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### Seibert

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### Seibert

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**Elke Seibert** holds a doctorate (PhD) in Art History, and studied Ethnology and Classical Archeology. She is a curator, lecturer, collection specialist and specializes in the interdisciplinary study of reception processes in contemporary and fine art from the 18<sup>th</sup> to the 20<sup>th</sup> century. Dr Seibert is particularly interested in the classical modern period (Europe/USA), especially in a global context, as well as the making of modern art influenced by "Primitivism" from 1900 to 1950. Several articles about her research results have appeared in international peer-reviewed journals and she is the author of "American Modernity and Prehistory - The 'Cavey' Pictures". She was a postdoctoral research fellow in 2016-18 at the German Centre for Art History Paris, and a Terra Foundation Senior Fellow in American Art in Washington, D.C., in 2012-13. As a Fulbright Visiting Senior Fellow at the Smithsonian, she continues with her research about Alberto Giacometti in 2020.

**Agathe Cabau** studied Art History at the University of Toronto and Paris 1 Panthéon Sorbonne. She taught on contemporary and French 19<sup>th</sup> century art before focussing on the curatorship of several exhibitions on North American Native Art and its reception in the context of European displays, at last under the title *Le scalp et le calumet, imaginer et représenter l'Indien en Occident du XVIIe siècle à nos jours* (Musée du Nouveau-Monde & musée des Beaux-Arts, La Rochelle, 2017). In her publications Agathe Cabau discusses prehistorical American art, body representations or dance of native Americans questioning the dialogue between the American West and French perspectives.

**Markus A. Castor** studied Philosophy, Classical Archeology and Art History. After years as assistant professor in Freiburg i. Br. and Dresden he is working since 2006 as Research Director at the German Centre for Art History Paris concentrating on art historiography and antiquarism, painting and architecture of the Ancien Régime and contemporary arts and photography.

**Rémi Labrusse** teaches Art History at the University Paris - Nanterre. His research and publications concentrate on the arts of the European avant-gardes, 19<sup>th</sup> century theories of ornament, the Western reception of Islamic arts, and the history of prehistory. He has recently published *Face au chaos. Théories de l'ornement à l'âge de l'industrie* (2018) and *Préhistoire. L'Envers du temps* (2019). He also co-curated the exhibition *Préhistoire. Une énigme moderne*, at the Centre Pompidou in 2019, together with Cécile Debray and Maria Stavrinaki.

**Harald Floss** is a professor for Older Prehistory and Quaternary Ecology at the Eberhard Karls Universität Tübingen (Germany). His special fields of interest are Palaeolithic archaeology, resources and the cultural and technological evolution of early humans, stone artefacts and Ice Age art. He directs archaeological excavations and other types of field work in Southern Germany and France where he recently discovered a new cave with palaeolithic paintings and engravings in Southern Burgundy. He was as well member of the Scientific board of *Grotte Chauvet-Pont d'Arc* and is vice-president of the *Hugo Obermaier society*. One of his fields of activity is the relation between prehistoric and modern art, with a special emphasis on the Stuttgart based painter Willi Baumeister.

**Maria Gonzalez Menendez** (Spain, 1979) is curator and has produced art exhibitions for the *Grotte Chauvet 2-Ardèche* (2019), the *Musée de Montmartre* in Paris (2015-2018), and the *MNAM-Centre Pompidou* (2013). She holds a doctorate (PhD) in Art History (Sorbonne University, 2012) and is specialist in primitivism and avant-gardes in 20<sup>th</sup> century, particularly in Pablo Picasso and Joan Miró.

**Thierry Dufrière** is a professor of History of Art at the University Paris Nanterre. He published, among others, *Giacometti. Les Dimensions de la réalité*, Genève, Skira, (1993). One of the curators of the exhibition *Salvador Dali* (Centre Pompidou, 2012-2013, Museo Reina Sofia, Madrid, 2013-2014) and of the exhibition *Persona. Etrangement humain* (Musée du Quai Branly, January-October 2016), he curated the exhibition: *L'Invention de Morel: la machine à images at the Maison de l'Amérique latine* (Paris, March-July 2018). His next book, on Modigliani, will be published in 2020 at Citadelles-Mazenod.