The Context of Curation:
Alberto Giacometti: A Line Through Time

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The Context of Curation:

Alberto Giacometti: A Line Through Time

Part One:

a. Digital Exhibition Portfolio

b. Exhibition Publication

Part Two:

The Exhibition Report — A Reflective Document

Abstract

The exhibition *Alberto Giacometti: A Line Through Time*, which I co-curated for the Sainsbury Centre in Norwich, was shown at the gallery from April 23 to August 29, 2016. This thesis by professional practice comprises two components, the evidence of the exhibition in the form of a digital portfolio to be seen in conjunction with the exhibition publication, and a reflective report which locates the exhibition and its accompanying research within the historiography of the subject while situating both within the broader field of museology. The thesis investigates the exhibition as a vehicle to develop knowledge, through the analysis of a specific case of curatorial practice. It offers a critical appraisal of the exhibition and provides a comprehensive evaluation of the developmental process and the effectiveness of the exhibition's concept and execution in contributing to the ongoing discourses surrounding Giacometti's work.

Chapter One assesses the exhibition background and curatorial methodology within the specific context of the Sainsbury Centre in 2016. Chapter Two considers stages of exhibition planning with evaluation of concept, typology, title, narrative structure, thematic divisions and associated developmental processes including identifying and requesting the loan of works. Chapter Three discusses theories of space in relation to the exhibition design and specifically with regard to the presentation of Giacometti's work. Chapter Four considers the preparation and public communication of exhibition content, including the creation of the exhibition's graphic identity, the interpretive wall text and the exhibition publication. Chapter Five focuses on the exhibition realisation and the means of evaluating its success. The thesis in its entirety seeks to further the critique of Giacometti's art and offer a contribution to the curatorial discourse on museum practice.

The Exhibition Report — A Reflective Document [Part Two]

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Introduction

i. The Subject

The year 2016 was the fiftieth anniversary of the death of sculptor Alberto Giacometti. Anniversary years are significant times for an artist's work to be reappraised. As patrons, Robert and Lisa Sainsbury acquired a significant collection of the artist's work, most notably during the 1950s. The Giacometti collection, now held at the Sainsbury Centre, comprises in total, twenty-five drawings, five sculptures, three paintings, the *Paris Sans Fin* print series, personal archive material and furniture commissions undertaken in collaboration with his brother, Diego. The exhibition *Alberto Giacometti: A Line Through Time*, which I co-curated for the Sainsbury Centre in Norwich, was shown at the gallery from April 23 to August 29, 2016. This report, as a reflective enquiry, locates the exhibition and its accompanying research within the historiography of the subject while situating both within the broader field of museology.

ii. The Thesis Structure

The submission comprises two components. First, the practice component takes the form of a digital portfolio documenting *Alberto Giacometti: A Line Through Time* as a physical and public phenomenon, to be seen in conjunction with the exhibition publication. Taken together, these are simultaneously the subject matter and the evidence of the project as a whole. Second, the theoretical component presents a critical evaluation report of the exhibition incorporating relevant contextual research and curatorial discourse. Throughout the analysis, the theoretical reflection combines art historical research with museological practice.

iii. Thesis Intention, Key Research Questions and Methodology

Professor Eilean Hooper-Greenhill poses the question "if museums are places in which we may come to know new things, and where our

perceptions may radically change, what is the nature of this knowing, and how are these changes brought about?"[1] The principal trajectory of the thesis investigates the exhibition as a vehicle to develop knowledge, through the analysis of a specific case of curatorial practice. It offers a critical appraisal of the *Alberto Giacometti: A Line Through Time* exhibition and provides a comprehensive evaluation of the developmental process from the initial conception through to realisation and post-event evaluation. In sum, the report is a reflective document which examines the actuality of exhibition curation. By interrogating the processes and context of exhibition creation, the thesis seeks to assess the value of curatorial research. It will appraise the effectiveness of the exhibition's concept and execution in contributing to the ongoing discourses surrounding Giacometti's work. As well as considering the legacy of the exhibition in this respect, the thesis considers the fundamentals of exhibitions as mechanisms to shift and change ideas.

An important area of the research centres on the notions of space and display. The investigation considers both Giacometti's own attitude to exhibitions of his work, and those of curatorial teams between 1966 and 2016. It then assesses the extent to which these may inform the curatorial methodology of the Sainsbury Centre presentation. As the concept of space is integral to an understanding of Giacometti's oeuvre, a significant part of the analysis is concerned with the ideas of key theorists who have been influential on the way curatorial space functions. These ideas undoubtedly have been influential on this presentation of the artist's work.

Curatorial practice provides the principal methodology underpinning *Alberto Giacometti: A Line Through Time*. As such, the material content of the exhibition is assessed as a medium for research. I discuss views posed by critics in the field and seek to contribute meaningfully to the discipline,

[1] Eilean Hooper-Greenhill, *Museums and the Shaping of Knowledge* (London: Routledge, 1992), 2.

through the delivery of the exhibition and the accompanying museological reflection.

iv. The Practice, My Background and Research Specialism

The thesis draws on my experience as curator at the Sainsbury Centre, my research interest in the work of Alberto Giacometti, and my original background, first in literature and then as an art practitioner, specifically in the area of drawing.

Working at the Sainsbury Centre since 2008 and in the Curatorial Department since 2012, I have experienced walking through the expanse of the main gallery space, known as the 'Living Area', for the best part of a decade and, as a visitor, my experience of the collection began many years beforehand. Prior to my employment, a long-established personal involvement with the gallery led to the final project of a Masters in Drawing (Norwich University of the Arts) being based on the permanent collection — a research project comprising over 200 individual drawn studies of works culminating in a 'moving drawing'. This familiarity of experience with the collection, from the cumulative perspective of visitor, practitioner, employee, and curator, has proved invaluable in making curatorial judgements.

Giacometti's work generated a long-standing powerful, emotive impact on me, which inspired theoretical research and practical engagement, leading to my specialist interest. A privilege of working at a gallery is the ability to gain close access to artworks not always on public display. Inspired by Giacometti's draughtsmanship, I spent time drawing from his works on paper, using the practice as a tool for analytical research. The parallels between drawing, thinking, and making processes, and curatorial, and academic processes, particularly resonate for me as a museum professional with a background in art practice.

As part of my ongoing interest, I met and interviewed Giacometti's major photographer and close friend of over twenty years — Ernst Scheidegger. I visited him at his home in Zürich on January 25, 2013 at which time he was eighty-nine-years old. The discussion gave me considerable insight into Giacometti's life and work. It was the manner in which Ernst Scheidegger spoke and recounted his memories that was most enlightening. I recognised the significance of Giacometti's origins, like Ernst, of being a man from the Swiss mountains. There was a sense of quiet contemplation in Ernst, a mediative depth which spoke of his background. He portrayed Giacometti as a similarly enigmatic and reflective personality, one who could engage with society life in Paris but who did not forget his origins in the remote Bregaglia mountains of southern Switzerland. As an artist and friend, his impact on Ernst was evidently still powerfully present. Sadly, Ernst Scheidegger died in February 2016 during the planning of the Sainsbury Centre presentation so the value of that first-hand interview felt even poignant. (*Exhibition Portfolio: Section Nine, 130-145: Transcript of Interview with Ernst Scheidegger.*)

v. Exhibition as Research

I became interested in the exhibition medium as a tool for extending existing discourse on Giacometti, particularly with regard to the function of his art in relation to his exhibition activity. The research positions *Alberto Giacometti: A Line Through Time* within the broader context of the artist's display history, past and present. Particular gaps in the existing literature were identified, which informed the development of the content of the exhibition themes and enabled a fresh perspective on the presentation of the artist's oeuvre. The methodological approach evidences the interdependency of empirical art history with museological research and, through this, locates the practice within the context of exhibition theory. Through the exhibition, I sought to analyse and revisit the processes of curation today. As such, the report engages with, and responds to, prevailing museological critique. The literature review permeates the text as a whole.

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The discourse sparked by influential critical theorist, Hans Ulrich Obrist with his *Interview Project* has been significant to my practice as a curator. His reflection on curatorial practice and its changing nature in present day society conveys the fundamentally prominent position of the contemporary museum/gallery and its role to connect and communicate:

> Today, curating as a profession means at least four things. It means to preserve, in the sense of safeguarding the heritage of art. It means to be the selector of new work. It means to connect to art history. And it means displaying or arranging the work. But it's more than that. Before 1800, few people went to exhibitions. Now hundreds of millions of people visit them every year. It's a mass medium and a ritual.[2]

Arguably, exhibition curation is one of the most powerful means of disseminating research and communicating ideas to a mass audience and therefore interrogation and review of its process is essential. Art Curator and Critic, Paula Marincola describes this concept:

> Exhibitions are strategically located at the nexus where artists, their work, the arts institution, and many different publics intersect. Situated so critically, they function as the prime transmitters through which the continually shifting meaning of art and its relationship to the world is brought into temporary focus and offered to the viewer for contemplation, education, and, not the least, pleasure.[3]

Museums are, according to Art Historian Duncan Grewcock, "one of the most explicitly situated of all institutional knowledge producers"[4] while Curator Bruce W. Ferguson underlines the significant role and impact of curatorial practice, acknowledging,"the ways in which art is talked about,

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[2] Hans Ulrich Obrist, "Hans Ulrich Obrist: The Art of Curation," Interviews by Stuart Jeffries and Nancy Groves, *Guardian*, March 23, 2014.

[3] Paula Marincola, "Introduction: Practice Makes Perfect," in *What Makes a Great Exhibition?*, ed. Paula Marincola (Philadelphia, PA: Philadelphia Exhibitions Initiative, Philadelphia Center for Arts and Heritage, 2006), 9.

[4] Duncan Grewcock, *Doing Museology Differently* (New York: Routledge, 2014), 190.

understood and debated are largely determined through the medium of exhibitions."[5] The fundamental significance of curatorial practice in communicating cultural ideas is conveyed by Ferguson, Reesa Greenberg, and Sandy Nairne:

> Exhibitions are the primary site of exchange in the political economy of art, where signification is constructed, maintained and occasionally deconstructed. Part spectacle, part socio-historical event, part structuring device, exhibitions— especially exhibitions of contemporary art— establish and administer the cultural meanings of art.[6]

Ivan Gaskell, curator at Harvard University Art Museums, similarly expresses the inherent authority of the curator's role with its potential to impact and influence. He writes:

> Curators guarantee the values of the works with which everyone in that world is concerned. Curators—no one else—make visible those works of art that alone sanction the status of all the rest. Curators are hierophants imbued with the power of aesthetic transubstantiation. They reveal and conceal. They guard the mysteries.[7]

Gaskell's statement suggests the broader implications of curatorial decision-making on establishing the merit and meaning of a work of art.

Critics Gail Dexter Lord and Maria Piacente comment on the value of the exhibition medium in questioning and enriching knowledge:

> Exhibitions are the principal means by which museums can be of service to us. They can confirm, question, or shake our beliefs. They may arouse a new interest or deepen our understanding of ourselves or the world we live in. They communicate by means of two or

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[5] Bruce W. Ferguson, "Exhibition Rhetorics: Material Speech and Utter Sense," *Thinking about Exhibitions,* eds. Reesa Greenberg, Bruce W. Ferguson, and Sandy Nairne (London: Routledge, 1996), 180.

[6] Greenberg, Ferguson and Nairne, eds., introduction to *Thinking about Exhibitions*, 2.

[7] Ivan Gaskell, "Magnanimity and Paranoia in the Big Bad Art World," in *The Two Art Histories: The Museum and the University,* ed. Charles W. Haxthausen, Clark Studies in the Visual Arts (Williamstown, MA: Sterling and Francine Clark Art Institute, 2002), 21.

> three-dimensional objects in three-dimensional space. We expect authenticity from them— original works of art, genuine artifacts, and the most advanced and best-informed research on their subjects.[8]

In short, exhibitions are the most direct and prominent means by which critical discourse can be presented to a public. While the exhibition is an overt medium for the communicate of empirical knowledge, its power and responsibility lie equally in its social and cultural role. The Museums Association Code of Ethics states:

> Museums are public-facing, collections-based institutions that preserve and transmit knowledge, culture and history for past, present and future generations. This places museums in an important position of trust in relation to their audiences, local communities, donors, source communities, partner organisations, sponsors and funders. Museums must make sound ethical judgements in all areas of work in order to maintain this trust.[9]

This responsibility is referenced by critic and pioneer in museum planning and arts management, Barry Lord, who states, "Museum exhibitions address our awareness of the world, and affect our attitudes and values, all of which are much more fundamental than our knowledge of specific facts about the subject matter."[10] Lord's sentiment is echoed by Sybille Ebert-Schifferer, Director of The Bibliotheca Hertziana, Max Planck Institute for Art History, who describes the role of art history as "an intellectual adventure that tells us more about ourselves, our roots, our identity, and our way of living and thinking."[11] Art Historian Sarah Longair suggests the social consciousness of museums/galleries in contemporary culture, "Exhibiting will always be a contested terrain and museums now have a heightened self-awareness of

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[8] Gail Dexter Lord and Maria Piacente, "Introduction: The Exhibition Planning Process," in *Manual of Museum Exhibitions*, eds. Barry Lord, and Maria Piacente (Lanham, MD: Rowman & Littlefield, 2014), 5.

[9] "Code of Ethics for Museums," Museums Association, accessed July 16, 2020, https://www.museumsassociation.org/campaigns/ethics/code-of-ethics/.

[10] Barry Lord, "The Purpose of Museum Exhibitions," in *Manual of Museum Exhibitions*, 12.

[11] Sybille Ebert-Schifferer, "Art History and Its Audience: A Matter of Gaps and Bridges," in *The Two Art Histories,* 50.

how to act responsibly with the power and authority still expected of them by the public."[12]

Arguably, the responsibility of the museum professional, and a motivation of this theoretical enquiry, is to offer a reflection on exhibition practice. Hooper-Greenhill suggests a lack of general evidential curatorial evaluation from within institutions:

> There have been very few critical studies in relation to the museum and virtually all of these have been written from outside a direct experience of the museum as a profession. Museum workers have, until recently, remained unaware of their practices, and uncritical of the processes that they are engaged in every day. Within the practices of the museum, the aspect of criticism, or of developed reflection on day-to-day work, has been very weak indeed. Critical reflection is, indeed, still actively resisted by some curators who see themselves as practical people who have no time to waste on this unproductive activity.[13]

Hooper Greenhill's view is shared by Ferguson who notes:

> But institutional analysis still tends to be sociological and historigraphic, concentrating on museums' public political role rather than on the dogmatic narratives within each and every exhibition, the constituents of address which give every institution its character and tone. The exhibition is more often than not glossed over as a "natural" form within the life of an institution, even in attempts to discover the "deeper" levels of power that institutions generate and work within. While intellectual labor on works of art and museums is extremely valuable and worthy, the actual work that goes into exhibitions and the work that exhibitions themselves do, on and through audiences, remain somewhat unremarked.[14]

The debates of contemporary critical theorists on the subject of the 'exhibition as research' have prompted assessment of the specific nature and value of curatorial research and thoughts about its role now and in the

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[12] Sarah Longair, "Cultures of Curating: the Limits of Authority," *Museum History Journal* 8, No. 1 (2015): 6, https://doi.org/10.1179/1936981614Z.00000000043.

[13] Hooper-Greenhill, *Museums and the Shaping of Knowledge*, 3.

[14] Ferguson, "Exhibition Rhetorics," 178.

future. Simon Sheikh, reader in Art and programme director of MFA in Curating at Goldsmiths College, University of London, interrogates the relationship between curating and research and, in so doing, emphasises the importance of this understanding for the legacy of curatorial practice. He maintains:

> In the ever expanding field of curatorial studies, issues around the future of the discipline, in terms of various ways of practicing, are, not surprisingly, quite central, and therefore so is the question of how what constitutes research, both in terms of a specific curatorial mode of research, and in terms of the object of study is defined and delimited.[15]

Sheikh analyses the nature and meaning of 'research' in curatorial practice which, in his view, is critical to assessing its contribution. He goes on to say:

> However, before making such claims for curating as research-based and capable of contributing—negatively or positively, critically or affirmatively—to a general research culture and broader issues of power and knowledge relations, it is pertinent to define what exactly is meant by curatorial research.[16]

Identifying two notions of research, '*Recherché* and *Forschung',* from the German translation of the term 'Research', the former referring to "findings as facts"[17] and the latter relating to "uncertainties and concepts that need to be defined"[18], he assesses, "While it is obvious that almost any exhibition employs *Recherché* to a lesser or greater extent, not all exhibitions can truly be thought of as *Forschung*, since they can lack a thesis, proposition or laboratory."[19] Sheikh's analysis underlines the importance for a curator to question their research practices. I seek to implement the principles of both

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[15] Simon Sheikh, "Curating and Research: An Uneasy Alliance," in *Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating*, eds. Marlene Vest Hansen, Anne Folke Henningsen and Anne Gregersen (London: Routledge, 2019), 97.

[16] Sheikh, "Curating and Research," 100.

[17] Sheikh, "Curating and Research," 101.

[18] Sheikh, "Curating and Research," 101.

[19] Sheikh, "Curating and Research," 101.

Recherché and *Forschung* in my methodology, and use the reflective nature of the *Alberto Giacometti: A Line Through Time* report to assess the success of the exhibition's intentions in this regard.

The writings of contemporary critical theorist Peter Bjerregaard discussing the notion of the 'exhibition as research' have been similarly influential. His ideas inspire a re-examination and interrogation of the exhibition context, a scrutiny of curatorial practice, and a reconsideration of the potential of the museum as an experimental space for the public presentation of research. Bjerregaard considers the ways in which the gallery/museum can offer a platform for demonstrating 'knowledge-in-the-making' rather than the traditional presentation of accepted understanding whereby the curator's approach should be based in what he terms 'distraction':

> Curation that insists on the capacity of exhibitions to create new knowledge in the process must organize activities that open for the coincidental, for things and ideas to "happen upon us" . . . This entails a way of curating research that basically aims at distracting; opening up attention for insights and relations that would otherwise be thought of as irrelevant in the everyday production of the museum. In this sense curating is not necessarily an activity aiming for an exhibition as end product but may be practiced by bringing people, objects, and space together in new formats. It is these kinds of distractions from the straight path, which promise that the museum can produce a particular kind of research that may place it at the cutting edge of academic practice.[20]

An objective with the exhibition *Alberto Giacometti: A Line Through Time* was to use curatorial research, both art historical and museological, to inform the presentation. Through professional practice I appreciate the context within which museums and galleries operate, the particular pressures and scrutiny on museological practice, the prerequisite for curatorial innovation and the requirement for exhibitions to demonstrate their potential for impact.

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[20] Peter Bjerregaard, "Exhibitions as Research, Curator as Distraction," in *Curatorial Challenges: Interdisciplinary Perspectives on Contemporary Curating*, 117.

vi. Summary of Thesis Chapters

The critical analysis of the exhibition creation provides the main body of the report. I expand on my specific role as project co-curator working within a team of specialist colleagues and consider, as part of this, the evolution of ideas, delivery methods and impact. Within each stage, I offer an account of the curatorial development process with an accompanying critical assessment.

Necessarily, a report of this nature will be somewhat diaristic in format in that it is substantially a record of the life of an exhibition in a particular context. Alongside this diaristic structure, the report includes the intellectual reasoning behind the exhibition, hence combining theoretical and pragmatic components. The analysis assesses the anatomy and rationale of the exhibition and provides a narrative of the process from inception to delivery which is divided into five chapters.

Chapter One assesses the exhibition background and curatorial methodology within the specific context of the Sainsbury Centre in 2016. It addresses the particular atmosphere and viewing environment, the ethos of exhibition presentation, and the audiences. I expand on a principal area of investigation which addresses Giacometti's own approach to the exhibition medium.

Chapter Two considers stages of exhibition planning with evaluation of concept, typology, title, narrative structure, thematic divisions and associated developmental processes including identifying and requesting the loan of works. This section assesses the factors of exhibition pragmatism — the reality of available loans, and budget — and the decisions made during the exhibition's development concerned with inter-museum relationships, and adaptability. I review the exhibition presentation model adopted, and the mapping of the narrative onto the gallery space.

Chapter Three considers theories of space in relation to the exhibition design and specifically with regard to the presentation of Giacometti's work. The chapter is organised under a number of sub-headings to reflect the ideas of key critical theorists. I outline the rationale governing decisions made for the exhibition's visual and physical presentation. The relationship between the intellectual agenda, empirical framework and poetry of the exhibition is examined with respect to these components functioning in harmony to convey the curatorial vision. Critical in this is the relationship between curatorial research and implementation.

Chapter Four considers the preparation and public communication of exhibition content, including the creation of the exhibition's graphic identity, the interpretive wall text and the exhibition publication.

Chapter Five focuses on the exhibition realisation and the means of evaluating its success, including the critical response in the media. The physical reality of the exhibition experience in relation to the curatorial intention for the perception and reception of Giacometti's work is appraised. The impact of the exhibition tour to Vancouver Art Gallery forms part of the assessment. I consider the value of the exhibition in the continuing narrative of the work of Alberto Giacometti.

Chapter One: Exhibition Background and Curatorial Research

1.1 The Sainsbury Centre Context and Methodology

An exhibition is principally the combination of three factors — a subject (in this case, Alberto Giacometti), a particular gallery space and its circumstances (in this case, the Sainsbury Centre on the University of East Anglia (UEA) campus in Norwich in 2016) and, a geographically and demographically specific audience (mainly but not exclusively eastern England). Ferguson outlines the significance of the exhibition context stating, "As a system of critical representations, exhibitions must be seen in terms of their differentiating forms, media, content and expressive force within the environment and historical conditions in which each of their solicitations are proposed and received."[21] An exhibition and the curatorial approach must be appropriate for subject, place, and audience.

This introductory analysis considers the curatorial processes inherent in the early stages of exhibition planning and how, in practice, ideas evolve, decisions are made and challenges are addressed. The narrative takes a linear path through this process and lays the foundations for the exhibition's development and the project's delivery. The last section of this chapter considers Giacometti's relationship to the exhibition medium as an integral component of the research.

Following the suggestion of a Giacometti exhibition, first mooted by Deputy Director of the Sainsbury Centre, Ghislaine Wood, a cross-departmental team of colleagues met for a programming meeting to consider the viability of the exhibition proposal. These programming meetings are intrinsic to the discussion, debate and decision-making process. Exhibition programmes frequently shift and change for a multiplicity of reasons. A gap was subsequently created for a Giacometti exhibition in the Sainsbury Centre programme for the 2016 season. The exhibition would be an

[21] Ferguson, "Exhibition Rhetorics: Material Speech and Utter Sense," 184.

ambitious undertaking with a short lead-time. However, the starting position was strong with a core collection of the artist's works held by the gallery.

The contextual backdrop of the Sainsbury Centre was key to the evolution of the exhibition with the integrity of the project rooted in the collection and the ethos of the Centre. The design construction of the building by architect Lord Norman Foster, conceived in line with the vision of Sir Robert and Lady Lisa Sainsbury, creates a particular atmosphere-viewing environment to experience the collection. For over forty years, Robert and Lisa Sainsbury acquired works of art that ranged across place and time, from art and antiquities of different periods and cultures across the world, to work by major contemporary European artists. They preferred the term "passionate acquirers"[22] to "collectors" and Robert Sainsbury would refer to his "gut reaction"[23] to a work of art. It was their desire to display these works as they had in their own home with minimal interpretation in order that the aesthetic formal qualities of the works of art could be appreciated.

The Sainsbury Centre building was designed to enable objects from different regions, cultures and time-periods to be placed in proximity to one another to offer visual links and new narratives, enabling a transcendence of space, place and time. For the Sainsburys, it was a critical requisite that European works from the modern era were interwoven with works from other continents and ancient artefacts, in order that they be given equal integrity. The design layout enables a narrative of art history acknowledging how artists of the nineteenth and twentieth centuries have looked to, and continue to draw from, the art of many civilisations across the world. In 1978, the year the Sainsbury Centre opened, this integration of cultures, periods, and genres had a distinctly political aspect to it. Cultural politics, as it were, became mainstream politics. It is this modernist display principle

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[22] Steven Hooper, "A History of the Collection," *Robert and Lisa Sainsbury Collection.* Vol.1*, European 19th and 20th Century Paintings, Drawings and Sculpture,* ed. Steven Hooper (New Haven: Yale University Press, 1997), xxviii.

[23] Robert Sainsbury, preface to *Robert and Lisa Sainsbury Collection,* Vol. 1, ed. Steven Hooper, xii.

that characterises the Sainsbury Centre and shapes all activity generated at the gallery.

Temporary exhibitions at the Sainsbury Centre are inextricably linked to the collections and the architecture of the building itself. (*Appendix 1: Sainsbury Centre Exhibition Policy.*) The eclectic nature of the Sainsbury's acquisitions gives vast breadth to the collection and, in turn, to the exhibition programme. Alongside the Sainsbury Collection are two further major collections: the Anderson Collection of Art Nouveau and the UEA Collection of Abstract and Constructivist Art. The fundamental theme running through the two collections most constantly displayed — the Sainsbury and Anderson collections — is their predominantly figurative and representational nature. This pertains even to works without overt or inherent symbolism, such as a range of ancient works in the Sainsbury Collection. For example, an Egyptian predynastic stone vessel dating from c.3600-3000 BC, does not pertain to the figure; nevertheless, it is in a context in which it represents the history of humanity. As Sainsbury Centre Director, Paul Greenhalgh, describes this work:

> The vase sends an echo down the centuries that tells us artistic sensibility, and the skills that accompany it, are fundamental to the human condition; it shows us that pristine simplicity, the natural pattern-work of stone, and the poetry of weight, can resonate for us just as they did for those who saw it fifty centuries ago.[24]

This background context was integral to the evolution of the *Alberto Giacometti: A Line Through Time* exhibition at the Sainsbury Centre in 2016.

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Appreciation of context and 'brand' in relation to the reception of art is essential to exhibition planning. The circumstances of the particular

[24] Paul Greenhalgh, "Egyptian Stone Vase," Sainsbury Centre, accessed May 24, 2020, https://www.sainsburycentre.ac.uk/art-and-objects/egyptian-stone-vase.

museum or gallery, its ethos, values, collection, programme, region and audience are critical, as is the artist's significance to the gallery. The Centre holds collections of works by a number of seminal artists including Francis Bacon, Henry Moore, Pablo Picasso, Eduardo Chillida, Hans Coper and Lucie Rie, and movements such as Art Nouveau, all of which have the potential to be the subject of major exhibitions.

Recognising the centrality of a temporary exhibition programme as an audience-driver, around which much else could be planned, the Sainsbury Centre's Strategic Plan of 2011 prioritised a building scheme which could support such a programme. This was executed in phases between 2011 and 2015, during which time the Centre was shortlisted for the Museum of the Year Award (2013). The period saw major building work, with the creation of a suite of lower galleries located in the Crescent Wing, providing a controlled environment and offering 850 square metres of exhibition space. (*Appendix 2: Sainsbury Centre Strategic Programme 2011-15.*) The East End Gallery was refurbished and the Mezzanine Gallery at the West End was created for smaller-scale exhibitions. A new facility, the Research Mezzanine, for visiting fellows and postgraduate students was opened, and the gallery's restaurant was refurbished and reopened, after five years of closure. The shop was enlarged, repositioned, redesigned, and moved to the main entrance. With these ancillary components, the ambition for the temporary exhibition programme was transformed. The planning of *Alberto Giacometti: A Line Through Time* began as these strategic changes were implemented.

The project followed the exhibition model at the Sainsbury Centre over recent years which had adopted a distinct focus in character and objectives. The inaugural exhibition launched in the newly designed gallery spaces and marking another fiftieth anniversary — that of UEA— was *Masterpieces: Art and East Anglia* (September 14, 2013 to February 24, 2014). This landmark exhibition, inspired by the region's rich and diverse cultural heritage, brought together art and artefacts with a connection to East Anglia

ranging from the Lower Paleolithic period to the present day. It broke audience records for the gallery, receiving 41,164 visitors during the course of its five-month run, marking a transformative moment for the Sainsbury Centre and setting the benchmark for the future programme. The exhibition demonstrated the importance of the local audience. *Alberto Giacometti: A Line Through Time* would aim to inspire comparable pride in the region by celebrating the connection to a high profile artist, while also stimulating national and international interest.

The showcasing of world-class exhibitions in the new gallery spaces saw the presentation of *Francis Bacon and the Masters* in 2015*,* a two stage show in partnership with State Hermitage Museum, St Petersburg. This placed major paintings by Bacon from the Sainsbury Centre holdings in the context of both old and modern masters, with works loaned from the State Hermitage Museum, St Petersburg, including Velázquez, Rembrandt, Titian, Michelangelo, Rodin, Van Gogh, Picasso, and Matisse. Held initially at the State Hermitage Museum and marking their 250th anniversary celebrations, the exhibition connected Norwich to St Petersburg and, in so doing, with the second-largest art museum in the world. The exhibition presentation in Russia coincided with the loan by the British Museum, of the marble sculpture *Illissos*, part of the Parthenon marbles, to the State Hermitage Museum, thereby marking a significant moment in exhibition history.

Prior to this, in 2012-13, an intervention placed the work of contemporary sculptor Thomas Houseago among works from the Robert and Lisa Sainsbury Collection. Located both inside the building and externally, this display established the idea of the Sculpture Garden and prompted a dialogue on the subject of figuration. The influence of the artworks in the Sainsbury Centre collection on Houseago, from the art of Western Africa to the modern masters of Picasso, Epstein, Moore and Giacometti made this juxtaposition contextually relevant. Thus, the exhibitions and interventions at the Sainsbury Centre over recent years have pursued a distinct curatorial agenda relating new narratives to the permanent collection. This contextual

comparison notion was integral to the development of proposed themes for the Giacometti exhibition presentation.

As a university art museum, an overarching aim of the Sainsbury Centre's curatorial programme is to extend knowledge, to produce exhibitions and publications grounded in scholarly research and academic rigour, which are accessible to the widest and most diverse audience. The gallery setting enables a specific platform to showcase research through the visual medium. Fundamentally, the exhibition is a fusion of cognitive and material agendas, a symbiosis of design and idea.

In terms of the Sainsbury Centre Exhibition Policy, a Giacometti exhibition was of direct relevance. The artist is synonymous with the gallery itself. Giacometti's *Standing Woman* (1959), normally displayed dramatically in the central spine of the main 'Living Area', represents one of the most iconic works in the collection. Giacometti, as a towering figure of modernity who, himself, found inspiration in the art of ancient cultures, epitomises the ethos of his patrons and thus an extensive exhibition of his oeuvre would be eminently appropriate. As museums and galleries face increased scrutiny and critique of their exhibition and acquisition programmes, this thorough rationale for programming is critical.

1.2 Posthumous Exhibition History

As patrons and friends, Sir Robert and Lady Lisa Sainsbury were a significant part of both Giacometti's personal and institutional history, making his exhibition history of direct relevance to the current exhibition. Since his death, there have been a number of important exhibitions that have attempted to analyse his contribution to Modern sculpture. Anniversary years have prompted opportunities for the artist's work to be reappraised. The retrospective at the Guggenheim in New York in 1974 offered one such reflection in the first decade after the artist's passing. According to Hilton Kramer the exhibition's comprehensive breadth "illuminates every aspect of

his development."[25] New perspectives were drawn which considered the inter-connectedness of his oeuvre, enabling a fresh critical presentation which was no longer subject to the artist's censorship. Swiss Art Historian and Giacometti Scholar, Reinhold Hohl substantiates this view:

> The effect of his writings and conversations on the appreciation and interpretation of his work was great. So pervasive was this influence, that the present exhibition, eight years after his death, is a welcome and necessary occasion to discuss anew the possible meaning of his works. We begin to see a grand design linking many of his sculptures — an aspect that we would like to call the mythic dimension of his work, notwithstanding the fact that Giacometti himself disguised this aspect by presenting his works as mere studies after nature, as tentative results, as not yet (and, as he said, probably never to be) successful attempts.[26]

In a review of the Guggenheim retrospective in the *Guardian* on June 1, 1974, Caroline Tisdall conveyed the liberation of perspective on the artist provided by the approach to the exhibition presentation:

> Giacometti could be dismissed quite recently in William Tucker's "Language of Sculpture" as a boring odd man out. This was the kind of attitude that led to an interpretation of Giacometti's work as being almost exclusively concerned with existentialist gloom. The range of the Guggenheim show vindicates him: it shows him to have been much more concerned with the sense of continuity in life.[27]

An exhibition marking ten years after the artist's death was held at the Sidney Janis Gallery, New York in 1976, showcasing the work of the last two decades of his life. Praising the display, art critic John Russell regarded the tight spacing of the works and their interaction as a strength of the presentation:

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[25] Hilton Kramer, "All Aspects of Giacometti Reflected in Major Show," *New York Times*, April 5, 1974.

[26] Reinhold Hohl, "Form and Vision: The Work of Alberto Giacometti," *Alberto Giacometti: A Retrospective Exhibition from the Alberto Giacometti Foundation, Switzerland* (New York: The Solomon R. Guggenheim Foundation), 13.

[27] Caroline Tisdall, "The Long and the Fraught and the Tall," *Guardian*, June 1, 1974.

> The Janis show is really very good. In physical terms it parallels the great London exhibition of 1965. The sculptures are bunched, that is to say, and not spaced out as in an old-style "art exhibition." They take strength and comfort from one another and collectively make up one single exploration.[28]

Concurrent to the Sidney Janis Gallery show, the Galerie Claude Bernard in Paris presented an extensive presentation of 122 drawings by the artist demonstrating the significance of his draughtsmanship.

The touring Arts Council exhibition in 1981 commemorated the fifteenth anniversary of Giacometti's death. It appeared at the Whitworth Art Gallery in Manchester, City of Bristol Museum and Art Gallery, and the Serpentine Gallery in London. It met with a mixed critical response, evidencing the changing reception to Giacometti's work in the decades following his death. At the Serpentine Gallery his sculpted figures were presented "either one by one or paraded in batches"[29] and the display evidently offered a representation of the diversity of his oeuvre in content, meaning and scale, "Seated, standing, pacing figures, some as big as scarecrows, others like hat-pins, together with paintings, drawings and a selection of Surrealist works. Memorable for the hypnotic stares and the fingertip touch."[30]

The occasion of the exhibition prompted conflicting critique of the artist in the press included the following:

> The artist who stuck close to his armatures, creating totem-victim figures of remarkable, sentinel presence.[31]

> Giacometti's sculpture demonstrates a progressive refined sense of dither, powerful none the less.[32]

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[28] John Russell, "Giacometti's Work on View at Sidney Janis Gallery," *New York Times*, January 10, 1976.

[29] William Feaver, "Metal Stalks," *Observer*, April 19, 1981.

[30] "Briefing," *Observer,* April 26, 1981.

[31] "Gallery Guide," *Observer*, February 15, 1981.

[32] "Gallery Guide," *Observer*, May 3, 1981.

> Was he a soul in torment, a symbol of modern urban man, the visionary who couldn't help depicting the skull beneath the skin? Or was he a good, honest, rather limited artist who got stuck, as so many of us do, with a limiting vocabulary, turning him further in on himself?
> I incline to the second view.[33]

> Bolt upright, eyes front, Giacometti's figures conform to type. They face the world like prophets or deities, looking past you, holding themselves aloof. As set out at the Serpentine, either one by one or paraded in batches, they command attention but remain inscrutable. What do they stand for? Stoicism? Anxiety? Or maybe (given the sparse, oracular, Beckett-ish presentation) the Human Condition? It's impossible to tell and actually not all that important anyway.[34]

The consensus from critics on the timing of the exhibition as a moment for reappraisal varied. While some interpreted the exhibition as a reflection of "the great artist who is only now emerging from the usual posthumous slump in reputation"[35], others were more critical:

> The question whether now is a good time for reassessment of Giacometti — he died in 1966, shortly after his Tate retrospective — is more challenging. Already, by the mid-sixties, his individual brand of convoluted figuration was looking a bit weary: as we move back from years of obsessive abstraction it would be nice to welcome Giacometti again, but I suspect it's too soon for that.[36]

In contrast, the overwhelmingly popular and celebrated retrospectives of Giacometti's work held twenty-five years after his death at Museo Nacional Centro de Arte Reina Sofia, Madrid (November 14, 1990 to January 14, 1991) and at Musée d'Art Moderne de la Ville de Paris (November 30, 1991 to March 15, 1992) evidences another shift in critical appraisal.

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[33] Robert Waterhouse, "Stalking Through the Whitworth," *Guardian*, January 13, 1981.

[34] Feaver, "Metal Stalks."

[35] "Briefing," *Observer*, February 1, 1981.

[36] Waterhouse, "Stalking Through the Whitworth."

The exhibition in Madrid was recorded as the largest retrospective of his work comprising over 300 objects presented chronologically. The organiser of the exhibition, Kosme Maria de Barañano describes the specific design aesthetic applied to the exhibition which was, in his view, the most favourable and sympathetic to the artist's work, asserting that, "the exhibition minimises facile dramatic effects. It was placed on the museum's third floor, for example, which captures Madrid's subdued northern light, and the walls were painted a subtle violet-gray"[37] and remarking, "The exhibition cannot in any way be theatrical. It has to be archeological and present the pieces in a neo-classical form."[38]

Critic Isabel Soto praised the approach to the presentation:

> A highlight of the show is a display of Giacometti's busts running the entire length of a forty-five-yard-long room, with his upright figures poised at the spaces between the windows. The observer stands between two facing rows of sculptures, with a full frontal view of each figure, an effect reminiscent of some museum installations of ancient art.[39]

The curatorial presentation of the retrospective at Musée d'Art Moderne de la Ville de Paris was similarly revered by prominent critics such as John Russell, who noted that at that stage, the artist clearly had developed a mass popular following. He reported in the New York Times:

> The long line that forms outside the Musée d'Art Moderne de la Ville de Paris . . . What draws them is the enormous exhibition of sculptures, paintings, drawings and lithographs by Alberto Giacometti.[40]

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[37] Isabel Soto, "Giacometti Retrospective in Madrid, A Newly Opened Museum Hosts the Artist's Largest Show Ever," *New York Times*, December 6, 1990.

[38] Kosme Maria de Barañano in: Soto, "Giacometti Retrospective in Madrid."

[39] Soto, "Giacometti Retrospective in Madrid."

[40] John Russell, "The Man Paris Lines Up For," *New York Times*, January 5, 1992.

> For the visitor to this great exhibition, few journeys will have been so worthwhile.[41]

Revealingly, and prompting discussion in advance of the Sainsbury Centre presentation, this exhibition, which received considerable praise from critics was, according to Reinhold Hohl, one of the first shows since the Kunstalle, Basel presentation of 1966 to "fully implement the principle of rows of busts to be viewed frontally."[42]

The retrospective of Giacometti's work in 1996, which toured from the Kunsthalle, Vienna to the Scottish National Gallery of Modern Art in Edinburgh and the Royal Academy of Arts, London, was organised on the thirtieth anniversary of the artist's death and marked the first major retrospective to be shown in Britain since the Tate exhibition of 1965. Endorsed by critic Alan Riding as a "must see"[43] the tour-de-force of this major survey of the artist's work was deemed to be in the connections it established between Giacometti's sculpture, drawing and painting offering significant representation of all mediums in an integrated chronological display. In an article for the New York Times on August 21, 1996 entitled 'The Familiar Giacometti and the Unfamiliar, From a Fresh Angle', Riding comments on the exhibition curation:

> The show widens the lens through which Giacometti is normally seen and casts even those familiar bronzes in a new light.[44]
>
> There is no attempt to challenge the prevailing view that Giacometti's most original work was as a sculptor. But the exhibition does argue persuasively that drawing and painting were the building blocks of his art and that, even late in life, sketches and

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[41] Russell, "The Man Paris Lines Up For."

[42] Reinhold Hohl, "Alberto Giacometti in Basel," in *Herzog & de Meuron: Natural History,* ed. Philip Ursprung in association with the Canadian Centre for Architecture (Baden: / Lars Müller, 2002), 134.

[43] Alan Riding, "The Familiar Giacometti and the Unfamiliar, From a Fresh Angle," *New York Times*, August 21, 1996.

[44] Riding, "The Familiar Giacometti and the Unfamiliar."

oils frequently helped him clarify what he was trying to achieve in his sculptures.[45]

1.3 The Cultural Politics of Reflecting

How an earlier pioneering artist may be represented in the later context of the present day offers a pertinent area for discussion. Exhibiting Giacometti in 2016 is a very different proposition from presenting him in 1966, or, as has been demonstrated, in 1974, 1981, or 1996. The duration of fifty years, specifically the latter part of the twentieth century and into the twenty-first century, marks a significant period of time during which the changing dynamic of the social and cultural politics of the art world on the one hand, and the fast-paced technological revolution of the digital age on the other, has continually transformed our reading of the artist. This against a backdrop of global accessibility of information and communication. Art, its ideas, practices, conceptions, construction and meaning, has ebbed and flowed through a series of multifaceted idioms, which has redefined presentation and appreciation on the world stage. The exhibition has been, and continues to be, the primary means by which this complex changing context is expressed, and through which art and artists are valued and perceived.

Perhaps the unfolding of the art world was *the* central factor in the critical reception of Giacometti's practice. Within a few years of his death, the various modes of abstraction in sculpture had come powerfully to the fore. In particular, the idea-based, non-objective, geometrically-driven idioms, widely characterised as aspects of Minimalism and Conceptualism, attained a powerful institutional legitimacy.

By 1970, Giacometti's mode of representation was not seen in key critical circles as being within the canon of the avant-garde, but rather, it was viewed as being of a previous age. He was not alone in being subject of this re-positioning process: Henry Moore, Elisabeth Frink, and later Pablo

[45] Riding, "The Familiar Giacometti and the Unfamiliar."

Picasso, among others, were similarly re-positioned as being of an earlier phase of Modernist practice, despite all three still being alive and working. In short, representational art was out of fashion among much of the informed art community.

The mid-sixties saw the emergence of Minimalism, with the *Primary Structures* exhibition *at the Jewish Museum in New York.*[46] A new generation of artists challenging the boundaries of painting and sculpture, and the role of subjectivity and expression. For the last five decades, in fact, a major trend has encouraged concept to take primacy over object. In successive movements: Minimalism, Conceptualism, Installation Art, Land Art, Performance Art, and Post-Minimalism, the notion of the art work and its existence in space, has been continually redefined. In an age of mass consumerism and digitisation, the meanings and roles of art have altered in the expectations of the contemporary visiting public. Socio-cultural change is reflected in art production and reception and vice versa.

Giacometti's work had changed the idiom of sculpture before 1966. In the decades that followed, figuration itself entered various new phases, with artists exploring representations of the body as a medium of expression to convey narratives of identity and existence. Anthony Gormley's moulded figures were cast from his own body; Mark Quinn's cast of his head, was made from ten pints of his own blood, immersed in frozen silicon; and Damien Hirst's self-portrait was constructed from x-rays of his head. These examples close the space between artist and representation; the expressive possibilities of figuration have significantly moved into new terrain. Yet despite these radical changes, Giacometti's legacy has endured in the fifty years since his death. Through this period, he has become not simply a breaker of new ground, but also a forebear, and a milestone within the dialectic of modernity.

[46] The exhibition *Primary Structures: Younger American and British Sculptors* was presented by the Jewish Museum in New York City from April 27 to June 12, 1966.

While the criteria for assessing an artist's 'value' should not be conflated with economic status, it cannot be ignored that Giacometti's work is ranked among the most expensive in the world — *Pointing Man* (1947) selling for auction at Christie's in May 2015 for $141.3 million, the highest price paid for any sculpture at auction to date. He has remained a pivotal figure in the broader narrative of art throughout the twentieth and, now, twenty-first century with the powerful resonance of his work continuing to communicate with artists and audiences. His increased profile offered an opportune moment to present a reappraisal of his work and legacy.

An exhibition of the artist in 2016 needed to consider the complexity and change of the past fifty years in art, culture and society, to appreciate the impact of time on the artist's reception and present his work with continued relevance for the contemporary audience. The reassessment would be demonstrated through the aesthetic form of the Sainsbury Centre exhibition presentation and the content and themes selected to evaluate Giacometti's contribution to the project of modernity. Research into the display and critical reception of the artist's work over the past half century was essential in order to assess the extent to which the exhibition could further this narrative.

There was a need to proceed with caution in pursuing an exhibition of Giacometti's work in an anniversary year since it was likely that the stimulus would be shared with other museums and galleries nationally and internationally. Indeed, it materialised that the anniversary of his death had prompted review by a number of institutions. An analysis of the collaborative creative process between institutions is further explored in Chapter Two, which considers the requirement for pragmatism during the development of the exhibition development.

1.4 The Team and the Role of the Curator

Exhibition production is a team enterprise involving complex logistics, administration, politics, and economics at every stage. A museum or gallery

may alter significantly in scale but the same collective effort applies. The overall staff cohort at the Sainsbury Centre comprises a small team of approximately sixty colleagues including regular casual team members. The planning, development and delivery of all exhibitions at the Centre will, at various stages, involve every department. In the context of the temporary exhibition programme, the team structure is project-driven and the range of skills that exist in an institution feed into that effort. This core team of the directorate, curatorial and collections colleagues, and technicians, focuses on the project from inception to delivery. The team will expand as and when necessary, to include colleagues from Communications and Marketing, Education and Research, Development, Building Services, Finance, Collections Management and Conservation, Front of House, Retail and Hospitality. External expertise may also be contracted-in, for example, an exhibition designer, mount-maker or specialist conservator depending on the nature and needs of the project. A regular team of additional technicians will be employed for the exhibition installations and de-installations; invigilators will be employed to monitor the galleries and a team of volunteer guides will support the temporary exhibition and permanent collection with a regular programme of tours and talks. Furthermore, the Centre encourages research partnerships with the university, and colleagues from many different disciplines can support the endeavour of individual projects, with the mutual aim of delivering excellent research with maximum positive impact.

Following the Sainsbury Centre's model for major exhibition presentations over recent years, two curators were assigned to the project. I worked in tandem with Head of Collections, Calvin Winner, with shared responsibility for the curation of the exhibition. Our roles and expertise were brought together in order to strategise the delivery of the project with all decisions mutually agreed. While I contributed Giacometti scholarship, Calvin Winner provided expertise on British sculpture, our partnership thus supporting the main thrusts of the exhibition. My position, and the perspective from which I reflect in this report, relates to the analysis of the process from the

intellectual agenda and communication of ideas through to the practical delivery and project evaluation.

Within the organisational structure, the role of the curator is to provide individual knowledge positioned within a team who will collectively orchestrate the project. Where expertise lies within another department, an in-house curator has a responsibility to liaise and ensure information is discussed and shared as required in order to communicate the key messages of the exhibition. A curator must thus be a coordinator while also being insightful and adaptable. Critics Nathalie Heinich and Michael Pollak offer the following definition of the role, "The curator's task is not only the safeguarding, analysis and presentation of a cultural heritage; it includes enriching it."[47] French artist, Philippe Parreno questions and defines, "What makes for a good curator? Passion, curiosity, intelligence"[48] while in American conceptual artist John Baldessari's judgement, "a good curator is like a good chef. They understand the city's needs — and fulfil and challenge them."[49] The curator should be courageous in confronting a subject with originality of approach and aspire to add an innovative contribution to the field of pre-existing knowledge.

When the possibility for an exhibition on Alberto Giacometti arose, as a curator at the Sainsbury Centre who has a specialist research interest in the artist, I could offer an interpretation of his oeuvre and work with colleagues to deliver the project from inception to realisation. Smith acknowledges the curatorial presence, "the curator is a creative producer of exhibitions, it is a deception to pretend to be absent."[50] Similarly, Lord and Piacente comment:

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[47] Nathalie Heinich and Michael Pollak, "From Museum Curator to Exhibition Auteur: Inventing a Singular Position," *Thinking about Exhibitions*, 233.

[48] Philippe Parreno, "Hans Ulrich Obrist: The Art of Curation."

[49] John Baldessari, "Hans Ulrich Obrist: The Art of Curation."

[50] Smith, *Thinking Contemporary Curating*, 46.

> As with the role of the designer, that of the curator has been redefined today in order that he or she may make their decisive intellectual contribution to the development of exhibition content within the context of a supportive team that are indispensable in making the exhibition a success.[51]

Researcher, detective and communicator, the role of curator requires the analysis of information to support context and understanding. Gary Tinterow, director of the Houston Museum of Fine Art and previously curator at the Metropolitan Museum of Art reflects on his own position:

> We curators do know that accumulated information, always incomplete and imperfect, can in aggregate help us to understand some of the meanings, still incomplete and imperfect, that the work had in its original context. This information can lead us to appreciate differences in appearance and style as well as to explain, in part, why we value that object today.[52]

Concurrent with the creative endeavour, it is the objective of the curator, in conjunction with the senior team, to ensure the exhibition will fulfil the aims of the Centre's mission, vision and strategic plan. Critic Lawrence Alloway acknowledges that, "the curator is at the interface of the museum as an institution and the public as consumers."[53] Curator and Art Historian Mark Rosenthal considers the role of curatorial practice as that of managing the differing aesthetics demanded by the museum as a "natural hinge between the public and the art world."[54] These critiques of curatorship demonstrate that the curatorial role necessitates a variety of skills which demand balancing objectives and satisfying a range of requirements to deliver an end product beneficial for the public audience and for the institution. This may involve pragmatism and compromise to harmonise the differing aspects of the overall agenda.

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[51] Lord and Piacente, *Manual of Museum Exhibitions,* 231.

[52] Gary Tinterow, "The Blockbuster, Art History, and the Public: The Case of Origins of Impressionism," in *The Two Art Histories,* 144.

[53] Lawrence Alloway, "The Great Curatorial Dim-Out," in *Thinking about Exhibitions*, 222.

[54] Mark Rosenthal, "Telling Stories Museum Style," in *The Two Art Histories,* 75.

The ambition was to create an exhibition which offered fresh perspectives on Giacometti's work. It would also aim to inspire, provide an enjoyable cultural experience and empower the visitors with knowledge. As such, the intention was for inclusivity, for the exhibition to have the academic appeal for scholars of Giacometti's oeuvre while also engaging with those less familiar with the artist, to appeal to existing audiences and attract new visitors. The status of the artist awarded the opportunity for international audiences to attend and the ambition was for the exhibition to tour in order to further its reach and build creative partnerships. Curators have a social responsibility to reach out to the widest possible audience and offer the opportunity to connect people to works of art. Swiss Curator and Venice Biennale Director, Harald Szeemann comments, "the most important thing about curating is to do it with enthusiasm and love — with a little obsessiveness."[55]

1.5 Curatorial Research and Concept Development

The research into Giacometti's exhibition history, past and present, was important in determining how the thesis of the exhibition might develop, and how the subject matter might be presented in relation to this previous exhibition context. When had the last major exhibitions of the artist's work taken place? Which themes had previously been explored? Were any other significant shows being planned? When had there been previous presentations of the artist at the Sainsbury Centre and what had been their particular focus? What new perspectives could be delivered? At this stage, the exhibition required 'front-end' curatorial research to evaluate whether the principal concept of the project should proceed to the formal development process with consideration of its appeal to existing and new audiences.

[55] Harald Szeemann, "Interview with Harald Szeemann," in *A Brief History of Curating*, ed. Hans Ulrich Obrist (Zürich: JPR/Ringier, 2011), 100.

It was imperative that the curatorial planning considered an effective balance in celebrating the Sainsbury Centre's assets but was mindful of presenting and interpreting such works with new viewing perspectives. Exhibitions focusing on Giacometti had taken place at the Sainsbury Centre previously. These included *Alberto Giacometti: The Last Two Decades* in 1984, *Trapping Appearance: Portraits by Francis Bacon and Alberto Giacometti from the Robert and Lisa Sainsbury Collection* in 1996 and, the most extensive presentation to that point, *Alberto Giacometti in Postwar Paris* in 2001, curated by the Art Historian Michael Peppiatt. This latter exhibition had been timed to celebrate the centenary of Giacometti's birth and focused on his life in Paris between 1945 and 1965. Fifteen years had passed since this last major presentation at the Centre offering a sufficient lapse of time to again showcase and reappraise the artist.

Following the curatorial research, a number of proposals were presented to the team, initially for the smaller Mezzanine Gallery then subsequently for the main exhibition spaces. Each concept considered the possible loans and exhibition tour potential. Proposals presented to the team included *Alberto Giacometti and his Circle, 1945-1970*, a group exhibition focused on a reappraisal of the Paris postwar period, addressing the independent approaches but shared ideas of the artists of the period and their legacy. This would situate Giacometti alongside contemporaries, who might include Jean Dubuffet, Jean Fautrier, Antoni Tàpies, Lucio Fontana, Manolo Millares, Wols, Henri Michaux, Germaine Richier, Georges Mattieu and Pierre Soulages. Another proposal specifically addressed the relationship between Giacometti and Dubuffet, tentatively entitled *Matière et Mémoire: The Material of Life 1945-1965,* referencing Henri Bergson's 1896 essay on the relationship of the body and spirit which French essayist and poet, Francis Ponge, had adopted for Dubuffet's 'Matière et Mémoire' series. This proposal focused on the materiality and physicality of Giacometti and Dubuffet's approach in the postwar period considering the relationship between expressive mark-making and raw emotion, subsequently evaluating the legacy of this approach in the present day. Although these, and

alternative proposals were not pursued, I detail the ideas as a reflection on the intellectual curatorial process of concept development. The team agreed that an exhibition in the anniversary year of Giacometti's death should predominantly focus on his work and legacy rather than a comparative or group presentation. Thus, I developed further proposals centred on Giacometti and considered a synthesis of themes which would enable fresh perspectives to be conveyed.

Following the focused curatorial research, a number of potential key themes were identified and presented to the project team for discussion. These would explore new fields of empirical research, relate specifically to Giacometti's relationship to the Sainsbury Centre and re-evaluate aspects of the artist's work in the contemporary framework. The themes proposed included Giacometti's relationship with his patrons — Robert and Lisa Sainsbury; his sources and influences; the evolution of his oeuvre from surrealism to figuration; materiality and the climate of Paris postwar and Giacometti's artistic milieu; the significance of his drawing practice and his artistic legacy. The justification for the selection of these themes was indicated in the exhibition concept and the content was framed in line with the gallery's mission, policy and requirements.

1.6 Explaining Giacometti through the Exhibition Medium

"I certainly make painting and sculpture and I always have, ever since I drew and painted, to bite on reality."[56]

Alberto Giacometti

The aim was that the exhibition should represent Giacometti's vision as faithfully and empathetically as possible and to 'unlock' his work for the audience. To achieve this, the curatorial role required investigation of Giacometti's approach to his own exhibitions and what he said about them, to ascertain what he saw as the intention and impact of his work and for this

[56] Alberto Giacometti quoted in Véronique Wiesinger, *Alberto Giacometti: A Retrospective* (Barcelona: Poligrafa, 2012), 279.

to inform the Sainsbury Centre presentation. The research revealed that he paid scrupulous attention and was involved wherever possible in the curatorial decisions regarding the display of his work.

Reinhold Hohl illustrates one such situation:

> Whenever he could, Giacometti himself would take an active part in these matters — for instance, the installation of exhibitions at the Kunsthalle in 1950, at the Venice Biennale in 1956 and 1962, at the first Giacometti retrospective in Switzerland, presented by Franz Meyer in the Kunsthalle Bern in 1956, and at the major retrospective exhibition in the new Bührle wing of the Kunsthaus Zürich in 1962. Two main tendencies, confirmed by photographic evidence, emerge: firstly, the desire to recall the many, apparently coincidental juxtapositions of his work in the studio . . . secondly, the wish to organise the space in such a way that visitors to the exhibition would find themselves either drawn into a group composition or face to face with an individual work. These two principles had to prevail in every presentation in the Kunstmuseum's Giacometti Room and are in fact well served by the suitability of that space for either a diagonal or rectangular arrangement.[57]

Biographer James Lord recalls that Giacometti would be eager that his latest work would be shown, for example at the third exhibition at the Galerie Maeght, Paris in 1957, "Alberto, as usual, was anxious that it should include his most recent work, which, as usual, was but a few hours old."[58] According to Lord, this meticulous attention to detailed placement increased in the artist's mature years. Referencing the 1962 installation at the Venice Biennale, Lord commented on Giacometti's involvement:

> Always finicky about relative proportions and situations, Alberto became maniacally so as he grew older. Diego had to make this accommodation. Sculptures which in the northern light of Paris had had one appearance had another in the southern gleam of the lagoon. Alberto thought them too dark. Diego changed the patinas of some,

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[57] Hohl, "Alberto Giacometti in Basel," 132-133.

[58] James Lord, *Giacometti: A Biography* (London: Faber, 1986), 381.

> while the artist went after others with paint and brush, although many were not his property.[59]

Similarly, Fondation Giacometti Director, Catherine Grenier, recorded Giacometti's restless behaviour at the 1962 Venice Biennale installation:

> Alberto was always walking through the rooms devoted to his work, moving about small and large sculptures, rearranging those marvellous squares with the figurines crossing them, yet always dissatisfied: he would have liked to redo it all, because everything, or almost, was not yet quite as it should be. One particular night, he grabbed his brushes and started painting the sculptures.[60]

Giacometti's persistent involvement in the curation of his exhibitions can be illustrated through his two major presentations in London during the 1950s and 1960s, which particularly introduced the artist's work to a British audience. David Sylvester worked closely with Giacometti on the preparation for the Arts Council exhibition of his work which he curated in 1955 while ten years later, for the retrospective at Tate in 1965, the artist set up a studio in the basement of the gallery to continue making work during the exhibition preparation. Tate Director at the time, Sir Norman Reid, recounts, "We recall with pleasure Giacometti's evident delight at being in London during the preparation and opening of his exhibition. He settled down to work, producing a number of drawings in his hotel and making sculpture in plaster in a corner of the basement at the Tate."[61]

Ernst Scheidegger verified Giacometti's anxious behaviour around his exhibitions during my interview with the photographer and close friend of the artist in January 2013. The following extract is from that discussion:

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[59] Lord, *Giacometti: A Biography,* 442-443.

[60] Catherine Grenier, *Alberto Giacometti: A Biography* (Paris: Flammarion, 2018), 276-277.

[61] Sir Norman Reid (Director's Report), "The Modern Collection," *The Tate Gallery Report 1965-66*, (London: Tate Gallery, 1967), 5.

> **ES:** He had always very difficulties [sic] on exhibitions to put the sculptures on the right place. He was very unsettled.
>
> **ES:** It was very difficult with him to make an exhibition. On the evening the exhibition was finished and in the morning it began anew, changed everything.[62]

Giacometti's agitation, doubt and indecision around displays of his work did not equate with dissatisfaction with the results. Although David Sylvester had been in close communication with the artist during the preparation for the 1955 Arts Council retrospective in London, Giacometti had not overseen the installation. However, Grenier recalls that he visited the exhibition after the opening and reported to his brother Diego:

> The exhibition is very, very beautiful, more than any of the others I think, and the space is beyond anything I could have expected. A very beautiful house, big with an incredible courtyard, better than a real palace. Everything is very well organized, including the catalog, which I will send. Huge success, lots of visitors, and a long raving article in *The Times*, the main English paper. I found everything good here, basically, any better would have been impossible.[63]

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[62] Ernst Scheidegger, in discussion with the author, January 25, 2013.

[63] Letter from Alberto Giacometti to Diego Giacometti, June 12, 1955, reprinted in Grenier, *Alberto Giacometti: A Biography*, 220-221.

2.1 Forecasting — The Exhibition Budget and Schedule

The initial stage of curatorial planning requires detailed forecasting and mapping of the project with consideration of timescale, tasks involved and the budget. Marincola outlines the need for flexibility during the process:

> Various factors, many beyond a curator's control— insufficient budgets, recalcitrant lenders, space constraints, competing institutional imperatives and priorities, ancillary resources or the lack of them, to name a few— defy the most carefully cherished ideas and ideals. Curatorial intelligence, invention, improvisation, and inspiration are developed and refined by effectively engaging and reconciling these constraints as the inevitable limitations that accompany most exhibition-making.[64]

It was important to establish the priorities of the exhibition from the beginning with recognition of factors that can have an impact on its development as referenced by Marincola. The exhibition's principal thesis and thematic structure was formulated to allow for a degree of flexibility in the selection of loans thus building pragmatism into the project. Ferguson, Greenberg and Nairne reflect on the potential issues that can arise when this is not given due consideration by curators:

> Exhibitions and anthologies are, by definition, selective and exclusive due to the biases of the organizers and the actual or perceived constraints of space, finance and availability of works. The totality which many art exhibitions and anthologies seem to claim to embody is a fiction and even a fantasy.[65]

The curator is, in effect, the project manager with responsibility for the exhibition's concept, coordination and the logistics of delivery. The objectives need to be clearly articulated, ambitious and achievable. Liaising

[64] Paula Marincola, *What Makes a Great Exhibition?* 10.

[65] Greenberg, Ferguson and Nairne, *Thinking about Exhibitions*, 1.

cross-departmentally at this stage is crucial to establish individual team deadlines.

At the outset of the project a draft budget for the exhibition was devised. Discussing expected costs with individual departments and the Finance Officer enabled the compilation of a comprehensive budget for all aspects of the exhibition and this draft budget was used as a basis during the exhibition's development to monitor expenditure. Sponsorship possibilities were to be pursued as a requisite of the ambition of the exhibition necessitating the preparation of a summary document to be used for development opportunities.

A similar priority at the start of the exhibition planning was the creation of the delivery schedule with the allocation of time to each individual development stage of the project. The schedule specified all stages of exhibition planning from curatorial research, loan requests and negotiations, development of the exhibition design, preparation of content from the exhibition graphic identity to the text interpretation and exhibition publication through to the installation, opening, public events and exhibition tour. Milestones were identified in the schedule with review dates marked. The subsequent chapters of this thesis critically reflect on all these areas of the exhibition journey.

It was essential for the project that key dates were established. Time was of the essence considering the ambition of the exhibition. Every stage of the development of the project had to be constantly reviewed to judge the progress of activity. Ngaire Blakenberg, cultural consultant for museums, acknowledges that, "it is important to build in a strategy for evaluation of the experience early in the planning stages of the process. Evaluation strategies should consider the key objectives of the experience and how success should be indicated and measured."[66]

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[66] Ngaire Blakenberg, "Virtual Experiences," in *Manual of Museum Exhibitions*, 151-152.

The evaluation methodology adopted for the project would be the commonly utilised museum exhibition assessment approach combining front-end, formative and summative evaluation at successive stages of project development. The detailed discussion of these evaluation processes by Lord and Grewcock in *Manual of Museum Exhibitions*[67] has informed this case study. The front-end evaluation is reflected in the definition of the exhibitions aims and objectives, which enables the subsequent conceptual progression. This stage considers the particular context and target audience, which affects each aspect of the project's unfolding. The formative evaluation stage of the process runs alongside the narrative of the exhibition planning, development and delivery as ideas evolve, are debated, tested and reviewed, in order to communicate the content most effectively with the means available and within the particular context established. Finally, the summative evaluation stage considers the exhibition's success following its realisation in relation to the identified aims and objectives. As part of the review, the processes of the exhibition's development and delivery is assessed in order that this can support future practice.

2.2 Exhibition Planning and Pragmatism

"An exhibition is a chancy business. Whatever care goes into its preparation, the eventual selection is something of a random dip"[68]

An exhibition has a theoretical underpinning and an intellectual structure, but it is inevitably shaped by the objects it is possible to assemble. While the availability of works can pose curatorial challenges, it is an essential part of the creative process. Professor Richard Brilliant describes the nature of this unfolding, "The relationship between an exhibition's originating concept and its ultimate realization in a 'show' may constitute a story full of

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[67] Gail Dexter Lord and Duncan Grewcock, "Measuring Success," in *Manual of Museum Exhibitions*, 27-56.

[68] Calouste Gulbenkian and Tate Gallery, introduction to *Painting & Sculpture of a Decade, 54-64* (Shenval Press, 1964), 7.

surprises and disappointments."[69] The exhibition development process from conceptual theory to practical reality requires pragmatism. While the overriding thesis of the Alberto Giacometti exhibition directed the focus of the planning and preparation, the ensuing process of loan applications, discussions and negotiations inevitably caused the exhibition to evolve in its shape and conception, adapting the narrative to work within the realms of possibility. This is exemplified in the following account which describes the issues faced during the early stages of development, how changes were managed, problems alleviated and solutions reached.

As part of the curatorial research, forthcoming exhibitions of Giacometti's work were investigated. It transpired that a series of exhibitions were being planned nationally and internationally. Critically, this included two major exhibitions in Britain — *Giacometti: Pure Presence* at the National Portrait Gallery (NPG) for Autumn 2015 and a major retrospective at Tate Modern for Summer 2017 in conjunction with the Giacometti Foundation. Further major international exhibitions were being planned for Bologna and Zürich. Although the exhibitions scheduled to take place in Britain would not overlap in date with the Sainsbury Centre presentation, their significance prompted an urgent review of the project. In terms of museum politics, and the practicality of loan requests, it was essential that the proposed exhibitions would work in harmony. It was, therefore, essential to liaise directly with colleagues at the NPG and Tate for open and collaborative discussion.

First, the deputy director and I met with Paul Moorhouse, NPG curator, to discuss the immediacy of their plans in the spirit of mutual cooperation. Second, a series of exchanges, meetings and diplomatic negotiations followed at curator and director level with Tate in order to address concerns. These discussions underline the importance of communication between museums and galleries regarding future plans and programmes. As an

[69] Richard Brilliant, "Afterword," in *The Two Art Histories,* 185.

outcome of our correspondence, the weight of emphasis of the Sainsbury Centre presentation was adapted in order that a unique focus would be retained amid what was to be a busy Giacometti national and international season.

Undoubtedly, the narrative of Robert and Lisa Sainsbury's connection to Alberto Giacometti is a story that belongs to the gallery and the distinct exhibition themes proposed would seek to convey his fundamental links with the collection. An area not extensively addressed in the exhibition history or literature, which could be expanded in light of the Tate retrospective, was that of his particular legacy for British artists and sculptors, many of whom visited his studio in Paris. The Sainsburys, as British patrons of Giacometti opened up the perspective on Giacometti and Britain, which could be extensively explored and, in turn, would not conflict with the retrospective being planned by Tate. Further to this, the anniversary season could be used advantageously. Working collaboratively with other institutions, the series of exhibitions would carry profile and momentum, mutually supporting each other. Consequently, the Sainsbury Centre would offer an important contribution to this marked anniversary occasion and the exhibition would both emphasise the overwhelmingly significance of Giacometti's art over the last century and place the Centre as an integral part of that narrative.

It was agreed that the major thrusts of the exhibition would be the following — drawing practice, the exploration of the artist's oeuvre and his impact in Britain with sub-texts of existentialism, the cage / space-frame, the context of Paris postwar and materiality. The investigation of Giacometti's drawing practice would enable an opportunity to showcase the substantial group of the artist's drawings from the Sainsbury Centre collection comprising twenty-five drawings and the *Paris Sans Fin* series of 150 individual lithographic prints, originally created between 1957 and 1962 and commissioned by Tériade, editor of the publication *Verve.* This body of drawings would underline a life's work firmly rooted in ways of seeing,

whether that be direct observation, working from memory or the imagination. Ranging from early to late works, the collection of drawings would reflect the artist's forty-year career and the distinct stages of his development. The studies include: *The Skull* (1923), produced while the artist was studying under Antoine Bourdelle at the Académie de la Grande Chaumière in Paris, evidencing an intense analysis of structural form; *Self-Portrait* (1935), marking the significant moment when Giacometti returned to working from life following his Surrealist experimentation of the early 1930s, through to portrait and still life studies from the artist's mature postwar phase. This collection testifies to Giacometti's lifelong commitment to the medium of drawing as described in the artist's own words, "One must cling solely, exclusively to drawing. If one could master drawing, all the rest would be possible. Drawing is the basis of everything."[70] Furthermore, Giacometti's drawings express his perpetual configuration of space and modelling of form, a dialogue that would be related through the integrated presentation of drawing and sculpture in the exhibition. In turn, the focus on drawing and observation would enable the contextual reference to the phenomenology of perception and the correlation between the philosophy of Maurice Merleau Ponty and Giacometti's conception of reality. The evolution of the artist's oeuvre would permeate the distinct exhibition themes demonstrating a career that encompassed prolific and diverse experimentation moving through a range of styles and periods from surrealist abstraction to a return to figuration.

Finally, the analysis of his lasting impact in Britain would be twofold — his connection to the Sainsbury's as British patrons and his legacy, concluding with an examination of his influence on British artists and sculptors, demonstrated by juxtaposing their work with his own. The sub-texts of the exhibition would offer thematic threads to engage the visitor in the complexity of Giacometti's life and work and offer breadth of understanding. The aim was to use these themes to liberate the oft-told

[70] Alberto Giacometti quoted by James Lord in *Alberto Giacometti: Drawings* (New York: Pierre Matisse Gallery, 1964).

narrative of the artist through an alternative representation of his work. There was a pragmatic element to the selection of these themes since loans would be problematic given the Giacometti anniversary season, particularly the forthcoming retrospective at Tate. The decisions for the presentation would enable the exhibition to place Giacometti's oeuvre in the context of other artists, drawing further works from the Sainsbury Centre permanent collection and borrowing works more readily available. The exhibition budget was also a consideration here, the thematic construction and content maximising the potential of the exhibition while working within financial means.

2.3 Loan Requests and Negotiations

For the exhibition to succeed it inevitably needed key loans. In an ideal situation, all loan requests would be agreed but, in reality, it is probable that only a percentage of initial loan requests may be granted. The assembly of art works by a great modern master would be a complex financial and logistical operation. Major Giacometti collections are located in America, particularly in New York at the Museum of Modern Art (eighty-four works) and at The Pierre and Tana Matisse Foundation (eighty-one works), in Chicago at the Art Institute (101 works), and in Washington at The Hirshhorn Museum (thirty-four works), but the exorbitant costs that would be involved in transportation of these loans removed this option. The more practical solution was to draw principally from major European public collections and from private lenders.

In the United Kingdom, the most significant collection of Giacometti's painting and sculpture — alongside the Sainsbury Centre — is at Tate which comprises twenty-one works including thirteen sculptures and six paintings. Due to their forthcoming retrospective it would not be possible to borrow major pieces from Tate which significantly altered the potential works list compiled for the original exhibition proposal. Nevertheless, exhibitions at the developmental stage are malleable constructions, their essential nature causes them to shift in shape and form. Hence, the curator must be

adaptable to change, remodelling the exhibition accordingly — adding, subtracting, editing and rebuilding when and where necessary. With the thematic sections of the exhibition proposed, the support of loans from two institutions in particular would be crucial. These were the Fondation Beyeler (Beyeler) in Switzerland and Louisiana Museum of Modern Art (Louisiana) in Denmark. Loan requests were duly submitted to both institutions.

Three bronze sculptures from Giacometti's distinctive postwar period were requested from Fondation Beyeler — *Man Walking in the Rain* (1948), *The Cage (First Version)* (1950) and *Walking Man II* (1960). The justification for these works focused on their prominence in the exhibition. *Man Walking in the Rain* (1948) would be a key work in the exhibition section dedicated to material and process, relating to the cultural condition and intellectual climate of Paris postwar, the networks of artistic exchange and the effect of this context on Giacometti's radical shift of style in this period. *The Cage* (1950) would be displayed alongside Francis Bacon's *Study of a Nude* (1952) from the Sainsbury Centre collection with comparisons drawn between Bacon and Giacometti's use of 'space-frames' to suggest spatial compression and the isolation of the figure. *Walking Man II* (1960) would be placed prominently in the exhibition and situated alongside *Standing Woman* (1958) from the Sainsbury Centre collection, forming a pairing of two of the most iconic works of Giacometti's oeuvre.

A positive connection had been established with Louisiana Museum of Modern Art following a visit by Ghislaine Wood of the Sainsbury Centre. The original loan request to them incorporated nine works comprising the bronze sculptures *Spoon Woman* (1926-27); *Walking Woman* (1932-36); *Small Man on a Plinth* (1939-45); *Small Man on a Double Plinth* (1940-44); *Small Bust on a Plinth* (1948); *Diego in a Sweater* (1953) and *Figure without Arms* (1961-62); the lithograph *Moving, Mute Object* (1931), and a photograph of Giacometti by Arnold Newman from 1954. The two most important works among these requests were the sculptures *Spoon Woman* (1926-27) and *Walking Woman* (1932-36) which would be included in the

exhibition section dedicated to Giacometti's sources and influences. The bronze sculpture *Spoon Woman*, from Giacometti's early surrealist phase, would express the artist's engagement in the art of the past, particularly Cycladic, Etruscan, Egyptian and African cultures as exemplified in the Sainsbury Centre collection. *Spoon Woman* directly references the ceremonial spoons of the Dan culture of West Africa, one of which is held in the permanent collection. This late 19th century / early 20th century spoon figure had the potential to be displayed adjacent to Giacometti's *Spoon Woman* in the exhibition, the vast difference in scale of the two works marking a dynamic juxtaposition and offering a sense of visual discovery. Stylistically, the simplicity of form referencing Egyptian and Cycladic forms exemplified in *Spoon Woman* would relate closely to the *Bust of Isabel Rawsthorne (Tête Egyptienne)* (1936) secured as a loan from the Fitzwilliam Museum, Cambridge, for the 'Sources and Influences' section. The loan of *Diego in a Sweater* (1953) and *Figure without Arms* (1961-62) would greatly support the theme of materiality evidencing the freedom of expression and the physicality of approach to be compared with works by major postwar artists such as Fautrier and Dubuffet. The three small busts requested would relate to the discussion of scale, exaggeration and Giacometti's phenomenological perception of reality. On November 30, 2015 Louisiana agreed to lend four works from our loan request — *Spoon Woman*, (1926-27); *Diego in a Sweater* (1958-59), the lithograph *Moving, Mute Object* (1931) and the photograph of Giacometti by Arnold Newman (1954). This confirmed selection included anticipated highlights for the exhibition.

The extended wait for a response from Beyeler was due to complications which had emerged during the course of our communication. Beyeler was planning a joint presentation of Alberto Giacometti and Francis Bacon for their 2018 programme. This was further afield in location and further ahead in time than the forthcoming Tate retrospective but the potential overlap still had to be considered. Following negotiations with the Director, Sam Keller, on December 21, 2015 one of the three loans originally requested was

granted and alternative works from their collection were offered in place of those works unavailable. Most significantly, Giacometti's *The Cage* (1950) was available for loan. Further to its placement in juxtaposition with Bacon's *Study of a Nude* (1952-53), the loan of *The Cage* from Beyeler would support the exhibition's reflection on the evolution of Giacometti's oeuvre from surrealism to figuration. Louisiana had agreed to the loan of the first lithographic print Giacometti produced in 1931, *Moving, Mute Objects* which was published in the surrealist periodical *Le Surréalisme au service de la révolution* featuring a 'poem' in prose written by the artist to accompany a series of sketches of his surrealist objects and illustrating his early experimentation with 'the cage' construction. While *Man Walking in the Rain* (1948) and *Walking Man II*, (1960) were unable to travel, Beyeler agreed to loan a self-portrait painting from 1920 in addition to a bronze postwar sculpture, *Portrait of Lotar III Seated* (1965) and *The Street* (1952), a painting from the street corner of Rue Hippolyte-Maindron, the location of Giacometti's studio and home in Paris. Further positive loan agreements were subsequently granted from public collections and private lenders. On January 18, 2016 a private collector agreed to four loans including Giacometti's earliest sculpture, specifically a 1914 bust of Diego made from direct observation when he was just thirteen years old. The curator at the Kunsthaus, Zürich, who I had previously met on a research trip to Switzerland in 2013, offered the loan of the bronze sculpture *Man Crossing a Square* (1949), representing Giacometti's solitary walking figures for which he is most renowned and which typify the existential angst of his postwar work.

A loan request was made to National Museum Scotland for Giacometti's, *Disagreeable Object to be Thrown Away* (1931) and two works by Eduardo Paolozzi — *Two Forms on a Rod* (1948-49) and *Table Sculpture (Growth)* (1949) to demonstrate Giacometti's influence on the younger sculptor, Paolozzi having visited Giacometti's studio in Paris in the late 1940s. Unfortunately, it was not possible for the former two works to be loaned but

Table Sculpture (Growth) (1949) was available, enabling representation of Giacometti's connection to Paolozzi.

Co-Curator Calvin Winner supported the inclusion of loans for the British legacy section of the exhibition locating works and corresponding with a number of public and private collectors. This led to the inclusion of paintings and sculptures by Kenneth Armitage, Reg Butler, Lynn Chadwick, Geoffrey Clarke, Robert Clatworthy, Lucian Freud, Elisabeth Frink, Henry Moore, Eduardo Paolozzi, Isabel Rawsthorne, and William Turnbull.

Visits to private collectors and, at times, persuasive negotiations, led to the inclusion of works supporting the exhibition section dedicated to materiality and the context of postwar Paris including paintings by Jean Dubuffet and a sculpture by Marino Marini. These works were to be placed in relation to those drawn from the Sainsbury Centre collection by artists including César, Jean Fautrier, Henri Michaux and Germaine Richier to show comparative approaches to materials and processes in the context of the artistic milieu of the period.

Crucially, our loan requests, correspondence and discussions led to a representative selection of works from Giacometti's oeuvre, which gave the exhibition a fundamentally strong basis. By rooting the exhibition themes in the Sainsbury Centre context, and expanding the focus on Giacometti's legacy, specifically on British Art, the intellectual agenda of the exhibition was honoured. Applying pragmatism to practical reality enabled the exhibition to benefit from a position of adversity. (*Exhibition Portfolio: Section Two, 20-42: List of Works.*)

2.4 Exhibition Typology

Expanding on the premise that an exhibition is formed from a tripartite equation of subject, space and audience, an examination of exhibition typology is apposite. The selection of the appropriate format for an exhibition relates directly to the specific fusion of circumstances shaping its

emergence, and is fundamental in the curatorial planning process. Typological formats include:

- The all-encompassing comprehensive retrospective whereby every aspect of an artist's life and career is examined in depth including posthumous retrospectives.
- Synoptic retrospectives offering a broad summary of an artist's oeuvre, the focused monograph which addresses a particular aspect of an artist's career, for example, *Rembrandt, the Late Works* (National Gallery, London, October 15, 2014 to January 18, 2015) or *Picasso 1932 — Love, Fame, Tragedy* (Tate Modern, London, March 8 to September 9, 2018).
- Comparative exhibitions which juxtapose artists and ideas, for example, *Bill Viola / Michelangelo: Life Death Rebirth* (Royal Academy, London, January 26 to March 31, 2019).
- Thematic shows / group exhibitions which address specific concepts, movements or subject matter, for example, *All Too Human: Bacon, Freud and a Century of Painting in Britain* (Tate Britain, London, February 28 to August 27, 2018).
- Period-based presentations, for example, *Paris/New York*, *Paris/Berlin*, *Paris/Moscow* and *Paris/Paris* (Centre Pompidou, Paris, 1977-81).
- Single-work focused exhibitions which offer an in-depth examination of a single 'masterpiece', for example, tour of Titian's *Diana and Actaeon* in 2012 to the Walker Art Gallery, Liverpool (January 13 to February 26, 2012), Norwich Castle Museum and Art Gallery (March 3 to April 15, 2012) and National Museum Cardiff (April 19 to June 17, 2012).
- Exhibitions showcasing floor to ceiling hangs, for example, the annual Royal Academy Summer Show.

Furthermore, there are exceptions to these classifications with exhibitions that combine typological formats.

The term 'blockbuster exhibition' became part of the museum vocabulary during the 1980s, and while the term itself and the issues surrounding it were at a height thirty years ago, the notion of exhibitions that aim for maximum popularity and profile remains a live one. These more commonly

tend to take the form of the retrospective or focused monograph which are more consistent in guaranteeing mass audience. The costs involved in preparing a 'blockbuster exhibition' and the requisite of incoming crowds to recuperate expenses and generate enhanced revenue limit the occasions and venues when this exhibition model may become a realistic ambition.

The Sainsbury Centre is not a regional museum in the sense of its collection, exhibitions, programme, or funding model. Nevertheless, the gallery has a significant relationship with its specific region in East Anglia. It offers an international exhibition space to the locality. As a result, two principal types of exhibition are presented — those focused on regional issues, history and pride, for example *Masterpieces: Art and East Anglia* (September 14, 2013 to February 24, 2014); *John Virtue: The Sea* (April 26 to August 24, 2014); *Royal Faberg*é (October 14, 2017 to February 11, 2018) and exhibitions which bring high calibre artists from across the world to the region, for example *Francis Bacon and the Masters* (April 18 to July 26, 2015); *Fiji: Art and Life in the Pacific* (October 15, 2016 to February 12, 2017) and *Radical Russia* (October 14, 2017 to February 11, 2018). *Alberto Giacometti: A Line Through Time* is situated in this latter category. Essentially, both types of exhibition are rooted in the ethos of the Sainsbury Centre collection and the gallery context.

This exhibition was a focused monograph with thematic construction. It was not designed to be the all-encompassing retrospective — that would be for Tate to do in 2017 — nor was it the intention to produce a directly chronological layout. Instead, it sought to offer fresh insight into the artist's mode of practice, and to provide context in terms of his relationship with Britain. It was designed to offer a series of themes which together would build a sense of the artist, his inspirations, his aspirations, his output and his legacy. Taking Giacometti as the principal subject, the exhibition intended to look back, forth and sideways to offer comprehensive contextual analysis. It was to be a fresh presentation of the narrative which would use the gallery space and ethos of display at the Sainsbury Centre to engender a focus on

the curatorial approach and, in so doing, update the monograph of the artist. The intention of the exhibition aligns with Rosenthal's view, "a well-done monographic exhibition can seem naturally coherent. It offers the viewer an opportunity to review his or her salient thoughts about an artist's work, thanks to the incontrovertible evidence of the actual objects."[71]

Professor of Museum Studies Debora J. Meijers discusses the trend of the 'ahistorical' exhibition, referring to those exhibitions which "abandon the traditional chronological arrangement. The aim is to reveal correspondences between works from what may be very distant periods and cultures. These affinities cut across chronological boundaries as well as the conventional stylistic categories implemented in art history."[72] Meijers illustrates approaches to this exhibition type with examples from key exponents including Dutch Curator and Art Historian, Rudi Fuchs, and Swiss Curator and Art Historian, Harold Szeemann. Szeemann's presentation of 'A-Historische Klanken' ('Ahistorical Sounds') is particularly relevant in relation to the conceptual planning of *Alberto Giacometti: A Line Through Time*. Meijers describes the distinctive emphasis on "light and space"[73] in the exhibition presentation of "extremely diverse"[74] objects. She references Szeemann's notion of the "utopian potential of art, which should find expression in the space between the works."[75] With the selection of the typological format for the Sainsbury Centre presentation, the intention was that the particular approach to display would encourage comparative contextual analysis and utilise the gallery space to achieve these visual relationships — to enable the communication of knowledge through the experience between audience and artwork, as in Szeemann's ideological approach. It would also adopt the practice of theorists Fuchs and Szeemann

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[71] Rosenthal, "Telling Stories Museum Style," 78.

[72] Debora J. Meijers, "The Museum and the 'Ahistorical' Exhibition," in *Thinking about Exhibitions,* 8.

[73] Meijers, "The Museum and the 'Ahistorical' Exhibition," *9.*

[74] Meijers, "The Museum and the 'Ahistorical' Exhibition," *9.*

[75] Harold Szeemann, in "The Museum and the 'Ahistorical' Exhibition," *9.*

in enabling works from different contexts and periods to be displayed together to present visual dialogues. It is the view of Curator, William H. Truettner, that a curatorial approach which fuses art and history will offer a stronger means of visual communication, "museums can promote a richer, more challenging aesthetic experience for their audiences with exhibitions that show a close interaction between art and history."[76]

The exhibition is, by its nature, an enforced assemblage of objects within a specific context formed by curatorial selection. While offering the traditional museological 'enlightenment' experience, the contemporary museum visitor will be more satisfied if they are given the freedom and tools to participate in their own informed journey with the work. The aim with the Sainsbury Centre presentation was for the particular display of the works and the accompanying interpretation to enable context, insight and appreciation, and to enable the audience to engage in an emotive, aesthetic and informative exhibition experience. In order to update the monograph on the artist, this required a considered balance of visual poetry and academic rigour. As Tinterow comments, "The moment when theory becomes the driving force in an exhibition is the moment when wonder is eclipsed."[77]

2.5 The Exhibition Title

Just as it is critical to find the most succinct and appropriate title for a publication, so it is true for an exhibition. The title is an important curatorial team judgement which should indicate the narrative and can, consequently, have a significant impact on the way an exhibition is marketed, received and reviewed.

Historically, many major Giacometti exhibitions have simply used the artist's name for the title which implies the all-encompassing retrospective.

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[76] William H. Truettner, "A Case for Active Viewing," in *The Two Art Histories,* 107.

[77] Tinterow, "The Blockbuster, Art History, and the Public: The Case of Origins of Impressionism," 151.

Other display presentations have selected key aspects of his work and approach in the title — *Giacometti, Memory and Presence* (Bechtler Museum of Modern Art, North Carolina, 2012-13), *Alberto Giacometti. Espace, Tête, Figure / Space, Head, Figure* (Musée de Grenoble, Grenoble, 2013), *At a step away from time. Giacometti and the archaic* (Museo d'art Provincia di Nuoro, Sardinia, 2014-15), *Alberto Giacometti. Modernist Pioneer* (Leopold Museum, Vienna, 2014-15); *Giacometti. El hombre que mira / The man who watches* (Fondatión Canal, Madrid, 2015) and *Giacometti: Pure Presence* (National Portrait Gallery, London, 2015). The latter title is a reference to Jean-Paul Sartre's essay 'The Search for the Absolute' introducing the accompanying catalogue to the Giacometti exhibition at the Pierre Matisse Gallery, New York in 1948, "To give perceptible expression to pure presence."[78] The proposed Sainsbury Centre thematic presentation demanded a title that would aptly convey the principal ideas to the widest possible audience, be thought-provoking and memorable.

Words synonymous with Giacometti's practice were considered for the title which included — 'Reality', 'Figure', 'Materiality', 'Search', 'Void', 'Space', 'Gaze', 'Essence', 'Memory' and 'Existentialism'. A number of suggestions grounded in the quintessence of Giacometti's work with consideration of the exhibition's principal themes were generated and posed to the wider team for discussion. These included: 'Figuring the Mind'; 'Truth to Reality'; 'The Material of Life'; 'Trace, Space, Place'; 'Transcending Time'; 'Idea and Emotion; 'Energy and Enigma'; 'The Relentless Search'; 'Sculpting Space'; 'Raw Gesture'; 'Hope and Despair'; 'For the pleasure of winning and losing'[79]; 'Man Walking in the Rain'; 'Reverberation and Resonance'; 'Inspiration', Influence, Impact'; 'Paris Without End'; 'Alberto Giacometti and a Meeting of Minds'; 'Giacometti

[78] Jean-Paul Sartre, "La Recherche de l'absolu", *Les Temps Modernes*, no. 28 (January 1948). Reprinted as "The Quest for the Absolute," in *Essays in Aesthetics*, trans. Wade Baskin (London: Peter Owen, 1964), 101.

[79] Alberto Giacometti, "My Reality" response to an inquiry by Pierre Voldboudt, "À chacun sa réalité" originally published in *XXme Siècle*, no. 9, June 1957. Extract from Alberto Giacometti, *Écrits* (Paris: Hermann, 1991).

and his Circle'; 'The dust of space'[80]; 'Figure and Form'; 'The residue of a vision'[81]; 'The Search for the Absolute'[82]. While touching on aspects that would be represented in the exhibition, these possibilities did not fully convey the content and narrative.

Further ideas for the title materialised which were stronger contenders. 'Reconfiguring Giacometti: Fifty Years On' implied the exhibition's reappraisal of 'figuration' and referenced the anniversary year. 'Paris-London' related the two principal contextual areas explored in the exhibition and offered an historical connection to the series of significant exhibitions at Centre Pompidou organised by Director Pontus Hulten between 1977 and 1981 entitled *Paris-New York*, *Paris-Berlin*, *Paris-Moscou* and *Paris-Paris*. The exhibition adopted 'Alberto Giacometti: A Life and Legacy' for a short while which did emphasise the intentionality of the exhibition in reflecting its commentary on Giacometti's entire oeuvre while, significantly, exploring his artistic legacy in Britain. However, it did not seem as beguiling a title as it potentially could be.

Subsequently, two front runners were selected — 'Alberto Giacometti: Man in a Raincoat' and 'Alberto Giacometti: A Line Through Time.' 'Alberto Giacometti: Man in a Raincoat', stemmed from the renowned Henri Cartier-Bresson photograph of 1961 capturing Giacometti crossing a Parisian street in pouring rain with a raincoat hooked over his head, an image portraying the artist in isolation at a moment of vulnerability and echoing the mood of existential angst which characterised the post-war era. This photograph not only featured within the exhibition but would also be displayed in the planned *Henri Cartier-Bresson: PARIS* exhibition located on the Sainsbury

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[80] Sartre, "The Quest for the Absolute," 97.

[81] David Sylvester, "The Residue of a Vision," in *Alberto Giacometti: Sculpture, Paintings, Drawings, 1913-65* (London: Arts Council of Great Britain, 1965).

[82] Jean-Paul Sartre, "La Recherche de l'absolu", *Les Temps Modernes*, no.28 (January 1948). The text, translated as "The Search for the Absolute", constituted the introduction to the catalogue of an exhibition of Giacometti's sculptures at the Pierre Matisse Gallery in New York, January 10 to February 14, 1948.

Centre's mezzanine gallery to accompany the Giacometti presentation. Further to this, it was conceded that the image and symbol of the raincoat was particularly pertinent to the Sainsbury Centre exhibition and could offer a motif for the show since the following narrative connected the symbol of 'the raincoat' to Giacometti's relationship with his patrons, Robert and Lisa Sainsbury. In September 1955, Giacometti had completed five drawings of the Sainsbury's fifteen-year old son David, but, typical of the artist's perennial state of dissatisfaction, refused to release any of the sketches. Lisa had intended the drawings to be a birthday gift for her husband, Robert. It was an impasse resolved by the purchase and gift of a raincoat by Lisa Sainsbury for Annette Giacometti, the artist's wife, an agreement which enabled three drawings of David to be released. I had discovered the receipt for this 'Aquascutum' raincoat dated '23 September 1955' in the Sainsbury Research Unit archive and planned to feature it in the exhibition display alongside a personal letter from Annette Giacometti to Lisa Sainsbury dated 'Paris 4 October' [1955] referencing the gift of the raincoat. Translated from French this reads:

> Dear Mrs Sainsbury
> I am writing to tell you the pleasant surprise I had on Sunday when I received the parcel that a lady brought to me.
> The coat gives me great pleasure, it is very beautiful and I like it a lot (it is exactly my size) and it is very kind of you to have thought about it. Alberto finds it very nice too.
> Alberto thanks you for your good letter and sends you all his good friendship, also to Mr Sainsbury.
> Thank you again for having given me this fine gift and I hope to see you again soon.
> Please remember me to Mr Sainsbury and receive my best regards.
> Annette Giacometti[83]

As an alternative, 'A Line Through Time' would communicate the significance of Giacometti's drawing practice, relate the connection with the historical artefacts in the Sainsbury Centre collection and infer Giacometti's continuing legacy. The emphasis on Giacometti's line indicated by this title

[83] Annette Giacometti, Letter to Lisa Sainsbury, October 4, [1955]. Unpublished, trans. author. Sainsbury Research Unit Archive, University of East Anglia.

reflects the significance of drawing in his work and the related exhibition theme. Jean Genet's description of Giacometti's drawing aptly captures its significance in the artist's practice:

> His drawings. He draws only with pen or hard pencil, — the paper is often pierced and torn. The curves are hard, without softness, without gentleness. I think he regards a line as a man: he treats it as an equal. The broken lines are sharp and give his drawing — thanks to the granitic, and paradoxically muted matter of the pencil — a scintillating appearance.[84]

The significance of linearity continues with Giacometti's sculptures, seemingly drawn in space. It implies the exaggerated linear verticality of his distinctive attenuated figures, "Fragile and insubstantial, often no more than a streak in space"[85] and perceived as synonymous with Jean Paul Sartre's 'Being and Nothingness', existentialist figures, compressed to their core, reduced to their very essence. 'A Line Through Time' denotes the exhibition's exploration of the context of past, present and future in relation to Giacometti's influences, those within his contextual circle and those subsequently influenced by him. Furthermore, it was reflective of the Sainsbury Centre collection itself, which presents a passage through time from pre-history to the present day.

These title options were presented to the Sainsbury Centre Board of Trustees on December 7, 2015. Concerns over the unintended connotations of the title 'Man in a Raincoat' were raised by the Board of Trustees and instead 'Alberto Giacometti: A Line Through Time' was confirmed. It was agreed that this title resonated with the exhibition's premise as the introductory wall text later summarised:

> The exhibition title is suggestive not only of the artist's draughtsmanship — the importance of line in his practice — it also

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[84] Jean Genet, "Alberto Giacometti's Studio," in *Alberto Giacometti : The Artist's Studio*, ed. Lewis Biggs (Liverpool: Tate Gallery, 1991), 25.

[85] Thomas Messer in: Mahonri Sharp Young, "Letter from the U.S.A.: I Tre Giacometti," *Apollo*, July 1, 1974.

> implies his sources and influences, most notably his interesting use of art of the past. Giacometti lived through a period of extremes which powerfully affected his artistic vision but he also escaped his times through his intense interest in ancient and archaic cultures.[86]

While this 'behind the scenes' account of the title formation is background to the exhibition's evolution, it is worth noting the creative and collaborative process involved. With an accompanying publication sharing the same title as the exhibition, it will have influence and longevity.

2.6 The Archive

Investigating primary source material in an archive can offer insight into the artist, the work and the context in which it was created. From a curatorial perspective, it can contribute to the documentation, interpretation and analysis of the subject. Robert Sainsbury had given archive material to the Sainsbury Research Unit (SRU) with the intention that it could be a study resource for staff and students. In the archive, items were discovered which had not previously been on public display including correspondence between the Sainsburys (Robert and Lisa) and the Giacometti family (Alberto, Annette and Diego), in addition to postcards, letters pertaining to loans, private view invitations, photographs of works, early exhibition catalogues, press cuttings, account books and other miscellaneous items. As previously mentioned, the receipt for the 'Aquascutum' raincoat, purchased for Annette Giacometti by the Sainsburys, was found in the archive. The warmth expressed within the personal letters between the artist and his patrons supported this thematic exhibition section. These were written in French and include the following:

- A thank you letter from Annette to Lisa Sainsbury for the gift of the raincoat (as described).

[86] Introductory exhibition wall text panel, *Alberto Giacometti: A Line Through Time*, Sainsbury Centre, April 23 to August 29, 2016.

- A thank you letter to Lisa Sainsbury from Giacometti written in Stampa and dated '9 January 1956' referring to a triptych of photographs he had been sent illustrating three of the drawings Giacometti had made of David Sainsbury. The letter reads:

> Dear Mrs Sainsbury,
> I thank you immensely for your very nice letter and for the triptych of photos which I like very much. I find it very beautiful with the red and the proportion. I looked at it again and looked at it again, it was a very nice surprise for us and I thank you again for the troubles you went to make it. We have been here at my mother's for 15 days and will stay until the end of the month. I have been very rested from the beginning and now I am working a lot, it is very pleasant, we are very quiet. It has been snowing for 2 or 3 days and we are having very nice walks. I look forward to seeing you in February in Paris.
> I wish you all a happy new year and I send to you, also from Annette, to Mr. Sainsbury and to your children and to yourself our very affectionate greetings.
> Alberto Giacometti[87]

- A letter from Giacometti, dated Paris '10 July 1956', explaining that his work was not going at all well while also stating that he would like to undertake another attempt at drawing Elizabeth, Robert and Lisa's daughter. In the letter he also expresses gratitude at their loan of his work to the exhibition in Berne, which he describes as "very well curated by the director of the Kunsthalle."[88]

- A letter from Giacometti, dated 'Paris 7 September 1965', thanking Robert Sainsbury for a dinner that he attended at their home and excitedly writing of his time in London and the museums he had visited. This letter reads:

> Dear Friends,
> Even before my departure from London I wanted to write to you to thank you for your great kindness, to tell you how happy I was with

[87] Alberto Giacometti, Letter to Lisa Sainsbury, January 9, 1956. Unpublished, trans. author. Sainsbury Research Unit Archive, University of East Anglia.

[88] Alberto Giacometti, Letter to Robert and Lisa Sainsbury, July 10, 1956. Unpublished, trans. author. Sainsbury Research Unit Archive, University of East Anglia.

the evening spent at yours. I am very happy with the hours spent together, that gave me great pleasure.
Here is what I would like to tell you. Two days ago I started to work again, great desire to continue, whatever that may bring.
I very much hope to resume your started portrait one day! Very pleased with my stay in London and my visits to the museums, I saw almost everything I wanted to see.
That's all I am able to say today and I am impatient to take this little letter to the post.
Much affection and much friendship.
Yours
Alberto Giacometti[89]

- A letter dated Paris '10 March 1966' written by Diego Giacometti following the death of his brother, Alberto, to Robert Sainsbury conveying his sense of appreciation towards Robert and Lisa, which reads:

Dear Mr Sainsbury,
Thank you for having thought of me in my mourning and to have shown me your friendship.
It is still difficult for me to think that Alberto is gone forever and that is why I could not write to you earlier to tell you, as well as Mrs Sainsbury, all my gratitude and friendship.
Your devoted
Diego Giacometti[90]

- Another correspondence dated '27 February 1959' was a postcard sent to David Sainsbury from his parents who were in Paris. The affectionate message teasingly questions if they should allow David to read the novel Lolita. The card is signed by his parents, 'Mummy' and 'Daddy', but also by Giacometti, his wife Annette, [Alexander] Calder, Henry and Irena [Moore] and Philip [Hendy] (director of the National Gallery) and his wife Cicely [Prichard Martin].

(*Exhibition Portfolio: Section Three, 43-49: Robert and Lisa Sainsbury Archive.*)

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[89] Alberto Giacometti, Letter to Robert and Lisa Sainsbury, September 7, 1965. Unpublished, trans. author. Sainsbury Research Unit Archive, University of East Anglia.

[90] Diego Giacometti, Letter to Robert Sainsbury, March 10, 1966. Unpublished, trans. author. Sainsbury Research Unit Archive, University of East Anglia.

In addition to the Robert and Lisa Sainsbury archive on Giacometti, the Isabel Rawsthorne archive housed at Tate was explored. As a muse and model for Giacometti, André Derain, Pablo Picasso and Francis Bacon and an artist herself, Rawsthorne was an interesting subject to develop within the research particularly given that the Sainsbury Centre owns significant works featuring her — Alberto Giacometti's *Head of Isabel II (Isabel Rawsthorne)* (1938-39) and Francis Bacon's *Three Studies for a Portrait of Isabel Rawsthorne.* The exhibition theme relating to Giacometti's impact in Britain offered the opportunity to explore the connection between Giacometti and Rawsthorne and include her work in the display. To further the research, I arranged a meeting with a personal friend of Rawsthorne and with Carol Jacobi, curator of British Art at the Tate Gallery with specialist knowledge of the artist. This meeting took place on October 28, 2015 and the conversation led to an invitation to the home of the personal friend referenced. On November 19, 2015, two colleagues and I made this visit where we were shown original works by Rawsthorne which included a painting that had been on her easel when she died with Giacometti's name inscribed within the work. A group of works was selected and agreed for loan and would be necessarily conserved for display. Extending this research, a visit to the Tate Archive on January 15, 2016 provided the opportunity to explore documentation on Rawsthorne including her memoirs which offered valuable insight into her connection with Giacometti. She recorded her first meeting with the artist at the Café du Dome in Paris in 1935:

> I had become aware of a curious sensation when being observed with remarkable intensity by a man with singular features. This continued for many days until one evening, as I rose from the table, he rose at the same time. Advancing he said, 'Est-ce qu'on peut parler?' from then on we met daily at five p.m. It was many, many months before he asked me to his studio and pose. By which time I knew that had changed my life definitely.[91]

[91] Isabel Rawsthorne, Autobiographical manuscript. Unpublished. Tate Archive, London.

The findings in both the Giacometti and Rawsthorne archives offered new material for the exhibition display.

2.7 Mapping to the Exhibition Space and the Visitor Experience

"The experience of looking at pictures, whether acknowledged or not, is understanding them as part of a tale—a narrative constructed from the juxtaposition of pictures, the inclusions and exclusions."[92]

Following the confirmation of loans and the clarity of content, the presentation began to take shape. The framework and display sequence needed to be considered in advance of the appointment of the exhibition designer. It was imperative to consider how the Sainsbury Centre exhibition spaces would best serve the focus, narrative thrust and thematic structure of the exhibition. While freedom is embedded in the exhibition experience and the viewer is at liberty to engage with an exhibition in a myriad of ways and at their chosen tempo, it is, nevertheless, the curator's challenge to offer an immersive interpretive experience, to create a narrative in space with momentum and impact. Ferguson relates the factors that combine to create the purposeful exhibition experience including the architecture, wall colour, interpretation, lighting, security, curatorial premise and aesthetics as "a strategic system of representations."[93] In his view, "there is a plan to all exhibitions, a will, or teleological hierarchy of significances, which is its dynamic undercurrent."[94] Indisputably, by assessing, coordinating and integrating these aspects, the curator should seek to visually engage, encourage active cognitive response, spark thought and invite curiosity. Rosenthal describes, "the exhibition must make its own kind of narrative sense, discursively and intellectually, through the visual experiences to be

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[92] Patricia Mainardi, "Repetition and Novelty: Exhibitions Tell Tales," in *The Two Art Histories,* 84.

[93] Ferguson, "Exhibition Rhetorics: Material Speech and Utter Sense," 178.

[94] Ferguson, "Exhibition Rhetorics: Material Speech and Utter Sense," 178.

had in the galleries of the museum"[95] while Grewcock discusses the physical and sensory experience of the exhibition, "In a museum context following stories also means walking stories. Tales of the field are extended by visiting with the body and all the senses. We walk museums. We feel their push and pull. We walk with them physically and intellectually. We walk with them and carry them with us."[96] The latter reflection offers a reminder that the public not only bring their individual knowledge or interest in the subject to the exhibition space but also their previous learned experience of engaging with the museum or gallery context.

Sheikh suggests the viewer engagement should not be presupposed, "A curator does not lay down a law: indeed, his or her decisions and authority can always be questioned, by colleagues and artists, as well as by the public. The public can refuse, directly or indirectly, to engage, to be persuaded, or to be involved."[97] Each visitor will arrive with an individual knowledge base, motivation and expectation of the exhibition which cannot be pre-conceived or externally governed. As Falk and Dierking express, this has a consequence on their absorption of the exhibition content, "one should expect that most learning will be the confirmation and enrichment of previously known constructs and that subsequent experiences will play a large role in what is ultimately remembered and utilized."[98] Mindful of this determinant, they remark, "The essence of the museum experience is the ability for an individual to experience real things, and under the best of circumstances, within real, meaningfully designed physical contexts."[99] In planning the exhibition, the implicit psychological complexity of the relationship between the visitor and museum experience was considered and the display sought to create a visually stimulating and accessible forum for a

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[95] Rosenthal, "Telling Stories Museum Style," 75.

[96] Grewcock, *Doing Museology Differently*, 200.

[97] Sheikh, "Curating and Research: An Uneasy Alliance," 105-106.

[98] John H. Falk, and Lynn D. Dierking, *Learning from Museums: Visitor Experiences and the Making of Meaning* (Walnut Creek, CA: AltaMira Press, 2000), 152.

[99] Falk and Dierking, *Learning from Museums*, 196.

diverse audience. Breaking the narrative into digestible thematic sections was part of this thought-process. The exhibition and the accompanying interpretation needed to be enticing for visitors in order that the concepts and content could be absorbed most effectively.

The visitor experience begins from the point of arrival at the Sainsbury Centre itself not simply at the exhibition entrance. The Sainsbury Centre is a dramatic modernist spectacle symbolising progression and innovation. The open-plan interior, large windows and feeling of spaciousness again reflect the concepts of Modernist architecture and offers the backdrop for pioneering exhibition display. Hooper-Greenhill observes the significance of the contextual environment commenting, "A museum's buildings and grounds affect the museum experience, and are not merely empty shells to house exhibitions."[100] This sentiment is echoed by Rhiannon Mason:

> Every aspect of a museum, gallery, or heritage site communicates. From the architectural style of the building or layout of a site, to the attendants at the entrance, the arrangement of the exhibits or artefacts, the colour of walls, and the positioning and content of labels and text panels; all these things and more are engaged in a communicative process with the visitor. Yet, what is being communicated will depend on many factors; some of this communication will be implicit, some explicit, some intended, some unintended. At the same time, visitors will participate in and contribute to this meaning-making process in many different ways.[101]

Promotional posters and advertisement banners outside the gallery and in targeted public settings, signage on totems near the gallery entrance and a banner on the welcome desk all with clear exhibition identity, can support the navigation journey and visitor pathway while simultaneously building anticipation about the exhibition. These elements were factored into the exhibition planning.

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[100] Eilean Hooper-Greenhill, *Museums and Their Visitors* (London: Routledge, 1992), 91.

[101] Rhiannon Mason, "Museums, Galleries and Heritage: Sites of Meaning-Making and Communication," in *Heritage, Museums and Galleries: An Introductory Reader,* ed. Gerard Corsane (London: Routledge, 2005), 200.

At 850 square metres, the lower gallery exhibition suite, comprising three main spaces connected by a link corridor, provides one of the largest venues in the United Kingdom outside London for special exhibitions, and offers the potential for dynamic and extensive presentations. The idiosyncratic layout of these 'underground' galleries can, nevertheless, pose challenges for exhibition display. Working with the spatial construct of the galleries and understanding the visitor experience had a direct bearing on the thematic divisions and focal points of the *Alberto Giacometti: A Line Through Time* exhibition. The first gallery needed to have immediate impact and serve the purpose of introducing the main exhibition themes before the long 'link' corridor to the two larger main galleries. The navigation through Galleries Two and Three has a circular route but the preceding display areas including Gallery One double up as both entrance and exit. This was an important consideration in the exhibition narrative as the beginning of the visitor's journey would also be the finale, an aspect best embraced rather than disregarded.

Gallery One, by its nature, is the introductory space, and so it seemed fitting to situate documentary film footage of Giacometti there. Permission was sourced to screen an Arts Council production directed by Michael Gill in collaboration with David Sylvester — a particularly poignant film since it shows the artist actively working in what was to be the last year of his life. Projecting this footage in this designated space would give the visitor an immediate sense of the presence of the artist, to see him patiently drawing a head, show him scrutinising his subject, his hands modelling a clay figure and to hear the sound of his voice. The mood of immersion would be set from the start of the exhibition and theoretically, visitors would be able to consider the artist's methods and approach (shown in the film) as they traversed the galleries. If Kantian cognitive theory can be applied here, the first gallery would set a receptive atmosphere for the absorption of information, "All our knowledge begins with sense, proceeds thence to

understanding, and ends with reason."[102] Further to this, the film's location would simultaneously offer a second opportunity for the visitor to watch the film before leaving the gallery when perhaps ready to pause and assimilate what had been experienced in the exhibition journey.

The core theme of drawing made early presentation of the *Paris Sans Fin* (*Paris Without End*) lithographs from the Sainsbury Centre collection a helpful guide for the visitor. While the lithographs were produced in the latter years of Giacometti's career, they contain all the subjects of his life and work since arriving in Paris as an art student in 1922, presenting a form of synopsis which the display sought to convey. The sequence of images weaving between the studio and the street, in and out of cafés and bars, the printers, the ethnographic museum and so forth, appears to knit together the stories of Giacometti's life — the people and places that held great significance for him. It presents the narrative of his relationship with Paris, the people and fabric of the city, the vehicles, the streets, the bars, the cafés, the museums, the objects, the furniture, the interior and exterior world. Locating this suite of drawings here would give an introduction to the artist and his life at the beginning of the exhibition as well as offering an opportunity to be seen as a synthesis of his career if viewed on exit.

The extensive 'link' corridor connecting Gallery One with Galleries Two and Three, which offers fifty metres of wall hanging space in the bays, could be perceived as a disruption to the flow of the exhibition narrative, but the challenge is to utilise gallery spaces to advantage. This curatorial responsibility to work a particular gallery layout is recognised by Storr, "A good exhibition does not ignore the idiosyncrasies of its site: it either exploits them to unexpected effect, or makes them disappear to the measure possible."[103] The recess spaces within the link-corridor offer scope for singular focus providing an intimate, visually undisturbed quality. The

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[102] Immanuel Kant, *Critique of Pure Reason,* trans. J. M. D. Meiklejohn (Waiheke Island: The Floating Press, 2009), 389.

[103] Robert Storr, "Show and Tell," in *What Makes A Great Exhibition?*, 29.

second recess along this transitional link corridor could present the Robert and Lisa Sainsbury thematic component, an important section to encounter early in the exhibition narrative with its fundamental link between the gallery's founding collectors and the exhibition subject. This alcove space offered an appropriate setting to display the significant archive material discovered in the Robert and Lisa Sainsbury Collection. The drawings Giacometti made in 1955 of Robert and Lisa's children David and Elizabeth would be displayed in this area and thus the emphasis on Giacometti's drawing practice would continue to be cemented in the early part of the exhibition. David, who still takes a keen interest in the gallery housing his parent's collection, has teenage memories of his experience of sitting for Giacometti in September 1955 which could be referenced with the work to add a personal story to the work with which the visitor could engage. He recalls:

> I was impressed by the tiny, cramped room that my parents left me in. It looked so frugal, so sparse. And Giacometti was terribly nice and very friendly. But as soon as he had settled me down and begun to draw, he became very absorbed and silent. Then he started agonising and groaning, saying how impossible it was and rubbing his hands over his face. It was very exciting and, of course, to me at that age, rather incomprehensible.[104]

Before turning into Gallery Two, a fifteen square metre glass-fronted deep recess, known as the 'Store Window', faces the last of the series of alcoves, offering a further defined area of focus. Best suited to three-dimensional pieces seen from a predominantly frontal view, it presented an appropriate placement for the collection of furniture made by Alberto and Diego for the Paris-based interior designer, Jean-Michel Frank. This window display and the facing alcove would emphasise the close working relationship between Alberto and his brother, Diego. It would enable a focused view of the painting, *Diego Seated*, 1948, the first acquisition of Giacometti's work by

[104] David Sainsbury in: *Alberto Giacometti in Postwar Paris*, ed. Michael Peppiatt (New Haven: Yale University Press, 2001), XIII.

the Sainsburys when they met the artist in 1949 and now a celebrated asset of the Sainsbury Centre collection.

Once the visitor has progressed along the link corridor and been introduced to the aforementioned themes, the two vast main gallery spaces could dynamically present principal areas of contextual focus. The cultural climate of Paris postwar could be explored in the first of these spaces, offering the location for Giacometti's distinctively attenuated figures with their heavily manipulated surfaces. These works could be dramatically set to depict Giacometti's relationship with his contemporaries and the shared existentialist spirit of the era. Woven into this section would be the narrative explaining the evolution of Giacometti's work conveying his sources and influences and expressing the significance of drawing in his work.

The final gallery could then represent Giacometti's artistic legacy in Britain. Following the firm decision to give enhanced emphasis to the exhibition section, it felt appropriate that this should be reflected in the proportion of gallery space dedicated to this theme and for it to form the finale of the exhibition.

Contemplating an audience participatory element to the exhibition prompted stimulating discussions with the learning team. We discussed ideas regarding the inclusion of an interactive visitor engagement component that would reflect the content and themes of the exhibition. The intention was for this public response element to be integral to the exhibition narrative, located within the gallery space and included within the design construction. The incorporation of interactivity within exhibition displays in contemporary culture has rapidly become an essential feature. It is Hooper-Greenhill's view that, "It is generally expected that audiences wish to be much more active and physically involved in museums today. The age of the passive visitor has passed."[105] Sharing the ideas of the exhibition and its

[105] Hooper-Greenhill, *Museums and the Shaping of Knowledge*, 211.

narrative with the learning team led to the suggestion of a 'Drawing Without End' participatory element to be placed along the curved corridor by which visitors would exit the final gallery. The 'Drawing Without End' display proposal would provide an evolving space for drawings as a public response, inspired by Giacometti's *Paris Sans Fin* series of lithographs capturing scenes of personal significance to his life. This interactive section would be suitable for all ages, while also reinforcing the importance of drawing in Giacometti's work.

Reflecting on these display intentions reveals factors that can impact on exhibition narratives including the practical layout of the gallery space. In Storr's perspective, "it is the exhibition-maker's responsibility, not the viewer's, to lay the string that marks a trail in and out."[106] Understanding the way in which the space works for the visitor experience is essential for the exhibition's success. The installation had to support the viewer's experience and appeal to varying needs and means of engagement. Gauging, as accurately as possible, how they may see and experience the material displayed and absorb the accompanying interpretation is critical.

[106] Storr, "Show and Tell," 25.

3.1 Giacometti, the Gallery and Theories of Space

This chapter considers pivotal factors that influenced the exhibition design presentation and the subsequent decisions made in the design development stage. It explores theories of space in the effort to construct an appropriate atmosphere-viewing environment for the physical presentation of the exhibition. To a considerable extent, this was an exhibition about isolated figures in space. I considered, therefore, that the relationship of Giacometti's work to the spaces around it would be vital to the emotional impact of the exhibition. The Sainsbury Centre offers an enormous advantage in that the building itself is an exercise in open-plan space. The design for the spatial configuration of the exhibition needed to respond to three distinct areas of concern which emerged from the research, namely: the ideas inherent in the artist's work, for example, the phenomenological concept of 'the gaze'; the critical theory relating to the exhibition space; and the aim of creating an environment whereby the audience can respond most empathetically to the artwork. The use of plinths, cases and framing devices are assessed as curatorial apparatus to enhance meaning appropriate to the subject, content and gallery environment — all of which play a role in the holistic visitor experience. The role of juxtaposition to offer visual comparison is appraised, relating intellectual idea to physical approach. Critique of Giacometti's display history has relevance to design decisions made; influential reviews and commentary are integrated. Essentially, this stage of the development process responds to the research and reflects the transfer of ideas from theory into practice.

The Impact of the Exhibition Space and the Visitor Experience

The dynamic of the exhibition space inevitably impacts on and defines the visitor experience. Functional spatial design is conducive to a meaningful interaction between viewer and artwork. The fundamental importance of this is illustrated by Falk and Dierking:

> Within the three-dimensional space of a museum, time, too, is an element of space. As a visitor moves through the museum, the space changes, either drawing the visitor in or not, challenging or comforting. Space is created, and in fact defined, by the design. At the level of the exhibit, at the level of the exhibition, and finally at the level of the building, the visitor's experience is influenced by the creation of space. Good design enables the visitor to navigate through all of these spaces without the help of a guide. A visitor's eyes or feet are guided through the exhibition through the placement of elements, by the creation of perspective, by the development of appropriate volumes and frames either through real constructs or through the use of implied space.[107]

This is similarly emphasised by Art Historian Andreas Beyer who states:

> "There is no doubt that the sequence of works of art, their distribution, their hanging or positioning, even their illumination and wall color—in short, the manner of their display—are the essential preconditions to enable them to express something. Making the case by means of pictures, sculptures, or drawings is the closest possible approximation to a genuinely consistent art historical approach. Communication is achieved not with the art but through the works displayed, through the act of showing."[108]

Museologist Marc Maure defines an exhibition as "a system of communication which consists of setting objects in space."[109] Certainly, the way in which an audience engages and interacts with an exhibition display is governed by the parameters of the space the work occupies.

The Poetics of Space, Gaston Bachelard

The analysis of the meaning and complexity of space as articulated by French philosopher Gaston Bachelard in *The Poetics of Space* (originally published 1957) resonates with the phenomenology of the object-space

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[107] Falk and Dierking, *Learning from Museums*, 123-124.

[108] Andreas Beyer, "Between Academic and Exhibition Practice: The Case of Renaissance Studies," in *The Two Art Histories,* 27.

[109] Marc Maure, "The Exhibition as Theatre – On the Staging of Museum Objects," trans. Yolande Fonne. *Nordisk Museologi,* no. 2 (1995): 156, https://doi.org/10.5617/nm.3729

relationship to Giacometti and the way in which his sculptures occupy their spatial context. Bachelard asserts the notion that, "To give an object poetic space is to give it more space than it has objectivity; or, better still, it is following the expansion of its intimate space."[110] He emphasises, all objects are defined by their surrounding space, "May all matter be given its individual place, all sub-stances their ex-stance. And may all matter achieve conquest of its space, its power of expansion over and beyond the surfaces by means of which a geometrician would like to define it."[111] This principal idea relating to the dialogue between object and space to convey meaning was fundamental to the exhibition design configuration.

Bachelard's discourse on the miniature is particularly pertinent in relation to Giacometti's phenomenological experimentation with scale in the series of tiny sculptures he produced during the war years. It is Bachelard's perception that, "Thus the minuscule, a narrow gate, opens up an entire world. The details of a thing can be the sign of a new world which, like all worlds, contains the attributes of greatness. Miniature is one of the refugees of greatness"[112] and further to this he states, "miniature can accumulate size. It is *vast* in its way."[113] This was true to Giacometti's approach as expressed by Reinhold Hohl, "Giacometti's own conviction that one of his small figures could dominate a large public space."[114] The same theory relates to his attenuated figures, reduced to almost a vertical line and yet able to preside on the surrounding space. Valerie J. Fletcher, curator in Modern Art, at the Hirshhorn Museum, Washington, illustrates this concept of Giacometti's spatial perception, "By reducing a figure to almost nothing, Giacometti made its relation to the surrounding space more meaningful,

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[110] Gaston Bachelard, *The Poetics of Space* [New ed.] (Boston: Beacon Press, 1994), 202. Originally published by Presses Universitaires de France, Paris, 1958.

[111] Bachelard, *The Poetics of Space,* 202-203.

[112] Bachelard, *The Poetics of Space,* 155.

[113] Bachelard, *The Poetics of Space,* 215.

[114] Hohl, "Alberto Giacometti in Basel," 132.

implying the frailty and insignificance of the human subject in a vast and empty universe."[115]

Space is not a non-entity, it evokes emotion which enables our remembered experience. This fundamental value of space is significant when considering the placement of an object within the gallery context. In his analysis of memory in *The Poetics of Space*, Bachelard offers an example of the manner in which space can be impregnated with meaning, "Memories are motionless, and the more securely they are fixed to space, the sounder they are."[116]. In his view, "The coexistence of things in a space to which we add consciousness of our own existence, is a very concrete thing."[117] This notion can be applied to the relationship between viewer, artwork and space as the tripartite equation of exhibition dialogue.

'The Empathy Principle'

Empathy is an essential component of curatorial vision and the *Alberto Giacometti: A Line Through Time* exhibition was founded on this ethos. By nature, human beings relate to the physical reality of the objects that surround them; exhibitions, in their selection and focus, embody this premise. W. Ray Crozier and Paul Greenhalgh's discussion of 'The Empathy Principle' supports this idea. Crozier and Greenhalgh assess how objects function, pointing to the fundamental human tendency to personify the objects around them. This tendency leads them to define the work of art as a relationship, that is, not residing in either the object or the viewer, but in their interaction, meaning that the work of art exists in their connectivity. Their analysis has particular relevance to the psychology of exhibition display and the intention of the Sainsbury Centre presentation. They comment, "Empathy is a quality of a relationship, a dynamic process that takes place between object and spectator. In empathy, the spectator

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[115] Valerie J. Fletcher, Silvio Berthoud, and Reinhold Hohl, *Alberto Giacometti 1901-1966* (Washington, D.C.: Smithsonian Press), 118.

[116] Bachelard, *The Poetics of Space,* 9.

[117] Bachelard, *The Poetics of Space,* 203.

identifies with the object, becomes, so to speak, fused with it"[118] and go on to say, "The intensity of the discourse will relate to the readiness of the viewer to participate in, and the ability of the object to elicit this process. It is this quality of relationship that we have in mind when we think of the aesthetic experience."[119] These ideas parallel Herbert Read's description of the emotive response to objects of vision, as opposed to the aesthetic feeling of sympathy, "we do not necessarily humanize the rising column or the graceful vase which we contemplate: we feel into its shape, conform to it, and react to its limits, its mass, its rhythmic convolution; and so we invent the word *empathy*."[120] The Empathy Principle draws on Jean-Paul Sartre's premise that "the work of art is an unreality."[121] Sartre's concept implies that the work of art exists in the space between the viewer and the object and is, therefore, primarily a relationship created between these two elements. Grewcock's contemporary theoretical analysis parallels Sartre's hypothesis,

> The museum— and its message— is performed in this space between exhibit and audience. It is not restricted to an intellectualised cognitive engagement but by learning as feeling, of movement and being moved. A complex and powerfully embodied sense of knowing in a particular place.[122]

Taking this theory into the gallery and display, the space around the works is permeated with significance. The curator's role, and the challenge with presenting works in *Alberto Giacometti: A Line Through Time,* was to encourage the audience into an empathetic space with the objects through their presentation. Rosenthal's view is applicable here as he comments, "For the curator, a monographic exhibition demands humility before its

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[118] W. Ray Crozier and Paul Greenhalgh, "The Empathy Principle: Towards a Model for the Psychology of Art," *Journal for the Theory of Social Behaviour* 22, no. 1, (July 2007): 74, https://doi.org/10.1111/j.1468-5914.1992.tb00210.x.

[119] Crozier and Greenhalgh, "The Empathy Principle," 74.

[120] Herbert Read, *Art Now: An Introduction to the Theory of Modern Painting and Sculpture,* rev. ed. (London: Faber and Faber, 1960), 36.

[121] Jean-Paul Sartre, "The Work of Art," in *Aesthetics,* ed. Harold Osbourne, (London: Oxford University Press, 1973), 32.

[122] Grewcock, Doing Museology Differently, 208.

subject."[123] Recognising that the essential dialogue in the creation of meaning occurs between artist and audience, Storr perceives the curatorial intervention as a form of enabler, "Above all exhibition-makers must not usurp the autonomy of either of the primary parties in this dynamic, or propose to speak to either of them in the name of the other, or in the name of an overarching authority."[124]

Spatial Charge

Professor Anne M. Wagner, an art historian with specialist interest in sculpture makes the judgment that "Sculpture turns space into place"[125] and comments, "Sculpture, we might say, impacts space the way a musical instrument reshapes the sounding air with every note."[126] Undeniably, the concept of 'space' figured as the most expressive, meaningful concern to consider in the presentation of Giacometti's oeuvre. The artist himself questioned the relationship of the human presence in space, "What is the relationship of the figure to the enveloping space, of man to the void, even of being to nothingness?"[127] The viewer's interaction with the work would be shaped by the drama of its presence in the exhibition. However, research indicated that the spectacle of the display should not be over-imposed. Instead, the theatricality and dialogue should emanate from the works themselves. This could be achieved by encouraging focused, uninterrupted dialogue between the work and the viewer — to use minimum intervention in the design presentation for maximum effect.

Just as space is integral to the construction of sculptural form, so too is the object equally defined by the surrounding space, in fact determined by the negative space around it. The intention was for the visual presentation to

[123] Rosenthal, "Telling Stories Museum Style," 78.

[124] Storr, "Show and Tell," 31.

[125] Anne M. Wagner, "Space," in *Giacometti*, eds. Lena Fritsch and Frances Morris (London: Tate Publishing, 2017), 99.

[126] Wagner, "Space," 99.

[127] Alberto Giacometti in *Alberto Giacometti*, eds. Peter Selz, and The Museum of Modern Art (New York: The Museum of Modern Art, 1965), 8.

reflect the principle of space as evident in Giacometti's work and thereby create a synergy between the design and the content. This would require astute judgement, as David Sylvester remarks, "These sculptures are peculiarly sensitive to their lighting and placing (seen in a wrong sort of light or at the wrong height, their impact is not diminished, it is nullified)."[128] It was a deep concern for the artist himself as Hohl states, "Viewing a sculpture by Giacometti is always an encounter — indeed, one that the artist spent his life thinking about, seeking to control and influence its course by precisely determining the heights of pedestals down to the last centimetre."[129]

The dominance of space as a factor in both the content of Giacometti's work and his intellectual approach made the presentation methodology all the more applicable. Giacometti was perpetually preoccupied, arguably haunted, by the concepts of space and time. Whether sculpting, painting or drawing, the manipulation of the material was tightly bound to sculpting space. In his surrealist sculpture, *Hands Holding the Void (Invisible Object)* (1934), he deliberately sculpted empty space. In his postwar sculpture he built and reformed the clay and plaster repeatedly, leaving the marks of his progress raw on the surface while in drawings and paintings he freely moved his pencil or paintbrush around and through his subject, his enquiring line reshaping and leaving traces of his journey evident. John Berger comments:

> The more the figures have "shrunk", the more the space around them is charged with their presence. The spatial charge of Alberto G.'s primary preoccupation right from the beginning. It's visible in his drawings throughout his life.
> His figures inhabit the space around them. And this is why they have, in a sense, no contours, no frontiers.
> If what surrounds a figure is "background", the figure is bound to be dead. What surrounds a figure is "the receptivity" of the figure's

[128] Sylvester, "The Residue of a Vision," [17].

[129] Hohl, "Alberto Giacometti in Basel," 127.

> presence and energy. This is why a line in a drawing, if it is tense, is radiating, pushing and pulling in two opposite directions."[130]

Equally, the subject of space imposes a dominant presence in Giacometti's paintings whereby figures appear engulfed by the space, simultaneously emerging and disappearing in the expanse of space that surrounds them. Sylvester offers the following description:

> In his paintings, space is like a cloudy heavy liquid that is seen no less than the mass at the heart of it is seen, and is hardly less intangible. The mass has an energy that is turned inward upon itself, violently compressed around a central core, so that it seems to have a highly concentrated density; the space has an energy that is turned outwards, sometimes as if exploding out of the picture, and at the same time often seems held back, drawn in, by the mass at its centre, as if this were the centre of a whirlwind. Where the one meets the other there is an interpenetration. The boundary between them is not fixed.[131]

Giacometti's sculpture, painting and drawing would all be represented in the exhibition and would demonstrate his configuration of space consistent through the various mediums. The artist's interrogation of subject and form with persistent mark-making implies drawing and making as thinking — as an intellectual and philosophical process. The exhibition would seek to convey this intensity of activity, which could be achieved through the content, design and interpretation text. The use of repetition offered a curatorial device to emphasise Giacometti's obsessive approach to his work, for example, a group of his postwar figures spaced apart and displayed in an extended line on a single plinth. This would enable the viewer to be placed in the position of the artist — to sense his obsession in order to share and understand in his perception of the world. As Lord remarks, "To him,

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[130] John Berger, "Distance and Drawings: Four Letters from a Correspondence between James Elkins and John Berger," *Berger on Drawing,* ed. Jim Savage (Aghabullogue, Co. Cork: Occasional Press, 2005), 115-16.

[131] Sylvester, "The Residue of a Vision," [11].

nothing was ever final. The act of creation was endless and unpredictable, starting anew each day, if not each hour."[132]

***The Phenomenology of Perception*, Maurice Merleau-Ponty**

Giacometti's engagement with the complexities and ambiguities of perception correlates with Maurice Merleau-Ponty's conception of space. The gaze for Giacometti is phenomenologically informed; perception is based on our physical relationship and our visual interaction with the world. While the exhibition would not be the appropriate forum to offer an extensive analysis of phenomenology, it is relevant to expand on the key principles since the grounding of this research had a bearing on design decisions which needed to be sensitive to the authenticity of the artist's vision. Considering distance as an essential predeterminate of perception was fundamental to Giacometti's approach and was employed in the exhibition as a means through which the audience could be invited to engage with the works in a manner that supports the transfer of meaning.

Merleau-Ponty's theory of reality is centred on the primacy of perception and the understanding that the human subject is based within the world and thus perceives the objects of that world from within; vision is, therefore, charged with meaning — "To be a body, is to be tied to a certain world, as we have seen; our body is not primarily in space: it is of it."[133] Merleau-Ponty's definition of 'being-in-the-world' relates to Giacometti's suggestion that in reality things are in a constant state of flux and dependent on the distance from the eye. The implication from both artist and philosopher is that the participation with the objects of our experience encompasses both body and mind; our physical interaction coupled with our emotional and intellectual comprehension. In *Phenomenology of Perception* Merleau-Ponty professes:

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[132] Lord, *Giacometti: A Biography*, 283.

[133] Maurice Merleau-Ponty, *Phenomenology of Perception,* trans. Colin Smith (London: Routledge, [1945] 1962), 148.

> Space is not the setting (real or logical) in which things are arranged, but the means whereby the positing of things becomes possible. This means that instead of imagining it as a sort of ether in which all things float, or conceiving it abstractly as a characteristic that they have in common, we must think of it as the universal power enabling them to be connected. Therefore, either I do not reflect, but live among things.[134]

Giacometti's fragmentation of the contour, created by the rugged surfaces of his postwar sculptural forms, suggest a viewpoint that is continually shifting which, for him, was a closer reflection upon reality. Appearing to vibrate in space with their raw, jagged edges and elongated forms, Giacometti's sculpted figures have the effect of stimulating the dance-like activity of the viewer's gaze, discouraging any single point of focus. This would be illustrated in the exhibition section focusing on materiality with works such as *Diego in a Sweater* (1958-59), lent from Louisiana and *Portrait of Lotar III (Seated)* (1965), from Beyeler. Research indicated that these works were best presented from a frontal viewing perspective, as proved favourable in the exhibition in the Museo Nacional Centro de Arte Reina Sofia in Madrid (November 1990 - January 1991), and as described by Hohl in the earlier presentation at the Kunstalle, Basel in 1966, the year of Giacometti's death:

> I realized when reviewing the exhibition for the *Neue Zürcher Zeitung*, the standing figures and the portrait busts only come properly into their own when viewed frontally, because it is only from that angle that the materiality of the work of art is transcended and the virtual presence of the figure most compellingly evoked.[135]

Gallery Two would explore the connection between the approaches of a generation of artists in the postwar period and the shared emotional, intellectual and philosophical concerns. This thematic section would address the manner in which notions of visual perception and bodily presence intensified in weight and meaning as essential questions surrounding the function of the body and consciousness in a world of matter, came to the

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[134] Merleau-Ponty, *Phenomenology of Perception*, 243.

[135] Hohl, "Alberto Giacometti in Basel," 134.

fore. The selection of comparative works would aim to reflect the freedom of artistic expression during this era as the states of lost liberty and the claustrophobia of the war years coincided with deep internal reflection on the essence of space and time. The challenge for the curator here was to authentically convey such complex ideas in an accessible way — both visually and in the accompanying interpretation, and for the work to resonate as much for an audience in 2016 as it had done seventy years before. Setting the mood through the design of the visual display would be one method of achieving this and a contrasting white backdrop to the sculptures would support the stark atmosphere and impart their enigmatic presence.

The ambience of this section of the exhibition needed to communicate the mental anguish of the work, to reflect the frenetic and tenacious manner in which the artist relentlessly strove to realise the veracity of his vision. Giacometti's fixation with veracity, with faithfully depicting his perception of reality, of the sensation felt at the sight of the subject, necessarily impacted curatorial judgement when locating the works in the exhibition.

> When I'm outside a café and see people passing on the opposite pavement, I see them very small, as tiny little statuettes, which I find marvellous. But it's impossible for me to imagine that they're life-size; they become no more than appearances at that distance. If the same person becomes near, they become another person. But if they come too near, say two meters away, I really don't see them any longer: there they're not life-size; they occupy your whole visual field, and they get out of focus. And if you come closer still, there's no seeing them at all any more.[136]

Standing Woman (1958-59) from the Sainsbury Centre collection was quintessential in illustrating Giacometti's concept of perception and was also a central focus in the display. The intense visual impact of this sculpture is created through Giacometti's concern with spatial relationships,

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[136] Alberto Giacometti in: "An Interview with Giacometti," (Autumn 1964), Interview by David Sylvester, *Giacometti: Sculptures, Paintings, Drawings* (London: Arts Council of Great Britain, 1981), 4.

seemingly sculpting the void. The sculpture merited a dominant position where it would appear isolated yet in command of the surrounding space, and this defined space would need to be approached as an integral part of the work. The interaction between the skeletal postwar figures and the surrounding space was aptly described by Sylvester:

> All that is there is a hard core clothed with a suggestion of mass dissolving into space. Space has corroded the mass, or compressed it. There is only enough mass left to show that space can only go so far, little enough left to show just how little mass is needed for space to be dominated. If in one sense space has reduced the mass, in another sense the mass is always encroaching on space, in that it gives the feeling that it occupies more space than one thought it did.[137]

Another factor to consider in the placing of this iconic work was the effect of the figure's 'gaze' from afar. The sculpture's usual location in the central spine of the main Living Area gallery at the Sainsbury Centre, where it can be seen from a distance, has a striking, authoritative and beguiling presence. As French poet and art critic, Jacques Dupin describes in relation to Giacometti's work, "the grip of a gaze whose intensity is almost unbearable"[138] and Giacometti himself comments, "The only difference between the dead and the living is the gaze."[139] The implied intangibility of the standing figure through its sense of presence and distance determined the work's placing in the exhibition — centrally on a raised plinth — and for the height of the sculpture to rise above other works placed nearby. Sartre perceives that, "He places distance within our reach by showing us a distant woman who keeps her distance even when we touch her with our fingertips."[140] Similarly, Sylvester suggests the impalpable presence of Giacometti's standing female figures:

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[137] Sylvester, "The Residue of a Vision," [12].

[138] Jacques Dupin, *Alberto Giacometti* (Paris: Maeght, 1962), 11.

[139] Alberto Giacometti in: Elizabeth Cowling, "Elected Affinities: Giacometti in the Palace of Bones," *Apollo*, October 2003, 39.

[140] Jean-Paul Sartre, "The Quest for the Absolute," 100.

> The single figures of standing women almost invariably seem to remain beyond one's reach whatever one's physical distance from them. When I face one of them from the far side of a room and start moving towards her, for the first few paces she seems to come nearer, then she begins to recede from me as fast as I approach. She keeps, so it seems, her distance.[141]

Many galleries do not have the benefit of the extremely spacious interior that the Sainsbury Centre offers. It was fortuitous that the scale of the area would allow for the exploration of these ideas, and enable the opportunity for the audience to visually 'interact' with the works from multiple viewpoints — distant or close-up. The aim was for this to encourage a dynamic between the audience and the work so the sense of viewer and the viewed are fused. The French writer Jean Genet references this dialogue between audience and object in the following description:

> Not only do the statues come straight up to you, as if they had been very far away, from the depths of an extremely distant horizon, but wherever you are in relation to them, they arrange themselves so that you, who are looking at them, are at their feet. In the very back of a distant horizon, they are on an eminence, and you are the foot of the mound. They come, impatient to rejoin you and to go beyond you.[142]

Where possible, and when permission could be granted by exhibition lenders, the open display of the sculpture was favourable to support the sense of confrontation with the viewer — without any form of visual barrier interrupting the experience. When a display case was specifically required for one of Giacometti's sculptures, this should be selected appropriately, not just for the work to fit but for it to have surrounding space to exist within. It was our curatorial judgement that too close-fitting a vitrine could encase a work and, in so doing, potentially alter the way in which it is perceived — containing the work in a manner the artist may not have intended. Fortunately, the Sainsbury Centre held an array of large, high specification

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[141] Sylvester, "The Residue of a Vision," [15].

[142] Jean Genet, "The Studio of Alberto Giacometti," in *Fragments of the Artwork,* trans. Charlotte Mandell (Stanford, CA: Stanford University Press, 2003), 60.

display cases, constructed for a recent exhibition, all of which conformed to the highest security standards. Pragmatically, the use of existing vitrines would support the exhibition costs. The small *Standing Woman* (*c*.1950) sculpture on loan from a private collection and measuring 303 mm in height would be presented in a much larger display case for the reasons aforementioned.

A retrospective of the artist's work held at Museo Picasso in Málaga, Spain from October 17, 2011 to February 5, 2012, curated by the director of the Giacometti Foundation at the time, Véronique Wiesinger, proved influential in determining an optimum display for Giacometti's work. The presentation within the white gallery space was powerfully arresting. The simplicity of the sculptures sited in their isolated positions on white plinths appeared to interact in dialogue with one another. Where wooden plinths were used, the colour of the wood was light and camouflaged against the white backdrop. The pale surface of the shiny floor allowed a delicacy of shadows. Nothing interrupted the clear view of the works which dominated in their presence. Etched in the memory, this presentation offered a valuable guide for the preparation of the Sainsbury Centre exhibition. The aim was to offer a comparably engaging and memorable encounter with the work.

The decisions made by Chief Curator of the Kunsthaus, Zürich, Christian Klemm, in the display of Giacometti's sculpture at the gallery in 2002 and the accompanying exhibition reviews similarly reinforced ideas for the Sainsbury Centre presentation. In the *New York Times*, Vicki Goldberg describes the exhibition, "the sculpture has space to breathe and to stand up isolated, shivering, vulnerable, enduring."[143] This reaffirmed the plan to give the display of each sculpture uninterrupted presence.

[143] Vicki Goldberg, "Drawing, Drawing, Till Everything Else Seemed Easy," *New York Times*, September 29, 2002.

The description of Giacometti's work by Francis Ponge parallels the intended mood and atmosphere-viewing environment for the Sainsbury Centre presentation:

> Man — and man alone — reduced to a thread — in the dilapidation and misery of the world — who searches for himself — starting from nothing.
> Exhausted, thin, emaciated, naked. Aimlessly wandering in the crowd.[144]

This portrayal is echoed in Genet's interpretation of Giacometti's solitary figures, " 'I am alone,' the object seems to say, 'and therefore involved in a necessity which you can do nothing about. If I am only what I am, and without reserve, my solitude knows your own.' "[145]

The implied existential sense of anxiety depicted by the image of the isolated figure in space would need to be communicated in the design presentation and could potentially be achieved by considering the immediate surrounding space as integral to the work. Placing sculptures on white plinths against a white backdrop within space could support this design concept.

Reviewing the major retrospective at MOMA in 2001, Charles Ray conveys its potency commenting, "These works are not images you can read or understand — they are alive, breathing, waiting for you to come and meet them."[146] This emphasises the authoritative presence of Giacometti's work when displayed effectively. The stage set Giacometti designed for Jean-Louis Barrault's production of Samuel Beckett's *Waiting for Godot* consisting of just a single plaster tree resonated in relation to the display —

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[144] Francis Ponge "Reflections on the Statuettes, Figures and Paintings of Alberto Giacometti," in *Art in Theory 1900-1990: An Anthology of Changing Ideas*, ed. Charles Harrison and Paul Wood (Oxford: Blackwell, 1992), 615.

[145] Genet, "Alberto Giacometti's Studio," 32.

[146] Charles Ray, "Thinking of Sculpture as Shaped by Space," *New York Times*, October 7, 2001.

the presentation of his figures should express this sense of vulnerability, emptiness and the void.

The presentation should not misconstrue the meaning of isolation. It was the "poetics of solitude"[147] that Giacometti wished to impart and not loneliness itself — a distinction he keenly addressed. In an interview with Art Historian Jean Clay in December 1963, Giacometti remarks, "Space surrounds us, isolates us . . . Solitude isn't psychological; it isn't something one can do anything about. It exists in space."[148]

The effectiveness of the exhibition display would depend on the consideration of the manner in which the works were 'framed' in space. Brilliant emphasises the value of the use of curatorial devices to support the viewing experience, "From vitrine to wall to the enveloping edifice, all of them contribute to the framing experience of the viewer."[149] Giacometti's use of framing and elevating devices constructed around the figure are used to compress space, this delineation of shape and form could be echoed in the design presentation. His recurrent use of the cage, plinth or space-frame, frequently to contain a figure in isolation, implies the phenomenological foundation of his ideas. Space itself can be modelled with a cage or space-frame and the exhibition would relate the ideas inherent in Giacometti's work in decisions regarding the display.

'The Cage' as a concept was first deployed by the artist during his surrealist phrase. By the 1940s framing devices were strongly evident in his drawings and paintings. 'The Cage' would, in itself, be a focused theme of the exhibition incorporating the display of Giacometti's sculpture, *The Cage* (1950) adjacent to Francis Bacon's *Study of a Nude* (1952-53). The

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[147] Grenier, *Alberto Giacometti: A Biography,* 286.

[148] Alberto Giacometti, "Interview with Jean Clay," *Réalités*, December 1963. Quoted in *Isabel and Other Intimate Strangers: Portraits by Francis Bacon and Alberto Giacometti* (New York: Gagosian Gallery, 2008), 235.

[149] Brilliant, "Afterword," 186-187.

comparison, thereby, offering comment on their shared concern and mode of expression. Essentially, Giacometti's space-frames, do not obstruct or obscure, rather they create a particular concentrated viewing experience. Faithful to this, the exhibition presentation would adopt this principle in its spatial considerations. (*Research Portfolio: Section One, 13: The Cage.*)

The scale, form and height of the plinths throughout the exhibition needed to be acutely reasoned, not least because this had been a presiding concern for Giacometti throughout his career both in his consideration of the base for his sculpture and his particular approach to the display of his work. For him, the scale of his sculpture in relation to the base was crucial to the perception of the work. In his surrealist phase, Giacometti deliberately abandoned the raised platform for the presentation of his work placing his surrealist objects directly to the floor whereas his distinctive postwar sculptures regularly feature a heavily weighted base, plinth, pedestal or long-legged display stand. Although the Sainsbury Centre exhibition was not to be extensively focused on Giacometti's surrealist work, a representative selection would be included to support the narrative. The presentation of Giacometti's iconic bronze, *Spoon Woman* (1926-27) from his surrealist period, which has an integrated and substantial pedestal base, would need to recognise and respond to this concern.

Giacometti would obsess about the scale of the plinth to the minutia of detail when his work was exhibited, conscious that this could alter the viewing experience. The relative size and placement of plinths had provoked controversy during his lifetime as recorded by biographer, James Lord, referring to the 1939 Swiss National Exhibition:

> The artist arrived in Zurich well in advance of the opening of the exhibition. A man in charge of installations told him that a truck was ready to go to the railway station to fetch his sculpture. Alberto said, "There's no need. I have it with me." From one of his pockets he produced a largish matchbox and took from it a tiny plaster figurine not more than two inches high. The architects, including Bruno, were surprised — unpleasantly. They argued that a sculpture so

> small on a large pedestal in the centre of a large courtyard made no sense visually, since it would be virtually invisible. The virtuality of the visible, of course, being the very point of the sculptor's purpose, Alberto, too, was unpleasantly surprised. Bruno tried to reason with his brother, but succeeded only in having himself roundly berated not only in his failure to understand but also for his even more lamentable failure of faith.
> Alberto insisted the sculpture should remain. The architects insisted that it must not.[150]

In a comparative example, Franz Meyer, director of Berner Kunsthalle from 1955 to 1961 and then director of Kunstmuseum Basel from 1962 to 1980, recalls Giacometti's arrival to his exhibition at the Kunsthalle Bern in 1956:

> Just before it he had set up his first exhibition at the Venice Biennale and arrived in Bern early on Thursday morning by train. He was very upset, because during the train journey it had occurred to him that the plinth of one sculpture he was showing at the Biennale was a centimeter too low or too high. We had to calm him down, and let Venice know by phone.[151]

Recognising the importance of the plinth as a viewing platform, decisions made by curators in previous exhibitions of his work and reviews of their critical reception offered an informed guide for the presentation. Of particular note were the following:

Reviewing the 1974 retrospective of the artist at the Solomon Guggenheim Gallery, New York, Hilton Kramer comments:

> But the special moment I speak of is concentrated in eight tiny sculptures produced in 1944-45. In each of these works, a single figure or bust—in some cases, no more than an inch high—is isolated atop a massive, block-like pedestal. The figures, though completely legible, look painfully distant and vulnerable, at once

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[150] Lord, *Giacometti: A Biography,* 204-205.

[151] Franz Meyer, "Interview with Franz Meyer," in *A Brief History of Curating,* 105-6.

> threatened and mysteriously transformed by the space and the mass they occupy and adorn [152]

Praising the exhibition *Alberto Giacometti: Sculptures, peintures, dessins* exhibition at Musée d'Art Moderne de la Ville de Paris, 1992, John Russell asserts the following view:

> It is one of the merits of the present exhibition that the visitor can study those minuscule sculptures, one after another. Each stands on a plinth, many times as large as the sculpture itself, in a large white space of its own. Every one has its own powerful individuality. So far from looking small, they look monumental. Not even the Winged Victory of Samothrace has a more commanding presence.[153]

Understanding Giacometti's exhibition display history and his personal involvement in the specific spatial layout of his work, determined that the use of plinths in the exhibition were selected, or constructed, with scrupulous consideration to the effect they would have in their height, shape and form.

3.2 Juxtaposition in Exhibition Display

Art Historian Richard Kendall questions, "While the choice of works will always dominate the generation of meaning, to what extent can the juxtaposition or separation of individual pictures and sculptures communicate new notions about them?"[154] The design presentation of *Alberto Giacometti: A Line Through Time* would advocate that juxtaposition is indeed a powerful curatorial tool. This is endorsed by critic Jill Spalding commenting, "when a museum experience is curated to encourage free-association between eras and mediums, appreciation of art is the richer."[155] Juxtaposition offers an effective way of visually comparing or contrasting

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[152] Hilton Kramer, "The Figure is Always in the World," *New York Times*, April 14, 1974.

[153] Russell, "The Man Paris Lines Up For".

[154] Richard Kendall, "Eloquent Walls and Argumentative Spaces: Displaying Late Works of Degas," in *The Two Art Histories,* 63.

[155] Jill Spalding, "Carambolages," *Studio International*, April 18, 2016.

ideas in exhibition display. It is a means of understanding — comparisons enabling context and appreciation.

The pairing of artists' works to create dialogues has been part of the display ethos at Tate Modern since the gallery's opening. Director of Tate Modern Frances Morris relates:

> The thematic, rather than chronological, displays which opened the gallery in May 2000 were a statement of our ambition and intention; galleries were 'thinking' as well as 'looking' spaces. Displays unlocked new relationships between works, crossed boundaries erected by the canon and by conventions of chronology and geography.[156]

In the inaugural presentation of the collection at Tate Modern, Giacometti was presented in a room display alongside Barnett Newman who famously referred to the appearance of the artist's sculptures "as if they were made of spit — new things with no form, no texture, but somehow filled; I took off my hat to him."[157] The juxtaposition by Tate was evidently designed to cast fresh light on both artists. Further collection displays of Giacometti at Tate have seen him placed in direct dialogue with other artists including Jean Dubuffet, Germaine Richier, Francis Bacon and Louise Bourgeois.

The principle of comparison is fundamental to the presentation of the Sainsbury Centre permanent collection and would be a similar requisite for the *Alberto Giacometti: A Line Through Time*. It was a concept the artist adopted when considering the placing of his works, as Grenier describes in relation to the artist's involvement at the Venice Biennale in 1962, "Rather than being laid out chronologically, Giacometti arranged the show to create striking juxtapositions between works."[158] Rosenthal appraises the essential

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[156] Frances Morris, "On Tate Modern's 20th Anniversary, Director Frances Morris Says We Must Assert the Value of Culture," *Financial Times*, May 11, 2020.

[157] Thomas Hess, *Barnett Newman* (New York: Museum of Modern Art, 1971), 57.

[158] Grenier, *Alberto Giacometti: A Biography*, 277.

value of juxtaposition in curatorial practice as a means of communicating ideas:

> Whereas the art historian is like a novelist, having virtually limitless space that allows for a profusion of digressions, the curator can be compared, in part, to a film director, who must operate within temporal restrictions in conveying stories. For them, contexts may be subordinated in favor of characters and relationships. Juxtaposition and installation become essential tools in the curator's bag of tricks, by which visual dramas are staged and insights generated.[159]

Employing this principle to the exhibition design would require curatorial acumen and prudent assessment to ensure selected works would visually interact both with each other and to the surrounding space.

In 2011, the Pinacothèque de Paris had presented the exhibition, *Giacometti and the Etruscans* which placed thirty sculptures by Giacometti alongside 150 Etruscan objects in a dynamic display addressing this fundamental connection. The mood and lingering presence of this exhibition was created through the striking display which revealed the compelling visual affinities between the works. Director of the Pinacothèque de Paris, Marc Restellini, comments:

> It was a meeting of two worlds, two aesthetics, two philosophies. That is why we decided to bring the art of Giacometti and the Etruscans face to face. When it is genuinely justified, confronting the work of different artists takes history of art forwards. And in this case, the confrontation with Etruscan art is essential to understanding Giacometti's work.[160]

As expressed, it was the intention for the exhibition to closely relate the connections between Giacometti and the works held in the Sainsbury Centre permanent collection. The powerful influence of ancient and ethnographic

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[159] Rosenthal, "Telling Stories Museum Style," 75.

[160] Marc Restillini in: "Giacometti, the Last of the Etruscans?" *Independent*, September 18, 2011.

art on the artist, in particular the characteristic styles of works from Cycladic, Etruscan, Egyptian and African cultures, would be represented. He had encountered many works of these cultures in the Louvre, Paris, and this focused exhibition theme would underline their influences and effect on the evolution of his distinctive style. Utilising the Sainsbury Centre collection to represent this theme could include, for example, Etruscan figurines and a Spoon Figure from West Africa. The latter would strongly relate to Giacometti's *Spoon Woman* (1926-27) albeit a fraction of its size. Unlike the space surrounding the larger postwar sculptures, these works of the ancient cultures would need to be protected and, therefore, encased, some being particularly small in scale. The curatorial intention was to use the notion of comparison to offer an understanding of Giacometti's journey of development and of the evolution of his work, to enable ideas to be connected visually and intellectually. Reflecting on the exhibition at the Pinacothèque de Paris, and given the ready availability of works from the ancient cultures in the Sainsbury Centre permanent collection, the exhibition offered the opportunity to extend this narrative. This juxtaposition of works would offer an opportunity for innovation in the exhibition design and scope for the designer.

Further possibilities for juxtaposition were offered throughout the exhibition. The relationship between the intellectual idea and the physical approach was to be expressed. This would be exemplified in the section on materiality, which would consider how Giacometti and a number of his contemporaries who lived in, or were connected to, Paris after the Second World War used the textures and surfaces of material to express their engagement with the physical world. The comparative connections between the approaches of these artists in the heightened intellectual climate of the period could be related through their adjacent presentation in order to create a series of visual dialogues. One such relationship could be prompted by placing Giacometti's postwar sculptures, with their heavily manipulated surface texture, in relation to the confirmed loan of works by Jean Dubuffet including the painting *L'homme au papillon / Man with butterfly* (1954)

expressing graffiti-like etched paint marks and an example of his 'assemblage' creations *Botanique au petit spectacle / Small botanical scene* (1956). The latter is representative of his works made by assembling fragments of existing materials including textiles and organic matter — butterflies, flowers and leaves — to form abstract compositions, thereby using 'real' materials to create 'real' imagery. Furthermore, works from the Sainsbury Centre could be part of this comparable grouping to highlight the shared stimulus and connecting thread between a range of independent approaches. Apposite examples would be: an image from Jean Fautrier's 'Otage' (Hostage) head series produced during the war as a response to the harrowing cries of Nazi execution victims he had heard from his studio near Châtenay-Malabry, expressing scored and scarred marks on the surface; the liberation of approach in the Indian ink blot series produced under the influence of the hallucinatory drug mescalin, by Belgian-born poet, writer and painter, Henri Michaux; the scrap metal creations by French sculptor César; and the works made from found objects such as shells, bones and sticks with their pitted surface, as expressed by French sculptor and engraver Germaine Richier in *Man-Bird* (1954). The point to be made, and emphasised through the display, was that during this period the traditions of art were being radically challenged and this confrontation manifests itself through an engagement with unconventional materials and processes.

The effective use of focused lighting directed and controlled to accent the material surface of the works would support this comparative dialogue. In so doing, this would highlight, quite literally, the experimentation with texture and matter epitomised in the new relationship between artist and materials which had emerged at this time. In Gallery Two this would have to be achieved with artificial lighting. In both Gallery Two and Gallery Three of the Centre's underground exhibition spaces, there are no side windows and therefore no direct light emanating from external sources. An advantage in protecting the artwork, and offering greater flexibility for display areas, this setting also allowed for controlled artificial lighting plans.

The approach to the lighting for the Sainsbury Centre presentation differed from that adopted by the National Portrait Gallery in their exhibition *Giacometti: Pure Presence* (October 15, 2015 to January 10, 2016) which aimed to recreate the subdued lighting of the artist's working studio. Architects of the exhibition, Stanton Williams, explained this rationale stating, "The exhibition design seeks to convey the quality of the artist's own working environment and the changing nature of natural daylight, using backlit, abstracted clerestory elements and varied lighting within the gallery spaces"[161]. In contrast, the lighting for the Sainsbury Centre presentation would serve not only to illuminate the works, but also to create the dramatic shadows and generate the atmosphere. Accentuating and elongating shadows would highlight the distinctive feature of attenuation in Giacometti's work and visually reinforce the implied fragility of his sculpted figures, particularly the standing figure or walking man, evoking a sense of a conditional existence in the existential postwar era. This was the atmospheric mood the design of Gallery Two sought to convey.

In order to shift the ambience between Gallery Two and Gallery Three as visitors depart the presentation of postwar anxiety and move to the presentation of Giacometti's artistic legacy, a different approach to the lighting was employed. It was decided that the ceiling shutters, which normally remain closed, could be opened to allow in an element of natural daylight over the curved plinth display. In conversation with artist Antony Gormley on the occasion of the Giacometti retrospective at Tate Modern in 2017, Director Frances Morris referenced a discussion between Giacometti and the Director of Tate at the time of Giacometti's 1965 retrospective, John Rothenstein, when the artist advised of the importance of daylight in the galleries.[162] Significantly, that presentation, guided by Giacometti in conjunction with the exhibition curator David Sylvester, received

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[161] "Giacometti: Pure Presence," Stanton Williams Architects, accessed August 10, 2020, https://www.stantonwilliams.com/projects/giacometti-pure-presence/

[162] Frances Morris, "Anthony Gormley in Conversation with Frances Morris," Tate Modern, London, May 30, 2017. Discussion event to accompany the exhibition *Giacometti* held at Tate Modern, May 10 to September 10, 2017.

praiseworthy reviews for its design presentation. Critiquing the exhibition in the *Guardian* on July 17, 1965, Norbert Lynton describes:

> It matters a great deal how they are shown, and at the Tate it has been done splendidly. I have never known the hollowness of the sculpture hall to be made so dramatic, and in the more horizontal spaces of the other galleries the spatial potency of the works has been well stressed by the use of groupings and of intervals. But even without this, these sculptures would have their spatial tension and these depend partly on us, the spectators. If you approach one of them slowly you will sense a moment when you seem to be crossing a threshold dividing the space outside from the sculpture's own space.[163]

Critic Nigel Gosling offers a similar plaudit for the 1965 Tate presentation in the *Observer* remarking, "The retrospective Arts Council show of his work at the Tate is a marvellous collection with a single theme — the agonised but unwinking consciousness of a single living being."[164]

The success of the Sainsbury Centre exhibition display would depend on how the application of these constituent design ideas functioned in practice, how the individual components combined to create the visitor experience — intellectually, emotionally, consciously and subconsciously. In Chapter Five, the exhibition evaluation will review how well the visitor responded to the actuality of the presentation and thereby expand upon this critique.

3.3 The Role and Appointment of the Exhibition Designer

The process of selecting a designer for a highly specific project requires significant curatorial judgement. The designer needs to be conscious of the exhibition vision and the objectives for its realisation, yet have the ability to employ their own creative ideas to animate and convey the content and key messages. Falk and Dierking comment, "Quality design goes hand-in-hand

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[163] Norbert Lynton, "Giacometti Exhibition," *Guardian*, July 17, 1965.

[164] Nigel Gosling, "Through a Master's Eyes," *Observer*, July 18, 1965.

with quality ideas"[165] acknowledging the fundamental principle in this dynamic. High calibre visual impact was desired; the standard of the exhibition design would, in turn, imply the attributed status of the work presented and the merit of the curation. A successful working partnership between project team and exhibition designer relies on effective communication and trust, teamwork rather than individual project ownership, to fulfil a mutual ambition. Lord considers the particularity of the exhibition development process:

> The challenge for the interpretive planner and designer is to create an effective mise-en-scène for the communication of new knowledge. It's a special challenge that differs fundamentally from theater or movies, where the audience is seated for a defined period of time and does not physically move.[166]

It was thus necessary that the exhibition designer would be unequivocally and perfectly matched to the project.

Fortuitously, a designer with this expertise who had previously been employed for major exhibition projects at the Sainsbury Centre was available. Andrés Ros Soto had recently designed *Magnificent Obsessions: The Artist as Collector* (2015) and *Francis Bacon and the Masters* (2016) at the Sainsbury Centre in addition to UK projects at the National History Museum, Somerset House and Frieze. He was quickly building a national and international portfolio. Crucially, Andrés was familiar with the idiosyncratic layout of the Sainsbury Centre gallery spaces, had creative flair and a calm demeanour. Within budgetary constraints, he had shown he could effectively manage logistics and was adaptable in adjusting his ideas to the needs of the project, pragmatically finding alternative solutions when required. His sensitivity to the selection and impact of wall paint colour as a backdrop to emotionally reflect the exhibition content and his skill in creating dynamic vistas within open gallery spaces would be essential for

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[165] Falk and Dierking, *Learning from Museums*, 128.

[166] Lord, "The Exhibition Planning Process," 28.

the presentation of Giacometti's work. The team had faith that he would design the exhibition with the elegance and eloquence required.

3.4 Exhibition Design Development

The design of the exhibition was a team collaboration and utilised the available curatorial research to ensure the accuracy of the visual presentation. The exhibition medium — as a vehicle for transporting ideas — would bring the visitor into direct confrontation with a work of art and stimulate a dialogue. Exhibition Director, Yvonne Tang and Visual Communicator, Yves Mayrand express the powerful role of design in the exhibition experience, "Exhibitions are powerful means of communication that engage and affect visitors' attitudes, values, and awareness of the world. Successful exhibition design allows visitors to be 'transported'."[167]

In order for this exchange to happen most effectively for *Alberto Giacometti: A Line Through Time*, the research and comprehension of the subject needed to be accessibly related to the designer, synthesising the salient points to be addressed in the display and to work within the parameters of the gallery space, context and budget. While the designer should assimilate the exhibition agenda and understand the subject matter, they should not be expected to share specialist knowledge of the content. It is the responsibility of the curator and exhibition team to guide the designer on the fundamental concepts of the work that the layout seeks to convey.

Following his appointment, I met with Andrés on January 12, 2016 to discuss the exhibition content in greater depth. Elaborating on the exhibition narrative, principal themes and focal works prompted a fruitful development of ideas. Andrés swiftly recognised the potential of reflecting Giacometti's use of attenuation in a dramatic linear-inspired display presentation.

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[167] Yvonne Tang and Yves Mayrand, "Design," in *Manual of Museum Exhibitions*, 293.

A series of subsequent design meetings took place during January and February 2016 in the allocated design development phase during which Andrés presented his progression of the exhibition layout, each time engaging and responding to the feedback from the team. These meetings included the project curators, director, deputy director, a representative from each department including Collections, Marketing and Communications, Learning, Development and Security. Meeting minutes were subsequently circulated to the project team, along with the latest design plans, in order that a visual and documented record of the nature of discussions was maintained. Open communication under a pressurised time-frame is vital for keeping a project on track.

Discussions at these design meetings focused on the exhibition build and on aesthetic considerations — the design elements of colour, light, form and space — which would be essential to the interpretation of the work. The Sainsbury Centre temporary exhibition galleries offer an opportune space for ambition exhibition design. A flexible structure for wall partitions and an in-house technical team responsible for the build and layout are able to dramatically redefine the gallery space in accordance with exhibition requirements. Specific items on the agenda of the design meetings included the logistics of the exhibition build, display cases, additional security measures, wall paint colour, text panel specifications and further practicalities such as protective barriers and benches. Using interactive digital software in preference to a scale model, Andrés was able to provide a clear and detailed three-dimensional design with the ability to view the layout from multiple perspectives and thus create a virtual visitor experience. This enabled the visualisation of works ‘framed’ in space, elevated on plinths and located in display cases.

Andrés embraced the significance of the concept of space and the potential for utilising the vast, open dimensions of Galleries Two and Three to offer a dynamic setting for the presentation of Giacometti’s works. Falk and Dierking acknowledge the expertise of the exhibition designer in treating

space as an intangible but malleable construct remarking, "Space is more than a void. Designers know that in creating form, they must always manipulate space."[168] Andrés proposed narrow, elongated plinths for the expansive galleries, which would emphasise a sense of linearity in space, designed to provide a raised open display platform for a row of sculptures, the most vertical of which would create dynamic extended shadows across the gallery.

In Gallery Two, the plan suggested was for a long plinth to be placed in a dramatic diagonal across the immense space and allow a view of the sculptures from all angles. The ability to have a 360-degree perspective of Giacometti's sculpture, particularly his postwar work was imperative. In her recent biography of the artist, Grenier writes in reference to his sculpture, *Sharp Head* (*c*.1953), "Once again, the artist combined the spatial element of his sculpture with a visual perspective that impact the work in a way that only becomes apparent as the viewer moves around it."[169] The location of the raised plinth would not only offer a visually powerful and fresh approach to the presentation but also enable enigmatic shadows to emanate from the works in the space and expressively convey the haunting mood of the postwar era and a sense of drawing in space, appropriate to the subject and narrative focus of the exhibition. Simultaneously, it would enable the 'gaze' emanating from Giacometti's figures, to be omnipresent in the gallery, an essential constituent in the vision for the design presentation. The dynamic display created by this diagonal plinth across the gallery space proved to be a highlight of the exhibition. In Gallery Three, the second extended plinth would be curved to follow the distinctive shape of the building itself, and designed to showcase a sequence of works by British artists which evidence Giacometti's impact.

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[168] Falk and Dierking, *Learning from Museums*, 123.

[169] Grenier, *Alberto Giacometti: A Biography,* 219.

The judicious choice of paint colour is vital to an exhibition setting. Giacometti's sculptures are traditionally presented against a white backdrop as exemplified in the retrospective of the artist's work at the Museo Picasso, Málaga in 2012. Arguably, a stark monochromatic framework intimates a poetic silence around Giacometti's work which enables the simplicity of object, space and audience to relate. Meijers comments on the rationale for using white in exhibition spaces, "The use of white, which has become a traditional feature of the museum by now, acts in the same way as all museum resources: it levels out everything within its preserve, and in a totalitarian way it erases differences to form a single entity."[170]

Colour, by its expressive nature, creates an emotive mood and can impact an exhibition presentation. In contrast to the backdrop for the sculptures, it was the intention to present Giacometti's drawings and lithographs against a background colour in order that their delicacy could be presented to their best advantage. Andrés proposed a deep teal hue for these areas which was tested and proved favourable to complement Giacometti's drawings. The text board panels, he suggested, could be a soft pink which would be a gentle accent against the white wall.

We discussed the presentation of the 'Sources and Influences' display case which would relate Giacometti's works to the art of ancient cultures. Andrés offered an elegantly designed conceptual solution — a window display as part of a dividing wall visible from front and back. A stepped plinth, within this single display case, would enable a number of these representative influences to be situated alongside works by Giacometti, for example, the smooth and simplified form of the *Bust of Isabel Rawsthorne (Tête Egyptienne)* (1936), a work clearly referencing Egyptian stylistic influences, could be situated in close proximity to an Egyptian Funeral Figure from the Faience period 570-526 BC. Giacometti's *Spoon Woman* (1926-27) could be located in front of this display case relating to the smaller Spoon Figure in

[170] Meijers, "The Museum and the 'Ahistorical' Exhibition," 16.

the display. This design proposal, which would permit strong association between Giacometti's work and the art of ancient cultures, was in keeping with the curatorial intention. The double-sided display case echoed the open display of the long plinths, enabling frontal and rear views.

Opportunities for juxtaposition were offered throughout the exhibition. Andrés proposed an optimal position for Jean Dubuffet *L'homme au papillon (Man with butterfly)* (1954) to be placed on the wall behind the elongated plinth in Gallery Two and, seen from a distance, the painting would appear to be framed in-between two of Giacometti's postwar figures located on the long plinth. This placement would visually reference the comparative experimental approach to the material surface adopted by the two artists.

The optimal integrated display presentation of works by Giacometti with his artistic legacy in Britain was considered. A key thrust of the exhibition, this theme would consume Gallery Three and provide the display's climax and finale. The intention was to convey the impact of Giacometti's work and the singularity of his vision on a generation of British artists and sculptors, each exploring their own independent agenda. Many of these artists had visited Giacometti's studio in Paris in the postwar period and his influence is apparent, yet a major presentation integrating their work with his and revealing the dialogue of ideas had not previously taken place. Through juxtaposition, and the use of design sight-lines across the open gallery space, the presentation intended to evidence the visual connection between Giacometti's work and artists including Francis Bacon, Frank Auerbach, Elisabeth Frink, Robert Clatworthy, William Turnbull, Eduardo Paolozzi and Henry Moore. The intention was to use comparison throughout this gallery to convey the legacy of Giacometti's influence and for his impact to be omnipresent in the space. As indicated in Chapter Five, reviews of this element proved particularly positive.

After discussion with Andrés, it was decided to locate the striding bronze sculpture *Birdman* (1960) by Elisabeth Frink in relation to Giacometti's *Man Crossing a Squ*are (1949) to be lent from Kunsthaus Zürich. The positioning of the two works in close proximity would emphasise Giacometti's prevailing influence with Frink's sculpted figure echoing Giacometti's distortion of form and agitated, heavily worked surface. The accompanying exhibition interpretation would reference the artists' shared preoccupation with human frailty and the endurance of the human spirit.

Furthermore, a group of smaller sculptures by the 'Geometry of Fear' artists, Reg Butler, Kenneth Armitage, Lynn Chadwick, Geoffrey Clarke, Bernard Meadows and Eduardo Paolozzi, could be shown together in a large vitrine near Giacometti's *The Cage* (1950) to express the artist's impact on this new generation of British sculptors emerging in the 1950s. Displayed together, the tangential comparative concerns and perceived existential spirit of these artists, and the connection to Giacometti, could be visually encouraged — a shared case for a shared concern. In some instances, the iconography also recurs, for example, Reg Butler's concern with presenting the figure in space, frequently within a metal framework or cage construction.

Barriers are an absolute necessity from a security and insurance perspective within a gallery space but can be problematic in their interference with the aesthetics of an exhibition presentation. Exhibitions of Giacometti's work within his lifetime did not tend to face this issue. The photographic evidence of the artist's retrospective at Tate Gallery in 1965 shows a combination of works of differing scales and modes spaciously situated in the gallery space with no barriers present. For the Sainsbury Centre presentation, a sympathetic solution to the visual interruption of barriers around the works would need to be found. One suggestion was to integrate the barrier as a feature of the exhibition design. Having discussed with Andrés the concept of 'the cage' within Giacometti's work, he proposed an innovative solution to the issue of barriers around the elongated plinths which would present

sculptures on open display. His design of a low cage-like construction to form a barrier was visually appropriate to Giacometti's experimentation with the cage. A prototype was tested by the technical team using Dexion Speedframe and reviewed by the project team. (*Appendix 3: Image of Dexion Speedframe Prototype Barrier.*) However, following further discussion during the design process, the consensus was that this 'cage-barrier' may be too dominant in the exhibition design and could distract from the work. The materials required would also be costly and an engineering company would need to be contracted to bend the tubing. Andrés then proposed a simpler alternative solution in the form of a wide floor-based rubber cable covering which would offer a visual demarcation barrier along the length of the plinth and continue the expression of linearity. This would allow for the incorporation of a free-standing object label system to be placed along the barrier line in continuity with the design and thus support the uninterrupted view of the works. This resolved the issue favourably.

The final exhibition design sign-off marked an important point in the schedule. From here, the meetings with the designer shifted from larger department-wide discussions to a smaller focused group specifically addressing the logistics of the exhibition build. These subsequent meetings ensured that the build realisation was consistent with the design plan and achievable within the timeframe and budget. (*Exhibition Portfolio: Section Six, 95-106: Exhibition Design Planning Process.*)

3.5 The Exhibition Installation

Layout decisions are meditated through the combination of aesthetic impact, the flow of narrative, and the simple practicality of the gallery space. Following the in-house build of the exhibition construction, the installation of works took place over a two-week period from Monday, April 11 until Friday, April 22, 2016. This brought together the curators, Gallery Registrar, technicians, conservators and couriers in the gallery space, with their individual expertise, for a considerable collaborative team effort. Effective

communication, meticulous scheduling and structured organisation during this time enabled productive coordination. Adjustments to the placing of works occurred as the dynamic of the artwork in the space can only be fully appreciated when *in situ*. In the first gallery, where the artist and exhibition context would be introduced, and the film of Giacometti working in his studio screened, it was recognised that the space would benefit from fewer works in that area than was originally planned. In consultation with the designer, any changes to the plan were agreed with the team.

In the context of Gallery Two, where the long white plinth, sited diagonally, dissected the space and served to display eight of Giacometti's sculptures, further adaptations were discussed. The height of the blocks made as bases for several of the sculptures were modified to enable the most favourable presentation of the works and to take into consideration their visual connection with each other and within the surrounding space. As Giacometti's *Standing Woman* (1958-59) from the Sainsbury Centre collection (to be located centrally on this plinth) already has an integrated weighty base, the works displayed alongside it needed to aesthetically relate in the height of their bases. Flexibility within plans is a requisite with adjustments a necessary part of the installation process. This was particularly the case following the decision to alter the display presentation of Giacometti's iconic sculpture, *Spoon Woman* (1926-27), situated in the same gallery. When the work was in position, the raised circular base constructed for the sculpture implied a hierarchical statue which visually disconnected it from the surrounding works preventing the intended dialogue. Conscious of the degree to which Giacometti himself obsessed about the height of plinths for his sculptures, a change had to be implemented. A replacement plinth was provided, square in format and lower, which facilitated a direct viewer confrontation in the gallery space and offered a much improved solution. Attention to detail at this final installation stage was crucial. Similarly, it was essential that the dialogues implied between the artworks as they animated the galleries were considered, and reflected upon, as verified by Terry Smith, "Unexpected

connections present themselves when works are hung within sight of each other."[171] Discussing the 'grammar of the exhibition', Smith refers to the perspective of critic Robert Storr who relates the manner in which the entirety of the space functions to create a form of visual language:

> Showing is telling. Space is the medium in which ideas are visually phrased. Installation is both presentation and commentary, documentation and interpretation. Galleries are paragraphs, the walls and formal subdivisions of the floors are sentences, clusters of works are the clauses, and individual works, in varying degrees, operate as nouns, verbs, adjectives, adverbs, and often as more than one of these functions according to their context.[172]

The comparative juxtaposition of works by Giacometti and his postwar contemporaries in Gallery Two, and with his British counterparts in Gallery Three, required fine tuning in their presentation during the installation stage. Attention was focused on the creation of optimum balance between the display of Giacometti's works with those of other artists without detracting one from the other. The particular sight-line of Dubuffet's *L'homme au Papillon (Man with Butterfly)* (1954) designed to be seen between Giacometti's postwar sculptures located on the diagonal plinth was aesthetically judged, conscious of the position and distance the visitor would be most likely to pause and view the work. In Gallery Three, a visual juxtaposition of Elizabeth Frink's *Birdman* (1960), with its height of 1890 mm on open display, in relation to the encased Giacometti's *Man Crossing a Square* (1949), standing at just 680 mm, demanded a spatial placement that would allow both works to exist independently and as points of comparison. Similar visual acumen was needed for the display of *The Cage* (1950) by Giacometti with *Study of a Nude* (1952-53) by Bacon and the subtle location of Giacometti's *Dr. Fraenkel* (1960-61) opposite works by Eduardo Paolozzi, William Turnbull and Lynn Chadwick on the curved plinth, seemingly overlooking and thus demonstrating his influence. Furthermore, it was essential to step back at regular intervals to consider the evolution of

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[171] Smith, *Thinking Contemporary Curating*, 191-192.

[172] Storr, "Show and Tell," 23.

the exhibition space and be prepared to rethink and adapt where necessary and where the movement of works permitted. Working with the installation team, gallery registrar and exhibition couriers, the co-curator and I signed off every aspect of the installation together. The exhibition design was deemed to be consummate with the intentions for the exhibition display. (*Exhibition Portfolio: Section One, 3-19: Exhibition Images.*)

4.1 Graphic Design and the Exhibition Identity

The formation of an exhibition's visual identity is critical to its success. The exhibition graphics affect the manner in which it is experienced and navigated. This is principally developed by the graphic designer in conjunction with the curator and the exhibition designer and reviewed by the wider team. 'GK3', a local company that was familiar with the distinctive ethos and character of the Sainsbury Centre galleries from previous work, was appointed. The two and three dimensional aspects of the exhibition design needed to synthesise and the curator's responsibility was to liaise with both designers to ensure a single consistent design identity would be implemented.

The graphic designer was provided with a list of visual communication specifications for the exhibition which incorporated the content strategy for external marketing and promotion in addition to all graphic requirements within the gallery space. The former included advertisements for the T-side of buses, leaflets, posters, flyers and invitations while the latter incorporated the exhibition title, text panels, labels and typeface, the welcome desk vinyl and all way-finding signage. Previous experience proved that consistency of image and message across all platforms is the most effective way in clear communication and marketing. The visual identity must be distinctive, driven by the exhibition content and not share close similarities with any previous presentation of the subject. It was decided that Giacometti's iconic *Standing Woman* (1958-59), one of the masterpieces in the Sainsbury Centre collection, should provide the symbolic image for the promotion of the exhibition. New photography of this work was arranged to enable greater scope for the graphic designer. As Giacometti's approach to materials and processes was to be an integral theme of the exhibition, close-up images of

the heavily manipulated surface of the work could be utilised to support this focus, for example, on the back cover of the exhibition publication.

The concept of elongation was consistent from the exhibition design through to the exhibition graphics. Giacometti's needle-thin figure inspired a slim-line typeface and together they offered a visual design identity characterised by verticality. The elegant simplicity of this design could be adapted to suit all requirements. (*Exhibition Portfolio: Section 5, 90-94: Graphic Design and Section Eight, 110-127: Marketing and Communication.*)

Furthermore, graphic vinyl images within the exhibition would support key themes and ideas and add to the visual impact. A large scale, floor to ceiling, reproduction of Giacometti's 1958 painting of Robert Sainsbury, which was unavailable for loan, for example, was planned for the link bay dedicated to the relationship between Giacometti and his patrons, Robert and Lisa Sainsbury, to enhance the focus of this prevailing exhibition theme.

4.2 The Exhibition Publication

As a large-scale exhibition, *Alberto Giacometti: A Line Through Time* merited a significant, accompanying publication. This would support the exhibition travelling to another venue and provide another vehicle for research. Affirming the complementary role of an exhibition book Grewcock notes, "Influential exhibitions live beyond the mortal, material limitations of opening days and final days. In re-living the museum, an effective exhibition publication has much to offer works of museum studies as some-thing made."[173] In consideration of the existing literature available on Giacometti and the number of new catalogues likely to be produced in the anniversary season, the publication would need to have a distinct character and intellectual position. Comparing the related but independent

[173] Grewcock, *Doing Museology Differently*, 216.

formats of an exhibition and an accompanying scholarly publication Kendall comments:

> An exhibition is a visual event, often—but not inevitably—accompanied by words. An art book or catalogue, in contrast, is primarily a verbal event, often—but not inevitably—accompanied by images. Defined in this way, the exhibition and the scholarly publication are seen as antithetical, or perhaps as polarized extremes of a widespread spectrum of communication. In practice both kinds of event rely on a complex fusion of the visual and the verbal: as we look silently at paintings in a gallery, we invoke words, phrases, and more or less sophisticated concepts to help us articulate what we see and feel; and as we study a catalogue text, a flood of remembered images invades our experience of reading.[174]

Combining the intellectual rigour of the exhibition with an accompanying publication substantiates its contribution to art history. This principle underpinned the proposed Sainsbury Centre publication. For the ambition of a publication to be viable, it was decided that a 'book' should be produced as opposed to a traditional exhibition catalogue. The specific chapters of the publication were planned to reflect the themes of the exhibition with focused essays on Giacometti's relationship with Robert and Lisa Sainsbury, his sources and influences; the subject of materiality in postwar art; the significance of his drawing practice and his impact in Britain. An emphasis of the text was the significance of the Sainsbury connection to the artist's narrative. It offered the opportunity to illustrate visual juxtapositions posed in the exhibition display by relating these comparative concepts closely on the double-page spreads. Examples of this include: the image pairing of an Egyptian Sistrum fragment with Hathor heads from *c*.650 BC with Giacometti's Tête Egyptian (1936) (*Exhibition Publication, 20-21*); the late nineteenth /early twentieth century spoon from West Africa or Liberia with Giacometti's *Spoon Woman* (1926-27) (*Exhibition Publication, 24-25*); and a Greek Cycladic figure from *c*.2700-2400 BC with one of Giacometti's abstracted plaque sculpture, *Woman* (1927) (*Exhibition Publication, 28-29*).

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[174] Kendall, "Eloquent Walls and Argumentative Spaces," 63.

In order for the publication to be achievable within the timescale and budget, the aim needed to be realistic. It is acknowledged that the costs involved in producing an exhibition catalogue or publication can make it a financial risk but, in contrast, the value of having an accompanying book is less directly quantifiable — it offers a different form of investment. Appeal and quality dependent, a publication can raise the status of an exhibition and increases its touring potential. It enables an extension of the academic nature of the subject research and an expansion on the content and context of the exhibition. In so doing, the publication supports the exhibition's contribution to the existing field of knowledge. Its enduring format will last after the closure of the exhibition and thus offer greater potential for maintaining record and impact.

In addition to contributing essays, the responsibility to act as the point of liaison with the publication designer and publishers, to source the images and permissions, deliver the content and ensure the publication design was consistent with the exhibition, came under my remit. For both ethical reasons, and pressures of time, a local publisher was sought — Swallowtail Print in Norwich — with Bloomsbury Publishing commissioned to provide distribution. The publication also required formal approval from the Giacometti Foundation which was subsequently granted. It comprised an introduction by the Sainsbury Centre Director, Paul Greenhalgh, and chapters by the exhibition curators as follows:

- "Sources and Influences" — Claudia Milburn
- "Materiality of the Mind" — Claudia Milburn
- "Alberto Giacometti and Britain" — Calvin Winner
- "Drawing on Paper, Drawing in Space" — Claudia Milburn
- "Alberto Giacometti and Robert and Lisa Sainsbury" — Calvin Winner.

By meeting tight publication deadlines, the book was successfully realised and delivered in time for the private view and public opening of the exhibition.

(*A digital copy of the exhibition publication is included with the thesis submission and referenced in Exhibition Portfolio: Section Seven, 107-109.*)

4.3 Exhibition Interpretation

Didactic wall text provides a layer of comprehensive interpretation to equip the viewer with the tools to access the themes and artwork. The exhibition text should indicate the context and present relationships or supportive commentary rather than direct the viewer in how they should think, look or feel. The curator's role is a form of intervention between artwork and audience to support meaning and enhance understanding. Critic and Curator Ingrid Schaffner defines this factor, "It is an opportunity to transmit insights, inspire interest, and to point to the fact that choices have been made."[175] The interpretation should be informative and enlightening while retaining the narrative flow of the exhibition and signpost where appropriate. A consistency of voice is essential and the text should be clear, informative and digestible to a broad and diverse audience. In her analysis of curatorship and content development, Senior Exhibition Consultant Lisa Dillon Wright offers a reminder of the purposes of exhibition text noting its "range of functions— to inform, provoke, question, instruct, and orient."[176] She emphasises the importance of consistency especially when different contributors are compiling the interpretative information and appropriately summarises the primary aim of the material, "Ultimately, exhibition text should be written with the broadest range of visitors in mind to ensure that everyone can benefit from it."[177]

The wall and label text should seek to be objective and conscious of the complexities of viewer comprehension, and even potential apprehension, of the material. Considering 'meaning-making and communication' in the

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[175] Ingrid Schaffner, "Wall Text," in *What Makes A Great Exhibition?*, 156.

[176] Lisa Dillon Wright, "Curatorship and Content Development," in *Manual of Museum Exhibitions*, 275.

[177] Dillon Wright, "Curatorship and Content Development," 276.

museum context, Mason reminds us that "meaning is not fixed within objects, images, historical resources, or cultural sites, but is produced out of the combination of the object/the image/the site itself, the mode of presentation, what is known about its history and production, and visitor interaction."[178] Recognising the established notion that meaning in the context of art takes place in the dialogue between the viewer and work, the exhibition text offers an aid to understanding. It should not, therefore, be prescriptive or unnecessarily descriptive but instead provide access and engagement. Schaffner advocates that, "Labels should talk to the viewer and to the art *simultaneously*"[179] and suggests that used to maximum effect, "Labels have the potential of art itself, to be sensual, smart and experiential."[180]

Hooper-Greenhill urges caution with the writing of museum exhibition text, "Objects are open to manipulation in terms of meaning. This is their strength, but also their weakness. We see things according to what is said about them. The words used to talk about an object fix the way in which this object is to be seen at that particular time."[181] She advises, "Thus we must acknowledge the power of words. Words do more than merely name; words summon up associations, shape perceptions, indicate value and create desire. Words create power relationships, and sustain inclusions or exclusions"[182] In Hooper-Greenhill's view, text in exhibitions should "act perhaps more like dialogue in a play, to enhance the emotional effect of the exhibition."[183] Furthermore, she offers her perspective on the value of the narrative interpretation:

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[178] Mason, "Museums, Galleries and Heritage: Sites of Meaning-Making and Communication," 203.

[179] Schaffner, "Wall Text," 164.

[180] Schaffner, "Wall Text," 167.

[181] Hooper-Greenhill, *Museums and Their Visitors,* 116.

[182] Hooper-Greenhill, *Museums and Their Visitors*, 118.

[183] Hooper-Greenhill, *Museums and Their Visitors*, 131.

> Visitors use museum texts to help them negotiate the museum experience. Although visitors come with their own personal and social objectives, they use text to elaborate and achieve these aims. Text must therefore be accessible, easy to read, and meaningful both within the context of the exhibition and in relation to the personal context of the visitor. The language used in museums and galleries is as important as the objects. It structures the visitor's experience, it welcomes or discourages, it informs or mystifies. We need to understand it, and use it well.[184]

Visitors bring their own experience and associations to an exhibition, but curatorial interpretation, in the form of exhibition text, provides a layer of information to support their ability to understand and empathise. In the wider consideration of exhibition interpretation, and the notion of assigning 'meaning' and 'value' to works of art, Arjun Appadurai's analysis in *The Social Life of Things* is of note. He argues that the nature of objects fundamentally shifts depending on how they are used and their transaction over time — as social, cultural and political commodities. He writes,

> Even if our own approach to things is conditioned necessarily by the view that things have no meaning apart from those that human transactions, attributions, and motivations endow them with, the anthropological problem is that this formal truth does not illuminate the concrete historical circulation of things. For that we have to follow the things themselves, for their meanings are inscribed in their forms, their uses, their trajectories. It is only through the analysis of these trajectories that we can interpret the human transactions and calculations that enliven things.[185]

In Appadurai's essay 'The Thing Itself' he professes, "the very objecthood of art objects requires action in order to resist the historical processes that turn one kind of thing into another kind of thing unless one is committed to the project of maintaining the work of art as such — a permanent object and a repository of permanence."[186] Relating this to the dialogue between

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[184] Hooper-Greenhill, *Museums and Their Visitors*, 139.

[185] Arjun Appadurai, *The Social Life of Things: Commodities in Cultural Perspective* (Cambridge: Cambridge University Press, 1986), 5.

[186] Arjun Appadurai, "The Thing Itself," *Public Culture* 18, no. 1 (2006): 16, doi: https://doi.org/10.1215/08992363-18-1-15.

artwork and viewer in the exhibition setting, the role of the interpretive text can be perceived to contribute to the attribution of an artwork's contextual significance.

The interpretive text acknowledged that it was essential to distinguish the information required for the text panels and the more extensive analysis for the publication. A rigorous process of writing and sharing text with the team was adopted, in line with Sainsbury Centre procedure, in order to ensure the text would effectively communicate the content in an accessible manner, and maintain 'the voice' of the institution. The learning team made a valuable contribution to the editorial process at this stage with their direct engagement and understanding of a broad cross-section of the public. The co-curators being in-house, in this instance, were well versed with the familiar Sainsbury Centre approach to interpretation but style guidelines can be useful when external curators are employed. A text panel was written to introduce each thematic section with extended labels for a proportion of the works to balance the availability of information while avoiding overload. Attention was focused on making the text as succinct as possible. In order to ensure the visual legibility of the wall and label text design and layout, prototype wall panels and labels were tested in the gallery space and decisions confirmed.

The introductory exhibition text panels in Gallery One sought to place the exhibition and artist into context and indicate the narrative. This set the interpretative tone for the exhibition, and aimed to equip the visitor with the information required at this initial stage to proceed and absorb the exhibition's thesis. In this introductory wall text, Giacometti was established as the principal subject and the anniversary context was signalled. The key themes relating to drawing practice, Giacometti's impact on British art and his relationship to Robert and Lisa Sainsbury were articulated in the following references:

Drawing was the element that tied all these things together.

> The exhibition explores the impact of Giacometti on his own generation, and especially on British artists.
>
> Giacometti came to know a number of his British contemporaries, and became close to Robert and Lisa Sainsbury.[187]

Furthermore, the aim the exhibition was summarised for the visitor in the concluding line of the introductory text panel which states:

> The exhibition hopes to demonstrate that fifty years after his death, the art of Giacometti is as powerful as ever.[188]

It was not only the content of this information that needed to be considered, but the tone and vocabulary of the language expressed and the manner in which it was communicated. This comprehensive but concise introductory synopsis on the primary text board aimed to enable visitors to comfortably navigate the exhibition, the equivalent of providing a coherent map to guide the journey. Falk and Dierking acknowledge that this psychologically empathetic approach is supportive to understanding:

> Most human learning is self-motivated, emotionally satisfying, and very personally rewarding. A number of investigators have found that humans are highly motivated to learn when they are in supporting environments; when they are engaged in meaningful activities; when they are freed from anxiety, fear, and other negative mental states; when they have choices and control over their learning; and when the challenges of the task meet their skills.[189]

Similarly, Storr notes, "People are generally afraid of things that are unfamiliar to them, and when it comes to art they are most afraid of the embarrassment of appearing not to get it."[190]

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[187] *Alberto Giacometti: A Line Through Time* (Sainsbury Centre Exhibition, April 23 to August 29, 2016), display board.

[188] *Alberto Giacometti: A Line Through Time,* display board.

[189] Falk and Dierking, *Learning from Museums*, 18-19.

[190] Storr, "Show and Tell," 23.

A second text panel in the exhibition introduced Giacometti's biography offering a synopsis of the artist's background. Further text panels aimed to draw the viewer into the engagement with the work, to provide access for appreciation and support the narrative. Ultimately, the exhibition incorporated thirteen main text panels and thirty-seven extended labels, spread throughout the 145 works, offering a balance between the visual and the textual in terms of the exhibition's communication and immersive experience. (*Exhibition Portfolio: Section Four, 50-89: Exhibition Interpretation.*)

5.1 The Exhibition Opening

The opening of the exhibition was marked by three interlocking events, each of which entailed months of planning: the press preview, an event for lenders and distinguished guests on April 22, 2016, and a large public opening celebration on April 23, 2016. These private views are effectively the final milestone in the project calendar, and are an initial indicator as to how well the exhibition will perform against the measures of success. *Alberto Giacometti: A Line Through Time* was well received by the various attendees to these events, giving an initial sign that aims and objectives had been realised.

5.2 Talks, Presentations and Ongoing Curatorial Engagement

Curatorial engagement and presence needs to be maintained through an exhibition to support its momentum. We were keen to utilise multiple platforms of publicity to reach a widespread audience. In this instance, Co-Curator, Calvin Winner and I gave a television interview for BBC Look East on April 21, 2016 (aired on April 27, 2016). I was invited to give a further television interview on May 16, 2016 and local radio station interviews for Future Radio and Radio Norfolk on April 24, 2016 and June 22, 2016 respectively. In addition, offering regular curator tours of the exhibition and lunchtime talks is imperative and these were readily provided. I delivered a formal public lecture to the Norfolk Contemporary Arts Society on May 3, 2016 at a venue in Norwich city centre. Together with an engaging programme of events devised by the Centre's Learning Team to accompany the exhibition, curatorial talks proved a valuable investment in supporting the project and offered the public a privileged insight into the exhibition from those who were closest to its initiation and evolution. (*Exhibition Portfolio: Section Nine, 128-162: Interviews, Presentations, Talks.*)

5.3 Measuring Exhibition Success

Contributory factors to be considered in the evaluation process include measures that are quantifiable through statistics, and others which are also established through direct means but less quantifiable. First, I focus on the audience analysis, second the contribution of the exhibition to the gallery's mission and that of its funders including its research impact, third the reviews in the press and on social media platforms, fourth the review of the internal delivery process and fifth the international connections and exhibition tour. The financial achievement of the exhibition is incorporated in several sections of the analysis relating to particular areas of activity including ticket, merchandise and publication sales, the sponsorship secured and the tour to Vancouver Art Gallery.

To measure whether an exhibition is defined as successful, it is necessary to clarify the methodology by which it may be assessed. This is the summative evaluation stage following the project completion, whereby the achievement of the exhibition's aims and objectives are analysed. For this, it was important to establish the quality of experience the exhibition offered, its reach, impact and contribution to scholarship. Size of attendance is obviously a significant factor in most exhibitions, but, for a museum on a university campus in a very particular region of the United Kingdom, this context means that there are other aims to be considered. For the institution itself, the exhibition needed to be financially successful and appeal to both existing and new audiences.

The perspectives of critical theorists on the assessment of an exhibition's attainment are beneficial to this discussion. In Lord's view:

> The criterion for the success of a museum exhibition is whether it has achieved an affective experience, inducing a new attitude or interest, not whether visitors walk away from the museum having learned specific facts or having comprehended the basic principles of a scholarly discipline. The transformative experience that a great art exhibition offers may be very difficult for visitors to articulate — yet that experience is what animates the enthusiastic word-of-mouth,

> person-to-person advertising that is the surest sign of a successful art museum show.[191]

In Rosenthal's assessment the curator can offer "the possibility of telling a story through the vehicle of an exhibition with such success that it instigates further examination and provokes new insights."[192] Ebert-Schifferer's viewpoint is that "People like to be challenged; most of them, if asked what they expect from the museum, make it clear that they seek education, not only entertainment. They are happy if they leave an exhibition having had an engaging experience that has augmented their knowledge."[193] Kendall, however, views that in some instances, the task of truly evaluating the success of an exhibition may be an impossibility:

> Museum audiences often claim to be oblivious or indifferent to precisely those concerns—wall color, lighting, label length, and gallery design—that so preoccupy curators, and even the most subtle questionnaires have yet to distinguish between perceived and received wisdom among exhibition crowds.[194]

While the following section unpicks possible means of evaluating success in this context, it is recognised that understanding exhibition achievement is multi-layered and not solely definable through statistics or reviews. Critic Maxwell L. Anderson notes, "The hardest measurement of a museum's success is in some ways the most important: the quality of the visitor's experience"[195] and goes on to say, "A museum's responsibilities to its public are many, and its success in fulfilling them is notoriously hard to quantify."[196] He argues that new metrics are required in order that these measures can be informative in order to "help shape institutional priorities

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[191] Lord, "The Purpose of Museum Exhibitions," 12.

[192] Rosenthal, "Telling Stories Museum Style," 79.

[193] Ebert-Schifferer, "Art History and Its Audience," 49.

[194] Richard Kendall, "Eloquent Walls and Argumentative Spaces," 72.

[195] Maxwell L. Anderson, "Metrics of Success in Art Museums," paper commissioned by the Getty Leadership Institute, 2004, 10. https://static1.squarespace.com/static/57544cf9ab48de37be9c508c/t/5ed507512a6c4c5afdbf9983/1591019346621/Metrics_of_Success.pdf.

[196] Anderson, "Metrics of Success in Art Museums," 10.

and the assessment of museums by key stakeholders in the future."[197] Complex though this area of analysis may be, and the potential need for a wider review of the current practice of assessment, the evaluation methods that are currently available and commonly utilised in museums/galleries have been applied in this instance.

Individual departments record measures of success using different methods relevant to their area. The Marketing and Communications Department, for instance, consider visitor numbers and demographics with reflection of the viability of their marketing plan in the context of the market conditions of the time assessing whether their objectives are SMART (Specific, Measured, Attainable, Realistic, Timely); the Learning Team address the popularity of their public programme; the Development Department reflect on their fundraising campaign and the sponsorship secured; the Retail and Hospitality managers analyse their profit. As the curatorial agenda informs all departmental areas of activity, these factors need to be considered in the overall assessment of an exhibition's accomplishment, collectively with the evaluation of its contribution to knowledge, audience engagement and media reception.

5.4 Audience Analysis

Visitor footfall offers a quantifiable measure of success and a statistic often utilised by museums and galleries in their assessment of acclaim and popularity. Over its four-month duration *Alberto Giacometti: A Line Through Time* attracted 14,609 visitors providing a significant income from ticket sales. The original target set for the exhibition and presented to the Board of Trustees before the exhibition expanded in scale was for 10,000 visitors. A review of visitor figures, projected in the forecast and recorded from the exhibition run, must always be considered in relation to context. This includes what could be termed 'stable' and 'unstable' context. The 'stable' context is one that can be predicted and relates to the known factors of the gallery's location, audience and any events which may be known to

[197] Anderson, "Metrics of Success in Art Museums," 16.

coincide, for example events in the city, sporting events, festival celebrations, school holidays etc. Of note in this instance, the exhibition coincided with several major international sporting events — the UEFA Euro 2016 (June 10 - July 10, 2016), Wimbledon Championships (June 27 - July 10, 2016) and the Olympic Games (August 5 - 21, 2016). The 'unstable' context relates to unforeseeable events which may affect exhibition attendance varying from adverse weather conditions, travel disruption or site access problems (in this case on the UEA campus), or the impact of larger scale issues that may be of national or international significance. Parking on the university campus has been a perennial issue for the Sainsbury Centre audience and this problem can be exacerbated by university events, for example, student open days, graduations or even university strike action. An example of the latter did, in fact, occur during the run of *Alberto Giacometti: A Line Through Time*. As part of the national higher education pay dispute in 2016, a two-day national strike took place on May 25 and 26, 2016. Events such as this can impact the audience figures at the Sainsbury Centre and testify to the importance of comprehensive statistical analysis.

While overall audience numbers substantiate the reach and popularity of an exhibition, this statistic can be dissected further to more accurately assess the figures. The data relating to the exhibition can be broken down into categories of visitor as per their associated ticket purchase to help ascertain visitor typology, for example individual adult, concession, student, group, school visitor and so forth. This is helpful in ascertaining which types of exhibition appeal to which audience groups and forming part of the ongoing strategy. In the assessment of education visits it was reported that thirty-four school groups attended the exhibition totalling 1,224 individuals.

Demographic data is key to a region like East Anglia. Postcodes of visitors can be recorded at the point of ticket purchase (with accepted permission) and an exit survey can be implemented which incorporates questions relating to the visitor's journey to the gallery. This is particularly useful to

the Marketing and Communications Department to assess and support their ongoing strategy. The exit survey can also offer a diagnostic summary of audience experience satisfaction, which cannot be gauged by footfall statistics alone. A comments book / form can also offer an opportunity for audience feedback. In terms of visitor reaction, it has to be said that 'the public' is not a single entity with one voice and judgement may be subjective. The response for some may be pure visceral enjoyment of what is experienced, for others it may have a more meaningful and enlightening character.

The assessment of data was conducted through a combination of face to face interviews and an emailed survey sent to exhibition visitors (those subscribed to the Sainsbury Centre mailing list) between April 23 and August 29, 2016. The findings from the survey were analysed by the Marketing and Communications Department and offered the following results. The satisfaction rating for the experience of the exhibition was overwhelmingly recorded as good or very good while poor or 'no comments' were very low. In terms of frequency of visit, the majority (79%) had visited the Sainsbury Centre within the last twelve months, 12% were visiting for the first time while the remaining 9% had visited the gallery in the past. Beyond the regular audience, the statistic that more than one in ten visitors to the exhibition were new to the gallery suggested positive exhibition appeal, outreach and messaging. While useful in ascertaining such statistics and assessment of visitor overall satisfaction, it is extremely difficult to ascertain from exit surveys the achievement of the exhibition in covering the content and, in turn, the assimilation of knowledge. This remains a difficult factor to quantify. Nevertheless, the more popular the exhibition and the wider its reach, the greater the likelihood of the public's 'learning' from the exhibition. For this reason, and to make an exhibition financially viable, an exhibition tour will support this objective. Falk and Dierking emphasise that learning builds from a series of experiences, rather than immediacy:

> People do not learn things in one moment in time, but over time. Since we have framed the problem inappropriately, we have set out inappropriately to document it. And perhaps more profoundly, since we have framed the problem inappropriately, we have set out inappropriately to achieve our goals as well. Thus you can neither expect to share knowledge or beliefs or feelings or capabilities in one moment in time, nor can you expect to be able to document that knowledge, belief, feeling, or capability as if it were constructed in one moment in time.[198]

Following the logic of Moore's Law, the significance of social media increases exponentially each year, and can be used in the assessment of an exhibition's popularity. Not only do marketing and communication teams take advantage of this to promote and deliver information but the wider public in contributing opinion, posting images and comment can provide positive support and publicity. The more popular the exhibition, the greater likelihood that visitors will wish to 'share' their experience, commonly on social media platforms. In so doing, they will indirectly support the marketing and communication campaign. One such post on the Sainsbury Centre Facebook page read:

> We had not visited before the Giacometti exhibition. What an amazing space, so much to see . . . The Giacometti exhibition was stunning and the Henri Cartier-Bresson exhibition was brilliant. What a privilege to see them both.[199]

Further statistical evidence may be useful in offering quantifiable measures of success. The level of participation in the accompanying events programme provides an indication of the visitor's desire to further and deepen engagement in the related content of the exhibition. In turn, this may promote further visits to the gallery. The *Alberto Giacometti: A Line Through Time* events programme, which included masterclasses in sculpture, a live review, lectures, workshops, talks, guided tours, a schools programme and mini studio activity for pre-school children, offered

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[198] Falk and Dierking, *Learning from Museums*, 12.

[199] Sainsbury Centre Reviews, Facebook, July 21, 2016, https://m.facebook.com/pg/sainsburycentre/reviews/.

opportunities to inspire learning, further knowledge, debate critically and develop new skills. Each event considered community engagement and the appeal to diverse audiences including children, young people, students, adults, families and scholars. The programme launched with artist Jon Edgar leading a sold-out masterclass weekend on May 7-8, 2016, which offered participants the opportunity to sculpt from a life model in clay and wax. The learning team reported the popularity of the programme with enthusiasm expressed by those attending. (*Exhibition Portfolio: Section Ten, 164: Alberto Giacometti: A Line Through Time Events Programme.*)

Sales figures for the accompanying publication and merchandise can suggest how much the visitor wishes to 'take home' the exhibition experience, to retain a memento and continue an extended learning and appreciation. The publication, available for purchase predominantly through the gallery shop and online, sold 887 copies during the exhibition run, indicating that approximately one in every sixteen visitors bought a copy. In publication format, in contrast to a direct catalogue, this was explicitly designed to have endurance, to accompany the exhibition tour and with the potential to promote the subject narrative following the closing date of the exhibition. Furthermore, the publication supported the quality of the research experience and subsequent contribution to knowledge.

There are indirect means by which the outcomes of an exhibition can be recorded. The content and themes of the exhibition firmly embedded the Sainsbury Centre in the Giacometti story at a moment when his legacy was being reviewed on the national and international stage. Institutional connections and interactions with private collectors were developed via the exhibition, which could be utilised for future projects. For example, as a result of correspondence with an exhibition lender, seven works by Isabel Rawsthorne were acquired for the gallery, comprising six paintings and a large drawing. This acquisition was in line with the Sainsbury Centre's Acquisition Policy, which states, "The Sainsbury Centre will seek to expand the range, depth and texture of the collections by making acquisitions that

clearly relate to the ethos of the institution."[200] Rawsthorne's work resonates with the permanent collection, not only through her close connection to Giacometti, but also through her association with Jacob Epstein and Francis Bacon. This acquisition served to extend the potential accessibility of Rawsthorne's work to the public and, pertinently, supported the representation of female artists in the Sainsbury Centre permanent collection, helping to address a factor that has become an increasing concern for museums and galleries over recent years and receiving considerable critical attention in the media.

Further indirect outcomes can be considered in registering the success of an exhibition. Works from the Sainsbury Centre collection were requested for the Tate retrospective of Alberto Giacometti for 2017, I was invited to contribute four essays for their 'A to Z' Alberto Giacometti publication on the themes of 'Copying'; 'Painting'; 'Realism' and '*Spoon Woman*, 1927'. (*Appendix 4: Tate Giacometti Exhibition Catalogue Essays.*) Co-Curator, Calvin Winner contributed essays on 'Isabel Rawsthorne' and 'Robert and Lisa Sainsbury'. Further to this, I was invited to participate in a panel discussion event held at the Tate Modern on September 4, 2017 assessing new perspectives on Giacometti's life and work. Fellow academics and museum colleagues on the panel comprised Tate retrospective Co-Curator, Lena Fritsch, Associate Curator, Fondation Alberto et Annette Giacometti, Mathilde Lecuyer, and catalogue contributors Professor of Modern Art, University of Edinburgh, Neil Cox, and Curator, International Art, Tate Modern, Nancy Ireson.

5.5 Mission, Brand, Funding Bodies and Sponsorship

The Sainsbury Centre Exhibition Policy specifically states, "As a university art museum, the overriding aim is to produce scholarly and yet fully accessible programming and reach the widest possible audience regionally,

[200] "Acquisition Policy," Sainsbury Centre, accessed October 1, 2020, https://www.sainsburycentre.ac.uk/policies/.

nationally and internationally."[201] The exhibition sought to extend the field of knowledge on the subject and reflect the ethos of the gallery's exhibition programme. From a curatorial perspective, the content and presentation needed to achieve this goal.

It was vital that the exhibition reinforced the mission and brand of the Sainsbury Centre reflecting the Exhibition Policy and the strategic objectives of the governing body (The Sainsbury Centre Board), recognising the vision of the institution's principal funders — The Gatsby Charitable Foundation; The Arts and Humanities Research Council; UEA and The Sainsbury Centre Endowment Fund.

The Gatsby Charitable Foundation (Gatsby), set up by David Sainsbury to realise his charitable objectives, funded the strategic building project which saw the redevelopment of the Sainsbury Centre lower gallery exhibition spaces, completed in 2013. In its support for the arts, Gatsby is focused on "Supporting the fabric and programming of arts institutions connected to Gatsby's founding family"[202] with emphasis on "supporting innovation"[203] and "making the arts available to all."[204] By drawing on the Sainsbury Centre collection, embracing the juxtaposition of art from different cultures and periods, seeking an innovative contribution to knowledge and seeking to deliver to a broad audience, the exhibition championed the fundamental principles of the Gatsby Charitable Foundation.

While the mission of the Arts and Humanities Research Council is broad in scope to apply across the spectrum of the arts, all activity at the Sainsbury

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[201] "Sainsbury Centre for Visual Arts Exhibition Policy (revised 2016)," Sainsbury Centre, accessed May 8, 2020, https://www.sainsburycentre.co.uk/wp-content/uploads/2020/06/Sainsbury-Centre-for-Visual-Arts-Exhibition-policy-revised-2016-1.pdf.

[202] "Arts Home," Gatsby Foundation, accessed October 1, 2020, https://www.-gatsby.org.uk/arts.

[203] "About Gatsby," Gatsby Foundation, accessed October 1, 2020, https://www.-gatsby.org.uk/about-gatsby

[204] "Arts About," Gatsby Foundation, accessed October 1, 2020, https://www.-gatsby.org.uk/arts/about.

Centre adheres to its principles which include the aims to: "Promote and support the production of world-class research in the arts and humanities"; "Strengthen the impact of arts and humanities research by encouraging researchers to disseminate and transfer knowledge to other contexts where it can make a difference" and "Raise the profile of arts and humanities research and to be an effective advocate for its social, cultural and economic significance."[205] Through academic research, maximising the potential for the communication of knowledge and creating meaning through active engagement cognisant of the potential for social impact, the exhibition shared this overarching agenda.

The Sainsbury Centre is well placed to contribute research from the position of both museum and educational institution. Reflecting on these research forums, Kendall views that "It is a central tenet of both art histories—or if it is not, it surely should become so—that where these encounters are fueled by scholarly energy and visual conviction, preferably working in close conjunction, they are more likely to leave their mark."[206]

The University of East Anglia owns the Sainsbury Centre. In practical terms, with its location on the campus and housing the Art History Department, the Sainsbury Centre and the University are inextricably linked. The director of the Sainsbury Centre reports to the vice-chancellor of UEA. A commitment to public engagement and research excellence are reciprocal and mutually supportive concerns. The University Corporate Plan 2012-16 states public engagement as a key area of its agenda:

> Effective public engagement broadens the opportunities open to our students and advances UEA's influence and academic reputation. It both draws upon and fertilises the education, research and enterprise we undertake. Such public engagement enables each Faculty and each University service to contribute directly, both locally and globally, to cultural enrichment, the development of public policy

[205] "Our Mission," Arts and Humanities Research Council, accessed October 1, 2020, https://ahrc.ukri.org/about/policies/codeofpractice/ourmission/.

[206] Kendall, "Eloquent Walls and Argumentative Spaces," 72.

> and professional expertise, and the enhancement of public understanding, health and wellbeing.[207]

The Sainsbury Centre is referenced in relation to attracting exceptionally large audiences.[208]

As part of the University, the research output of the Sainsbury Centre will contribute to the Research Excellence Framework (REF) for the first time in 2021. Therefore, going forward, the agenda of the Sainsbury Centre relates not only to the mission of the gallery, it is also the research profile of the University. *Alberto Giacometti: A Line Through Time* will be submitted to the REF 2021, alongside a number of other exhibitions from the audit period. With positivity, Vice-Chancellor of UEA, David Richardson, praised the exhibition commenting:

> *Alberto Giacometti: A Line Through Time*, curated by the Sainsbury Centre team, received outstanding national reviews and continued to highlight the exceptional quality of the collections, while also foregrounding the innovative approach taken in the curation and presentation of exhibitions. The Sainsbury Centre is a real cultural jewel in the crown, not only for UEA, but also for Norwich and Norfolk and the wider region. The Centre plays an important role in raising the profile of UEA, both nationally and internationally.[209]

Maintaining faithful adherence to the gallery's mission and that of the institution's funders, enables the continued support for the Centre's programme of activity and aids the internal development strategy. As a result of the fundraising campaign, successful sponsorship towards the exhibition was secured from Sotheby's.

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[207] "Corporate Plan 2012-16," The University of East Anglia, (40), accessed October 1, 2020, https://lr1.uea.ac.uk/documents/3154295/0/UEA+Corporate+Plan+2012-2016.pdf/271f7944-1e5d-441c-bc27-9bbaa661e856.

[208] "Corporate Plan 2012-16", The University of East Anglia, (40).

[209] David Richardson, foreword to *Sainsbury Centre Annual Review 2015-2016* (Norwich: Sainsbury Centre, 2016), 5.

5.6 Exhibition Reviews

Giacometti has been one of the most heavily reviewed artists over the last fifty years. The current exhibition received reviews of regional, national and international significance in print and online. This included coverage in *Apollo*, *Daily Telegraph*, *Times*, *Financial Times*, *Eastern Daily Press*, *Guardian*, *FineCity*, *Spear's*, *News Line*, *Uniquely Away* and *Town & Country*.

Media review coverage offers an indicator of success and may be examined to assess whether an exhibition has met its aims and objectives in the content and narrative. The press response will inevitably influence the public perception. In this evaluation, I consider the responses from arts correspondents in their analysis of *Alberto Giacometti: A Line Through Time* and, in so doing, assess the physical reality of the exhibition experience in relation to the curatorial intention for the reception of Giacometti's work. (*Exhibition Portfolio: Section Eleven, 178-186: Alberto Giacometti: A Line Through Time Exhibition Reviews*.)

It is, of course, a given that reviews can vary significantly depending on the individual critic's perspective, the focus of the article and its intended audience. They can be extremely persuasive and their ability to impact should not be underestimated. In addition to their role in engaging public interest, reviews have a subsequent function in the longevity of the exhibition, positioning its apparent success on permanent record.

Two of the key reviews featured in the lead-up to the public opening of the exhibition. These were by art critics Rachel Campbell-Johnston and Alastair Sooke, writing for the *Times* and the *Daily Telegraph* respectively. Both critics had visited on April 19, 2016 while the exhibition was in the final stages of installation. It was a positive sign that these national daily newspaper journalists were eager to be in the vanguard and visit ahead of the official press preview date.

Rachel Campbell-Johnston's review appeared in the *Times* on Friday, April 22, 2016, the morning of the press preview and the same date as the first of the private views (for the lenders, supporters and distinguished guests). This first major press review was entirely favourable and an encouraging start to the exhibition season, "The Sainsbury family's close links with Giacometti have enabled this eloquent show that sheds light on his life and work"[210] commented Campbell-Johnston. As the curation of the exhibition intended, she engaged with the story of the 'raincoat' — "There is a slightly odd artefact in the latest Sainsbury Centre exhibition, but this Aquascutum receipt has a story to tell…"[211] The inclusion of the raincoat narrative had two key purposes — first, to relate the close personal connection between Robert and Lisa Sainsbury and Giacometti, and second, to have journalistic appeal. This tale of personal connection and patronage was not only reported in the *Times,* but also in the *Daily Telegraph* and *Spear's* magazine. From a curatorial perspective, it was encouraging that this was stimulating substantial critical attention.

Campbell-Johnston proceeded to express complimentary plaudits with comments on the design and display that were edifying in terms of their relation to the curatorial objectives:

> This is an eloquently designed show. The long shadows cast by rows of the sculptor's phantasmagorical figures take on a haunting significance. Juxtapositions demonstrate his fascination with scale, with the way that even the smallest creation can feel like a monumental force. One line-up of paintings sets out to reclaim a lost reputation. We are reminded that Isabel Rawsthorne, now best known as the "muse" of Bacon, may not only have been the person who introduced him to Giacometti but was in fact a fine painter (who found influences in him) in her own right.[212]

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[210] Rachel Campbell-Johnston, "Totemic, Timeless and Bought for the Cost of a Coat," *Times*, April 22, 2016.

[211] Campbell-Johnston, "Totemic, Timeless and Bought for the Cost of a Coat."

[212] Campbell-Johnston, "Totemic, Timeless and Bought for the Cost of a Coat."

Most significantly, Campbell-Johnston's closing commendation, which pitched the Sainsbury Centre Giacometti presentation in the company of the Tate's forthcoming retrospective on the artist, gave the most promising communication as a directive to the public:

> Two days ago Tate announced that next spring it will be staging a significant Giacometti retrospective. Don't make that an excuse to skip a trip to East Anglia. This show offers an atmospheric introduction for neophytes. And aficionados . . . will be reminded of how deeply and enduringly these images of human mystery have penetrated our minds.[213]

On Monday, April 25, 2016, two days after the exhibition officially opened to the public, Alastair Sooke's critique of the exhibition was printed in the *Daily Telegraph*. The title of his review, 'The modest sculptor who towers over modern art' and its awarded four-star rating established a positive introduction. Sooke commented:

> Moreover, you'd think that there would be nothing new to say about Giacometti who is best known for his drastically elongated, bleakly heroic bronze figures, standing and walking by themselves in an empty, godless universe. Yet, against the odds, the new show, commemorating the 50th anniversary of his death, suggests that, actually there is . . . it sheds fresh light on the artist by focusing on several specific themes.[214]

As the intention of the exhibition was to offer new insight into well-established and familiar subject matter, this was a gratifying critique. He referred to the "substantial exhibition"[215] as being "replete with several spectacular international loans."[216]

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[213] Campbell-Johnston, "Totemic, Timeless and Bought for the Cost of a Coat."

[214] Alastair Sooke, "The Modest Sculptor who Towers over Modern Art," *Daily Telegraph*, April 25, 2016.

[215] Sooke, "The Modest Sculptor who Towers over Modern Art."

[216] Sooke, "The Modest Sculptor who Towers over Modern Art."

Sooke's commentary on the 'Sources and Influences' display case in Gallery Two which juxtaposed Giacometti's work with that of the ancient cultures representing his artistic heritage, gave an equally supportive interpretation which equated to the curatorial intention of this display:

> A brilliant display case . . . intermingles pocket-sized sculptures by Giacometti with examples of the Cycladic, Egyptian, Etruscan and Roman art that inspired him. This game of spot-the-Giacometti is trickier than it first appears, revealing the extent to which this pioneer of modern art kept one eye on antiquity.[217]

This Sources and Influences display case met with further endorsement. In *Spear's* magazine on May 12, 2016 Alex Matchett gave the following complimentary description:

> Fittingly his primitivist influences and historical horizons are celebrated in a fascinating window of chiming art powered by juxtaposed chronology. Numbered among millennia-old Anatolian pieces are small Giacometti pieces, homages to his inspirations.[218]

Matchett praised the exhibition's presentation in that it enabled the viewer to consider the evolution of Giacometti's style through the work presented, a comment that aligned to the exhibition's objective. He remarked:

> The curation allows the question on whether Giacometti retreated with his distinct sculpture from a broader, more creative path.[219]

Discussing the emphasis of the exhibition in its presentation of comparative ideas, Sooke appraised the alignment of Francis Bacon with Giacometti in Gallery Three which again, supported the inherent curatorial ideas:

> There is a memorable juxtaposition of Giacometti's The Cage (first version), from 1950, a bronze sculpture from the Beyeler

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[217] Sooke, "The Modest Sculptor who Towers over Modern Art."

[218] Alex Matchett, "Review: Alberto Giacometti: A Line Through Time at Sainsbury Centre, Norwich," *Spear's,* May 12, 2016.

[219] Matchett, "Review: Alberto Giacometti: A Line Through Time at Sainsbury Centre, Norwich."

> Foundation in Switzerland, with the Sainsbury Centre's Study of a Nude (1952-53) by Francis Bacon — making plain the source of the threatening, box-like forms that often surround figures in the latter's paintings.[220]

Sooke's most favourable comments related to the presentation of Giacometti's artistic legacy on British artists and sculptors to which he stated:

> The best part of the exhibition, however, is the finale, which focuses upon Giacometti's influence on post-war British art . . . .
> The satisfaction of this final gallery is that it showcases a generation of British artists who were brilliant in their own right. Giacometti's influence is apparent everywhere.[221]

While Sooke's review contained the occasional critical remark, for example on the inclusion of the sculptures of Robert Clatworthy and paintings of Isabel Rawsthorne, his review was predominantly favourable and supportive of the curatorial presentation. The inclusion of work by these lesser-known artists had potential to receive a mixed response but, in the case of both, their connection to Giacometti is undeniable and it was this broader revelation that the exhibition sought to prioritise and convey.

Sooke's minor criticism is overridden by his concluding remark commending the presentation of Giacometti's legacy in Britain:

> The final gallery of the exhibition, full of surprising connections and eye-catching work, is a great success, turning Giacometti's oft-told story into an innovative, and memorable, celebration of British art.[222]

Further reviews were forthcoming during the run of the exhibition. Notably, on May 18, 2016 in the international art magazine, *Apollo*, critic Emma Crichton-Miller offered the following plaudit:

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[220] Sooke, "The Modest Sculptor who Towers over Modern Art."

[221] Sooke, "The Modest Sculptor who Towers over Modern Art."

[222] Sooke, "The Modest Sculptor who Towers over Modern Art."

> ‘A Line Through Time: Alberto Giacometti’ at the Sainsbury Centre for Visual Arts is a major contribution to this half-century reappraisal. It is not just that this is the largest UK exhibition of his work since 2007, but that it rises so naturally out of the particular strengths of the Sainsbury Centre Collection. Robert and Lisa Sainsbury were friends and important patrons of the artist from their first meeting in 1949, establishing the finest collection of his work in this country. On top of that, their entire outstanding collection — of antiquities, of world art and modern European art — reflects the values and preoccupations of the era they shared with Giacometti.[223]

Satisfyingly, she concludes with critical appraisal of the emphasis on the importance of Giacometti’s drawing in the exhibition relating this to the exhibition title, in so doing endorsing its application:

> The many drawings on show, with their nervous energy, complement the paintings and sculptures. We see, on the one hand, form coalescing out of line; on the other, form aspiring to become line. Both bear out the intimation of the show’s title that it was through line — fundamentally as a draughtsman constructing art in a void — that Giacometti addressed reality.[224]

In the *Financial Times Weekend* on April 23/24 the exhibition featured in Jackie Wullschlager’s ‘Critic’s Choice’. Wullschlager placed the exhibition in the context of the Giacometti anniversary season with shows celebrating the fiftieth anniversary of his death including the forthcoming Tate retrospective, *Picasso-Giacometti* at Musée Picasso, Paris, and an exhibition at Gagosian Gallery, London, focusing on Giacometti and Yves Klein. Including the Sainsbury Centre presentation in relation to these major exhibitions, Wullschlager remarks, “diverse, unexpected approaches are enlarging our understanding of postwar Europe’s greatest sculptor.”[225]

The attention the exhibition received in the national press undoubtedly helped position it within the field. Importantly, the reviews conveyed

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[223] Emma Crichton-Miller, “Giacometti’s Art Channels the Nervousness of an Entire Era,” *Apollo*, May 18, 2016.

[224] Crichton-Miller, “Giacometti’s Art Channels the Nervousness of an Entire Era.”

[225] Jackie Wullschlager, “Critics’ Choice,” *Financial Times Weekend*, April 23, 2016.

understanding of the curatorial intention of the exhibition and grasped the prevailing themes and ideas. It would be fair to say that the media presentation ostensibly approved the realisation of the exhibition agenda.

While reviews, in addition to the direct quantifiable statistics and indirect accountable outcomes, are ways in which exhibition success may be measured and recorded, it should also be recognised that there is an implicit context-dependency in this assessment. The perception of an exhibition's success may shift over time. A number of factors — social, cultural, economic and political — may have an impact on changing audience perspectives. Art historically, new conceptual theories can supersede previous narratives, the perception of an artist's significance can rise or fall, a groundbreaking idea may be challenged then later recognised for its innovative stance.

5.7 Reviewing Process and Delivery Success

Reviewing the internal process of exhibition delivery is an integral part of the evaluation assessment. Following normal practice, an internal debrief meeting was held on May 12, 2016 with all members of the exhibition team invited to participate. With the purpose of evaluating the actual process of the exhibition development and delivery from all departmental perspectives, the meeting was set up as an open forum where opinions could be aired freely and without judgement. The following points came out of the meeting:

- It was widely acknowledged that the exhibition had generally proved successful in its achievements particularly given the tight timeframe and limited budget.
- It had become more interesting in its thesis through adversity in relation to navigating the wider Giacometti season and creating a unique contribution to the field.

- The inclusion of a focused study on Giacometti's impact on British art as a reflection of his continuing legacy was innovative and receiving positive praise.
- Communication had been good throughout the project, aided by weekly delivery meetings.
- The exhibition installation had progressed smoothly and to schedule due to the collaborative team effort.
- The accompanying publication had arrived in time for the private views and public opening.
- The project was not without its inherent difficulties however, and while different matters were raised by individual departments, the fundamental issue was deemed to have been rooted in the constricted time-frame and budgetary constraints which had, inevitably, caused increased pressure on the team. Although a frequent and wider issue in museological practice with the increasing ambition of curatorial projects, this was an area recognised for future improvement.

5.8 The Exhibition Tour

Given the demographic of the region, the Sainsbury Centre touring programme is emphasised. This is of financial benefit for the Centre with the related exhibition loan fee and, furthermore, the extension of the exhibition's reach supports research impact, the reputation of the gallery and establishes national and international partnerships.

Alberto Giacometti: A Line Through Time followed the 2015 presentation of *Francis Bacon and the Masters* at the Sainsbury Centre. The Francis Bacon exhibition was a collaboration with The State Hermitage Museum, St Petersburg, and so the touring venue was a given from the outset. The Giacometti exhibition began as an independent project, and the Vancouver Art Gallery was later secured as a tour venue. Therefore, although these exhibitions had a different organisational structure, both forged new museum partnerships — in Russia and Canada respectively. Establishing

international connections with an exhibition tour offers an additional indicator of success.

The *Alberto Giacometti: A Line Through Time* exhibition tour to Vancouver Art Gallery where it was shown from June 15 until September 25, 2019 was a positive result of the exhibition agenda. It was the first major presentation of Giacometti's art in Vancouver and offers a case study in the example of international collaborative practice and engagement.

The physical presentation of the exhibition in Vancouver differed from the display at the Sainsbury Centre where it had a specific context and meaning. The exhibition needed to adapt in design and layout in relation to the Vancouver Art Gallery spaces and this was supported by the Sainsbury Centre with Co-Curator Calvin Winner overseeing the installation. The patronage theme relating to Robert and Lisa Sainsbury was less contextually relevant to the Vancouver presentation. Nevertheless, the principal exhibition narrative and themes were retained. Senior Curator at the Gallery, Bruce Grenville supplemented core works which were unable to travel with loans from leading international collections, both public and private. These included *Man Walking (Version I)* (1960), bronze, from Collection Albright-Knox Art Gallery, Buffalo, New York and *Dog* (1951), bronze, a promised gift to Vancouver Art Gallery.

The exhibition display in Vancouver was well received and considered a success. The Summer Gala opening on June 15, 2019 recorded 320 attendees including a number of distinguished guests while the total number of visitors during the exhibition run recorded a grand total of 79,436. In addition to the Sainsbury Centre, the total visitor footfall over the two venues was nearly 100,000. Guided tours of the exhibition in Vancouver were offered in English and in Chinese, increasing accessibility for an international audience. Reports from Vancouver conveyed that the exhibition met positive response by both press and public. The media attention included twenty-one listings of local coverage, eight reports in the

national press coverage and a further three articles of international status. It was promoted in the *Globe and Mail* as one of the thirteen must-see art shows to visit across Canada that summer.[226] The breadth, content and curation of the exhibition was praised by a number of critics. In the *Georgia Straight* on June 19, 2019, Robin Laurence commented:

> Let me say, straight out of the gate, that Alberto Giacometti: A Line Through Time is a wonderful exhibition . . . this fine selection of bronzes, drawings, paintings, and prints by one off the most renowned sculptors of the 20th century-and, yes, by his friends and colleagues, too-really delivers.[227]

Natalie Hays offered her commendation of the exhibition thesis and delivery in the *Ubyssey* on July 9, 2019, noting:

> The Vancouver Art Gallery has brought this collection to Vancouver in a wonderfully curated and incredibly interesting way.[228]

And, in the *Montecristo Magazine* on June 20, 2019, Fiona Morrow gave the following complimentary summation:

> Alberto Giacometti: A Line Through Time surveys the Swiss-born artist's masterful working sculpture, but also brings together an impressive collection of paintings, drawings, and lithographs that serve to deepen our understanding of his art and philosophy.[229]

The thematic thread running through the exhibition narrative and implied by the exhibition title was acknowledged and reviewed positively for its display in Vancouver as it had done in Norwich. In *Studio International* on August 6, 2019, Cassie Davies reported:

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[226] Samantha McCabe, "13 must-see art shows to visit across Canada this summer," *Globe and Mail,* July 19, 2019.

[227] Robin Laurence, "Vancouver Art Gallery Sculpts Pleasing Portrait of Alberto Giacometti," *Georgia Straight*, June 19, 2019.

[228] Natalie Hays, "Alberto Giacometti: A Line Through Time Shows Contrast and Complexity in Giacometti's work," *Ubyssey*, July 9, 2019.

[229] Fiona Morrow, "Alberto Giacometti: A Line Through Time," *Montecristo Magazine*, June 20, 2019.

> This remarkable show traces Giacometti's artistic career, displaying his works alongside those of some of his contemporaries and making clear his belief that drawing was the basis of everything.[230]

Importantly, the juxtaposition between Giacometti's works and those of the ancient civilisations, drawn from the Sainsbury Centre collection, translated in the Vancouver presentation and was received positively by the critics. Natalie Hays remarked:

> The exhibit is incredibly expansive and thorough, containing not only works by Giacometti which span across his career and mediums, but also works by other artists from a huge variety of locations and time periods, which are said to have influenced the artist's production. For example, a ritual doll produced between 1850-1950 in the Ashanti Region of modern-day Ghana is placed in the same case as Giacometti's smaller sculptures in order to draw attention to the shared visual elements which exist in the two works. The curation of these works together in the gallery space — with its vastness and freedom of movement — creates a comprehensive and unexpected examination of the power of influence, materiality, context and simplicity in Giacometti's art.[231]

In line with the exhibition's original intention, the element of juxtaposition implemented in the Sainsbury Centre presentation in order to place viewers in an empathetic dialogue with the work was appraised. Hays commented on the questions posed to the viewer by the comparative ideas presented in the display of Giacometti's art with the works from the Cycladic, Egyptian, Etruscan and Roman artefacts:

> But viewers are in no way passive receivers of information in their journey through this exhibition. They are consistently encouraged to actively engage in finding the correlation between works as diverse as Giacometti's Seated Woman 1956 and an Egyptian Statuette of Imhotep 650-342 BCE — the resemblance of these two sculptures is striking. The precise selection and placement of these two works

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[230] Cassie Davies, "Alberto Giacometti: A Line Through Time, Vancouver Art Gallery 16 June – 29 September 2019," *Studio International*, August 6, 2019.

[231] Hays, "Alberto Giacometti: A Line Through Time Shows Contrast and Complexity in Giacometti's work."

> was by no means accidental, and the intricacies and effectiveness of the curatorial work does not go unnoticed.[232]

The comparison notion offered by placing Giacometti's works in relation to his postwar contemporaries, and subsequently his British legacy, a fundamental aspect in the Sainsbury Centre presentation, was communicated consistently in Vancouver. Davies reported:

> This exceptional exhibition at Vancouver Art Gallery brings together a bold variety of sculptures, paintings, drawings and lithographs by Alberto Giacometti (1901-66). A Line Through Time examines not only the progress — or line — of Giacometti's artistic career, from his early works to those produced after the second world war, but also those of his contemporaries. Exhibited alongside Giacometti's body of work are select pieces from Francis Bacon, Eduardo Paolozzi and Germaine Richier, among others.[233]

Overall, the contextual relevance of the exhibition was praised evidencing its success for Vancouver Art Gallery and, by implication, for the Sainsbury Centre.

> The exhibition leaves viewers with a deeper understanding of Giacometti's art.[234]

> What's truly great about a new exhibition at the Vancouver Art Gallery (VAG) is that it manages to both acknowledge Giacometti's amazing works and places him in the context of this time.[235]

A full record on the local, national and international media coverage the exhibition received is included in the exhibition portfolio. (*Exhibition Portfolio: Section Twelve, 190-214: Exhibition Reviews — Vancouver Art Gallery.*)

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[232] Hays, "Alberto Giacometti: A Line Through Time Shows Contrast and Complexity in Giacometti's work."

[233] Davies, "Alberto Giacometti: A Line Through Time."

[234] Hays, "Alberto Giacometti: A Line Through Time Shows Contrast and Complexity in Giacometti's work."

[235] Kevin Griffin, "Alberto Giacometti Exhibition Full of Great Works by Swiss Artist and his Contemporaries," *Vancouver Sun*, June 24, 2019.

Conclusion:
Reflections on Research and Implications for Future Practice

The aim of *Alberto Giacometti: A Line Through Time* was to provide a fresh interpretation of the artist and, in so doing, contribute to the existing historiography. Through the presentation of a series of innovative and distinct themes, the exhibition celebrated Giacometti's artistic legacy and sought to demonstrate that his relevance and influence have endured. It summarised for the visitor the role of his art generally, and specifically his impact on British art practice. Perhaps the exhibition initiated narratives that will be continued.

Although the exhibition concept was rooted in the Sainsbury Centre context, its subsequent tour to Vancouver Art Gallery revealed that the content of the presentation was not exclusive to the Sainsbury Centre but a narrative of international significance. Receiving nearly 100,000 visitors in total across the two venues, the exhibition thesis was widely disseminated, positively reviewed, and deemed a success in its evaluation by both institutions. This is indicative of the collective endeavour of curatorship. Creative collaboration and communication between colleagues and institutions is a pivotal factor in the success of an exhibition at all stages of development and delivery.

As a curatorial approach, the presentation further established a methodology for monographic exhibitions at the Sainsbury Centre. This was manifest, for example, in the *Elisabeth Frink: Humans and Other Animals* exhibition which took place at the Centre from October 13, 2018 to February 24, 2019 reappraising the artist on the twenty-fifth anniversary of her death. The exhibition placed Frink's work in context by situating it alongside the work of other modern masters including Pablo Picasso, Alberto Giacometti, Auguste Rodin, Francis Bacon, Germaine Richier and Louise Bourgeois and, incorporated the work of two contemporary artists, Douglas Gordon

and Rebecca Warren, to highlight their shared concerns and consequently, the durability and legacy of Frink's art.

This thesis report, as a reflective document, has offered an analysis of a specific case study, and in so doing has hopefully expressed the value of the exhibition medium and the function of curatorial research.

A substantial part of the reflective nature of the research enquiry related specifically to the critical analysis of the exhibition space and the application of theory to practical reality. The investigation into Giacometti's approach to the display of his work proved that, for him, the public presentation of his sculpture was of paramount importance in order that his work be received as he intended. In order for the Sainsbury Centre exhibition to be faithful to the artist's vision, and offer an empathetic presentation, the ideas of relevant theorists exploring concepts of spatial perception became integral. The thesis has considered the value of locating research within curatorial processes and, in so doing, seeks to further the museological discourse.

Taken as a whole, the process served to highlight the lack of accessible reflective documentation by museum professionals on specific exhibitions. Smith views that, "it is rare for curators to reflect, in a sustained way, in print, on their professional practice."[236] His comments align to the analytical and self-questioning approach utilised in this enquiry:

> I would love to see curators keeping detailed records of every stage of their thinking and planning and to read statements of how they previsualized exhibitions, including how these ideas changed during the hang. . . . It would be a major step forward to see more writing by curators about other exhibitions that have inspired their own, or were curated in response to theirs, or simply were devoted to the same artists or about a similar issue. Making visible this dialogue between exhibitions (the curatorial equivalent of intertextuality in

[236] Terry Smith, *Thinking Contemporary Curating* (New York: Independent Curators, 2012), 179.

> literature) would be to articulate what we have posited as the core, distinctive, unique medium of curatorial discourse. Doing so is essential to the advancement of curatorial thought.[237]

Ultimately, the creators of *Alberto Giacometti: A Line Through Time* have endeavoured to further the critique of Giacometti's art. The accompanying theoretical enquiry has aimed to make a contribution to the curatorial discourse. The thesis has sought to demonstrate the value of critical reflection in a discipline which is highly complex, multi-dimensional, and ultimately pragmatic. It is surely through the creation of innovative and stimulating exhibition environments, actively experienced by public audiences, that meaningful narratives can be delivered and curatorial practice can have maximum impact.

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[237] Terry Smith, *Thinking Contemporary Curating, Independent Curators International*, 2012, 255-256.

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Exhibition Display Boards

Alberto Giacometti: A Line Through Time. Sainsbury Centre Exhibition, April 23 to August 29, 2016. Display board.

Appendix 1: Sainsbury Centre Exhibition Policy (revised 2016)

Introduction

The Sainsbury Centre for Visual Arts is one of the most significant university art museums in the UK. It is located on the campus of the University of East Anglia in the city of Norwich. The Sainsbury Centre opened in 1978 after Robert and Lisa Sainsbury donated their art collection to the university. The museum is situated in an extraordinary building by Norman Foster which was his first major public work and now considered a seminal work of the second half of the twentieth century. The Sainsbury Centre is the largest art museum in the region and serves the university community of staff and students, the city of Norwich and the wider region of East Anglia. Because of its remarkable collections, building and exhibition programme, the Centre attracts national and international attention.

Context and Collections

The Sainsbury Centre collections includes works dating from prehistory to the late twentieth century from across the globe. There are a significant number of works by acknowledged masters of European modern art such as Pablo Picasso, Edgar Degas, Francis Bacon, Jacob Epstein, Jean Arp, Henry Moore, Alberto Giacometti, Amedeo Modigliani and Paul Gauguin. These works are displayed alongside major holdings of art from Oceania, Africa, the Americas, and Asia, the ancient Mediterranean, classical cultures of Egypt, Greece and Rome, and Medieval Europe. The Centre holds a notable and significant collection of 20th century studio ceramics which represents one of the UK's principal collections. Alongside the Sainsbury Collection sit two further major collections: the Anderson Collection of Art Nouveau, and a collection dedicated to Abstract and Constructivist Art and Design. The international perspective of the museum is a defining feature and the three principle themes of the institution are ancient, modern and international art. The display of art across time and place is at the core of the museum's identity and embodies the notion that art is a universal global phenomenon. The collections are displayed across the ground floor of the building in flexible open-plan spaces juxtaposing works from different periods and cultures. The principle permanent display is called the Living Area and reflects the attitudes of Robert and Lisa Sainsbury who believed that art should be

viewed, not in isolation, but rather in an integral part of everyday life. They also wished to challenge museum orthodoxy, allowing visitors the freedom to explore works of art without generic prejudicial viewpoints, while creating a relaxed social environment so that art became integrated into everyday experience. Alongside this display is the East Gallery, a flexible collection display area where there is a greater emphasis on thematic, didactic or survey presentations of works from the collections. In addition, works on loans that relate to the collections or artist interventions can be integrated into the displays.

Exhibition Programme and our audience

The Sainsbury Centre organises a changing programme of temporary exhibitions of art historical relevance to the collections and the identity of the institution.

The exhibition programme typically relate to, or informs and expands elements and key themes of the collections. There is a desire to show the highest quality art, whether it is ancient, modern or international art, photography, architecture or design. There is an ongoing commitment to contemporary practice. We invite our academic colleagues from across the university campus to explore inter-disciplinary approaches to art and culture and look to represent this in our programmes.

As well as exhibiting historical art, we are committed to contemporary art, bringing the work of artists with both established and emerging international reputations to East Anglia. We aim to make our exhibitions accessible, exciting and stimulating to a broad range of audiences including university students and staff as well as general visitors. The Sainsbury Centre is committed to encouraging visitors to the museum and also to experience the university campus as part of a commitment to public engagement.

We use a broad range of criteria to assess the suitability of an exhibition project which includes the following:

- Popular and accessible
- Collections-based (contains work from the collections) or Collections-related
- Collaboration with the university
- Touring capability

- Unique research
- Diversity
- Artistic excellence
- Target audiences
    - academic students as well as staff
    - general visitors — regional, national and international
    - HE/FE, schools, families, young people

We aim to create a balanced and broad programme consisting of exhibitions that may appeal to a broad audience with popular appeal (blockbuster), as well as more focused projects that we may have a desire or responsibility to programme, or which are the result of a specialist research project. This will typically be reflected in the respective funding stream created to support the project.

The exhibition programme covers the broad themes of the institution — ancient, modern and international art — but there are also specific subject areas that we aim to explore in exhibitions. Modernity and, more specifically, Modernism is the overarching point of reference. The building and the university campus are seminal examples of several phases of modern architecture and design. The programme aims to investigate the effects of modernity on art and culture, the making of art and the circumstances of collecting art. The collections all deal in varied ways with modernity in visual culture — either art made in the modern period or art collected through a modern sensibility — notably the way in which art of many civilisations outside the European canon were encountered and embraced in the nineteenth and twentieth century. Exhibitions that explore and expand our understanding of this phenomena but also ancient art from across the world are an important area of work.

Exhibitions that explore artistic practice and, in particular, challenge established genres, definitions, and preconceived ideas of art and design practice, are encouraged. There remains a strong ethos supporting the idea of the art object and the processes of making art from established practice such as sculpture and sculptural form, painting and drawing, printmaking, ceramics and photography. However, we embrace new forms of art practice such as film, video or performance. Design practices and architecture are embraced to create a wider perspective and integrated approach to the visual arts. More specific themes include:

- Twentieth century European Art including the Paris avant-garde and Post-World War II École de Paris
- International Modern Art of the twentieth century with a focus on both figurative and abstract art practices
- Post-World War II international abstract and constructivist Art including integrated design practice
- Drawing practice
- Ceramic art from World War II and contemporary practice
- Post-World War II sculpture with a particular focus on British artists
- European ancient art
- Ancient and classical works of Europe and the Mediterranean region
- Ideas that relates to or compliment existing artefacts/objects or that presents strong formal qualities associated with notions of European sculptural forms, figures or vessels, for example, Oceania, Asia (principally Japan, India and China), Africa (more specifically sub-Saharan west Africa), The Americas, Mesoamerica or pre-Columbian art and Native North American art.
- Art, design and architecture from the nineteenth century until the present with a particular focus on Arts and Crafts movement, Art Nouveau, Art Deco, Modernism, Post Modernism including practice that relates to the building and more recent practice

Associated programming

Integrated into the exhibitions is a public programme of education and learning aimed to inform and engage all our audiences. This work aims to build bridges between the curatorial agenda of the Centre, its associated research institutes and wider academic and research activity across the university as a whole.

As a university art museum, the overriding aim is to produce scholarly and yet fully accessible programming and reach the widest possible audience regionally, nationally and internationally. We wish to promote and enhance the understanding and enjoyment of the visual arts. We organise a seasonal programme involving thoughtful engagement between people

and things: talks, discussions, training and professional development, practical ideas and skills-based workshops in gallery and studio, performances and readings, film programmes, and young people's events. We also host academic conferences, subject-focussed study days, and colloquia.

Recent programme

In recent years the Sainsbury Centre has hosted a number of ground-breaking exhibition projects. Recent highlights have included:

- *Masterpieces: Art and East Anglia*, which celebrated the fiftieth anniversary of the foundation of the university
- *Reality*, a survey of Contemporary painting in Britain which toured to the Walker Art Gallery in Liverpool
- *Francis Bacon and the Masters*, a remarkable collaboration with the State Hermitage Museum in Saint Petersburg
- *Alberto Giacometti: A Line Through Time*, a re-examination of the artist Alberto Giacometti in the fiftieth anniversary year of his death.
- Other projects have included monographic presentations such as Thomas Houseago, John Virtue and Bill Viola, and a series of shows examining the legacy of Art Nouveau including the recent survey of Alphonse Mucha. Thematic touring exhibitions that relate and inform the collections such as *Magnificent Obsessions*

Project development

Exhibitions are initiated and developed by the Sainsbury centre team and this is often done in collaboration with artists, external art historians, academics, gallerists and other institutions. The Sainsbury Centre aims to tour its programme wherever possible and, on occasion, is the venue for shows developed by national and international partners. The team at the gallery undertakes ongoing research into art historical and contemporary practice to produce a programme of outstanding quality and depth. Proposals are considered by the Programming Group at meetings held monthly.

Exhibition spaces and timings

The temporary exhibitions are held principally in two locations. First, a major temporary exhibition suite of galleries on the lower level which constitutes 820 square metres across four spaces. This is one of the largest exhibition suites outside of UK National museums. In addition there is the Mezzanine Gallery which has 495 square metres of flexible open plan space. There are usually two major exhibitions per year which open in the Lower Galleries in the autumn and spring. In addition, two projects per year are also housed in the Mezzanine Gallery. In the East Gallery we periodically programme small displays that relate to and inform the permanent collection displays or intervention display. The Sculpture Gardens are also programmed periodically for specific projects. There is a desire to create a campus wide sculpture park for the university and this will expand incrementally. Exhibitions tend to run for between 3-5 months, which is the standard and accepted time frame for the loan of works by national and international partners. Smaller in focus exhibitions/interventions can be short or indeed longer. Wherever possible, exhibitions are opened to coincide with university terms or public partnerships. Major exhibitions tend to open either in the spring or autumn and are naturally aligned to the art world calendar so that we are able to negotiate and facilitate loans. The Sainsbury Centre has a published Facilities Report outlining the temporary exhibition suite showing that the spaces meet both Government Indemnity Insurance Scheme (GIS) and National Security Advisor standards.

Exhibitions Proposals

The Sainsbury Centre accepts exhibition proposals submitted for the attention of the Exhibitions Coordinator. They will be discussed by the Programming Group and a decision on whether to pursue a project will be taken.

The majority of exhibitions are self-initiated by the Centre but also by direct invitations to artists, curators and institutions. They are typically several years in the planning, not least because most institutions requirement up to one year advance notice of a loan request.

However, we welcome exhibition proposals from artists, art historians or curators, with a short statement and summary of the proposal with explanation of how it will meet the criteria described in this policy document and how it will be funded. The content of the exhibition should

be described, preferably with an illustrated contents list and a provisional budget including projected visitor numbers, economic and social impact, research and education potential. Original artwork should not be submitted, as The Sainsbury Centre cannot be held responsible for work that goes astray. Artists or guest curators who are invited to work with the Sainsbury Centre team to deliver a project will be bound by a contract setting out the agreement by which the project will be delivered.

Due Diligence and exhibition financial planning

A process of due diligence is undertaken by the Sainsbury Centre before any work of work of art is borrowed and displayed. The Sainsbury Centre adheres to all established national and international standards concerning the loan and display of works of art. We undertake a checklist designed to ensure that all possible checks have been carried out in order ascertain that the lender has legal title to the work and to compile a full provenance record to mitigate risk. The Sainsbury Centre is able to provide Immunity from Seizure provision in accordance with UK Government legislation. The Sainsbury Centre aims to retain creative freedom and to produce exhibitions that are innovative, exciting and challenging as well as informative. We also aim not to cause offensive, whether morally, culturally or politically, and be respectful of the views and opinions of our audiences. The Sainsbury Centre team develops exhibition budgets based on a number of criteria including popular appeal and susceptibility for funding whether through sponsorship or grant. The Finance sub-Committee of the Sainsbury Centre Board monitors the financial viability of the programme and advises the Board.

Sainsbury Centre for Visual Arts Exhibition policy (revised May 2016)

Appendix 2: Sainsbury Centre Strategic Programme 2011-15

Work Phases and Budget[1]

Over the next five years, the SCVA proposes an amount of building, IT and design work. This work is driven by a number of determinants. First, the ongoing and ever-developing intellectual and artistic focus of the SCVA and SIFA;[2] second, the need to maintain and enhance the physical environment of the building, in order to care appropriately for the collections; third, the desire to optimise the use of the building by its various publics; fourth, the need to repair natural wear and tear on the fabric of the building. All of this work will be conducted with the understanding that the aesthetic and intellectual integrity of the building and the collections are the core concern of the Centre, and provide its guiding principles. The project will have four phases, costed at current prices. Inflation is added as a separate item.

Phase 1: West End

The Garden Restaurant was closed by the University catering department due to its lack of financial viability. This led to a general deterioration of both the role and appearance of the west end of the building. Phase 1 will include a range of developments that will see a new space for the showing of contemporary art, a dramatically enhanced space for modern art and design from the permanent collections, a new café facility managed by SCVA, a new facility for the SIFA Post-graduate students, and increased open storage for the Robert and Lisa Sainsbury Collection (the collection). Phase 1 is relatively free-standing in relation to succeeding phases, and will enable a transformation of SCVA display, education, leisure, teaching and research activity at the west end of the building.

[1] Document produced in 2011. The amounts have been removed due to issues of confidentiality surrounding the funding.

[2] SIFA was proposed as a structure for the research institutes supported by Sainsbury funding in 2012. The concept wasn't put in place and was abandoned in 2015.

- Modern Life Café £xxx
- Next Modern (pilot gallery space) £xxx
- Modernisms (Art and Design Gallery) £xxx
- Marketing £xxx
- West Sculpture Garden £xxx
- WAM wall £xxx
- SIFA Postgraduate Study Area (East Mezzanine) £xxx
- Website project I £xxx

Total Phase 1: £xxx

Phase 2: East End

The east end of the building will combine several major functions. It is the main entrance and public orientation centre; it will display a range of works from the collection; it will provide beautiful open storage for more works; it will have a small, flexible and removable gallery space for topical displays; it will contain a high calibre retail area, with a small café; with the window blinds open, it will reveal a sculpture garden and open-air event space, and a view of the campus. It will be an energetic, lively and informative entrance into the Centre.

- East Sculpture Garden £xxx
- Airlock door to West Garden £xxx
- Airlock door to East Garden £xxx
- Shop and café display £xxx
- East end Space £xxx
- East end window blinds £xxx
- Website project II £xxx

Total Phase 2: £xxx

Phase 3: The Cresent Wing

The Crescent Wing will house the major temporary exhibitions, providing the controlled environment suitable for all materials from other collections. It will deliver additional amenities for the University and Centre staff, and visiting scholars.

- Creation of new downstairs gallery £xxx
- Relocation of existing Reserve collection £xxx
- Lower gallery refurbishment £xxx
- Refurbishment of cases £xxx
- Air-locked and carded door system £xxx
- Toilets £xxx

Total Phase 3: £xxx

Phase 4: Living Area

The Living Area is the core display area of the Centre, the one that displays the heart of the collection, and which in many ways provides the Centre and SIFA with its brand identity. The aesthetic and intellectual ethos of the Living Area will be preserved, while developing innovative methods for helping the Centre's publics to enjoy and learn from their encounter with the works on display. The opportunity to "green" the building will be taken during phase 4, though the cost of this has been kept as a separate item. See Appendix 1.

- Low energy ceiling lighting £xxx
- Local lighting and power £xxx
- Display modifications £xxx
- Education resources £xxx

Total Phase 4: £xxx

Architect/Other professional fees:	**£xxx**
Contingency:	**£xxx**
Inflation (calculated at 3% per annum):	**£xxx**
Grand Total Phases 1 to 4:	**£xxx**

Appendix 1:

From and during phase 4 of the strategic building project, the SCVA proposes to conduct a "greening" of the building. This will probably entail amounts of wall insulation, double-glazing, and energy efficiency programmes. This must be achieved without alteration to the aesthetic or functional aspects of the building. Research into the probable best way to achieve optimum green efficiency is at present being conducted, and specialist companies, most notably at this stage Johnson Controls (a company that has worked with Norman Foster), have conducted close discussions with SCVA as to the best way forward. It is clear that there are a number of possible strategies, both in terms of the engineering processes and financial models. It is proposed that the "greening" is held back from being part of the strategic plan until a number of models have been tested and appropriate consultation has taken place.[3]

[3] The immediate greening policy was not pursued in this format. As part of the UEA, a general and ongoing policy with regard to greening is in place and pertains to all aspects of maintenance. Since this document was produced, the Sainsbury Centre building has received a Grade 2* listing.

Appendix 3: Image of Dexion Speedframe Prototype Barrier

Appendix 4: Tate Giacometti Exhibition Catalogue Essays

COPYING

Alberto Giacometti was an incessant draughtsman. For him, the process of drawing offered a means of penetrating reality, of probing beyond surface appearance to grapple with the very essence of his subject. From an early age he drew constantly and enthusiastically, everywhere and on everything. This desire to draw was greatly encouraged by his father, Giovanni Giacometti, himself a notable painter in the post-impressionist tradition. The young Alberto would spend hours copying images of artworks from books he found in his father's studio while living at the family home in Stampa, Switzerland. This process of studying and sketching equipped him with a knowledge and sensitive understanding of the history of art. It enlivened his imagination and motivated his creative development. He was soon to demonstrate a natural ability coupled with an extraordinary maturity of perception; his capacity for intense observation was already becoming firmly rooted. Copying from his predecessors would prove a necessary practice and the devouring of the art of the past a lifelong commitment.

As a young adult Giacometti was inspired by travels to Italy in 1920 and 1921 where he engaged with ancient and Renaissance art, repeatedly copying from these works in a process of respectful assimilation. Moving to Paris from Switzerland in 1922 he was introduced to the rich resources of the city's museums which further expanded his creative vision. He would spend hour upon hour carefully studying and drawing artworks, particularly in the Louvre, where together with those of the great masters — Titian, Michelangelo, Hans Holbein, Albrecht Dürer, Giotto and Jan Van Eyck, among others, the collections of ancient and ethnographic art also stirred his imagination. Copying for Giacometti was a process of complete absorption, a way of engaging, consuming and honouring his influences.

It was this sense of deep observation, the ability to assess, analyse and interrogate his subject, that Giacometti pursued throughout all aspects of his working practice. Whether drawing, painting or modelling he would obsessively scrutinise the evolving image, persistently editing and reforming to gain a semblance faithful to the reality of his vision. In his dilapidated studio behind Montparnasse his models would come and go as he continually re-worked their portraits, ceaselessly striving to capture truth to appearance. The regularity of routine was essential. The precise location of each individual sitter, and their chair, was meticulously marked with coloured chalk on the studio floor awaiting their return — ready for Giacometti to confront his subject again and again and again. Lines were lost and found, images evolved and dissolved, clay and plaster built around structural armatures,

manipulated or pared down, layer after layer. Giacometti applied the same approach when working from memory: the residual image etched into his mind to be repeatedly revived as though he were working from life. This continual copying of familiar subjects formed an integral part of the evolution of his work.

In the final years of his life Giacometti would acknowledge the significance of 'copying' to his entire working practice in a project with the Italian art critic and historian Luigi Carluccio, which culminated in *Les copies du passé*, a publication of 144 copies of artworks created throughout his life with accompanying texts by both himself and Carluccio. He writes that '…for many years I have known that copying is the best means for making me aware of what I see, the way it happens with my own work; I can know a little about the world out there, a head, a cup, or a landscape, only by copying it.'[1] It is clear that Giacometti's journey was one of rediscovery motivated by a pursuit of truth to reality.

PAINTING

Painting dominated Alberto Giacometti's early years. As the eldest child of the Swiss colourist painter Giovanni Giacometti and the godson of Cuno Amiet, a pioneer of modern Swiss art, he gained valuable insight into the working life of a professional artist. From an early age he would pose for his father who was gaining artistic recognition during these years. In this stimulating visual environment, and with the nurture of paternal encouragement, the young Alberto soon began his own creative experimentation with the medium of paint. Together with his drawings from the same period, these initial paintings evidence a maturity of approach which belies his years. His earliest venture into painting preceded his investigations with sculpture. Naturally inspired by the works most familiar to him, the young artist's first paintings, in watercolour, and then oil, emulated the fauvist approach of his father and godfather in their bold use of colour and impressionistic style. Correspondingly, he also selected similar subject matter, for example, his surroundings and portraits of family and close friends. He even depicted himself painting in his father's studio, perhaps in homage to his artistic heritage and by way of a suggestion of the pathway he wished to follow. Enthused by this early endeavour and greatly enriched by his background, the developing artist was then furnished with the skills and impetus required to embark on his own creative journey. The inspiration of his father as an artist and his own origins in the Swiss

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1 Alberto Giacometti, 'Notes sur les copies, *L'éphémère*, no.1, 1966, pp.104-5. Written for Luigi Carluccio, Alberto Giacometti. *Le copie del passato*, Turin 1967. Reprinted in Alberto Giacometti, *Écrits*, 2007, pp.162-7.

mountains would nevertheless continue to have a profound effect on his life and work.

Beyond his home environment, Giacometti absorbed inspiration from far and wide, thus enriching his knowledge and identifying himself within the context of the art of the past. Travelling to Italy between 1920 and 1921 (to Venice, Florence and Rome) he was confronted by a wealth of stimuli, particularly Renaissance art and the works of the Old Masters. This abundance of rich source material immediately fired his imagination. The affinity to Paul Cézanne, whose paintings he experienced first-hand at the time, remained consistent throughout his oeuvre. It was Cézanne's intense gazing and often repeated scrutiny of a given subject, which resonated with Giacometti.

Despite his early interest and enthusiasm in painting, Giacometti would virtually abandon the medium for over twenty years from the time of his move to Paris in 1922 until after the end of the Second World War. This absence was largely due to his decision to dedicate himself to sculptural practice. Although he had not fully identified with the formal nature of the sculptural training at the Académie de la Grande Chaumière, he painted very little during his period of study there between 1922 and 1927. In addition, the very small number of canvases produced between 1925 and 1945 tended to emerge as a result of return visits to the family home in Stampa, Switzerland. However, the significance of painting in Giacometti's practice completely transformed after the war. Not only did he begin painting again with fervent enthusiasm, but it soon became interchangeable with the disciplines of sculpture and drawing and Giacometti regarded it with equal importance. From this point onward he would move freely between these three disciplines, the approach to each medium bearing a close parallel and united by the single focus of his enquiry.

Frontal portraiture and the fixed compelling gaze as distinctive features of Giacometti's painting and sculpture can be traced back to his very early works. As with his sculpture, the principle subjects of his paintings were the people and places of his life, the representation of the figure being the most dominant. In Giacometti's painted portraits a single figure is typically framed within an indistinct interior environment, either depicted close-up in shallow space or further back within the depth of a room. In both methods of presentation the frontality of the portrait immediately directs the viewer to the figure and particularly to the

figure's gaze as the central focus of the image. Echoing his sculptural practice, the theme of isolation pervades the work. The use of framing devices to delineate a spatial setting appear frequently in Giacometti's paintings from the 1940s, a technique which is similarly employed by Francis Bacon. These geometric 'space-frame' constructions serve to accentuate the mood of claustrophobia which dominated both artists' work in the post-war era. The relationship between the figure and the surrounding space creates a tension which heightens the psychological intensity of the resulting image. With Giacometti, the figure's static pose and transfixed introspective stare is disconcerting; it creates the anxiety prevailing in his work and reflects the unsettled social climate.

Giacometti's use of line in his paintings closely relates to his approach in drawing and sculpture. In many works, for example *Diego Seated* 1948 and *Diego* 1950, apparently rapid, repetitive brushstrokes consume the entire canvas creating images which are alive with the concentration of linear activity. These loose, fine drawn lines define the form, the myriad of marks dancing in and around the figure energetically building the subject's presence. This approach encourages the perspective of a viewpoint that is constantly shifting, the movement of the artist's gaze animating the subject. Giacometti combines the stilled pose of the figure with this active visual response to create a pictorial parallel close to the actual experience of perception.

Giacometti's colour palette after the war was subdued and he employed an increasingly grey tonality in the paintings produced in the last few years of his life. His use of colour serves to determine the mood of presence rather than specifically define the form. Typically, colour tends to be most saturated around the figure with the greatest intensity in and around the head, giving the portrait a haunting presence. As in Giacometti's drawings, areas of focused intensity are balanced against those which are more loosely defined. The head of the figure tends to be overpainted and often considerably denser than the rest of the image. Commonly, broad areas of muted colour-wash create an interpenetration between the figure and the occupied space, the foreground and background appearing to dissolve into each other. A sombre mood suffuses these late paintings, a sense of emptiness and alienation correlating to the presence of Giacometti's solitary sculpted figures.

REALISM

Alberto Giacometti's entire oeuvre was driven by a resolute endeavour to express the reality of his perceived world. From the outset, he was inspired by the principle of direct observation. It is apparent that the artistic values of his father, Giovanni, guided his early work and taught him how to look, assimilate and accurately capture his subject. From this point onwards, his work testifies to the search for an art form consistent with his vision. This ceaseless quest, coupled with a fervent capacity for innovation, meant that his pre-war work progressed through a range of diverse stylistic shifts, most notably his experimentation with surrealism in the late 1920s and early 1930s. Although this phase signalled a movement away from direct observation, art was not, in fact, a complete break. In Paris during these years he explored ideas of surrealist abstraction, while back in Switzerland he continued to work from life in accord with his artistic origins. A series of sculptural portrait busts of his father which he produced at this time are modelled with a convincing resemblance. The coexistence of abstract and representational styles evidenced in this period would continue to pervade much of Giacometti's work.

The death of his father in 1933 had a profound effect on Giacometti and his ensuing approach to realism. Two years later he departed he departed from surrealism and returned to working from observation. The proceeding decade from 1935 until the end of the Second World War would see Giacometti revert to a figurative art based on realism beginning with an intensive phase of working with the model. However, the war years proved a dissatisfying period of production as he struggled to establish the future direction of his work. In contrast, the aftermath of war heralded a complete shift for Giacometti as it did for many of his contemporary modernists. The altered post-war climate, with its atmosphere of heightened tension and increased vulnerability, provided fertile ground for the emergence and exchange of new ideas. The harsh, unforgiving condition of 'the real' provoked responses which resonated with the anxieties of contemporary society.

After the war Giacometti was at the forefront of a new wave of 'neo-realism'. In parallel with artists including Jean Dubuffet, Jean Fautrier, Henri Michaux, Wols, César and Germaine Richier among others, he advocated the immediacy of the gesture and the liberation of form. For him, the sheer physicality of the process, whether in drawing or sculpture, was his way of defining and remaining in 'the real'. Like many other painters and sculptors in the vanguard of the new generation

he began to make extreme use of mark-making and heavily textured materials and surfaces in his work, in a search for a more fundamental idea of 'reality'. In so doing, these artists were challenging the traditional concepts of art. In essence, they advocated the work should expressively demonstrate the journey of exploration, the evidence of the process left visually apparent. The liberation of Giacometti's technique is present in the characteristically rough surfaces of the bronze post-war figures which expose his manipulation of the clay or plaster leaving indentation marks in the raw material and showing the continual rebuilding and reshaping of the figure.

The spirit of the era was captured by the philosophical vision of Jean-Paul Sartre with his existentialist creed founded on the guiding principles of freedom and authenticity. Truth to reality was Giacometti's overarching aim and, for Sartre, he thus represented the epitome of existentialism.

The new form of modernist realism strongly promoted by art critic and curator David Sylvester in his lecture *Towards a New Realism* given at the Royal College in 1951, which considered the relationship between individual consciousness and the presence of the artwork, emphasising the essential element of the viewer's participation in the work. Sylvester illustrated his talk with work by Francis Bacon and Giacometti, endorsing their practice through his discourse. Subsequently, in the exhibition he curated for the Institute of Contemporary Art in 1952 entitled *Recent Trends in Realist Painting*, Sylvester championed their work in the context of other artists including Balthus, Lucian Freud, Francis Gruber, Isabel Lambert (later Rawsthorne), André Masson and William Coldstream.

Sylvester's emphasis on the viewer inhabiting the space of the art work correlates with the mounting interest in phenomenology at the time and, in particular, the philosophical treatise of Maurice Merleau-Ponty. Phenomenology and art shared common aims and ideas after the war. Giacometti's focus on the authenticity of experience closely aligns his agenda to phenomenological theory. His consistent and tenacious attempts to faithfully convey the veracity of his vision parallels the aim of Merleau-Ponty's philosophy in generating new 'truth' about the world. Giacometti's fragmentary contours, created in the rugged surfaces of his post-war sculptural forms suggests both a viewpoint that is continually shifting and the impression of movement, energy and vitality which, for him, was a much closer reflection of reality.

Both Giacometti and Merleau-Ponty acknowledged the significance of Cézanne's spatial analysis informing their work. Giacometti, like Cézanne before him, assessed the reality of his observed world in terms of its inherent structure and evaluated the essential nature of the relationship between the objects of his vision. His proposition that in reality everything is in a constant state of flux and dependent on the distance to the eye, closely correlate to Cézanne's painterly perception of space as well as phenomenological theory.

Giacometti's resolve to 'copy from nature' was concerned with more than that of translating direct surface appearances — it was a quest to convey a highly personal vision. While his portraits, in drawing, painting and sculpture, depict the people who inhabited his life — his brother, his mother, his wife, his models, his lovers, they do not appear as photographic representations — moreover they are constructions in space permeated with dynamic presence. Throughout his work, Giacometti strove to express the sensation felt at the sight of the subject; thus the result was based not on the image or scene itself but on the richness of the actual experience. It was this intense relationship with reality that impelled his enduring mission. His particular form of realism was centred in 'the moment', that is, the moment of universal reality.

SPOON WOMAN (FEMME CUILLÈRE) 1927

One of the most totemic sculptures of Giacometti's early period, *Spoon Woman* presents an anthropomorphic depiction of woman and denotes the artist's burgeoning interest in surrealism. The evocation of the female form in the silhouette of the spoon and the oval bowl shape referencing a womb serve to accentuate the biological and sexual nature of a woman. As such, the work alludes to a symbol of fertility.

Giacometti's experimentation with surrealism in the late 1920s and early 1930s was frequently mediated by the influence of African art. *Spoon Woman* visibly recalls the influence of a ceremonial spoon (known as wakemia or wunkirmian) from the Dan culture of West Africa. Associated with festivals, these spoons honoured the most eminent young women in the Dan community for their supreme generosity in gathering the feast, thereby acting as symbols of status and evoking spiritual significance. Artefacts from the many cultures of sub-Saharan Africa

entering European collections at this time had a significant impact on avant-garde artists. Giacometti, like many of his contemporaries, engaged with the art of diverse cultures, ancient and modern, as a means of renewing figuration.

In particular, *Spoon Woman* evidences an amalgam of influences pervading the work of the young artist. Fusing biomorphic and geometric abstraction, the work also expresses a cubist-style simplification of structural form with distinct surrealist overtones. The frontality of the sculpture, with its elemental and enigmatic presence, conveys the powerful impact non-Western art and sculpture was having on Giacometti's evolving style. A series of flattened heads and plaque sculptures produced concurrently with *Spoon Woman* similarly testify to his experimental simplification and abstraction in the treatment of the human figure during this period.

With its monumental presence, *Spoon Woman* anticipates a subject that would continue to dominate Giacometti's entire oeuvre — that of the standing female figure.

Claudia Milburn