

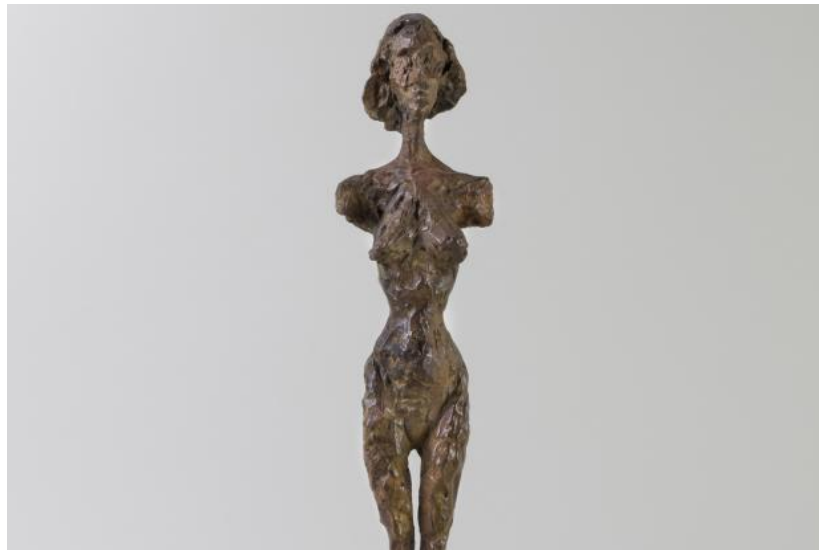
## GAGOSIAN GALLERY

### EveningStandard.

#### **Alberto Giacometti and Yves Klein: In Search of the Absolute, exhibition review: Visual thrills from an odd couple**

*It's a lovely visual shock to see Giacometti's sculptures alongside the paintings of Yves Klein,  
says Ben Luke*

Ben Luke



*Torturous: detail of Giacometti's Annette Debout from 1954 Alberto Giacometti Estate /Licensed in the UK by ACS and DACS, 2016*

There can be great pleasure in seeing artists in unfamiliar surroundings. Alberto Giacometti is too often thrust into Paris's post-war existential gloom: his thin, heavily worked sculptures shown with other torturous representations of the human form. But he adored medieval icons and ancient Egyptian sculpture; his art attempted to be timeless as well as of its time.

So it's a lovely visual shock to see his sculptures alongside the paintings of Yves Klein. With Klein's multi-coloured abstracts in Gagolian's daylight spaces, several top-notch Giacomettis have a lightness without losing their depth. Although they lived near each other in Paris in the late Fifties and early Sixties, Giacometti worked in a chaotic studio making sculpture, paintings and drawings before a model, while Klein was a conceptualist who made some works in public as performances.

The show tries to reveal a common lyrical essence: a shared feeling for the figure in space. But it's problematic: Giacometti's art is about a reworking of solid form, while Klein's is about momentary traces. Klein painted women's naked bodies blue and they were pressed into or dragged across a canvas, or the outline of their wet bodies was drawn by a blowtorch. The art history feels somewhat dubious, then, but the show is worthwhile for its visual thrills.