



The Cube and the Face: Around a Sculpture by Alberto Giacometti (THINK ART)

Georges Didi-Huberman

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Alberto Giacometti's 1934 *Cube* stands apart for many as atypical of the Swiss artist, the only abstract sculptural work in a wide oeuvre that otherwise had as its objective the exploration of reality.

With *The Cube and the Face*, renowned French art historian and philosopher Georges Didi-Huberman has conducted a careful analysis of *Cube*, consulting the artist's sketches, etchings, texts, and other sculptural works in the years just before and after *Cube* was created. *Cube*, he finds, is indeed exceptional—a work without clear stylistic kinship to the works that came before or after it. At the same time, Didi-Huberman shows, *Cube* marks the transition between the artist's surrealist and realist phases and contains many elements of Giacometti's aesthetic consciousness, including his interest in dimensionality, the relation of the body to geometry, and the portrait—or what Didi-Huberman terms “abstract anthropomorphism.” Drawing on Freud, Bataille, Leiris, and others Giacometti counted as influence, Didi-Huberman presents fans and collectors of Giacometti's art with a new approach to transitional work.

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