, in 1948 he permitted Pierre Matisse to hold a one-man show of sculpture and painting at his New York gallery. The following year he was honored by a one-man exhibition at the Venice Biennale and at the Kunsthalle in Bern. In 1962 he was awarded the Grand Prize for sculpture at the Venice Biennale and at the Pittsburgh International Exhibition. Last year, Giacometti was given the Guggenheim International Award for painting.

Giacometti's outstanding contributions to art will be celebrated in England, as well as the United States this year. The Tate Gallery in London, is installing a large-scale retrospective exhibition of his work during the summer months.

In his introduction to the catalog, Mr. Selz writes: "The philosophical and emotional implications of the very problem he poses are not of prime concern to him. The loneliness of his figures, that elusive quality upon which all his critics and admirers have commented, is largely the effect of his retinal vision. ...His figures may indeed evoke this feeling of inaccessible solitude and alienation, but this is by no means the artist's purpose. He strives to discover the visual appearance and

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to render it with precision -- not the reflections of light which occupied the impressionists, nor the distorted view of the camera which fails to register distance, but the place of the object as contained in space -- seen only by the human eye, the artist's eye."

Of his own work, Giacometti says, "Art interests me very much, but truth interests me infinitely more."

Photographs and additional information available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N. Y. 10019. Circle 5-8900.