Abstract — The main focus of this paper is the relationship between Beckett's novels and plays with two of the most important artists of the nineteenth century: Alberto Giacometti and Francis Bacon. Beckett’s dialogue with Giacometti and Bacon is characterised by a peculiar representation of the human body which is seen by no means in its entirety, but as something that has already lost, or is about to lose, its human dimension to be reduced either to a spectralised form (in Giacometti’s drawings and sculptures) or to a formless disgusting mass of flesh (in Bacon’s works). It is difficult to say to what extent Beckett was influenced by these “revolutionary” artists, but it is evident that he shared with them a common feeling founded on the idea of the human body as a place of grotesque imperfections as well as on the disintegration of a traditional view of humanity and its destiny.

**Keywords:** Samuel Beckett, Francis Bacon, Alberto Giacometti, human body, mutilation, imperfection