



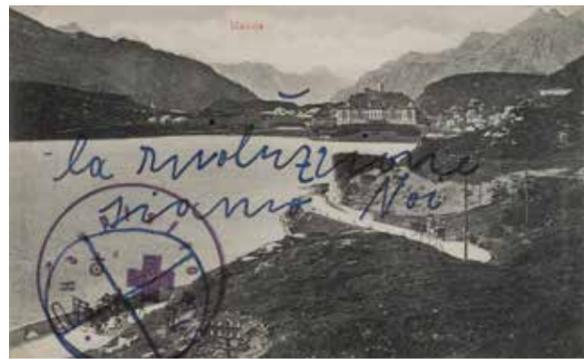
Cuno Amiet: *Portrait of Alberto Giacometti*, 1910
© Succession Alberto Giacometti (Fondation Giacometti, Paris + ADAGP, Paris) 2021.

Reciprocal portraits

Hodler, Segantini, Giacometti and Amiet painted self-portraits, a classic subject in art. They also produced a collection of mirror portraits depicting each other. These reciprocal portraits enabled them to pay tribute to the master e.g. Giacometti or Amiet depicting Segantini or Hodler respectively on their death beds. They also reflect the bond between two close artists: Giacometti and Amiet painted each other in their little Paris apartment, Amiet portrayed his friend Hodler in front of his own pieces or as a sculpture. Giacometti never tired of painting and drawing his family, especially Alberto. Amiet did the same with his godson Alberto.

Segantini and the 1900 Universal Exposition

Segantini designed a circular building for the 1900 Universal Exposition in Paris to display a triptych installation of Engadin: *Life, Nature, Death* and pieces by Giacometti, Amiet and Hodler. The project was turned down but he worked on it until his death in the hut where he painted on the Schafberg in 1899. This hut was immortalised by Steiner and



Joseph Beuys: *La Rivoluzione siamo noi - Maloja*, 1970
© Private collection, Bregaglia.



Hannes & Corsin Vogel: *Den See sehen (See the lake)*, 2013 © Private collection.

later by Wanner. The exhibition pays tribute to Segantini's project with an immersive installation: the circular space brings to mind both the Parisian project and the hut. A delicate white concrete snowman, by Dominik Zehnder, seems

to melt in the sunshine. The voice of the artist's granddaughter, Diana Segantini, echoes through the room. Segantini's last words were: "Voglio vedere le mie montagne" (I want to see my mountains).



Kurt Sigrist:
Schlittenzeichen Sled Signs,
1979/2011
© Private collection.

Useful information

Palais Lumière Evian (quai Charles-Albert Besson).
Open daily 10am-6pm (Monday, Tuesday 2pm-6pm) and bank holidays.
Open Tuesday morning during half-term.
Tel: +33 (0)4 50 83 15 90 / www.ville-evian.fr

Scientific curator & scenography: **Corsin Vogel**, an artist from the Grisons, associate professor at the Ecole Nationale Supérieure Louis-Lumière, Saint-Denis.
Curator: **William Saadé**, honorary head curator for heritage, artistic advisor for the Palais Lumière.

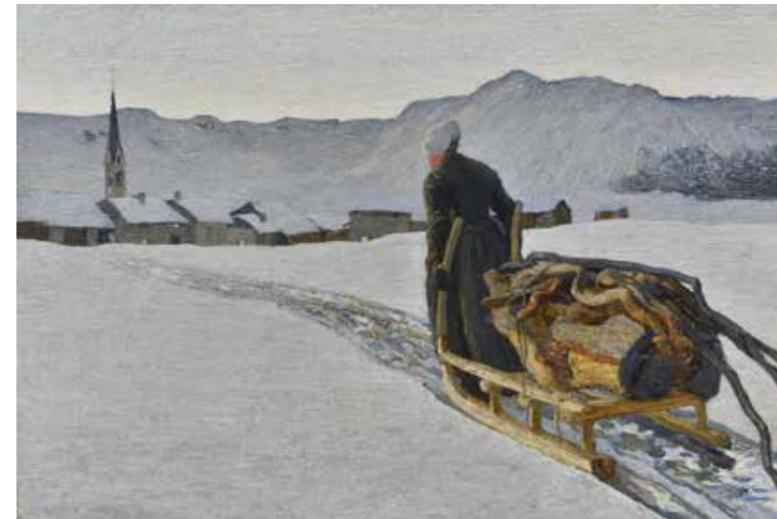
Admission

- **Standard:** €8;
- **Concessions:** €6 (for details about discounts, see www.ville-evian.fr);
- **Free** for under 16s;
- **30% off admission** to exhibitions on presentation of a ticket for the Pierre Gianadda Foundation in Martigny;

- **Guided tours** for the general public daily at 2.30pm: €4 in addition to admission fee.

Tickets:

- From the exhibition reception.
- On: ville-evian.tickeasy.com.
- From the FNAC network and on www.fnac.com.
- From CGN outlets (boats and ticket offices).



Giovanni Segantini: *Back from the forest*, 1890 © Segantini-Museum, Saint-Moritz.

COMING SOON

At the Palais Lumière

• 26 June 2021 – 2 January 2022

Alain le Foll, master of the imaginary, sponsored by the BNF.

At the Pierre Gianadda Foundation in Martigny

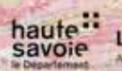
• 14 December 2020 – 13 June 2021
Michel Darbellay, photographer.

THE FERTILE MOUNTAIN

The Giacometti, Segantini, Amiet, Hodler and their héritage

Cuno Amiet
Joseph Beuys
Andrea Garbald
Alberto Giacometti
Giovanni Giacometti
Ferdinand Hodler
Florio Pünter
Giovanni Segantini
Kurt Sigrist
Albert Steiner
Hannes Vogel
Franz Wanner
Rémy Zaugg
Dominik Zehnder

27 February - 30 May 2021 Palais Lumière Evian



The Grisons area has long been a haven and a source of inspiration for many artists. These landscapes sparked the imaginations of a cluster of artists brought together by the region's very own Giovanni Giacometti in the late 19th century.

Giacometti wove artistic bonds and friendships with Giovanni Segantini, who painted in the same area, as well as Cuno Amiet and Ferdinand Hodler, whose discovery of the same landscapes was also a major factor in their stylistic development and creative rivalry. Giacometti, Amiet and Hodler became the flag-bearers for Swiss modern art at the dawn of the 20th century and embodied the Swiss painting revival. The exhibition explores their mutual bonds and relationship with the area as well as their legacy that lives on through modern and contemporary art figures: Alberto Giacometti, Andrea Garbald, Albert Steiner, Joseph Beuys, Rémy Zaugg, Kurt Sigrüst, Hannes Vogel, Franz Wanner, Florio Pünter and Dominik Zehnder.



Giovanni Giacometti:
View of Italy from Soglio, 1921,
© Museo Ciasa Granda, Stampa.

Segantini, the painter – Garbald, the photographer

Giovanni Segantini left Italy and moved to the Grisons in 1886. When he was 28, he began painting the surrounding mountains and climbing up them to set up his easel. The lights at the top of the mountain fuelled him to set his divisionist technique in stone, inspired by Georges Seurat's pointillism. In 1894 Segantini moved to the village of Maloja at an altitude of 1800m.

This is where Segantini met Giovanni Giacometti, his pupil and friend with whom he would paint in the mountain.

In 1899, the young Bregaglia-born photographer Andrea Garbald became the valley's columnist and his glass plates captured local nature, summits and people, including the Giacometti family.

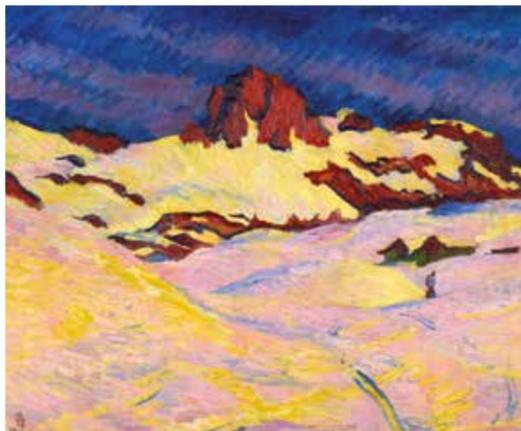


Giovanni Segantini: *Alpine landscape with woman at the fountain, vers 1893* © Kunst Museum, Winterthur.

Giacometti, Hodler and the alpine landscapes

After Segantini's death in 1899, Giovanni Giacometti moved away from divisionism under the influence of Cuno Amiet and Ferdinand Hodler who visited him in the Grisons. He moved towards a less naturalistic and more synthetic style with bolder colours between 1900 and 1910. He spent his lifetime striving to capture the magic of the light in the high mountains.

Hodler's time in Engadin was an opportunity for him to lay the foundations for a new creative concept that he called "parallelism", where he reproduced symmetry in nature. Albert Steiner went onto use this technique to shoot the Engadin landscapes.



Giovanni Giacometti: *Snowy landscape (sun), 1910* © Stiftung für Kunst, Kultur und Geschichte, Winterthur.

Giacometti and Amiet: watercolours and graphic work

Giovanni Giacometti spent his entire life exploring different techniques: oil, watercolour, drawing, engraving, lithography... Watercolour allowed him to quickly and spontaneously recreate the diverse Engadin landscapes. He often returned to the same places at different times. He captured the variety of atmospheres, lights and colours. From 1901, he painted in Capolago on the banks of the Sils Lake. Amiet regularly joined Giovanni Giacometti to paint watercolours of the landscapes around Sils. They both saw the technique as the perfect tool to capture the panorama's radiant beauty where atmospheric changes are palpable and vibrant.



Cuno Amiet: *Engadin landscape, 1906,*
© Private collection, Bregaglia.

Ferdinand Hodler: *Silvaplane Lake, 1907*
© Kunstmuseum, Solothurn.



Alberto Giacometti, the son

Alberto Giacometti began copying masterpieces from his father's art books at a very early age.

His godfather Cuno Amiet's influence is clear to see in the first paintings he did in the Bregaglia Valley and Capolago, near Maloja. He painted in oil and watercolour using his elders' palette. Hodler was an influence too. He moved to Paris in 1922 but often returned to his homeland of Stampa which remained a rich source of inspiration. He gradually emancipated himself from his elders to explore radically different sculptures and graphic pieces, although he returned to the area and his father's favourite subjects.

He spent his entire life striving to depict them in his own lively way with his sharp style and limited dark palette.



Alberto Giacometti: *Three Men Walking, 1948* © Fondation Marguerite et Aimé Maeght, Saint-Paul de Vence.