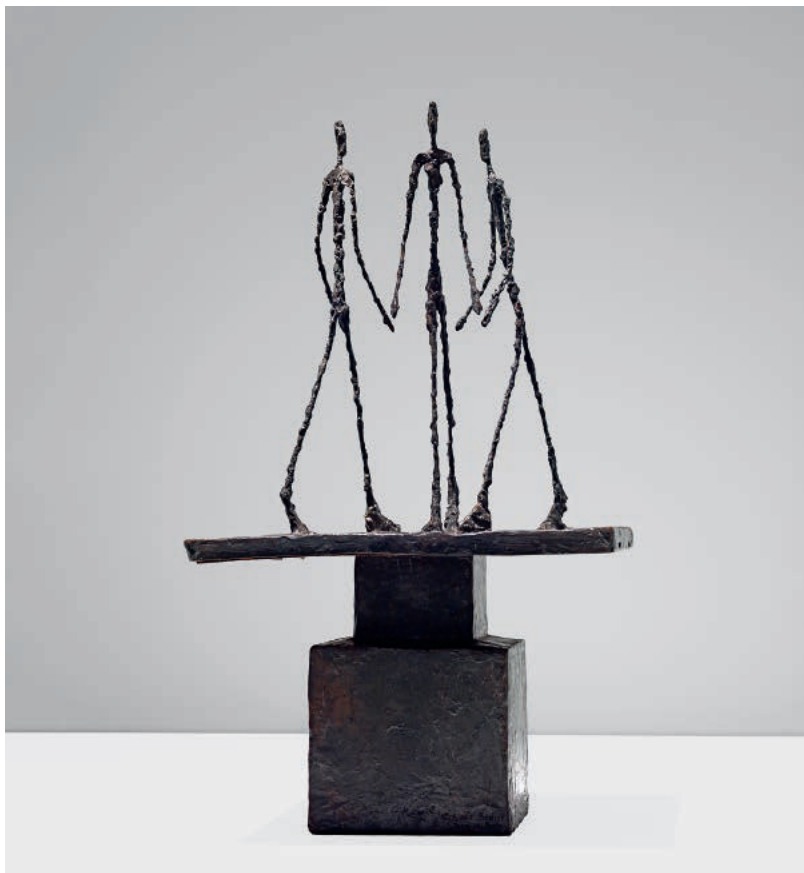


Alberto Giacometti

Trois hommes qui marchent [Three men walking]

1948



Alberto Giacometti, *Trois hommes qui marchent* (1948). Courtesy of the Fondation Louis Vuitton. © Succession Alberto Giacometti (Fondation Alberto et Annette Giacometti) © Adagp, Paris 2021. Photo: Marc Damage

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**Alberto Giacometti**

**Trois hommes qui marchent [Three men walking]**

1948

Bronze with dark brown patina

Alexis Rudier Foundry (cast of 1952)

71,1 x 40,1 x 41,5 cm

**Courtesy of the Fondation Louis Vuitton**

*Trois hommes qui marchent* [*Three men walking*] intersect their existential solitude in the regained tumult of the city of Paris in a post-war period of reconstruction. Giacometti depicts an urban space where the three characters come together without looking at each other and head in opposite directions. The square base on which they are placed defines a scene incorporating a critical element of the sculpture for the artist: positioning oneself in space and describing it in return.

Between 1947 and 1951, Alberto Giacometti sculpted versions of men and women walking alone or in groups. From the 1930s, the sculptor started to represent movement with the *Walking Woman*, inspired by ancient sculptural art, but this theme became dominant against the backdrop of the immediate post-war years. However, it was soon exclusively applied to male figures, while the sculptures of women became strictly hieratic and motionless. Walking can be considered a metaphor for the artist's condition, his exploration of the world through movement and creative wandering.

From 1950, Giacometti worked on more complex compositions of several figures, bringing together several silhouettes on the same platform to create anthropomorphic landscapes.

## About the artist

Born in Borgonovo (Switzerland) on October 10, 1901, **Alberto Giacometti**, at an early age, was introduced to Post-Impressionism and Symbolism by his father, a painter. In 1919, he left school to study at the Fine Arts College of Geneva. He moved to France in 1922 where he studied the nude at the Académie de la Grande Chaumière, sculpture with Antoine Bourdelle and often visited the Louvre. His work brought him close to the post-Cubism movement (in particular, *Le couple* [*The couple*] (1926) and *Femme Cuillère* [*Spoon Woman*] (1927)), and then developed within the Surrealist group (the *Boule suspendue* [*Suspended Ball*] sculpture (1930), exhibited at Galerie Pierre alongside works by Joan Miró and Jean Arp, marked this turning point). In 1935, breaking away from avant-garde circles, he began to work exclusively on the living model.

During the World War II, in 1941 he returned to Switzerland where he met his future wife, Annette Arm, who became one of his favorite models. In the after-war period, he started to create new tall and spindly figures. In the 1950s, Giacometti's reputation grew considerably. In 1956, he represented France at the Venice Biennale where he presented *Femmes de Venise* [*Women of Venice*] (he would later win the Biennale's Grand Prix for Sculpture in 1962). Before leaving Paris for the last time in 1965, Giacometti made three portraits of photographer Eli Lotar, who became his final model.

Giacometti died on January 11, 1966 at the Cantonal Hospital of Coire.

## About the Fondation Louis Vuitton

The Fondation Louis Vuitton serves the public interest and is exclusively dedicated to contemporary art and artists, as well as 20<sup>th</sup> century works to which their inspirations can be traced. The Collection and the exhibitions it organises seek to engage a broad public. The magnificent building created by the Canadian-American architect Frank Gehry, and already recognized as an emblematic example of the 21<sup>st</sup> century architecture, constitutes the Fondation's seminal artistic statement. Since its opening in October 2014, the Fondation has welcomed more than six million visitors from France and around the world.

The Fondation Louis Vuitton commits to engage in international initiatives, both at the Fondation and in partnership with public and private institutions, including other foundations and museums such as the Pushkin Museum in Moscow and the Hermitage Museum in Saint-Petersburg (*Icons of Modern Art: The Shchukin Collection*), the MoMA in New York (*Being Modern: MoMA in Paris*), and the Courtauld Institute of Art in London (*The Courtauld Collection. A Vision for Impressionism*) among others. The artistic direction also developed a specific "Hors-les-murs" programme taking place within the Espaces Louis Vuitton in Tokyo, Venice, Munich, Beijing, Seoul and Osaka, which are exclusively devoted to exhibitions of works from the Collection. These exhibitions are open to the public free of charge and promoted through specific cultural communication.