

**Credito Valtellinese Gallery**  
Sondrio - Italy

**Valtellinese Museum of History and Art**

**Alberto Giacometti. Percorsi Lombardi**  
**Alberto Giacometti. Lombard Paths**

Curated by Franco Monteforte and Casimiro Di Crescenzo

20 January 2005 - 22 April 2005

In the biography and work by **Giacometti** there is a **whole Lombard** chapter, often neglected, that unravels from Paris, to Bregaglia, Chiavenna and Milan and that deals with his important friendships with different personalities, among which the sculptor from Valtellina Mario Negri, the writer Giorgio Soavi, the art critics Lamberto Vitali, Luigi Carluccio, Franco Russoli, Alberto Martini and Gian Alberto Dell'Acqua, the pressman Giorgio Upiglio and doctor Serafino Corbetta.

The exhibition **Alberto Giacometti. Percorsi lombardi/Alberto Giacometti. Lombard Paths** arrives now to document his whole career through about ninety of his works, such as **sculptures, paintings, drawings and etchings** - coming from the Giacometti Foundation and the Kunsthhaus of Zurich, from the Alberto e Annette Giacometti Foundation of Paris, the Kunstmuseum of Winterthur, the Bündner Kunstmuseum of Coira, from the Bertarelli City Collections of Milan, and many private collectors - as well as a substantial section of **photographs, letters and videos**. The exhibition is produced by the Gruppo Credito Valtellinese Foundation in cooperation with the Council of Sondrio, Valtellinese Museum of History and Art and the Swiss Cultural Centre. Curated by **Casimiro Di Crescenzo and Franco Monteforte**, the exhibition takes place in Sondrio from 20 January 2005, in two venues: the **Credito Valtellinese Gallery** and **the Valtellinese Museum of History and Art**.

"They weren't random or episodic encounters" - says Casimiro Di Crescenzo - "that Giacometti had with some of the most relevant personalities of the artistic culture of Milan, because from those relationships sprouted the two **oil portraits** of Giorgio Soavi (both on display) of which one that Giacometti wanted to keep for himself and that was shown in Sondrio for the first time, as well as the painting portraying professor Serafino Corbetta, the doctor of Chiavenna who used to take care of his mother, Annetta, in Bregaglia".

The Lombard paths by Giacometti unravel along the direction of Milan-Chiavenna-Bregaglia where the artist often returned to visit his mother whom he was very close with for his entire life. And indeed to his mother is dedicated an extraordinary series of drawings that includes, among others, the "Due teste della madre/Two heads of the mother" and the "Madre dell'artista con la mano sulla fronte/Mother of the artist with her hand on the forehead", together with several landscapes of the Bregaglia Valley and indoors in the town of Stampa, such as the **drawing** of the well-known "La Suspension/The Suspension", the chandelier suspended above the big table in his paternal home around which were collected the more intimate family memories of the artist.

But the Lombard chapter of Giacometti's biography opened in 1957, when he met Mario Negri, and with the last period of his artistic production which is recalled by the two curators with an important group of works: two **bronze** busts of his wife Annette, the bust "Chiavenna II", the "Lotar II", the portrait of Caroline - the last model of Giacometti - presented by the Alberto and Annette Giacometti Foundation of Paris. Lastly the female bust also called "Madame Télé", Miss Television, coming from the Bündner Kunstmuseum of Coira. "Giacometti - says Franco Monteforte - modelled it one night after he saw the announcer on tv, whose face struck a chord with him. Heads and faces have indeed always been at the centre of the artistic interest of Giacometti, an interest that during the years became a real obsession from where were born his exceptional masterpieces". This obsession pushed him to frantically draw on anything he got his hands on - newspapers, books, napkins - and to copy the faces of the great works from the past, such as Christ or the Portrait by Van Gogh, reproduced by Giacometti in the page next to it in the same volume where he saw the reproduction of the original. Thanks to this, today we have two works of two great artists of the 20th Century, one facing the other: a document of exceptional emotional intensity, rarely exhibited.

On display there is a representative **corpus of letters mostly never seen before**, among which stand out those to Mario Negri where Giacometti speaks extensively about his point of view on artistic creativity, his presence at the Biennale of Venice and Picasso.

The section dedicated to the **photographic documentation** of the "percorsi lombardi/Lombard paths" by Giacometti consists of historic photographs by Henri Cartier-Bresson which portray the artist in Bregaglia with professor Corbetta, the evocative snapshots by Giorgio Soavi, by Alberto Martini and by Lamberto Vitali, and other images together with Mario Negri and Serafino Corbetta. Thanks to the last, Giacometti was able to broaden his connections and friendships in the Lombard artistic scene, from which would later also eventuate two publishing ventures, the book by Luigi Carluccio, "Alberto Giacometti. Le copie del passato/Alberto Giacometti. Copies of the past", and that of the "Quarantacinque disegni/45 drawings" curated by Lamberto Vitali for Einaudi and which are very rare today: two books (which Giacometti personally worked on) unfortunately posthumously published after '66.

The exhibition is completed by **evocative clips**, among which "Il sogno di una testa/The dream of a head" by Giorgio Soavi and that memorable one by Ernst Scheidegger filmed in 1965, during the last months of the life of the artist, which was projected for the first time in Chiavenna in February '66 (few weeks after Giacometti's death) in front of an audience of international critics, big art merchants and collectors who went to Bregaglia and Valtellina to pay their respects to the then recently departed sculptor.

A **catalogue** accompanies the exhibition, with texts by Casimiro Di Crescenzo, Franco Monteforte, Chiara Negri, Angela Dell'Oca (director of the Valtellinese Museum of History and Art), Beat Stutzer (director of the Bündner Kunstmuseum of Coira) and Giorgio Soavi. A section includes testimonials and documents where, among others, there are essays and articles by Alberto Martini and Mario Negri on Alberto Giacometti, five never seen before letters by Giacometti to Negri himself and two texts by Giorgio Soavi and Luigi Carluccio dedicated to the character of Serafino Corbetta and his relationship with Giacometti.

They are all materials difficult to trace, especially valuable for the history of the critics' appraisal of Giacometti's work, particularly in Italy and Lombardy.

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