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# Final Portrait (Tucci, 2017): Great Britain

## Description

Posted by Larry Gleeson.

Stanley Tucciâ??s newest film, *Final Portrait*, is set in Paris, France, 1964, and is based on James Lordâ??s biography, â??A Giacometti Portrait.â?•

The film opens in slow motion with voice over narration provided by Armie Hammer. Hammer plays James Lord. Geoffrey Rush turns in a stellar performance as the quirky Alberto Giacometti at the height of his fame having received Grand Prize at the Venice Biennale for Sculpture in 1962. Lots of grays, whites, and a touch of navy blue dominates the filmâ??s studio and cemetery scenes while the cafe scenes allow for color variety.

Lord has come to see Giacometti to have his portrait done and soon discovers no portrait is ever complete. In an agonizingly slow scene with non-diagetic violins and strings, Lord rigidly sits while Giacometti begins his brushwork making comments toward Lord in often side-splitting dead-pan. For example at the first sitting, Giacometti tells Lord he has the â??head of a brute.â?• Later as Giacometi moves in close to gain a greater perspective, he declares Lord has the profile â??of a degenerateâ?? despite Hammer brahmin-like portrayal of Lord.

Soon, Lord realizes the three days he originally scheduled wonâ??t suffice and begins what becomes a pattern of cancelling and rescheduling flights to accommodate Giacomettiâ??s process. And, what a process it is.

Left, Clemencey Poesy, as prostitute Caroline enjoys the amiance of an evening with artist Alberto Giacometti, right, played by Geoffrey Rush in Stanley Tucciâ??s biopic Final Portrait. (Photo credit; Parisa Taghizadeh)

Giacometti has a passion and large appetitite for women, food and wine. His women range from a high-end prostitute, Caroline, played by the soft French actress, ClÃ©mence PoÃ©sy, to the â??house maid,â?• Annette, played by character actress Sylvie Testud.

Finally after nearly three weeks, Lord has realized he needs to take matters into his own hands if the portrait is ever to be completed as Giacometti has a recurring tendency to paint the negative, i.e., whitewash the canvas. However, along the way, the men, including Giacomettiâ??s brother, Diego, an artist as well, and played by Tony Shalhoub engage in some philosophical meanderings and in some male bonding. Giacometti likes control and continually keeps Lord off balance with dialogues on suicide which he thinks about daily, and meaningful death experiences like burning oneself to death or slicing oneself from ear-to-ear. Sadly, Giacometti laments he can only die but once.

Photo credit: @Parisa Taghizadeh

Tucci has cast a fairly uninhibited look into Giacometti as an artist. Tastefully shot with most frames qualifying as portraits unto themselves. Some repetition detracts form the work as we see the mundane nature of Giacomettiâ??s studio life one time too many. Yet, overall, Tucci tackles Giacometti in fine fashion. The film is entertaining with the strong, masculinity Hammer portrays as James Lord. Rush is very good with emoting and his physicalities are quite excellent. While the women appear as adornments both Poesy and Testud provide significant feminine wiles bringing to fruition Giacomettiâ??s studio confession to Lord that as a young man he had difficulty sleeping until he imagined murdering two womenâ?¦after raping them.

Fortunately, this episodic scenario is not carried out on screen Instead, Giacometti high-handedly pays off Carolineâ??s two pimps in a fashion and manner that they canâ??t refuse.

*Final Portrait* is a broad stroke for Tucci. With over 122 acting credits and only six directorial credits on imdb.com, Tucci churns out a fairly sophisticated piece of cinema reminiscent of earlier Wood Allen works including the Oscar-winning *Annie Hall,* as he brings Alberto Giacometti to light. Warmly Recommended.

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**Date Created**
February 11, 2017
**Author**
hollywoodglee