

PEGGY GUGGENHEIM COLLECTION

EXHIBITION HISTORY

Edited by:

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December 2013

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Hilla Rebay International Fellow 2012-2013
May 2013

Dr. Natalie Maria Roncone
Hilla Rebay International Fellow 2011-2012
May 2012

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1982

Title: *Venezia – New York.*

Dates: January 23 – March 28, 1982.

Venues: Pinacoteca Capitolina, Rome.

Curator: Thomas M. Messer

Artists: Jean Arp, Giacomo Balla, Max Beckmann, Georges Braque, Constantin Brancusi, Alexander Calder, Marc Chagall, Giorgio de Chirico, Salvador Dalí, Robert Delaunay, Theo van Doesburg, Marcel Duchamp, Max Ernst, Alberto Giacometti, Juan Gris, Alexej Jawlensky, Vasily Kandinsky, Ernest Ludwig Kirchner, Paul Klee, Oscar Kokoschka, Fernand Léger, René Magritte, Kazimir Malevich, Franz Marc, Joan Miró, Amadeo Modigliani, Piet Mondrian, Robert Motherwell, Antoine Pevsner, Francis Picabia, Pablo Picasso, Jackson Pollock, Mark Rothko, Gino Severini, Kurt Schwitters, Clyfford Still, Yves Tanguy.

Exhibition description:

The exhibition was held at the Pinacoteca Capitolina in Rome and comprised sixty works from the Peggy Guggenheim Collection in Venice and the Solomon R. Guggenheim Museum in New York. It marked the first joint exhibition of works from both Guggenheim collections.

Thomas M. Messer remarked in his exhibition preface: “Le due Collezioni che oggi fanno parte della fondazione Guggenheim hanno due origini completamente diverse, scaturite da motivazioni completamente diverse, e devono la loro esistenza a personalità completamente diverse fra loro, anche se il nome Guggenheim le sovrasta entrambe come un ombrello. La grande, starei per dire storica importanza di questa mostra fatta sotto gli auspici del Comune di Roma nelle sale della Pinacoteca Capitolina è che per la prima volta sono esposte insieme opere provenienti dalla due Collezioni Guggenheim...La selezione fatta per questa mostra e presentata al pubblico della Pinacoteca Capitolina comprende 32 opere di pittura e di scultura provenienti dalla Collezione Peggy Guggenheim e 28 opere provenienti dalla Collezione permanente del Museum Solomon R. Guggenheim. Ai fini che la mostra si prefiggeva l’arco cronologico di questa rassegna è stato limitato alla prima metà del secolo: i primi dieci anni del Novecento e le opere più recenti portano una data che è molto vicina alla scadenza della metà del secolo.”

Catalogue:

Thomas M. Messer, *Guggenheim Venezia-New York : sessanta opere, 1900-1950*. Milano: Electa, 1982.

Catalogue in Italian. Includes two forewords by Ugo Vetere (Mayor of Rome) and Peter Lawson (President of the Solomon R. Guggenheim Foundation), preface by Thomas M. Messer, introduction by Renato Nicolini (Committee Chairman of the City of Rome), and an essay by Maurizio Calvesi.

Library Location: GUGG PGC 1982 .04

1984

Title: *Jackson Pollock 1942-1947 alle Gallerie dell'Accademia di Venezia.*

Dates: January 16 – April 1, 1984.

Venues: Gallerie dell'Accademia di Venezia.

Curator: Philip Rylands.

Artists: Jackson Pollock.

Exhibition description:

The Solomon R. Guggenheim Foundation, in collaboration with the Soprintendenza ai Beni Artistici e Storici di Venezia, presented a series of exhibitions during the winter season featuring many works from the Peggy Guggenheim Collection. This first exhibition was dedicated to ten works by Jackson Pollock, completed between 1942 and 1947.

Philip Rylands observes in the exhibition brochure: "Jackson Pollock met Peggy Guggenheim in New York early in 1943 when he was still an unknown and struggling, young painter. He made an immediate impression: in April and again in May of that year she exhibited his paintings at her gallery, Art of This Century. Pressed by the Surrealist painter Matta and by her secretary-assistant Howard Putzel, Peggy gave Pollock a year's contract paying him \$150 a month to enable him to devote himself full time to his painting. She was to continue this support through 1947."

Catalogue/Brochure:

Rylands, Philip. *Jackson Pollock 1942-1947 alle Gallerie dell'Accademia di Venezia*. Padova: Grafiche Muzzio, 1984.

Library Location: GUGG PGC 1984 .04

Title: *The Moderns.*

Dates: February 7 – March 24, 1984.

Venues: Art Gallery of New South Wales, Australia

Curator: Thomas M. Messer

Artists: Josef Albers, Jean Arp, Francis Bacon, Giacomo Balla, Max Beckmann, Georges Braque, Constantin Brancusi, Victor Brauner, Alexander Calder, Marc Chagall, Giorgio de Chirico, Salvador Dalí, Robert Delaunay, Paul Delvaux, Theo van Doesburg, Marcel Duchamp, Max Ernst, Lyonel Feininger, Alberto Giacometti, Albert Gliezes, Arshile Gorky, Juan Gris, Alexej Jawlensky, Vasily Kandinsky, Ernest Ludwig Kirchner, Paul Klee, Oscar Kokoschka, Fernand Léger, René Magritte, Kazimir Malevich, Franz Marc, Louis Marcoussis, André Masson, Henri Matisse, Matta, Jean Metzinger, Joan Miró, Amadeo Modigliani, Piet Mondrian, Robert Motherwell, Amédée Ozenfant, Antoine Pevsner, Francis Picabia, Pablo Picasso, Jackson

Pollock, Mark Rothko, Gino Severini, Kurt Schwitters, Clyfford Still, Yves Tanguy, Goreges Vantongerloo, Friedrich Vordemberge-Gildewart.

Exhibition description:

The exhibition, held at the Art Gallery of New South Wales in Sydney Australia, joined together eighty works from the Solomon R. Guggenheim collection and the Peggy Guggenheim Collection. This exhibition inspired cultural exchange providing Australian audiences a unique opportunity to view works by such artists as Picasso, Matisse, Braque, and Kandinsky.

Thomas M. Messer affirms in his catalogue foreward: "This selection of eighty paintings that constitutes the current exhibition of the Art Gallery of New South Wales has been drawn in equal parts from two great collections that have the Guggenheim name in common... Such as presentation in Sydney seems particularly important and timely to us: important since works of such caliber do not frequently travel as far as these have to, to be seen, as we hope, not only by residents of Sydney, but by Australians from other areas who surely will want to avail themselves of this rare opportunity; timely, because this appears to be a moment of expansiveness and assertion for Australian art, for which *The Moderns* should provide a strong and beneficial stimulus."

Catalogue:

Messer, Thomas. *The Moderns*. Art Gallery of New South Wales, 1984.

Catalogue in Italian. Includes preface by Edmund Capon (Director of the Art Gallery of New South Wales), foreward by Thomas M. Messer (Director of the Solomon R. Guggenheim Foundation), sponsor's foreward by J.F Kirk (Chairman and Managing Director of Esso Australia), and essays by Thomas M. Messer

Library Location: GUGG PGC 1984 .04.

1985

Title: *Tauromaquia: Goya – Picasso.*

Dates: March 3 – April 8, 1985.

Venues: Peggy Guggenheim Collection.

Milan: Padiglione d'Arte Contemporanea, May 12- July 26, 1985;

Bari: Castello Svevo, April 5- May 31, 1986;

London: Warwick Arts Trust, September 24- October 26, 1986;

Antibes: Ville d'Antibes, Musée Picasso, December 10, 1986- February 8, 1987;

Madrid: Museo del Prado, Cason del Buen Retiro, April 30- June 6, 1987;

Barcelona: Palau de la Verreina, June 30- August 25, 1987 and to

New Brunswick, Fredericton: Beaverbrook Art Gallery, May 15- August 29, 1993.

Curator: Fred Licht (exhibition organized by the Arthur Ross Foundation, New York).

Artists: Francisco de Goya y Lucientes and Pablo Picasso.

Exhibition description:

Tauromaquia: Goya – Picasso was the first temporary exhibition at the Palazzo Venier dei Leoni. The show confronted Goya's and Picasso's different treatments of the bullfight, a traditional scene from their Spanish homelands. Featuring monochrome etchings, this exhibition posited the "tauromaquia" as a combination of beauty and violence, fusing triumphal heroicness with dark drama. Such a union allowed Goya and Picasso, two pivotal modern artists, to contemplate various visual compositions, as well as to express different contours of human experience.

Thomas Messer observed in his catalogue introduction: "The theme of the bullfight would seem to offer, through unintended happenstance, a reference to the person in whose name all activities at the Palazzo Venier dei Leoni are conducted. For, by depiction of fateful daring that through Picasso's and Goya's genius emerges from the surfaces here assembled, *Tauromaquia* evokes a mood also reflected in Peggy Guggenheim's tragic, grave and majestic life. The initiation of an exhibition program in Peggy Guggenheim's name is consonant with the Founder's art orientation which at the outset of her activities in London, later in New York and initially in Venice remained didactic and dynamic. To exhibit works of art on constantly shifting perspectives and thereby open eyes and sharpen viewers sensibilities was with Peggy Guggenheim a strong and explicit motivation. It is fitting therefore to continue in a mode that will present new insights and ideas to our ever growing practice."

Catalogue:

Licht, Fred. *Tauromaquia*. Venice: the Solomon R. Guggenheim Museum and Arnaldo Mondadori Editore, 1985.

Library location: GUGG PGC 1986 .09, GUGG PGC 1986 .05.

Two separate catalogues, in English and Italian. Catalogues include introductions by Clifford Ross (Executive Vice President, Arthur Ross Foundation) and Thomas M. Messer (Director, Solomon R. Guggenheim Museum), essays by Fred Licht and Dore Ashton, as well as the exhibition checklist.

Library location: GUGG PGC 1985 .04, GUGG PGC 1985 .07.

Each venue published a version of the catalogue in its own language: Spanish (library location: GUGG PGC 1987 .03), Catalan (library location: GUGG PGC 1987 .02), French (GUGG PGC 1986 .05) and English (GUGG PGC 1993 .02).

Title: *Six Modern Masters from the Guggenheim Museum New York.*

Dates: March 10 – April 8, 1985.

Venues: Peggy Guggenheim Collection.

Travelled in modified form to Milan, Padiglione d'Arte Contemporanea, under the title *I Maestri del Guggenheim*, May 12 - July 26, 1985.

Curator: Thomas M. Messer.

Artists: Alexander Calder, Naum Gabo, Robert Delaunay, Vasily Kandinsky, Franz Marc and Pablo Picasso.

Exhibition description:

This exhibition was the first presentation at the Palazzo Venier dei Leoni of art drawn solely from the holdings of the Solomon R. Guggenheim Museum. The show united a group of pieces by Kandinsky, Marc, Picasso, Delaunay, Gabo and Calder, highlighting by inference parallel works existing in Peggy Guggenheim's collection through the use of key sections of the Solomon R. Guggenheim Museum's collection.

Thomas Messer stated in his catalogue introduction: "The exhibition presented here is based upon a collection and in this sense bears some resemblance to the permanent displays that have in the past and will in the future fill the spaces of the Palazzo Venier dei Leoni during the Venetian summer. Like Peggy Guggenheim's priceless bequest, the thirty-nine selected paintings here assembled are also drawn from an already classical period in twentieth century art and may therefore be viewed and admired from a distance as are all treasures of a past age. Furthermore, among the six artists on view, no fewer than four reiterate Peggy Guggenheim's predilections as a collector while the two remaining ones convey related but separate sensibilities. Lastly, while the permanent collection in the Venetian palazzo approximates a survey of the century's first six decades, the current guest performance has made it its objective to show the work of a small number of painters and sculptors in some depth. 'Six Modern Masters from the Guggenheim Museum in New York' must therefore be understood as a temporary installation through which Peggy Guggenheim's permanent collection will be complemented and enhanced."

Catalogue:

Messer, Thomas M. *Six Modern Masters from the Guggenheim Museum New York*. Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1985.

Messer, Thomas M. *Sei maestri moderni dal Museo Guggenheim New York*. Venezia: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1985.

Two separate catalogues, in English and Italian. Catalogues include an introduction by Thomas M. Messer (Director, the Solomon R. Guggenheim Foundation) and the exhibition checklist.

Library location: GUGG PGC 1985 .01, GUGG PGC 1985 .02 (English) ; GUGG PGC 1985 .03 (Italian).

Title: *Nove artisti della Scuola di New York.*

Dates: Spring 1985.

Venues: Gallerie dell'Accademia, Venice.

Curator: Thomas M. Messer.

Artists: William Baziotes, Willem de Kooning, Sam Francis, Arshile Gorky, Robert Motherwell, Jackson Pollock, Mark Rothko, Clyfford Still, Mark Tobey.

Exhibition description:

This exhibition presented a selection of works from the Peggy Guggenheim Collection for display at the Gallerie dell'Accademia, Venice. The show focused on the "New York School," developed in the 1940s and 1950s under the patronage of Peggy Guggenheim, and featured artists who valued individual expression, spontaneity and improvisation.

Philip Rylands states in the exhibition brochure: "This is the second occasion on which The Solomon R. Guggenheim Foundation is privileged to collaborate with the *Soprintendenza ai Beni Artistici e Storici* of Venice in mounting a small exhibition at the Gallerie dell'Accademia. This selection of paintings from the Peggy Guggenheim Collection has been devised as a sequel to the exhibition of Jackson Pollock's paintings from the same collection which took place from January to March 1984. The nine artists, represented by eleven works, come from what has been broadly identified as the New York School. All were associated with Abstract Expressionism, a term first used in the context of American art in 1956. The movement developed during the 1940s both in terms of the maturing of a generation of young American painters, and in terms of an increasing sense of community between those artists who, if they did not share a style as such, held in common the idea of the projection of the artist's psyche through abstract pictorial expression. This strongly individualistic credo, manifest in the diversity of the eleven paintings on the show, was rooted in the painters' minds by their acquaintance with the European Surrealists, who moved their base of activities to New York during the Second World War."

Catalogue/Brochure:

Nove artisti della Scuola di New York alle Gallerie dell'Accademia di Venezia . Vicenza: Stocchiero Grafica, 1985.

Brochure in English and Italian with an introduction by Francesco Valcanover (Soprintendente di Beni Artistici e Storici di Venezia), preface by Philip Rylands (Administrator, Peggy Guggenheim Collection), and biographical text adapted from Lucy Flint, *Peggy Guggenheim Collection: Handbook*, edited by Thomas M. Messer, New York, 1983.

Library location: GUGG PGC 1985 .06.

1986

Title: *Cinquant'anni di pittura europea dal Museo Guggenheim di New York. A Half-Century of European Painting 1919-1960 from the Guggenheim Museum New York.*

Dates: March 6 – April 14, 1986.

Venues: Peggy Guggenheim Collection.
Frankfurt: Schirn Kunsthalle, June 22- August 24, 1986.

Curator: Thomas Messer.

Artists: Jean Arp, Max Beckmann, Georges Braque, Victor Brauner, Marc Chagall, Salvador Dalí, Robert Delaunay, Jean Dubuffet, Marcel Duchamp, Alberto Giacometti, Juan Gris, Vasily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, František Kupka, Fernand Léger, Alberto Magnelli, Franz Marc, Henri Matisse, Matta, Joan Miró, Amedeo Modigliani, László Moholy-Nagy, Piet Mondrian, Emil Nolde, Liubov Popova, Pablo Picasso, Gino Severini, Rufino Tamayo and Jacques Villon.

Exhibition description:

This exhibition spanned fifty years of European painting, beginning with the Cubist experiments of Picasso and Braque during the first decade of the twentieth century and ending in the postwar developments of Giacometti, Matta and Dubuffet. This survey of masterpieces from the Solomon R. Guggenheim Museum foregrounded the stylistical divergencies between the artists, and traced the relationships that link them as a whole.

Thomas Messer affirmed in his catalogue essay: "A Half-Century of European Painting ' is primarily intended as a survey of masterpieces, each individually deserving close visual scrutiny. But as the title suggests, it also carries sequential meaning encompassing many if not all of the great twentieth century painters, thereby evoking something of the complex development that by now has receded into the history of modern art, or at least that segment of it that begins towards the end of our first decade and terminates with the postwar period in 1960s."

Catalogue:

Messer, Thomas M. *Cinquant'anni di pittura europea dal Museo Guggenheim di New York. A Half-Century of European Painting 1919- 1960 from the Guggenheim Museum New York.* Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editori, 1986.

Bilingual catalogue, in English and Italian. Includes introduction by Thomas M. Messer (Director, Solomon R. Guggenheim Collection) and the exhibition checklist.

Library location: GUGG PGC 1986 .02.

Title: *Omaggio a Jean Hélion: Opere recenti. Homage to Jean Hélion: Recent Works.*

Dates: March 6 – April 14, 1986.

Venues: Peggy Guggenheim Collection.

Curators: Curated by Fred Licht with assistance of Todd Porterfield.

Artist: Jean Hélion.

Exhibition description:

This exhibition, presented during Hélion's lifetime, displayed his later works, which were relatively unknown at the time. Conceived as an homage to Hélion, the artist was presented as a figure that refused to be conventionally categorized. As an artist and a critic, Hélion's works eschew standards applied to European and American art, both abstract and figurative. Hélion's marriage to Pegeen, Peggy Guggenheim's daughter, provided a link between the exhibition and the Peggy Guggenheim Collection.

Hélion asserted in his introduction to the exhibition catalogue: "Mais que dire de ce monde contradictoire, pauvre et violent, grimaçant et luxurieux sinon que toute forme est un geste, un signal d'un sens profond qui court au fond de toute chose comme une rivière souterraine."

In his catalogue essay, Fred Licht commented on Hélion's observation: "Light, which in Hélion's abstractions always came from a concealed source, emanates in his later works directly from the colors and becomes illumination in the metaphysical sense. It is the light as well as the extraordinary dynamic equilibrium of the linear composition which holds all these spiritual and visual polarities together. *Le peintre piétiné* or *Le palmier de Magouche* as well as most of the other works of the early 80s deal specifically with light, with consoling figures (the model, though the title describes her as trampling the artist, seems to do so with great tenderness, nudging him awake rather than inflicting pain) and recapitulates Hélion's lifelong effort to find an equilibrium between passive receptivity (the joy of seeing) with the active creativity (the joy of contributing to the glorious multiplicity of life). In Hélion's own preface to this exhibition, the detachment from the inner and outer strife mirrors the freedom with which he mingles fantasy and discipline in his last pictures."

Catalogue:

Licht, Fred and Todd Porterfield. *Omaggio a Jean Hélion: Opere recenti. Homage to Jean Hélion: Recent Works*. Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1986.

Bilingual catalogue, in English and Italian. Includes introductions by Thomas M. Messer (Director, Solomon R. Guggenheim Foundation) and Jean Hélion, and an essay by Fred Licht.

Library location: GUGG PGC 1986 .01.

Title: *Peggy Guggenheim Award 1986*.

Dates: November 7 – 8, 1986.

Venues: Peggy Guggenheim Collection.

Artist: David Budd and Ruggero Savinio.

Exhibition description:

The Peggy Guggenheim Award 1986, jointly sponsored by Arnold Mondadori Editore and the Solomon R. Guggenheim Foundation, was assigned on 7th November 1986 at the Peggy Guggenheim Collection, Venice. The award was biannual and alternated between music, poetry and the visual arts. Through such alternating honors to creative individuals, Arnold Mondadori Editore and The Solomon R. Guggenheim Foundation aimed to further significant cultural exchanges in the field of contemporary art. In 1986, the award was given to one American (David Budd) and one Italian artist (Ruggero Savinio) who were honoured for their accomplishment in the field of painting.

Catalogue:

Peggy Guggenheim Award 1986/Premio Peggy Guggenheim 1986. Mondadori, 1986.

Bilingual catalogue, in English and Italian. Includes an introduction, text by David Budd and Ruggero Savinio, and artist biographies.

Library location:

Title: *Jean Dubuffet & Art Brut.*

Dates: November 16, 1986 – March 16, 1987.

Venues: Peggy Guggenheim Collection.

Curator: Thomas M. Messer and Fred Licht.

Artists: Jean Dubuffet, Aloïse, Carlo, Paul End, Madge Gill, Laure, Raphaël Lonné, Reinhold Metz and Adolf Wölfli.

Exhibition description:

This exhibition pairs a remarkable group of works by *Art Brut* practitioners with works by Jean Dubuffet. The *Art Brut* ensemble was originally collected by Dubuffet, who himself coined the term *Art Brut*, and employed this expression as part of his strategy to subvert the conventions of modern art. The show presented artworks by Dubuffet that belong to the Solomon R. Guggenheim Museum and to the Peggy Guggenheim Collection, plus other works by the artist lent by his longstanding collector Pierre Matisse and of loans from the Collection d'Art Brut in Lausanne, France.

Thomas Messer explains in his catalogue essay: "Dubuffet discovered that certain isolated and outcast 'creators' achieve their goals in a really confused, unprogrammatic way; in other words there is an art free from any formal heritage and every cultural influence, an art disdainfully indifferent to any social approbation or commercial gain. And art too febrile and frenzied to lend itself to even a minimal requirement to communicate. Was it the discovery of *Art Brut* that launched Dubuffet's truly original work? Or was it the abdication of his prerogative as 'artist-maestro' of his works that sparked his interest in *Art Brut*? It is the typical academic question of the chicken and the egg and it would be idle to try to solve the question of chronological priority. Whatever it was for Dubuffet, *Art Brut* was not a new source of inspiration, even more anti-academic than the models; rather, *Art Brut* strengthened his resolve to repudiate his heritage in favor of an art without antecedents. The only lesson he learned from *Art Brut* was to learn no lesson, not even from *Art Brut*."

Catalogue:

Messer, Thomas M. and Fred Licht. *Jean Dubuffet & Art Brut*. Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1986.

Bilingual catalogue, in English and Italian. Includes forward and acknowledgments by Thomas M. Messer (Director, Solomon R. Guggenheim Foundation) and essays by Fred Licht, Thomas M. Messer and Michel Thévoz director of the Collection d'Art Brut, Lausanne.

Library location: GUGG PGC 1986 .08, UFFICIO 25 0009, MON DUBU JEAN 0001.

1987

Title: *Le eredità sconosciute di Peggy Guggenheim. Peggy Guggenheim's Other Legacy.*

Dates: October 1987 – January 1988.

Venues: Peggy Guggenheim Collection.

New York: Solomon R. Guggenheim Museum, March 6 – May 3, 1987.

Curators: Melvin P. Lader and Fred Licht.

Artists: Jean Arp, William Baziotes, Pietro Consagra, Theo Van Doesburg, Max Ernst, Claire Falkenstein, Otto Freundlich, David Hare, Jean Hélion, Morris Hirshfield, Hans Hofman, Gerome Kamrowski, Willem de Kooning, André Masson, Matta, Robert Motherwell, Irene Rice Pereira, Pablo Picasso, Jackson Pollock, Richard Pousette-Dart, Mark Rothko, Charles Seliger, Janet Sobel, Laurence Vail.

Exhibition description:

This exhibition presented art that Peggy Guggenheim either showed or owned, but no longer in the possession of the Solomon R. Guggenheim Foundation. Nearly sixty works were on view, all of them at some time acquired or exhibited by Guggenheim in her gallery "Art of This Century." This show sought to unveil new facets of Peggy's commitment to the visual arts and of her dynamic activity as a promoter of modern art.

Thomas Messer commented in his preface to the catalogue: "The proposal to search out and present, in exhibition form, collection items that Peggy had given during her lifetime to museums other than her own, came to us from Professor Fred Licht before he was appointed Curator of the Peggy Guggenheim Collection in Venice. Subsequently Professor Melvin P. Lader approached us with a project that would concentrate upon Peggy's activities at 'Art of This Century.' This exhibition is therefore a composite of the two, originally separate notions. Each of the originators assumed curatorial responsibility for the subject of his particular interest."

Catalogue:

Lader, Melvin P. and Fred Licht. *Peggy Guggenheim's Other Legacy*. Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1987.

Lader, Melvin P. and Fred Licht. *Le eredità sconosciute di Peggy Guggenheim. Da Max Ernst a Jackson Pollock*. Venezia: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1987.

Two separate catalogues, in English and Italian. Catalogues include forward and acknowledgments by Thomas M. Messer (Director, the Solomon R. Guggenheim Foundation) and essays by Melvin P. Lader and Fred Licht.

Library location: GUGG PGC 1987 .06, UFFICIO 26 0006 (English) ; GUGG PGC 1987 .05, UFFICIO 26 0007 (Italian).

1988

Title: *Tre artisti italo-americani: Giorgio Cavallon, Costantino Nivola, Italo Scanga. Three Italo- American Artists: Giorgio Cavallon, Costantino Nivola and Italo Scanga.*

Dates: March 2 – April 4, 1988.

Venues: Peggy Guggenheim Collection.

Cagliari: Cittadella dei Musei, July 27 – August 28, 1988:

Bari: Castello Svevo; September 10 – October 12, 1988.

Curator: Fred Licht.

Artists: Giorgio Cavallon, Costantino Nivola, Italo Scanga.

Exhibition description:

This was the first exhibition of strictly contemporary art to be presented at the Palazzo Venier dei Leoni. The show comprised art by three artists who were born in Italy but lived and worked in the United States. Despite the fact that the artists, Giorgio Cavallon, Costantino Nivola and Italo Scanga, were established figures within the American artistic field, their work had rarely been displayed in Italy. This presentation thus set out to introduce the practice of these three artists and to promote awareness of contemporary art in Italy.

Fred Licht offers a curatorial justification of the exhibition in his catalogue essay: “The main intention behind this exhibition is to present to the Italian public the work of three artists who are Italian by birth, but whose art has matured in the context of American culture. It is in America that they have established themselves, with both the critics and the public. In Italy they are known only to elite and avant-garde critics. The Italian public can hardly be expected to know their works, since the exhibitions that would make this possible have not yet taken place [...] Quite apart from this first and rather obvious purpose, the exhibition is intended to raise a number of awkward questions –questions which are of considerable interest for Italy whose culture has for some time been developing not only on Italian national territory, but also in faraway places where there is by now a stable Italian population. Without wishing to arouse chauvinistic sentiments, the curator of this exhibition gives importance to enquiring into the nature and worth of the survival of certain cultural traditions in the work of Italian artists that live abroad, artistic traits that in Italy may have been transformed with time or may even have disappeared entirely.”

Catalogue:

Licht, Fred. *Tre artisti italo-americani: Giorgio Cavallon, Costantino Nivola, Italo Scanga. Three Italo- American Artists: Giorgio Cavallon, Costantino Nivola and Italo Scanga.* Venice: The Solomon R. Guggenheim Foundation and Arnoldo Mondadori Editore, 1988.

Bilingual catalogue, English and Italian. Includes introductions by Thomas M. Messer (Director, Solomon R. Guggenheim Foundation), Emanuele Sanna (Presidente del Consiglio Regionale della Sardegna) and Federico Baroschi (Presidente della Provincia di Cagliari), and an essay by Fred Licht.

Library location: GUGG PGC 1988 .01, UFFICIO 25 0003, ESPO BARI 1988 .01.

Title: *Arte italiana del dopoguerra dai musei Guggenheim. Postwar Italian Art from the Guggenheim Museum.*

Dates: June – July, 1988.

Venues: Mantua, Palazzo Ducale.

Curator: Fred Licht.

Artists: Afro Basaldella, Edmondo Bacci, Enrico Baj, Gianfranco Baruchello, Alberto Burri, Giuseppe Capogrossi, Sandro Chia, Francesco Clemente, Pietro Consagra, Enzo Cucchi, Piero Dorazio, Lucio Fontana, Alberto Magnelli, Ezio Martinelli, Umberto Mastroianni, Luciano Minguzzi, Guido Molinari, Vettor Pisani, Armano Pizzinato, Arnaldo Pomodoro, Attilio Salemmme, Giuseppe Santomaso, Tancredi, Emilio Vedova.

Exhibition description:

Arte italiana del dopoguerra dai musei Guggenheim. Postwar Italian Art from the Guggenheim Museum was organized by the Solomon R. Guggenheim Foundation for the Palazzo Ducale, Mantua. The display brought together well known artists such as Chia, Clemente and Cucchi, with lesser known figures who had only recently begun to be appreciated. The best example of this is the artist Tancredi, who was championed by Peggy Guggenheim. This exhibition illustrated the emergence of Italy as force in the development of an international avant-garde, and conveyed the openness and interest that Americans felt for Italian art during the postwar years.

Fred Licht introduced the exhibition in his catalogue essay: "Though we have excellent monographs of the artists who contributed to the development of Italian 20th century art and though we have major studies of whole movements (such as Futurism, Arte Metafisica etc.) within that development, we are still far from having available to us a history of modern Italian art that puts its immensely varied and often antagonistic tendencies into proper context within the history of modern Italy or in the still more interesting context of 20th century European and American art. The present exhibition proposes to illustrate one particularly fascinating page of such a text; it approaches the art of post-WWII Italy from the point of view of the impact it had outside Italy. By bringing together a representative selection of Italian art purchased by the Solomon R. Guggenheim Museum and the Peggy Guggenheim in Venice it becomes possible to trace an outline of those tendencies and those individuals who were of special importance beyond the Italian scene."

Catalogue:

Licht, Fred. *Arte italiana del dopoguerra dai musei Guggenheim. Postwar Italian Art from the Guggenheim Museum.* Venice: Cataloghi Marsilio and The Solomon R. Guggenheim Foundation, 1988.

Bilingual catalogue, in English and Italian. Includes introductions by Ernesto Scattolini (Presidente dell'Azienda di Promozione Turistica, Mantova) and Philip Rylands (Deputy Director, Peggy Guggenheim Collection), an essay by Fred Licht and the exhibition checklist.

Library location: GUGG PGC 1988 .02, UFFICIO 25 0012.

Title: *Ommaggio a Lucio Fontana / Homage to Lucio Fontana.*

Dates: November 4, 1988 – March 5, 1989.

Venues: Peggy Guggenheim Collection.

Travelled to New York: The Murray and Isabella Rayburn Foundation, April 12 – June 16, 1989.

Curator: Fred Licht.

Artist: Lucio Fontana.

Exhibition description:

This exhibition was not only a tribute to Fontana, but also an expression of the importance that the Peggy Guggenheim Collection attached to the accession of *Concetto spaziale* (1965), recently gifted by the Fondazione Lucio Fontana.

Fred Licht observed in his catalogue essay: "Now, twenty years after Fontana's death, we can begin to hope for a more valid understanding of his vast achievement. Two major retrospectives have been organized and the enthusiastic response to both of them is proof enough that the period of hesitancy and doubt has been overcome. The present exhibition does not in any way claim to rival the monumental exhibitions (so surprisingly different in spite of their anthological character) mounted in Munich and Paris. The great retrospectives have the merit of exhibiting the range, the variety and the continuity of Fontana's work. They are the foundation on which all future studies must rest. Only now it is possible to confront the task of characterizing and interpreting the many differing aspects of Fontana's work. Under the impact of the past two great retrospective exhibitions, it seemed to us that it might be possible to take one small step forward in a modest but more defined consideration of Fontana's resolution of the antagonistic tension between two-dimensional and three-dimensional imagery. Our first hope was to attack the problem by assembling the works that have always been categorized as sculpture. The impossibility of such an undertaking by a museum that disposes of relatively small spaces became immediately evident. However, examining Fontana's paintings in relation to traditional avant-garde principles of sculpture proved almost more stimulating than the earlier course of studying Fontana's ceramics and bronzes. At the same time, we are fully aware that the exhibition and its goal are fragmentary in many ways. We can only hope that this fragmentary nature will be understood for what it is: a change to future examinations and a small contribution to our deepening knowledge of Fontana's maddeningly enigmatic yet satisfying work."

Catalogue:

Licht, Fred. *Omaggio a Lucio Fontana / Homage to Lucio Fontana*. Venezia: Cataloghi Marsilio, 1988.

Bilingual catalogue, in English and Italian. Includes preface and acknowledgments by Thomas Krens (Director, The Solomon R. Guggenheim Foundation), essay by Fred Licht, biography and the exhibition checklist.

Library location: GUGG PGC 1988 .04, UFFICIO 25 0013, MONO FONT LUCI 0002

1989

No temporary exhibitions in 1989.

1990

Title: *The Guggenheim Museum Salzburg: A project by Hans Hollein. Das Guggenheim Museum Salzburg: Ein Projekt von Hans Hollein.*

Dates: May 22 – July 15, 1990.

Venues: Peggy Guggenheim Collection.

Travelled to Residenzgalerie, Salzburg, July 25 – September 1, 1990.

Curators: Heinrich Klotz and Thomas Krens.

Artist: Hans Hollein.

Exhibition description:

This show was a response to the initiative of establishing a Guggenheim museum in Austria. In 1989, an architectural competition for the building of a new museum in Salzburg took place. The Solomon R. Guggenheim Foundation was considering the possibility of operating an exhibition facility in that city. Should the museum have been realized, the Zentrum für Kunst und Medientechnologie, Karlsruhe and the Solomon R. Guggenheim Foundation would have collaborated in developing a program of contemporary art exhibitions. Hans Hollein's project had won the architectural design competition to develop the proposed museum. This exhibition was the presentation of his project. Since the museum was to be located in the historical centre of Salzburg inside the Mönchberg.

Wieland Schmied introduces the exhibition in his catalogue essay, "The plan to establish a Guggenheim Museum in Salzburg was born at a fortunate moment. Two ideas had come together; the desire of the Guggenheim Foundation to expand its presence in Europe, and the plans of the Viennese architect Hans Hollein for a museum in Salzburg built into the rock. From the Guggenheim perspective, its operation of the Peggy Guggenheim Collection in Venice provided an incentive to balance its overall program with a stronger European presence. In Salzburg, in 1989 an architectural competition for a museum at the scale suggested by the design. Political controversies developed and the project came to a standstill. At that moment, Thomas Krens, the new director of the Guggenheim, was shown plans of the Salzburg project by friends who lived in Salzburg and was immediately fascinated. His initial doubts about the suitability of a Guggenheim Museum began to dissolve as he examined the plans and the situation in detail. He realized that the quality of the architecture offered a unique and potentially historic opportunity."

Hans Hollein states, "The project takes its inspiration not only from the purpose to which it is to be dedicated but indeed from the rock of the Mönchberg mountain in Salzburg. The conception is deliberately based on the dialectic and the interrelations between the urban space on the outside and the spaces in the interior. The idea is to create a museum that will be visited not only for its exhibits but also for the experience of spaces in the rock. Such concept meets the heterogeneity of the visitors and their different educational backgrounds and interests, as it invites

them to confront themselves with the exhibits while at the same time exposing them to yet another experience of a natural environment.”

Catalogue:

Klotz, Heinrich and Thomas Krens. *The Guggenheim Museum Salzburg: A Project by Hans Hollein. Das Guggenheim Museum Salzburg: Ein Projekt von Hans Hollein*. Austria: The Solomon R. Guggenheim Foundation, Zentrum für Kunst und Medientechnologie, Karlsruhe, and Resindeg Verlag, 1990.

Bilingual catalogue, in Italian and German. Includes acknowledgements by Heinrich Klotz (Direktor, Zentrum für Kunst und Medientechnologie, Karlsruhe) and Thomas Krens (Director, the Solomon R. Guggenheim Foundation), essays by Thomas Krens and Wieland Schmied, and a project description by Hans Hollein.

Library location: GUGG PGC 1990 .01, UFFICO 28 0010, RARI B 000 0043.

1991

Title: *Arte Moderna e Contemporanea / Contemporary Art in a Modern Context.*

Dates: September 9, 1990 – September 9, 1991.

Venues: Peggy Guggenheim Collection.

Curators: Germano Celant, Lisa Dennison and Michael Govan.

Artists: Constantin Brancusi, Georges Braque, Alexander Calder, Joseph Cornell, Salvador Dalí, Max Ernst, Walter de Maria, Dan Flavin, Alberto Giacometti, Albert Gleizes, Juan Gris, Donald Judd, Jannis Kounellis, Vasily Kandinsky, Fernand Léger, Joan Miró, René Magritte, Mario Merz, Jean Metzinger, Piet Mondrian, Robert Morris, Giulio Paolini, Giuseppe Penone, Antoine Pevsner, Pablo Picasso, Michelangelo Pistoletto, Jackson Pollock, Robert Ryman, Richard Serra, Georges Vantongerloo, Gilberto Zorio,

Exhibition description:

This exhibition created a series of aesthetic dialogues or confrontations by pairing contemporary art from the Solomon R. Guggenheim Museum with the modern masterpieces that belong to the Peggy Guggenheim Collection. For instance, *Untitled (1963)*, a sculpture by Dan Flavin which incorporates neon light, was displayed next to *Composition No. 1*, by Piet Mondrian. Like Mondrian, Flavin eschewed the limits imposed by frames, emphasizing instead elementary forms, creating non-hierarchical relationships in his compositions. But while Flavin turned to artificial, industrial light, Mondrian embraced painting as the privileged medium by which to distill the mundane world to its pure essence and achieve universality and spirituality.

Germano Celant, Lisa Dennison and Michael Govan state in the exhibition brochure: “Gli storici d’arte discordano se sia preferibile fissare l’inizio dell’arte moderna con le innovazioni pittoriche avvenute alla fine dell’Ottocento o con i più radicali lessici artistici della prima parte del Novecento, riferendosi in particolare alla nascita del Cubismo. Ma delimitare la cornice temporale dell’arte moderna è compito forse meno rilevante che identificarne e definirne le caratteristiche peculiari. L’arte moderna si è distinta attraverso il rifiuto della rappresentazione tradizionale della pittura e della scultura e si è manifestata adottando nuovi, rivoluzionari stili come nel caso dell’Astrattismo e del Surrealismo. L’arte moderna è strettamente legata alla comparsa di un’avanguardia a sua volta contraddistinta da una persistente innovazione nel campo dell’espressione. Implicitamente nella sperimentazione tecniche e artistiche dell’avanguardia era spesso presente una fede utopistica nella capacità dell’arte di modificare radicalmente il sistema politico e sociale. L’evoluzione artistica dell’avanguardia riflette inoltre una più ampia e diversa consapevolezza spaziale che coincide con l’incalzante progresso tecnologico e scientifico. Le tendenze moderniste che si erano affermate e avevano trovato, nel primo quarto di secolo, la loro sede ideale in Europa, ricevettero un nuovo impulso a New York, nelle opere dei pittori dell’Espressionismo astratto. Egualmente, rimane aperto il dibattito su quando fissare il termine storico dell’epoca moderna e ancor più complicato risulta come denominare i successivi movimenti artistici. Nonostante questo, artisti, critici, e storici sono generalmente concordi che il Novecento tende a frenare l’introducibile spirito di innovazione che aveva caratterizzato il Modernismo, lasciando lentamente il posto ad un’arte più disincanta, meno ansiosa di idealizzare il progresso e più interessata invece ad interrogarsi sul modo in cui tale progresso viene misurato. [...] Questa installazione presenta opere di artisti americani e italiani del periodo compreso tra il 1960 e il 1990, in contrapposizione a opere e pittura della prima metà del Novecento. Le opere d’arte contemporanea provengono dalla collezione del museo Solomon R. Guggenheim di New

York, mentre le opere d'arte moderna appartengono alla collezione Peggy Guggenheim di Venezia. In ciascuna sala di Palazzo Venier dei Leoni, il lavoro di un artista contemporaneo è messo a diretto confronto ad opere della prima metà del Novecento.”

Catalogue:

No catalogue. Brouchure in English and Italian.

1992

Title: *Omaggio a Gastone Novelli. Homage to Gastone Novelli.*

Dates: January – April, 1992.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Gastone Novelli.

Exhibition description:

This exhibition celebrated the entry of four paintings by Gastone Novelli into the Peggy Guggenheim Collection, which had been gifted by the artist's heirs. The paintings *Linea*, *Dialettica*, *Un obelisco per la memoria* and *Tonnerre Printanier* are dated only a few months before Novelli's death, in 1968. The four paintings together form a compositional unit. The show placed them in the context of other works by Novelli. It focused on the manner in which Novelli experimented with different mediums and techniques. Emphasis was also placed on the language of signs deployed by the artist, a personal symbolism related to alchemical transition, the undiscovered, the indecipherable, and different forms of journeys or voyages.

Fred Licht explains in his introduction, "Without bringing the collection up-to-date, without presenting new artistic developments, any museum risks spiritual atrophy. This risk is doubly great in the case of the Guggenheim Foundation. It was the firm resolve of its founders to champion new artistic possibilities, simultaneously maintaining the highest standards of quality and giving the collection as a whole a highly distinct and very coherent character. Every addition to the collection must therefore represent highly original directions without ever losing sight of the collection's personality and intent. Keeping these imperatives in mind, the director turned to the Lucio Fontana Foundation three years ago and obtained the donation of a major work, thus giving greater amplitude to the dialogue between Italian painting in relation to the vast range of international art: a dialogue of particular importance also to Peggy Guggenheim. A year ago, with the same purpose in mind, we approached the heirs of Gaston Novelli. If the recently acquired Fontana opened a new chapter in this presentation of Italian art, it was only fitting to include a counterweight that would represent the manifold aspects of the Italian contribution to the development of modern art. Only Novelli, a revolutionary impelled by gentleness instead of rage, could propose a riposte to Fontana's intransigent rigor. At the same time, Novelli was endowed with a talent that corresponds entirely to the demands and the choices of the Guggenheim Foundation. Novelli fits seamlessly alongside such artists as Calder, Kandinsky, Klee and Pollock. His lyricism is extremely disciplined, his fundamental seriousness expresses itself even in moments of capricious spontaneity."

Catalogue:

Fuso, Annarita. *Omaggio a Gastone Novelli. Homage to Gastone Novelli.* Venice: The Solomon R. Guggenheim Foundation, 1992.

Bilingual catalogue, in English and Italian. Includes introductions by Fred Licht and Ivan Novelli, an essay by Annarita Fuso and artist biography.

Library location: GUGG PGC 1992 .01, UFFICIO 25 0008.

Title: *Arshile Gorky: Works on Paper. Opere su carta.*

Dates: April – June, 1992.

Venues: Peggy Guggenheim Collection, April - June, 1992.

Travelled to Palazzo delle Esposizioni, Roma, October 14 – November 30, 1992;

Fundação Calouste Gulbenkian, Centro de Arte Moderna, Lisbon, July – August, 1993.

Curators: Philip Rylands and Matthew Spender.

Artist: Arshile Gorky.

Exhibition description:

This exhibition presented works on paper by Arshile Gorky. The show placed on view Gorky's adaptation of different styles and the variety of his working methods with works from his whole career.

Thomas Krens comments in his preface. "Both Gorky and Peggy sought to fuse the art of the Old World and the New. The first part of this exhibition demonstrates Gorky's painstaking, even scholarly absorption of the techniques pioneered by modernism's old masters. What emerges in Gorky's work, and in the second half of this exhibition, is a profoundly moving art, whose depths can be found in his exceptional talent as a draughtsman and in the influences on his art of the extraordinary drama of his life and the cultural heritage of his native Armenia. Gorky's genius allowed him a special place in the first generation of American Abstract Expressionists, whose work was to dominate Western art for a generation and whose influence is still felt today."

In his scholarly catalogue essay, Melvin P. Lader elucidates: "Gorky's historical position thus remains problematic. He spoke of his desire to become a link in the unbroken chain of art's evolution, to add his name to the great masters of the past who had built upon tradition and carried art into new realms. Inherent in Gorky's hope was the belief that an artist who becomes the newest link in the chain of art also extends a hand to the artists of the future. No better analogy could be drawn to relate Arshile Gorky's historical significance, for he provided an essential point of contact between surrealism and abstract expressionism."

Catalogue:

Rylands, Philip and Spender, Matthew. *Arshile Gorky: Works on Paper. Opere su carta.* Roma: Solomon R. Guggenheim Foundation, 1992.

Bilingual catalogue, in English and Italian. Catalogue includes preface and acknowledgements by Thomas Krens, (Director, Solomon R. Guggenheim Museum), texts by André Breton and Arshile Gorky, and an essay by Melvin P. Lader.

Library location: GUGG PGC 1992 .10 (English) ; GUGG PGC 1992 .09 (Italian).

Each venue published a version of the catalogue: Rome (Bilingual catalogue, English and Italian, library location: GUGG PGC 1992 .11) and Lisbon (Bilingual catalogue, English and Portuguese, library location: GUGG PGC 1992 .08).

Title: *Giuseppe Santomaso. Lettere a Palladio / Giuseppe Santomaso. Letters to Palladio.*

Dates: December, 1992 – March, 1993.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Giuseppe Santomaso.

Exhibition description:

This exhibition was conceived as a tribute to Giuseppe Santomaso, who was a friend to Peggy Guggenheim upon her arrival in Venice in 1948, along with Emilio Vedova. The show presented a group of Santomaso's most important works: the series *Letters to Palladio*, 1977. According to curator Fred Licht, these seven paintings are the "summa" of Santomaso's achievements, and should be deemed not just as "letters" from an artist to an architect, but as a "correspondence" between them, that is, a dialogue encompassing profound aesthetic appreciations.

In his catalogue essay, Fred Licht analyzes this series of paintings in relation to the possible points of contact between Santomaso and Palladio: "Seizing on Palladio's extraordinary vision, Santomaso created in his *Letters to Palladio* not only one of the supreme aesthetic interpretations of Venice but also made this interpretation valid and available to the world much as Palladio's work had, in its time, given international currency to ideas and sensibilities that were originally local and narrowly circumscribed. The breadth of spatial experience and the panoramic sweep of these paintings constitute their most immediately satisfying attraction. That this effect is not superficial or ephemeral but gains in depth as we continue to contemplate Santomaso's work is due to the intensity which the artist brought to his dialogue with the great Renaissance architect."

Catalogue:

Licht, Fred. *Giuseppe Santomaso. Lettere a Palladio / Giuseppe Santomaso. Letters to Palladio.* Venezia: The Solomon R. Guggenheim Foundation, 1992.

Bilingual catalogue, in English and Italian. Catalogue includes an introduction by Thomas Krens, (Director, Solomon R. Guggenheim Museum), essays by Carlo Bertelli and Fred Licht, and an artist biography.

Library location: GUGG PGC 1992 .02.

Title: *Drawing the Line Against Aids.*

Dates: June 8 – 13, 1993.

Venues: Peggy Guggenheim Collection.

Travelled Guggenheim Museum SoHo, New York, October 6 – 19, 1993.

Curators: John Cheim, Diego Cortez, Carmen Gimenez and Klaus Kertess.

Artists: Carla Accardi, Afrika, Curtis Anderson, Giovanni Anselmo, John Armleder, Charles Arnoldi, Richard Artschwager, Frank Auerbach, Donald Baechler, Marco Bagnoli, John Baldessari, Miguel Barcelo, Matthew Barney, Jean-Michel Basquiat, Mike Bidlo, Ross Bleckner, Alighiero e Boetti, Jonathan Borofsky, Frédérick-Bruly Bouabré, Louise Bourgeois, James Brown, Grisha Bruskin, Peter Cain, Alexander Calder, Saint Clair Cemin, Sandro Chia, Francesco Clemente, George Condo, Tony Cragg, Enzo Cucchi, Hanne Darboven, Richard Deacon, David Deutsch, Braco Dimitrijevic, Jim Dine, Jiri Georg Dokoupil, Carroll Dunham, Pepe Espalieu, Lyonel Feininger, Eric Fischl, Louise Fishman, Sylvie Fleury, Günter Förg, Gilbert & George, April Gornik, Robert Graham, Robert Greene, Philip Guston, Federico Guzman, Peter Halley, Keith Haring, Georg Herold, Eva Hesse, Jenny Holzer, Rebecca Horn, Roni Horn, Shirazeh Houshiary, Ralph Humphrey, Michael Hurson, Roberto Juarez, Donald Judd, Ilya Kabakov, Anish Kapoor, Alex Katz, Mike Kelley, Ellsworth Kelly, Martin Kippenberger, R. B. Kitaj, Franz Kline, Martin Kline, Jeff Koons, Joseph Kosuth, Lee Krasner, Guillermo Kuitca, Jonathan Lasker, Annette Lemieux, Barry Le Va, Sherrie Levine, Sol Lewitt, Roy Lichtenstein, Glenn Ligon, Nino Longobardi, Robert Mangold, Brice Marden, Carlo Maria Mariani, Matta, Victor Matthews, Paul McCarthy, Suzanne McClelland, Mario Merz, Marisa Merz, Joan Mitchell, Tatsuo Miyajima, Aldo Mondino, Malcom Morley, Elizabeth Murray, Juan Muñoz, Alice Neel, Joan Nelson, Cady Noland, Manuel Ocampo, Albert Oehlen, Luigi Ontani, Mimmo Paladino, Giulio Paolini, Izhar Patkin, Giuseppe Penone, Beverley Pepper, Raymond Pettibon, Ellen Phelan, Jack Pierson, Lari Pittman, Stephen Prina, Richard Prince, Martin Puryear, Robert Rauschenberg, San Reveles, Gerhard Richter, Larry Rivers, Alexis Rockman, Andrei Roiter, Mimmo Rotella, Edward Ruscha, David Salle, Juliao Sarmiento, Kenny Scharf, Tony Scherman, Julian Schnabel, Richard Serra, Joel Shapiro, Jose Maria Sicilia, Mario Schifano, Jim Shaw, Kiki Smith, Ray Smith, Tony Smith, Keith Sonnier, Ettore Spalletti, Saul Steinberg, Pat Steir, Niki de Saint Phalle, Billy Sullivan, Philip Taaffe, Antoni Tapies, Rosemarie Trockel, Alan Turner, Cy Twombly, Meyer Vaisman, Andy Warhol, Lawrence Weiner, John Wesley, Franz West, Rachel Whiteread, Sue Williams, Robert Wilson, Terry Winters, Christopher Wool, Michele Zalopany and Giloberto Zorio.

Exhibition description:

Drawing the Line Against Aids was a broad group exhibition organized in conjunction with *Art Against AIDS Venezia*, under the aegis of the 45th Venice Biennale, to benefit the American Foundation for AIDS Research (AmFAR) International and the following Italian AIDS charities: ANLAIDS, Caritas Italiana, CEIS, Forum AIDS and LILA. It was the first exhibition to be held in exhibition spaces leased from the Fondazione Levi behind Palazzo Venier dei Leoni.

Catalogue:

Cheim, John, Cortez, Diego, Gimenez, Carmen and Klaus Kertess. *Drawing the Line Against Aids*. New York: The American Foundation for Aids Research (AmFAR), 1993.

English catalogue. Includes texts by Achille Bonito Oliva (Curator, 45th Venice Biennale), Mathilde Krim (Founding Co-Chair Chairman of the Board, AmFAR), Elizabeth Taylor (Founding National Chairman, AmFAR), John Cheim, Diego Cortez, Carmen Gimenez and Klaus Kertess.

Library location: GUGG PGC 1993 .05.

Title: *Immagini Italiane*.

Dates: September 1 – November 1, 1993.

Venues: Peggy Guggenheim Collection.

Travelled to Museo Diego Aragona Pignatelli Cortes, Naples, November 15, 1993 – January 9, 1994;

Murray and Isabella Rayburn Foundation, New York, January – February, 1994.

Curator: Exhibition organized by Aperture Foundation.

Artists: Olivo Barbieri, Gabriele Basilico, Letizia Battaglia, Ernesto Bazan, Gianni Berengo Gardin, Antonio Biasiucci, Anton Giulio Bragaglia, Velio Cioni, Francesco Clemente, Fabrizio Ferri, Luigi Ghirri, Mario Giacomelli, Paolo Gioli, Paolo Giordano, Piero Guerrini, Nanda Lanfranco, Mimmo Jodice, Fosco Maraini, Martino Marangoni, Paolo Monti, Davide Mosconi, Ugo Mulas, Franco Pinna, Armando Rotoletti, Marialba Russo, Ferdinando Scianna, Tazio Secchiaroli, Enzo Sellerio, Antonio Sferlazzo, Sergio Spinelli, Gorge Tatge, Oliviero Toscani, Giuliana Traverso, Franco Vaccari, Luigi Veronesi, Franco Zecchin and Natale Zoppis.

Exhibition description:

Immagini italiane showcased photography in Italy. The exhibition was articulated as a survey, considering the myriad of aspects of national photography, from the aerial views that served as fascist propaganda during the 1930s to the contemporary images captured by artists such as Luigi Ghirri and Gabriele Basilico. The show included works from all around the country and encompassed photography by journalists, artists, fashion photographers and advertising professionals.

Melissa Harris, Senior Editor of *Aperture* magazine, comments in her catalogue introduction: “Se gli artisti italiani che lavorano con altri media sono considerati visionari di genio, la fotografia italiana resta virtualmente nell’ombra. Eppure, numerosi e interessanti sono i fotografi italiani che esplorano e lavorano in tutti i generi. La rivelazione della fotografia italiana, l’esperienza dell’Italia filtrata attraverso la sensibilità dei suoi fotografi e la missione di Aperture di pubblicare opere che possono non essere familiari al nostro pubblico, sono queste le forze che hanno dato origine a *Immagini italiane*.”

Partnerships:

Exhibition organized by Aperture Foundation.

Catalogue:

Harris, Melissa. *Aperture. Immagini italiane*. Milano: Aperture Foundation inc. e Edizioni Charta, 1993.

Italian catalogue. Includes introduction by Melissa Harris (Senior Editor, *Aperture* magazine) and texts by Lina Wertmuller, Ron Jenkins, Dario Fo, Massimo Di Forti, Roberta Valtorta, Paolo Costantini, Vincenzo Consolo, Giovanna Calvenzi, Antonella Russo, Carlo Bertelli, Furio Colombo and Karen Frome.

Library location: GUGG PGC 1993 .01.

Title: *do-it Post-it.*

Dates: October 16 – 22, 1993.

Venues: Peggy Guggenheim Collection.

Artists:

Gruppo “C’è tutto novembre per pensarci” (Tommaso Amato, Anna Barile, Paolo Bocchi, Matteo Calvi, Michele Calzavara, Laura Cazzaniga, Beppe Finessi, Lorenzo Fiorini, Marco Manini, Antonio Ottoboni, Errico Rizieri Restelli and Gaddo Savi.)

Exhibition description:

The Peggy Guggenheim Collection hosted the initiative “do-it Post-it,” inspired by the Post-it of 3M. 3M Italy has been a friend and supporter of the Peggy Guggenheim Collection for many years. This exhibition initiative coincided with the introduction of 3M Italy into Intrapresae Collezione Guggenheim, an association of companies that sustains the cultural activities of the Collection.

Catalogue:

Mendini, Alessandro. *Do-it Post-it. Gruppo “C’è tutto novembre per pensarci.”* Milano: Gruppo 3M Italia, 1993.

Library location: GUGG PGC 1993 .07.

1994

Title: *The Artist and the Book in Twentieth Century Italy.*

Dates: March 23 – May 22, 1994.

Venues: Peggy Guggenheim Collection.

New York: Museum of Modern Art, October 15, 1992 – February 16, 1993.

Curator: Ralph Jentsch.

Artists: Umberto Boccioni, Alberto Burri, Massimo Campigli, Giuseppe Capogrossi, Carlo Carrà, Bruno Cassinari, Pietro Consagra, Roberto Crippa, Giorgio de Chirico, Fortunato Depero, Filippo de Pisis, Lucio Fontana, Renato Guttuso, Carlo Levi, Alberto Magnelli, Marino Marini, Arturo Martini, Umberto Mastroianni, Fausto Melotti, Amedeo Modigliani, Giorgio Moranti, Mimmo Paladino, Claudio Parmiggiani, Ottone Rosai, Giuseppe Santomaso, Emilio Scanalino, Gino Severini, Ardegno Soffici, Tancredi, Emilio Vedova, Luigi Veronese, etc...

Exhibition description:

With few exceptions, the most outstanding Italian artists of the twentieth century have made illustrated books and considered them among their most important works. This exhibition presented a selection of these books. The show explored the wide range of artistic expressions covered by the term “livre d’artiste,” including books illustrated by artists for the texts, generally printed in limited editions, as well as books which feature manifestos or other statements written by artists who have designed the covers but not illustrated the content. The display also presented “book-objects,” books with little or any text, just visual poetry, photographs, captions, isolated colors or blank pages. *The Artist and the Book in Twentieth Century Italy* is accompanied by a catalogue with the most complete bibliography of artists and illustrated books in twentieth-century Italy to date.

Vincenzo Filacavai observes in his catalogue essay: “Italian artists have made a vital contribution to the development of the book over the last hundred years, and this form of artistic expression is now an inseparable part of the twentieth-century art heritage. The illustrators are artists who have figured prominently in all the Italian and non-Italian art movements of this century. Yet it is not possible to trace the history of twentieth-century art by studying ‘livres d’artiste’ in isolation, it is, however, equally unthinkable to omit such books from any serious appraisal of the art of our time.”

Catalogue:

Ralph Jentsch. *The Artist and the Book in Twentieth Century Italy*, Turin: Umberto Allemandi & C., 1992.

Two catalogues, in English and Italian. Catalogues include acknowledgments and introduction by Ralph Jentsch, an essay by Vincenzo Filacavai, an appendix on Futurist books by Luciano Caruso, and a bibliography. Full catalogue with 549 artists’ books and contributions by Mirella Bentivoglio, Luciano Caruso, Lucia Chimirri, Gabriella Di Cagno, Vincenzo Filacavai, Stefania Gori and Lucia Tonini.

Library location: GUGG PGC 1994 .09 (English) ; GUGG PGC 1994 .08 (Italian).

Title: *Josef Albers. Vetro, colore e luce. Josef Albers. Glass, Color, and Light,*

Dates: March 30 – July 10, 1994.

Venues: Peggy Guggenheim Collection.

Travelled to Rome: Palazzo delle Esposizioni, July 21 – October 31, 1994;

Valencia: IVAM Centre Julio Gonzalez, November 3, 1994 – January 8, 1995;

Bottrop: Josef Albers Museum, February 12 – April 16, 1995 and to

New York: Guggenheim Museum SoHo, June 7 – September 17, 1995.

Curators: Fred Licht and Nicholas Fox Weber.

Artist: Josef Albers.

Exhibition description:

Josef Albers. Vetro, colore e luce was the first exhibition solely devoted to the works in glass by Josef Albers. Albers's works in glass are central to his artistic trajectory, since glass was not only his medium of preference during the years he spent at the Bauhaus, both as student and teacher, but was also fundamental to his exploration of visual language and abstraction. Composed of over fifty pieces, most of them on loan from the Josef Albers Foundation, this exhibition displayed the manner in which Albers uniquely exploited the aesthetic possibilities of glass: transparency, light and color.

Nicholas Fox Weber affirms in his catalogue essay: "Come per ogni altra con cui lavorò, Albers osservava ciò che gli altri facevano scoprendo, tuttavia, possibilità uniche e senza precedenti. Per quanto riguarda il vetro, spiega il professor Licht, la sperimentazione inesauribile e la giocosa immersione nell'arte astratta ed in altri aspetti del modernismo diedero origine a un corpus di opere straordinario ed altamente variegato. Il vetro consentì quel processo di trasformazione di cardinale importanza nella concezione di Albers del valore dell'arte. Nei primi assemblaggi, ottenuti con detriti recuperati nella discarica de Weimar, i rifiuti diventano gioielli. Nei lavori successivi, campioni di vetrai assumono una radiosità celeste, un comune reticolo diventa fonte di euforia, matrici e strumenti per la sabbiatura contribuiscono a creare oggetti che danzano e saltellano con ritmo. Nei lavori opachi e all'apparenza traslucidi, la luce, in realtà riflessa, sembra illusoriamente emanare da una fonte diretta. Una fredda geometria dà voce all'esuberanza e alla libertà."

Fred Licht expands on Albers's works in glass: "Ed i suoi lavori in vetro, il maggior parte dei quali iniziano negli anni '20, sono la chiave della sua intera opera, fino al suo punto d'arrivo con la seria Omaggio al quadrato, una della immagine più significativa dell'arte del XX secolo. Il momento delle prime esitanti ricerche di Albers arriva ad una fine; quando entra a far parte del Bauhaus nel 1920, il vetro diviene il suo interesse principale ed anche il suo primo successo artistico."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection, Venice, and The Josef Albers Foundation, Orange, Connecticut.

Catalogue:

Rylands, Philip, Fox Weber, Nicholas and Licht, Fred. *Josef Albers. Vetro, colore e luce*. New York: The Solomon R. Guggenheim Foundation, 1994.

Italian catalogue. Includes introduction by Philip Rylands (Deputy Director of the Peggy Guggenheim Collection), essays by Nicholas Fox Weber, Fred Licht and Brenda Danilowitz, the

exhibition checklist, an appendix of artworks lost or destroyed and an appendix of architectural projects in glass, a text by Josef Albers, a chronology, an exhibition history and a bibliography.

Library location: GUGG PGC 1994 .02.

Each venue published its own version of the catalogue: Rome (in Italian, GUGG PGC 1994 .07) and Valencia (in Spanish, GUGG PGC 1994 .01).

Title: *Drawings for Peace.*

Dates: June 7 – 13, 1994.

Venues: Peggy Guggenheim Collection.

Partnerships:

Exhibition organized by Il Comune di Venezia, Assessorato alla Gioventù.

Catalogue:

No catalogue or brochure.

1995

Title: *Le sculture di Alberto Giacometti dalle collezioni Guggenheim.*

Dates: February 8 – May 15, 1995.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht (Apparato iconografico a cura di Annarita Fuso).

Artist: Alberto Giacometti.

Exhibition description:

This exhibition brought together six works by Giacometti from the Peggy Guggenheim Collection and from the Solomon R. Guggenheim Museum. This group presentation sought to analyze Giacometti's particular development in sculpture (his understanding of surrealism, existentialism and the human figure), as well as to draw attention to a core segment of the Peggy Guggenheim Collection by focusing on a single artist. This exhibition was dedicated to the memory of Sir John Pope-Hennessy.

Fred Licht observes in his catalogue essay: "The Peggy Guggenheim Collection is fortunate to have each of Giacometti's major phases documented by a work of remarkable quality. All five pieces are essential to an understanding of modern sculpture. Each aspires, explicitly or implicitly, to monumentality, in the sense of the term's origin in the Latin "monere": to admonish, to call attention to communally important ideals. Though they can and should be seen as part of French development, they belong to the uninterrupted tradition of the Italian sculpture and should be interpreted as such. Despite the dangers inherent in considering art from a national point of view, and never confusing "national" and "nationalistic," this exhibition aims to augment awareness of Giacometti's significance by suggesting an alternate viewpoint regarding his origins."

Catalogue:

Licht, Fred. *Alberto Giacometti. Le sculture di Giacometti dalle collezioni Guggenheim.* Venezia: The Solomon R. Guggenheim Foundation, 1995.

Italian catalogue, with a synopsis in English. Includes introduction by Philip Rylands (Deputy Director of the Peggy Guggenheim Collection), essays by Fred Licht and Annarita Fuso, and a bibliography.

Library location: OPUS G 000 0065.

Title: *Alberto Giacometti dalle collezioni Guggenheim e Nasher.*

Dates: June 7 – October 5, 1995.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Alberto Giacometti.

Exhibition description:

This exhibition builds on the previous exhibition *Le sculture di Alberto Giacometti dalle collezioni Guggenheim*, bringing together further works by Giacometti, on loan from the Solomon R. Guggenheim Museum in New York and from the Patsy and Raymond Nasher Collection in Dallas Texas. In addition to six works from the Peggy Guggenheim Collection, the exhibition includes a series of three busts dedicated to the artist's brother titled *Diego* (1954) and the work *Donna Venezia III* from the Nasher collection which also forms part of Giacometti's standing woman series, created for the French pavilion for the 1956 Venice Biennale. The exhibition includes works in gesso, bronze, wood, paper and oil on canvas. Also on loan from the Solomon R. Guggenheim Museum were two sculptures (*Il Naso e Donna cucchiaino*), three drawings, and one painting (*Diego*). Works such as *Donna cucchiaino*, *Donna sgozzata*, *Donna che cammina* and *Modello per una piazza* draw attention to Giacometti's sojourn in Paris during the 1920s as well as his 'surrealist' period from 1930 to 1935. Also, the exhibition includes later works which exemplify Giacometti's more mature style and illustrate some of his preferred themes such as the standing figure, busts, fragments and portraits.

Catalogue:

No catalogue

Title: *Mark di Suvero a Venezia*

Dates: June 11 – October 15, 1995.

Venues: Seven large-scale sculptures installed in the city of the Venice, including the Peggy Guggenheim Collection.

Curator: Exhibition by Enrico Martignoni and sponsored by PradaMilanoArte.

Artist: Mark di Suvero.

Exhibition description:

The sculpture *Rumi* (painted steel, 7.3 x 2.7 m) was installed at the Peggy Guggenheim Collection, as a part of the exhibition *Mark di Suvero a Venezia*. Di Suvero created seven large-scale sculptures that were placed in public sites throughout Venice, along a route that began at the Zattere, continued through the Canal Grande, and finishes near the Giardini of the Biennale. The artist pursued a dialogue between contemporary art and a historical city. Such a conversation was enabled by di Suvero's unique understanding of Venice, as he had been working in the city since 1971.

Giovanni Carandente observes in his catalogue essay: "But the relationship now to be seen between the city of Venice and the works of Mark di Suvero is highly stimulating. The peremptory, bright red gesture of *Rumi*, a sculpture of 1991, enlivens the pale, never completed façade of Ca' Venier on the Grand Canal, and the way it relates to the city is more than perfect. One might risk expressing the hope that the Peggy Guggenheim Collection, which already has a work by Mark di Suvero on extended loan in its gardens, will purchase *Rumi* and leave it where it is, as a sentinel in front of the building, much as Marino Marini's *Angelo della Città* holds guard on the terrace behind it. Seen from the water or approached from the streets, Mark di Suvero's sculptures bring a note of gaiety and optimism to the vista of this city of Venice, to which no

other can be compared. Standing to the side of its River, or beside the Canal Grande, or positioned at the Zattere, it takes no more than a few of them to create a sense of curious fusion of geometric, Mondrianesque forms and the lace-like trimmings of Venetian architecture. But more than anything else, the works set up a dialogue with all the surrounding water, which is to say with the element that reigns supreme in the world from which the structure of the city form a striking combination: the iron is strong and aggressive, and the always moving waters show a constant play of light and changing reflections.”

Catalogue:

Martignoni, Enrico and Giovanni Carandente. *Mark di Suvero a Venezia*. Milan: PradaMilanoArte and Edizioni Charta, 1995.

Bilingual catalogue, in Italian and English, with preface by Patrizio Bertelli and Miuccia Prada (PradaMilanoArte), texts by Mark di Suvero and Giovanni Carandente, and a biography.

Associated publication: Osterwold, Tilman. *Mark di Suvero a Venezia*. New York: Gagosian Gallery, 1995 (published on the occasion of La Biennale di Venezia: XLVI International Art Exhibition, *Mark di Suvero*, June 11 – October 15, 1995).

Library location: GUGG PGC 1995 .02.

Title: *Frank Gehry in Bilbao: The Museum in the Expanded Field*

Dates: June 7 – October 15.

Venues: Peggy Guggenheim Collection.

Curator : Joseph Giovannini

Catalogue:

No catalogue or brochure.

Title: *Shots. Fotografie di Michel Comte. Shots: Photographs by Michel Comte.*

Dates: November 1 – 12, 1995.

Venues: Peggy Guggenheim Collection.

Curator: Exhibition organized by Pomellato Jewelry, Milano.

Artist: Michel Comte.

Exhibition description:

The exhibition *Shots: Photographs by Michel Comte* was conceived as a humanitarian project. Michel Comte is a photographer who devotes his subject matter to portraits of models, cinema stars, and other celebrities. On this occasion, however, he travelled to Afghanistan and captured painful images of internal rivalry, weapons, death and poverty. *Shots* brought together Comte's photographs of war and of glamour. The funds raised with this exhibition were to be donated to

the International Committee of the Red Cross and for the renovation of a centre for rehabilitation of the injured in Kabul.

Pierre Restany explains the project in his catalogue essay: “*Shots* riesce a centrare due bersagli con un colpo solo, come indica il suo stesso nome: colpi d’arma da fuoco e scatti fotografici. Il progetto di comunicazione è firmato Pomellato e riflette lo stile della casa cioè quello dell’oreficeria di gran classe, eleganza e sobrietà. Al centro del dispositivo, concepito da Sergio Silvestris, in grande fotografo, Michel Comte, ritratista del jet set del cinema, dello spettacolo e della moda. I prestigiosi modelli che hanno posato per lui portano tutti gioiello Pomellato. Queste pezzi unici saranno messi all’asta all’Opera Comique de Parigi il prossimo 27 novembre. Il fotografo delle star si è trasformato per una buona causa in reporter e corrispondente di guerra in Afghanistan. Le riprese in situ saranno esposte dall’1 al 12 novembre alla Collezione Peggy Guggenheim di Venezia e la galleria di ritratti del jet set internazionale costituirà un’esposizione nell’esposizione. So cristallizzano così in questo libro i due tempi di un eccezionale progetto di solidarietà umana. Il ricavato dell’intera operazione sarà devoluto, attraverso il Comitato internazionale della Croce Rossa, a un centro ortopedico di riabilitazione per i feriti della guerra afgana, per il momento l’unico esistente a Kabul.”

Catalogue:

Two catalogues, in Italian and French, with texts by Benedetta Barzini, Pierre Restany and Antonio Tabucchi:

Barzini, Benedetta, Restany, Pierre and Antonio Tabucchi. *Shots. Fotografie di Michel Comte*. Milano: Editoriale Giorgio Mondadori, 1995. (Library location: GUGG PGC 1995 .05).

Barzini, Benedetta, Restany, Pierre and Antonio Tabucchi. *Shots. Photographies Michel Comte*. Milano: Editoriale Giorgio Mondadori, 1995. (Library location: GUGG PGC 1995 .04).

A book in Italian featuring only Comte’s portraits of celebrities was also published:

Comte, Michel. *Shots. 47 ritratti per il Comitato internazionale della Croce Rossa*. Milano: Pomellato e Editoriale Giorgio Mondadori, 1995. (Library location: GUGG PGC 1995 .04 bis).

Title: “*Gli Ori*” di Giampaolo Babetto alla Collezione Peggy Guggenheim.

Dates: November 16, 1995 – January 7, 1996.

Venues: Peggy Guggenheim Collection.

Curator: The artist.

Artist: Giampaolo Babetto.

Exhibition description:

“*Gli Ori*” di Giampaolo Babetto alla Collezione Peggy Guggenheim was a retrospective exhibition of the work of Italian jeweler Giampaolo Babetto. The show presented Babetto’s jewelry together with drawings and sketches.

Philip Rylands introduces the exhibition in a catalogue preface: “It is with great pleasure that we welcome to the Peggy Guggenheim Collection the internationally famous jeweler-artist Giampaolo Babetto with a retrospective exhibition of his work, from 1968 to the present day: sketches and project notes as well as the finely crafted objects themselves. Giampaolo Babetto is

both a designer and the craftsman of these miniature sculptures. Peggy Guggenheim was an avid collector of jewelry –artist’s necklaces, earrings, brooches and bracelets that she displayed on the walls of her bedroom. On a famous occasion, the opening of her New York gallery Art of this Century in October 1942, she wore one earring each by Alexander Calder and Yves Tanguy to demonstrate, as she wrote, ‘my impartiality between surrealist and abstract art:’ a program statement that captures with magnificent brevity one of the central qualities of her collection. I am grateful to Gheri Sackler for our introduction to Giampaolo Babetto. The opportunity to present the art of a resident of the Veneto region, which hosts the Peggy Guggenheim Collection, and whose government subsidizes the cultural programs of the museum, was eagerly taken.”

Catalogue:

Rylands, Philip, Dorfles, Gillo and Jiri Svestka. *“Gli ori” di Giampaolo Babetto alla Collezione Peggy Guggenheim*. Vicenza: Aurum Publishing, 1995.

Bilingual catalogue, in English and Italian, with preface by Philip Rylands (Deputy Director), texts by Gillo Dorfles and Jiri Svestka, and a biography.

Library location: GUGG PGC 1995 .01.

1996

Title: *Umberto Boccioni: Dinamismo di un cavallo in corsa + case.*

Dates: February 3 – May 19, 1996.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Umberto Boccioni.

Exhibition description:

This exhibition concentrated on a single work of art, *Dinamismo di un cavallo in corsa + case* (1914-15), by the Futurist artist Umberto Boccioni. It presented other equestrian works (paintings and drawings) and sculpture by Boccioni's older Italian contemporaries, as well as

Philip Rylands introduces the exhibition in his preface: "Umberto Boccioni's *Dynamism of a Speeding Horse + Houses* is one of the more remarkable sculptures in a collection distinguished for its sculpture. It is, for one thing, a survivor: one of only five sculptures by Boccioni to have come down to us, and the only one to be made of the manifold materials that were brandished as the vehicle of *plastic emotion* in Boccioni's sculpture manifesto. It marked his return to sculpture after about 18 months devoted to painting. His entire sculptural production to date was shown at the Galerie La Boëtie, Paris, in 1913. He then stopped, and only towards the end of 1914 began working on *Dynamism of a Speeding Horse + Houses*. One of the insights offered by the essays in this book is that *Dynamism of a Speeding Horse + Houses* represents a translation into sculpture, and even into the domain of reality itself, of ideas Boccioni first developed in painting. Italy's entry into the Great War interfered with his production between 1915 and 1916, and as a consequence of his fatal fall from a horse during cavalry exercises near Verona, *Dynamism of a Speeding Horse + Houses* became fortuitously and tragically Boccioni's last sculpture."

Rylands continues: "This exhibition, and its catalogue, therefore serve many purposes. It reinstates *Dynamism of a Speeding Horse + Houses* as an important document both of Futurism and of early 20th century modernism. It charts a fascinating methodological case study, by placing technical information at the service of the critical reading of a complex and compromised work of sculpture. It enables us, almost for the first time since it has been on public display, to measure accurately the differences between its original and present condition, and therefore to see the work correctly. It contributes to our understanding of Boccioni's responses to contemporary artistic culture. And finally it fulfills the initial goal of this and other exhibitions still in planning stage that are intended to draw the attention of our public to works, themes and artists in Peggy Guggenheim's collection."

Catalogue:

Rylands, Philip. *Umberto Boccioni. Dinamismo di un cavallo in corsa + case.* Venezia: Collezione Peggy Guggenheim, Solomon R. Guggenheim Foundation, 1996.

Bilingual catalogue, in English and Italian, with preface by Philip Rylands, essays by Sergio Angelucci, Ester Coen and Fred Licht, two documentary appendixes, a chronology and the exhibition checklist.

Library location: GUGG PGC 1996 .01, UFFICIO 24 0001.

Title: *Ambroise Vollard Éditeur.*

Dates: March 6 - May 26, 1996.

Venue: Peggy Guggenheim Collection.
Previously at the Museion di Bolzano, February 18, 1996.

Curator: Ralph Jentsch.

Artists/Publisher: Ambroise Vollard.

Exhibition description:

This exhibition focused on the French art dealer and cultural promoter Ambroise Vollard, one of the greatest dealers and publishers of modern art. Vollard organized the first exhibitions of Picasso, Cézanne, Bonnard and Matisse, and acquired works by Dérain and Vlaminck. His Rue Laffitte Gallery was continually overflowing with art. It opened in 1895 with the first major retrospective of Van Gogh's paintings. Vollard was a landmark figure in the field of graphics; he published his first portfolio in 1895, which included plates by Bonnard, Redon, Munch and Renoir, and was followed by forty-three other volumes. Vollard is considered to be the creator of the artist book, as he encouraged some of the greatest artists of the twentieth century to create unique *livres d'artiste*.

In his catalogue essay, Ralph Jentsch explains the historical importance of this exhibition: "Vollard's impact on the history of art at the turn of the century, and on the establishment and the diffusion of historic modernism, was the outcome of his considerable activity as a dealer, publisher and publicist, a commitment guided by his 'somnambulist' intuitions. It was essentially thanks to Vollard that artists like Cézanne, Bonnard, and Renoir, who until that time considered themselves merely painters, began to make prints, or even, in the cases of Mailol, Degas and Picasso, bronze sculpture. Again it was Vollard who urged these artists and others of his contemporaries to produce prints for his first 'Album des peintres-graveurs,' published in 1896, to which a year later he added a sequel, entitled 'L'Album d'estampes originales de la galerie Vollard.' These portfolios of prints, which assembled works by the major artists of their time, were commercial failures. But this did not induce Vollard to abandon the decision he had taken: to become not just an art dealer but an important publisher. More, Vollard considered himself a representative of the new art not only at the commercial level, but also from another point of view: he recognized the need to help artists as a publicist. He did this by creating an absolutely new kind of book of which he was the spiritual instigator. He commissioned artists and writers, on equal terms, to write texts and create illustrations; or he would suggest well-known classics as the text for artist-illustrators, planning and deciding on even the smallest details of the design of the book, choosing both the paper and the press. To the same end Vollard planned and published the first complete monographs on Cézanne, Renoir and Degas."

Catalogue:

Jentsch, Ralph. *Ambroise Vollard Éditeur*. Venezia: Collezione Peggy Guggenheim, Fondazione Solomon R. Guggenheim, 1996.

Two catalogues, in English and Italian. Catalogues include essays by Ralph Jentsch and Pier Luigi Siena, and a biography by Karole Vail.

Library location: GUGG PGC 1996 .07, GUGG PGC 1996 .08, GUGG PGC 1996 .09 (English); GUGG PGC 1996 .04, GUGG PGC 1996 .05 (Italian).

Title: *Max Ernst: Grafica e Libri. La Collezione Lufthansa.*

Dates: August 31 – November 3, 1996.

Venues:

Württembergischer Kunstverein Stuttgart May 18 – August 4, 1991:
Museum der Bildenden Künste, Leipzig August 30 – October 27, 1991:
Museum St Ingbert/Saarbrücken November 24, 1991 – January 26, 1992:
Kunstalle in Emden, Stiftung Henri Nannen February 9 – April 5, 1992:
Museo Picasso, Barcelona May 20 – September 20, 1992:
Gulbenhian Foundation, Centro de Arte Moderna, Lisbon January 20, 1993 – March 28, 1993:
Statens Museum for Kunst, Copenhagen May 8 – July 18, 1993:
National Gallery, Prague August 10 – October 1993:
Itami City Museum of Art, Osaka, Japan November 3 – December 12, 1993:
National Museum of Contemporary Art, Seoul, Korea March 8 – April 17, 1994:
Hong Kong Museum of Art, Hong Kong May 5, 1994 – June 19, 1994:
National Taiwan Art Education Institute, Chung Cheng August 13 – September 13, 1994:
Gallery of the International Art Palace, Beijing China (postponed):
Pushkin State Museum of Fine Arts, Moscow May 16 – June 18, 1995:
State Hermitage Museum, St. Petersburg July 13 – September 10, 1995:
Museum of Fine Arts (Szépművészeti Múzeum), Budapest November 14 – January 14, 1996:
Sala de las Alhajas Madrid (Caja de Madrid) April 16 – May 25, 1996:
Santiago de Compostela, Fundación Eugenio Granell June 15 – July 31, 1996 and to
Peggy Guggenheim Collection (Last venue of the touring exhibition organized by Lufthansa
Collections, Frankfurt).

Curator: Werner Spies.

Artist: Max Ernst.

Exhibition description:

This exhibition presented graphic works and illustrated books by Max Ernst from the years 1914-1974, the period in which the artist devoted himself most intensely to these mediums. *Max Ernst: Grafica e Libri* featured art from the Lufthansa Collection, on view for the first time in Italy. The survey was completed with selected pieces that belong to Dieter Brusberg, Ernst's grandchild. The exhibition was also intended as a centennial of Max Ernst birth, in 1891, since its first showing was in Germany in 1991.

Thomas Krens observes in his introduction to the catalogue: "Max Ernst ricopre un ruolo importante nella storia della Fondazione Guggenheim, oltre che per il suo matrimonio con Peggy Guggenheim (terza de quattro mogli) negli anni '40, per il gran numero di sue opera importanti di

proprietà della Fondazione, fra le quali sono da citare *Il bacio* e *La vestizione della sposa*. Ernst, uno degli illustratori più creativi di questo secolo, è famoso per l'uso estremamente originale da lui fatto dei collage e per la varietà e la novità delle tecniche da lui impiegate.”

In his catalogue essay, Werner Spies positions Ernst's graphic innovations as achievements that are central to modern art: “La tecnica da lui adottata e sviluppata, oppure inventata, coprono infatti l'intero spettro dell'arte e dei metodi di stampa del XX secolo. Max Ernst oltrepassò i confini delle tradizionali tecniche grafiche. Fu il primo artista a produrre, nei primi anni '20, immagini multiple realizzate con tecniche fotografiche, le edizioni fotografiche dei suoi collage. Nel 1921, quando gli venne proposto dal Bauhaus di presentare una stampa per il terzo portaolio, *Artisti tedeschi*, annunciato nell'ottobre 1921 e pubblicato alla fine dello stesso anno, Ernst presentò un'edizione numerata e firmata di una fotografia basata sul collage *Santa Conversazione*, intitolata *Photographik*. La proposta venne rifiutata poiché, affermarono gli esponenti del Bauhaus, una stampa fotografica non poteva essere considerata una stampa originale.”

Partnerships: Exhibition organized by Lufthansa Promozione Attività Culturali.

Catalogue:

Spies, Werner. *Max Ernst: Grafica e Libri. La Collezione Lufthansa*. Berlino: Deutsche Lufthansa AG, Promozioni Attività Culturali, 1996.

Catalogue in Italian, includes an introduction by Thomas Krens (Director, Solomon R. Guggenheim Foundation), an essay by Werner Spies, the exhibition checklist, and a bibliography.

Library location: GUGG PGC 1996 .02.

Title: *Pablo Picasso: L'Atelier*.

Dates: October 30, 1996 – March 31, 1997.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Pablo Picasso.

Exhibition description:

This exhibition was centered on *The Studio* (1928), a pivotal painting by Pablo Picasso that was purchased by Peggy Guggenheim in 1942 and that is now one of the masterpieces in her collection. *The Studio* was presented along with other paintings by Picasso, which were either realized at the same time or depicted a similar theme. They are on loan from the The Museum of Modern Art (MoMA), New York, and Musée Picasso, Paris. Additional drawings, paintings and prints were borrowed from different collections and museums, in order to provide a contextual, yet focused analysis of *The Studio*.

Philip Rylands introduces the painting and exhibition in his catalogue preface: “*The Studio* was also of great importance to Picasso himself. Soon after completing it, in 1928, he substantially revised the image by overpainting extensively with white. The painting then passed to his dealer, the legendary Daniel-Henry Kahnweiler, in January 1929. Five years later Picasso was determined to have the painting back, and, in what is described by Angelica Rudenstine in her catalogue of

the Guggenheim collection as an extremely unusual if not unique exchange, he gave five paintings to Kahnweiler in return for *The Studio*. Peggy Guggenheim was extremely lucky, then, to obtain the painting: perhaps because Picasso had abandoned any hope of retrieving it from New York at the height of World War II. It has often been said that Peggy made her collection in a 'buyer's market,' and this seems to be evidence that it was. Why was the painting so important to Picasso? The answer is not at all obvious. Fred Licht, curator of this exhibition, describes it as an abstruse and difficult work: it is devoid of a number of strategies for meaning and allure – expressive brushstroke, descriptive narrative, conventional allegory, chromatic harmony, and so on. The desire to understand better this austere and enigmatic painting is the germ of this exhibition. The Museum of Modern Art, New York, and the Musée Picasso, Paris, have made the exhibition possible by the loan of important paintings that are close in date and in subject to the Guggenheim painting. In particular, the bringing together of the New York and Venice versions of *The Studio*, which are virtually pendant to each other, for the first time in over fifty years, has been a *sine qua non*."

Partnerships: Exhibition organized in collaboration with The Museum of Modern Art (MoMA), New York, and Musée Picasso, Paris.

Catalogue:

Rylands, Philip. *Pablo Picasso. L'Atelier*. Venice: The Solomon R. Guggenheim Foundation, 1996.

Bilingual catalogue, in English and Italian. Includes preface by Philip Rylands (Deputy Director, Peggy Guggenheim Collection), essays by Fred Licht and Dore Ashton, a technical report by Paolo Spezzani, and the exhibition checklist.

Library location: GUGG PGC 1997 .01, UFFICIO 24 0002.

Title: *George Grosz. Gli anni berlinesi. George Grosz. The Berlin Years.*

Dates: March 15 – May 18, 1997.

Venues: Peggy Guggenheim Collection.

Madrid: Fundación Colección Thyssen-Bornemisza, May 27 – September 14, 1997;

Barcelona: Centre de Cultura Contemporània, October 15 – January 18, 1997.

Curator: Ralph Jentsch.

Artist: George Grosz.

Exhibition description:

George Grosz's artistic trajectory can be divided into two distinct phases: the "Berlin Years" and the "American Period." This exhibition covered the earlier period, addressing the manner in which Grosz, represented the dark episodes of German history during the twentieth century, with paintings, drawings, sketchbooks, portfolios, journals and illustrated books. Through political picture books and educational books, as he called them, Grosz denounced the terrible events and consequences of the Great War.

In his introduction to the catalogue, Ralph Jentsch comments upon the complex persona of George Grosz in relation to his art: "The picture of himself that Grosz presented to his contemporaries was multi-faceted. On one side there was Grosz the painter and drawer, on the other the Dada-marshal, the moralist and bogey of burghers, who at the evening readings of 'Die Neue Jugend' Could turn the entire room into an uproar. Or Grosz a dandy who, kitted out in a suit, his face powdered in white and wearing red lipstick, an elegant bamboo cane across his knees, would sit on the terraces of Berlin cafés and critically scrutinize the passers-by. And then again the immeasurably solitary figure, who in his imaginary doubles, the nonchalant aristocrat Count Ehrenfried and the American doctor and mass murderer Dr. William King Thomas *gave a tangible form to quite definite dreams, ideas and inclinations.* There was Grosz the hater, who angrily swore revenge for the wrong done to him in the First World war and thereupon began to employ his art as a weapon. Whereas prior to the war Grosz had still hated everything indiscriminately, afterwards his hate concentrated on those responsible for the catastrophe: the warmongers and profiteers, the military and representatives of the Church. Nothing escaped his obsessive observation, and with his pen-point drawing he mercilessly captured everything that eye and imagination suggested."

Catalogue:

Jentsch, Ralph. *George Grosz. The Berlin Years.* Milan: Electa, 1997.

Jentsch, Ralph. *George Grosz. Gli anni berlinesi.* Milan: Electa, 1997.

Two catalogues, in English and Italian. Catalogue includes a preface by Ralph Jentsch, acknowledgments by Philip Rylands (Deputy Director, Peggy Guggenheim Collection) and Tomas Llorens (Chief Curator, Fundación Colección Thyssen-Bornemisza) and a detailed book-length study of Grosz' work between the period 1893-1933 by Ralph Jentsch. The catalogue also contains a biography, a bibliography, an exhibition history and a chronology.

The Fundación Colección Thyssen-Bornemisza published its own version of the catalogue in Spanish:

Jentsch, Ralph. *George Grosz. Los años de Berlin*. Milan: Electa, 1997 (GUGG PGC 1997 .05).

Library location: GUGG PGC 1997 .02 (Italian) ; GUGG PGC 1997 .03 (English).

Title: *Stuart Davis*.

Dates: June 7 – October 5, 1997.

Venues: Peggy Guggenheim Collection.

Rome: Palazzo delle Esposizioni, October 22, 1997 - January 12, 1998;

Amsterdam: Stedelijk Museum, February 1 – April 19, 1998;

Washington D. C.: National Museum of American Art, May 22 - September 7, 1998.

Curator: Philip Rylands.

Artist: Stuart Davis.

Exhibition description:

This exhibition was the first European retrospective of America's first truly original modernist painter, Stuart Davis. He translated cubism into the syncopated jazz rhythms of 1920s New York city and heralded pop art. An aficionado of jazz, who experimented with improvisational composition in the 1920s and 1930s, Davis created a spirited American variant of Picasso's and Braque's synthetic cubism and anticipated key elements of pop art.

Philip Rylands comments on the importance of Stuart Davis' career in his catalogue preface: "Peggy Guggenheim's importance in the history of twentieth century art rests with her leading role in the New York art world at the moment when a New York avant-garde of painting, later to be known as American Abstract Expressionism, came into being. The movement was both predicated on and reacting to the European avant-gardes of the previous three decades. As Rudi Fuchs points out in his contribution to this catalogue, Abstract Expressionism – most vividly personified in Peggy's discovery, Jackson Pollock – came to dominate the European perception of American art in the immediate post-war period. Yet prior to all this, one great painter, responding to European Post-Impressionism and Cubism, developed in the 1920s the first truly original American avant-garde painting. Born in 1892, Stuart Davis was six years older than Peggy Guggenheim and a generation older than the New York school painters."

Partnerships: Exhibition organized by the Peggy Guggenheim Collection in collaboration with the Stuart Davis Estate, and the Salander-O'Reilly Galleries, New York.

Catalogue:

Rylands, Philip. *Stuart Davis*. Boston, New York, Toronto and London: Bulfinch Press, 1997.

Catalogue in English. Includes a preface by Philip Rylands (Deputy Director, Peggy Guggenheim Collection) and essays by Rudi H. Fuchs, Lewis C. Kachur, Diane Kelder, Federica Pirani, Wayne L. Roosa, Ben Sidran, and Karen Wilkin. The catalogue also contains the exhibition checklist, prepared by Diane Kelder, a chronology and a selected bibliography.

Library location: GUGG PGC 1997 .06.

Title: *Capolavori della Collezione Gianni Mattioli. Masterpieces from the Gianni Mattioli Collection.*

Dates: Long-term loan beginning July 1997.

Venues: Peggy Guggenheim Collection.

Artists: Giacomo Balla, Umberto Boccioni, Carlo Carrà, Fortunato Depero, Amedeo Modigliani, Giorgio Morandi, Ottone Rosai, Luigi Russolo, Gino Severini, Mario Sironi, Ardengo Soffici.

Catalogue:

Fergonzi, Flavio. *La Collezione Mattioli. Capolavori dell'avanguardia italiana.* Milano: Skira, 2003.

Rossi, Laura Mattioli and Emily Braun. *Masterpieces from the Gianni Mattioli Collection.* Milan: Skira, 1997.

Rossi, Laura Mattioli and Emily Braun. *Capolavori della Collezione Gianni Mattioli.* Milan: Skira, 1997.

Library location: GUGG PGC 2003 .08.

Title: *Art of this Century. The Women.*

Dates: (Was scheduled for February 8 – May 17, 1998).

Venues: Though planned, this exhibition did not take place at the Peggy Guggenheim Collection. East Hampton, New York: Pollock-Krasner House and Study Center, July 31 – October 31, 1997.

Curator: Siobhán M. Conaty.

Artists: Virginia Admiral, Nell Blaine, Leonora Carrington, Ronnie Elliot, Perle Fine, Leonor Fini, Suzy Frelinghuysen, Fannie Hillsmith, Valentine Hugo, Buffie Johnson, Frida Kahlo, Lee Krasner, Jacqueline Lamba, Muriel Streeter Levy, Loren MacIver, Hazel McKinley, Alice Trumbull Mason, Louise Nevelson, Alice Rahon Paalen, Irene Rice Pereira, Barbara Reis, Kay Sage, Esphyr Slobodkina, Hedda Sterne, Dorothea Tanning, Julia Thecla, Pegeen Vail, and Charmion von Wiegand.

Exhibition description:

This show was based on two all-women exhibitions organized by Peggy Guggenheim at *Art of This Century*, her gallery in New York: “Exhibition by 31 Women” (1943) and “The Women” (1945). Bringing together the art that was presented in those two shows, the curatorial aim was to offer an insight into the achievements of female artists, emphasizing their role in modern avant-garde. *Art of this Century. The Women* posited Peggy Guggenheim as a crucial figure in twentieth century art not only because she supported the burgeoning New York School but because her exhibitions targeted crucial issues that are still at stake today in contemporary culture.

Siobhán M. Conaty discusses in her catalogue essay the importance of Peggy Guggenheim’s gallery *Art of This Century* for art history and sexual politics: “Two of Guggenheim’s most controversial shows were dedicated specifically to the female members of the avant-garde. Both ‘Exhibition by 31 Women,’ from 5-31 January 1943, and ‘The Women,’ from 12 June-7 July 1945 were ground-breaking events. Although vanguard women were by no means excluded from exhibition at other venues, including the Museum of Modern Art and the commercial galleries of Pierre Matisse and Julien Levy, they were singled out for attention and appraisal at *Art of This Century*. The two shows mixed Europeans with Americans and well-known artists with lesser knowns, presenting them in numbers that truly represented the female contribution to the modern movement. And the gallery’s imprimatur was of no small value, especially to those on the brink of their careers.”

Conaty expands her observations: “Peggy Guggenheim shows should also be considered in relation to the implications of all female exhibitions. *Art of This Century* set the stage for the debate, which continues today, regarding the concept of a ‘women’ show. Is it marginalization? Pejorative? In an ideal world the terms ‘women artists,’ ‘women’s exhibition,’ or even a ‘women’s museum’ would be unnecessary, redundant, irrelevant. Yet if seen from a socio-cultural context, these exhibitions were necessary in order for female artists to achieve recognition. The separation of women was by no means an ideal solution to the inequities of the art world, but it was (and still is) an attempt to resolve a problem that is more social than aesthetic.”

Partnerships: Exhibition organized by the Pollock-Krasner House and Study Center, East Hampton, New York.

Catalogue:

Conaty, Siobhán M. *Art of This Century: The Women*. New York: The Stony Brook Foundation, Inc. and The Solomon R. Guggenheim Foundation, 1997.

Two catalogues, one in English and one bilingual in English and Italian. Catalogues include acknowledgments by Siobhán M. Conaty, introduction by Helen A. Harrison (Director, Pollock-Krasner House and Study Center) and essays by Philip Rylands and Siobhán M. Conaty. Catalogues also reproduce texts by Buffie Johnson and Fannie Hillsmith, the original checklists of the exhibitions "Exhibition by 31 Women" (1943) and "The Women" (1945), and a list of the works in the current exhibition.

Library location: GUGG PGC 1998 .011, GUGG PGC 1998 .012, GUGG PGC 1998 .013, GUGG PGC 1998 .014 (English).

Title: *Morandi ultimo. Nature morte: 1950 – 1964 / The Later Morandi. Still Lifes: 1950 – 1964.*

Dates: April 30 – September 13, 1998.

Venues: Peggy Guggenheim Collection.

Verona: Galleria dello Scudo, December 14, 1997 – February 28, 1998.

Curator: Laura Mattioli Rossi.

Artist: Giorgio Morandi.

Exhibition description:

This exhibition covered the last years of Giorgio Morandi's artistic production, from the objects he portrayed in 1948-50 to the still life compositions he painted until his death in 1964. The show therefore focused on his later period. The exhibit conveys the manner in which Morandi observed objects and highlights the visual breaks and continuity that are manifested in his compositions.

Thomas Krens introduces the exhibition in his catalogue preface: "The Peggy Guggenheim Collection grasped the opportunity to present this exhibition for several reasons. Firstly it is a model of how exhibitions of this kind should be curated, with its close attention to quality, numbers, and art-critical cohesiveness. Secondly, the exhibition helps us to understand with unprecedented and admiring clarity Giorgio Morandi's art in a period, his last, which is sometimes dismissed as too prolific, even facile. Thirdly, the long-term loan to the Peggy Guggenheim Collection of paintings from the Gianni Mattioli Collection includes six rare and beautiful early works by Morandi. One of these, a still life with two bottles and a fruit bowl of 1916, is often admired as Morandi's first masterpiece. This refers in part to its intrinsic quality, but surely also alludes to the fact that it is the premonition, the prototype of Morandi's mature compositional format and preferred subject matter, the table-top still life –precisely in fact those paintings so rigorously selected, scrutinized and sorted in this jewel of an exhibition. But the main reason of course is that it reveals to us what we all know, but feel more strongly after seeing this exhibition: that Morandi is a great twentieth-century master to whom the epithet 'genius' can safely be applied."

Partnerships: Exhibition organized by the Peggy Guggenheim Collection in collaboration with the Galleria dello Scudo, Verona.

Catalogue:

Mattioli Rossi, Laura. *The Later Morandi. Still Lifes: 1950–1964*. Milano: Mazzotta, 1998.

Mattioli Rossi, Laura. *L'ultimo Morandi. Nature morte: 1950*. Milano: Mazzotta, 1998.

Two catalogues, in English and Italian. Catalogues include a preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation) and essays by Laura Mattioli Rossi, Maria Mimita Lamberti, Marilena Pasquali, Joseph J. Rishel, Angela Vettese, Franz Armin Morat, and Giuseppe Panza di Biumo. Catalogues also include an annotated exhibition checklist, a technical index of artworks, a biography, an exhibition history and a bibliography.

Library location: GUGG PGC 1998 .01 (Italian), GUGG PGC 1998 .02 (English).

Title: *Omaggio a Conrad Marca-Relli*.

Dates: September 5 – 24, 1998.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero

Monograph Co-written by: Luca Massimo Barbero and Fred Licht.

Artist: Conrad Marca-Relli.

Exhibition description:

This exhibition paid tribute to Conrad Marca-Relli, one of the most important representatives of American Abstract Expressionism. At the age of eighty-five, Conrad Marca-Relli was one of the few surviving first-generation Abstract Expressionists. Like his friends and colleagues Jackson Pollock and Willem de Kooning, Marca-Relli never separated figurative and non-figurative abstraction. Rather he was attracted to both, and to the tension between the two. On the occasion of this show, two paintings by Marca-Relli were donated to the Solomon R. Guggenheim Foundation.

Luca Massimo Barbero observes in his catalogue essay: "This sense of restlessness combined with a yearning for freedom contributed in defining the origins of those works which make up the framework of this publication. The perspective solutions and the synthetic style of the line of construction of the architecture visible in certain paintings up to the '40s, from the end of that period firmly gave way to a resolute analysis which results in the sketches for the Seated Figure of the early '50s. The construction of the human body becomes the primary point of reference and object of investigation. In certain works of a smaller dimension the structure of the human anatomy adds to the subject by creating a field of forces connected to the Gesture and the Shape of the body which takes shape and identifies itself with the material itself. The quick amalgamation of the color borders on monochrome, on gray and white, in a gestural force which tends not to recognize itself as a 'brush-stroke' but as the 'body' of the painting itself which is constantly controlled by the artist. It is within this dialectic between 'material' and 'figure' that the course of Marca-Relli's differentiated abstraction takes shape; he unites them in his pictorial compositions in which they give life to a vital contest."

Partnerships:

Exhibition organized in collaboration with Galleria d'Arte Niccoli, Parma.

Catalogue:

Barbero, Luca Massimo. *Conrad Marca-Relli*. Milano: Electa, 1998.

Two catalogues, in English and Italian. Catalogues include a preface by Bernard H. Friedman, and introduction by Fred Licht and an essay by Luca Massimo Barbero. Catalogues also include a critical anthology, an exhibition history and a bibliography.

Library location: GUGG PGC 1998 .05 (Italian) ; GUGG PGC 1998 .06 (English).

Title: *Illuminazioni*.

Dates: See below.

Venues:

Florence: Palazzo Medici Riccardi, December 12, 1998 – January 24, 1999;

Padua: Palazzo della Ragione, February 5 – 28, 1999;

Turin: Castello di Stupinigi, March 16 – May 10, 1999; and to

Palermo: Palazzo dei Normanni, May 22 – June 27, 1999.

Curator: Fred Licht.

Artists: Rinaldo Bigi, Andrea Cascella, Pietro Cascella, Ettore Colla, Pietro Consagra, Chryssa, Naum Gabo, Alberto Giacometti, Arturo Martini, Costantino Nivola, Arnaldo Pomodoro, Francesco Somani, Adolf Vallazza, Alberto Viani, Cordelia von den Steinen and Kan Yasuda.

Exhibition description:

This exhibition foregrounded the role of light as an aesthetic and metaphorical power, specifically in sculpture. Light was presented as a unique means of expression, as it is precisely the emphasis on light and shadow that enables the creation of gradation, volume and space. Artists have always dealt with the immaterial medium of light, traditionally playing with natural light in their sculptural groups or, more recently, experimenting with neon and artificial light in contemporary installations. This show therefore surveyed sculptors' progress from the creation of illusionary representations with natural light to the actual inclusion of artificial light in the very core of the art.

Fred Licht observes in his catalogue essay: "Per gli scopi che questa mostra si prefigge, l'omogeneità tra gli artisti qui rappresentati è stata tenuta in scarsa, se non nulla, considerazione. Il principio che ha guidato la scelta è stato quello di reperire opere di artisti il cui lavoro rappresentasse una grossa sfida sia per il curatore sia per il tecnico dell'illuminazione. Nella scelta delle opere sono stati di primaria importanza materiali, forme e colori, mentre stile, nazionalità e iconografia hanno avuto un peso minore. Si è cercato di proporre prevalentemente opere di artisti italiani viventi, tranne alcune eccezioni per la loro qualità o originalità. Ad esempio, nessun scultore, italiano o straniero, ha mai superato Naum Gabo nell'uso della plastica trasparente. Inoltre Gabo, sicuramente uno dei più importanti pionieri della scultura contemporanea, non è mai stato sufficientemente esposto in Italia. Va dato conto anche dell'apparente mancanza di nesso logico nella scelta degli artisti. Poiché una delle maggiori difficoltà che deve essere affrontata dal curatore assieme al tecnico dell'illuminazione è data dal materiale usato dallo

scultore, sono stati scelti artisti che abbiamo una spiccata preferenza per un determinato tipo di materiale scultoreo. Ognuno di loro si è dedicato ad approfondire ed esaltare le peculiarità del materiale con il quale lavora. Vi sono artisti della massima importanza (basti citare Rodin) per i quali la natura materia del *medium* che dà forma alle loro ispirazioni è di secondaria importanza. Ciò non significa che gli scultori scelti per l'esposizione non siano in grado di esprimersi allo stesso livello con altri materiali. Uno scultore può lavorare con tutti i materiali possibili ed avere comunque una forte predilezione per uno solo di essi. E quasi come il rapporto tra genitori e figli: li si ama e si è pronti a scarificarsi per tutti alla stessa maniera, e tuttavia per uno di loro si prova più affetto e maggiore comprensioni degli altri. Uno sguardo alle opere esposte può dare ampia testimonianza del profondo rispetto con cui ciascun artista si dedica al suo materiale.”

Partnerships:

Exhibition organized in partnership with ENEL.

Catalogue:

Licht, Fred. *Illuminazioni*. Firenze and Siena: Gli Ori, Prato-maschietto & mugolino, 1998.

Bilingual catalogue, in English and Italian. Catalogue includes prefaces by Elisabetta Del Lungo (Assessore alla Cultura della Provincia di Firenze), Chicco Testa (Presidente Enel) and Thomas Krens (Direttore, Fondazione Solomon R. Guggenheim). Essays by Fred Licht and Steven Weintraub. Catalogue also contains an exhibition checklist with catalogue entries and artists' biographies.

Library location: GUGG SRG 1999 .03.

Title: *Peggy Guggenheim: A Centennial Celebration. Omaggio a Peggy Guggenheim.*

Dates: September 30, 1998 – January 10, 1999.

Venues: Peggy Guggenheim Collection.

New York: The Solomon R. Guggenheim Museum, June 12 – September 2, 1998.

Curator: Karole P. B. Vail.

Artists: Franz von Lenbach, Man Ray, Alfred Courmes, Berenice Abbott, Jean Cocteau, Wassily Kandinsky, Brancusi, Laurens, Pevsner, Henry Moore, Duchamp-Villon, Hans Arp, Alexander Calder, Taeuber-Arp, Jean Arp, Frederick Keisler, Joseph Cornell Laurence Vail, Leonora Carrington, Leonor Fini, Pegeen Vail, Jackson Pollock, Irene Rice Pereira, Hans Hofmann, Robert Baziotes, Robert Motherwell, Mark Rothko, Alberto Giacometti, Andre Kertesz, Charles Seliger, David Hare, Hans Richter, Theo van Doesburg, Marino Marini, Hedda Sterne and Saul Steinberg, Stanislao Lepri, Leonor Fini, Pavel Tchelitchew, David Seymour, Fabrizio Clerici, Graham Sutherland, Frank Scherschel, Gino Severini, Marc Chagall, Enrico Peressutti, Saul Steinberg, Ida Kar, Tancredi, Joan Miró, Roloff Beny, Max Ernst, Emilio Vedova, Giuseppe Santomaso, Francis Bacon, Edmondo Bacci, Jean Helion, Piet Mondrian, Henry Moore, Clyfford Still, Yves Tanguy.

Exhibition description:

This exhibition was a celebration of Peggy Guggenheim in the centenary of her birth, and commemorated Peggy's role in shaping the arts of the twentieth century. The show was organized by Karole Vail, Peggy's granddaughter. Vail's original biographical account took into

consideration not only Peggy's cultural circle of friends but also the numerous poems and drawings that her acquaintances left in her guest-books.

Thomas Krens introduces the exhibition in his forward to the catalogue: "Peggy Guggenheim was among the most important and original figures to play a role in the art of this century. The centennial of her birth provides the perfect occasion to consider her enduring influence on the Solomon R. Guggenheim Foundation, an entity that was founded independently but came to encompass her lasting heritage, the Peggy Guggenheim Collection. For me, as for its visitors, the Peggy Guggenheim Collection is an indelible aspect of the Venice experience. Peggy settled in this fabled city in the last part of an eventful and fascinating life. And, although she had lived with a stubborn independence, it was to the organization founded by her uncle, another towering, but altogether different, art patron, that she bequeathed her legacy – the extraordinary collection of Modern painting and sculpture she assembled and the palazzo on Venice's Grand Canal that houses it. [...] It is that illustrious past that is so elegantly captured in this volume, published on the occasion of an exhibition mounted first at the Solomon R. Guggenheim Museum and then at the Peggy Guggenheim Collection. The show and this book are the result of several years of research by Peggy's granddaughter Karole P. B. Vail, a project Curatorial Assistant at the Guggenheim. With her access to rare pieces, she has brought together a range of materials that tells the story of Peggy Guggenheim from an original perspective. Among the treasures exhibited to the public for the first time are childhood portraits of Peggy by Franz von Lenbach and Peggy's astonishing guest books. In these books, which she kept in her palazzo, scores of major cultural figures – such as John Cage, Jean Cocteau, Marcel Duchamp, Clement Greenberg, and Man Ray – wrote personal comments and poems and, in many cases, sketched charming drawings as mementos of their visits."

In her catalogue essay, Karole Vail comments on Peggy's life in Venice: "During Peggy's thirty years in the palazzo, and especially during the glamorous 1950s, one could meet all kinds of people there. The palazzo, and consequently the guest books in which so many mementos of distinguished visitors were left, symbolize Peggy's canonization as art patron and collector. She was a living legend, and her home was a cultural landmark. Visitors streamed through the palazzo mostly during the warmer months of the spring and summer, and their number increased during the years in which the Biennale was held."

Catalogue:

Vail, Karole P. B. *Peggy Guggenheim. A Celebration*. New York: The Solomon R. Guggenheim Foundation, 1998.

Catalogue in English, includes a foreword by Thomas Krens (Director, Solomon R. Guggenheim Foundation), acknowledgments by Karole P. B. Vail, and essays by Karole P. B. Vail and Thomas M. Messer.

Library location: GUGG PGC 1998 .10, UFFICIO 31 0004.

Title: *Three Collectors/Tre collezionisti*.

Dates: September 30, 1998 – January 10, 1999.

Venues: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artists: Jean Arp, Edmondo Bacci, Giacomo Balla, William Baziotes, Max Beckmann, Umberto Boccioni, Georges Braque, Constantin Brancusi, Victor Brauner, Alexander Calder, Carlo Carrà, Marc Chagall, Giorgio de Chirico, Salvador Dalí, Alan Davie, Willem de Kooning, Paul Delvaux, Jean Dubuffet, Max Ernst, Alberto Giacometti, Albert Gleizes, Julio Gonzàles, Juan Gris, Vasily Kandinsky, Paul Klee, Ibram Lassaw, Fernand Léger, El Lissitzky, Alberto Magnelli, René Magritte, Man Ray, Franz Marc, Louis Marcoussis, André Masson, Joan Miró, Amadeo Modigliani, Piet Mondrian, Henry Moore, Giorgio Morandi, Ben Nicholson, Amédée Ozenfant, Antoine Pevsner, Francis Picabia, Pablo Picasso, Jackson Pollock, Ottone Rosai, Mark Rothko, Luigi Russolo, Gino Severini, Mario Sironi, Ardengo Soffici, Clyfford Still, Rufino Tamayo, Tancredi, Yves Tanguy, Emilio Vedova, Jaques Villon.

Exhibition description:

This installation of western art from 1910 to 1960 presented paintings and sculptures from three well known collections: those of Peggy Guggenheim, Gianni Mattioli and the Solomon R. Guggenheim Museum. It highlighted all three collectors shared passion for the art of the avant-garde and the unique focus of each of their collections: Peggy Guggenheim's dedication to European and American art, Gianni Mattioli's commitment to primarily Italian art, and Solomon R. Guggenheim's devotion to abstract art, from Germany, France, Spain and Eastern Europe.

Philip Rylands states in the exhibition brochure: "The paintings and sculptures presented in "Three Collectors" were created within a period of approximately fifty years from 1909-10 (Braque, Kupka and Boccioni) to the 1960s (Dubuffet, Baziotes, Francis, and Tobey). This time-span corresponds to one of the most dynamic periods of transition in history. Sweeping and profound changes took place in society, technology, communications, economics, and the distribution of political power. The material, psychological and philosophical experience of human life on earth was transformed between, for example, Bismarck's withdrawal from power in Germany in 1890 and the assassination of Kennedy in 1963."

Catalogue/Brochure:

Rylands, Philip, *Three Collectors/Tre collezionisti*, Peggy Guggenheim Foundation, 1998.

Two brochures in Italian and English.

Title: *Anni Albers.*

Dates: March 24 – May 24, 1999.

Venues: Peggy Guggenheim Collection.

Bottrop: Joseph Albers Museum, Bottrop, June 12 – August 29, 1999;

Paris : Musée des Arts Décoratifs, September 20 – December 31, 1999,

New York: The Jewish Museum, February 27 – June 4, 2000.

Curators: Nicholas Fox Weber and Pandora Tabatabai Asbaghi.

Artist: Anni Albers.

Exhibition description:

This exhibition was the most complete retrospective of Anni Albers to date, and the first to be presented to a European audience. It was organized as a centennial celebration of Albers's birth, and displayed an ensemble of weavings that bear great importance for both the histories of modern art and design. Albers's weavings reveal a unique interest in geometry, semantics and visual sign. The current display reveals her systematic and orderly approach to textile weaving, which denotes an interdependent relationship between construction and pattern.

Nicholas Fox Weber observes in his introduction to the catalogue: "Why Anni Albers? To begin with, she transformed textiles as an art form. Anni elevated the status of woven threads and put the medium on equal footing with oil on canvas and watercolor on paper. And so Buckminster Fuller declared, 'Anni Albers, more than any other weaver, has succeeded in exciting mass realization of the complex structure of fabrics. She has brought the artist's intuitive sculpturing faculties and the age-long weaver's arts into historical successful marriage.' She took up weaving reluctantly. Anni had wanted to be a painter, a full-fledged artist, just like the men who attended the Bauhaus around her, but circumstances and certain unalterable realities of her milieu got in the way. Yet even though she felt that she had been forced into textiles, she did her utmost to achieve with the medium what her heroes like Paul Klee and Vasily Kandinsky had accomplished in paint. A pioneer of abstract art when it was still a radical concept, in the 1920s, she made wall hangings of incomparable power and flair and visual excitement. If weavers of previous generations had replicated the flower patterns and decorative motifs that were prescribed for the form, Anni used her yarns to create 'visual resting places' (a term she borrowed from one of her heroes, Wilhem Worringer), which are as calming and diverting as they are infinitely rich and complex. Anni's textile compositions put in visual form aspects of the natural world and of philosophical thought that reflected her endlessly probing, inventing mind."

Catalogue:

Fox Weber, Nicholas and Tabatabai Asbaghi, Pandora. *Anni Albers.* Venice: Peggy Guggenheim Collection, 1999.

Catalogue in English, includes a preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), acknowledgments by Nicholas Fox Weber (Executive Director, The Josef and Anni Albers Foundation), introduction by Nicholas Fox Weber, essays by Jean-Paul Leclercq, Kelly Feeney and Nicholas Fox Weber, a text by Anni Albers and a critical chronology by Pandora Tabatabai Asbaghi.

A separate booklet entitled *Anni Albers* was published in Italian, featuring translated versions of the catalogue essays.

Library location: GUGG PGC 1999 .03, GUGG PGC 1999 .07, UFFICIO 31 0003.

Title: *Le Poème – Parménide* by Eduardo Chillida.

Dates: May 21 – 23, 1999.

Venue: Peggy Guggenheim Collection.

Artist: Eduardo Chillida.

Exhibition description:

Le Poème – Parménide, a portfolio of six original etchings by the Basque sculptor and printmaker Eduardo Chillida was presented by Professor Giovanni Carandente at the Peggy Guggenheim Collection on May 22, 1999. The artist was present on this occasion. Each printed on traditional Eskulan handmade paper at the Atelier Chillida, San Sebastian, the six etchings were the fruit of a five-year collaboration between the artist and Art of This Century, the Parisian publishing company directed by Sandro Rumney, grandson of Peggy Guggenheim, which specializes in such commissions. Having been awarded the Prize for Sculpture at the 1958 Venice Biennale and the Prix Kandinsky in 1960, Chillida began to work simultaneously with etchings, lithographs and woodcuts. Encouraged by the response to his illustrations for Jorge Guillén's *Mas Alla* (1973), texts by the Romanian author Emil Cioran and a book of poetry by Clara Janes, Chillida here took as his inspiration the didactic works of Parmenides, the Greek philosopher and poet of the 5th Century BC.

The etchings are each signed by the artist and uniquely inscribed PGC 1/1. An additional hundred numbered proofs and ten each of the artist and the printmaker exist.

Partnerships: Organized by Sandro Rumney and Art of This Century.

Title: *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection.*

Dates: September 4 – December 12, 1999.

Venues: Peggy Guggenheim Collection.

Berlin: Kupferstichkabinett of the Staatliche Museen zu Berlin – Preussischer Kulturbesitz, May 29 – August 1, 1999.

Madrid: Museo Thyssen Bornemiza, February 2 – May 14, 2000;

Geneva: Musée de l'art et d'histoire, Autumn 2000;

Paris: Musée Jacquemart-André, Institut de France, March 19 – June 30, 2002,

Munich: Kunsthalle der Hypo-Kulturstiftung, July 20 – October 7, 2007.

Curator: Philip Rylands.

Artists: Alessandro Allori, Amico Aspertini, Baccio Bandinelli, Domenico Beccafumi, Max Beckmann, François Boucher, Pierre Bonnard, Rudolphe Bresdin, Agnolo Bronzino, Pieter Bruegel the Elder, Jacques Callot, Annibale Carracci, Vittore Carpaccio, Giovanni Benedetto Castiglione, Paul Cézanne, Marc Chagall, John Constable, Gustave Courbet, John Robert Cozens, Martino da Modena, Jacques-Louis David, Charles François Daubigny, Honoré Daumier, Giorgio de Chirico, Giovanni De Mio, Willem de Kooning, Maurice-Quentin de La Tour, Raffaellino del Garbo, Andrea del Sarto, Edgar Degas, Robert Delaunay, Eugène Delacroix, Richard Diebenkorn, Toussaint Dubreuil, James Ensor, Max Ernst, Pierre-Étienne Falconet, Fra Bartolommeo, Jean-Honoré Fragonard, Thomas Gainsborough, Paul Gauguin, Théodore Géricault, Alberto Giacometti, François-Marius Granet, Jean-Baptiste Greuze, Francisco de Goya, Benozzo Gozzoli, Giovanni Guercino, Edward Hopper, Victor Hugo, Jean-Auguste-Dominique Ingres, Jacob Jordaens, Wassily Kandinsky, Paul Klee, Bernardino Lanino, Fernand Léger, Jean Etienne Liotard, Claude Lorrain, August Macke, Nicolaes Maes, Henri Matisse, Édouard Manet, Franz Marc, John Martin, Adolph Menzel, Jean-François Millet, Zoran Music, Walter Murch, Giovanni Battista Naldini, Charles-Joseph Natoire, Parmigianino, Giovanni Battista Piazzetta, Pablo Picasso, Giovanni Battista Piranesi, Jacopo Pontormo, Nicolas Poussin, Francesco Primaticcio, Lelio Orsi, Marcantonio Raimondi, Odilon Redon, Germaine Richier, Hubert Robert, Auguste Rodin, Théodore Rousseau, Peter Paul Rubens, Oskar Schlemmer, Georges Seurat, Pierre-Hubert Subleyras, Giovanni Battista Tiepolo, Jacopo Tintoretto, Henri de Toulouse-Lautrec, Mark Tobey, Joaquín Torres García, Cosmè Tura, Joseph Mallord William Turner, Hugo van der Goes, Vincent van Gogh, Rembrandt Harmensz van Rijn, Paolo Veronese, Simon Vouet, Antoine Watteau, and Wols.

Exhibition description:

This was the second venue of the first exhibition of the collection of Jan and Marie-Anne Krugier-Poniatowski, who began amassing drawings and watercolors in 1968. Today their collection is considered one of the finest privately owned collections of its kind in the world. This fame stems not only from the collection's quality and historic depth, but also the unusual criteria that it encompasses. Indeed, rather than concentrating on different categories, such as preparatory drawings or specific subjects, or on single centuries or national schools, Jan and Marie-Anne Krugier-Poniatowski focused on the three primary techniques of graphic visualization: line, modeling and chiaroscuro. Often interrelated, these have been valued to varying degrees in the methods and styles of artists through the ages. Such considerations give force to the title of the exhibition, *The Timeless Eye*, which was chosen in conversation between Jan Krugier and the curator Philip Rylands. The show covers six centuries, selected from more than four hundred drawings by more than a hundred artists. An accompanying catalogue includes an inventory of all the pieces in the collection at that time. At the Peggy Guggenheim Collection, the display highlights the key presence of a high number of fifteenth and sixteenth century Italian drawings, exemplified by works of Carpaccio, Bronzino, Pontormo, del Sarto, Parmigianino, Veronese, Jacopo Tintoretto, Annibale Carracci, Tiepolo and others. Flemish and Dutch drawing is illustrated by artists such as Rubens, Rembrandt and Jordaens. Particular emphasis is also given to French nineteenth-century drawing, with entire groups of works by Ingres, Delacroix, Géricault, Degas, Seurat and Cézanne. Lastly, an important segment of the exhibition concentrates on the twentieth century, with fourteen works on paper by Picasso and six by Klee, as well as single drawings and watercolors by Bonnard, Beckmann, de Chirico, De Kooning, Ernst, Giacometti, Léger, Kandinsky, Macke, Matisse and Schlemmer.

In his introduction, Philip Rylands comments on the exhibition and its catalogue: "Scholars continually ask themselves, confronted by such master drawings: has the artist imagined this? Is it a *conchetto* of the mind, or is it the artist wrestling with the visual facts before him? What was his purpose? Why are there mark and traces of one kind rather than another? Only close scrutiny will enable him or her, and us, to see the drawing for what it is. In the end it matter less *who* the drawing is by. And this captured

best of all that 'generous' unifying thread that helps us to understand the taste and connoisseurship of Jan and Marie-Anne Krugier-Poniatowski: that is the intrinsic qualities of the drawing that matter most. And it is for this reason that it is an immense pleasure to see their collection. [...] The chosen title for the show, 'The Timeless Eye,' would ostensibly beg for a non-chronological arrangement. The installation of the exhibition itself offers a more appropriate context for grouping the drawings more adventurously, while the riotous effect of such a thesis applied wholesale to the catalogue would be a disfavor to both scholars and artists. One might even argue that it is precisely a linear presentation, such as prevails in the installation and dominates in the catalogue, which enables the viewer to judge for his or herself the timelessness of the elements of drawing. The last item in the catalogue and in the show, the gouache by Richard Diebenkorn, presents the essentials of form, line and color in a quintessentially modern and yet timeless abstraction."

Jan Krugier recalls the origins of his collection in his catalogue preface: "These past years, my wife Marie-Anne and I began gathering works on paper by artists of all periods, their common denominator being an intrinsic timeless quality, a same universal, unique approach to the world and to things. It is also, somehow, an inner voyage, an ardent quest and a summing up of our tastes and our artistic aspirations. Marie-Anne took an active part in forming this collection –she encouraged, sustained, criticized me, and we consulted each other on every one of our purchases. We made our decisions together, wishing to maintain a homogeneity and a main thread between the works."

Catalogue:

Rylands, Philip. *The Timeless Eye. Master Drawings from the Jan and Marie-Anne Krugier-Poniatowski Collection*. Berlin: Staatlichen Museen zu Berlin, The Trustees of the Solomon R. Guggenheim Foundation and G + H Verlag, 1999.

Catalogue in English, with preface by Jan Krugier, sponsor's statement by Guglielmo La Scala, acknowledgements by Thomas Krens (Director, Solomon R. Guggenheim Foundation) and introduction by Philip Rylands (Deputy Director, Peggy Guggenheim Collection). This catalogue contains the complete catalogue of drawings of the Jan and Marie-Anne Krugier-Poniatowski Collection, with catalogue entries by Sigrid Achenbach, Katrin Adler, Roberta Bartoli, Sylvie Béguin, Anita Beloubek-Hammer, Holm Bevers, Barbara Brejon, Robin Clark, Alexander Dückers, Patrick Elliott, John Gage, Maria Gaida, Birgit Heide, Paula Rand Hornbostel, Frederick Ilchman, León Krempel, Ralph Jentsch, Elena Lledó, Jean-François Méjanès, Fiorella Minervino, Ulrike Nürnberger, Louis-Antoine Prat, W. Roger Rearick, Marie Ursula Riemann-Reyher, Ugo Ruggeri, Philip Rylands, Lindsay Shaw-Miller, hein-Th. Schulze Altcapenberg and Mathias Weniger.

Library location: GUGG PGC 1999 .01.

2000

Title: *Amazons of the Avant-Garde. Amazzoni dell'avanguardia. Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova and Nadezhda Udaltsova.*

Dates: March 1 – May 28, 2000.

Venues: Peggy Guggenheim Collection.

Berlin: Deutsche Guggenheim, July 10 – October 17, 1999;

London: Royal Academy of Arts, November 10, 1999 – February 6, 2000;

Bilbao, Guggenheim Bilbao Museum, June 12 – September 3, 2000 and to

New York: Solomon R. Guggenheim Museum, September 14, 2000 – January 10, 2001.

Curators: John E. Bowlt, Matthew Drutt and Zelfira Tregulova.

Artists: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova Varvara Stepanova and Nadezhda Udaltsova.

Exhibition description:

The exhibition *Amazons of the Avant-Garde* was dedicated to six women artists of the Russian avant-garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova and Nadezhda Udaltsova. The first museum show of its kind, *Amazons of the Avant-Garde* brought paintings from private collections and museums in Russia (and former Soviet regions such as Kiev, Ufa, Kazan, Perm and Kirov, as well as Moscow and St Petersburg), to a western European audience. The exhibition traced the evolution of Russian avant-garde painting from the turn of the century to the mid-1920s, one of the most vital and prolific chapters in the history of modern art. During those years, artists had a crucial impact on political, ideological and social thought. One of the singular phenomena of that era was the outstanding work produced by women artists who were at the forefront of Russian art. Poet Benedikt Livshits was the first in describing these women artists as “real Amazons, Scythian riders.” Livshits continued, stating that they were an “important driving force for the avant-garde movement and brought with them a pioneer spirit, without which the successful development of the movement would have been unimaginable.” The presentation of this exhibition at the Peggy Guggenheim Collection in Venice offered an understanding of the achievements of these Russian artists against the background of Parisian Cubism and of works by other Russian artists (Malevich, El Lissitzky, Chagall, Kandinsky, Pevsner), as well as of Italian Futurism, represented in the Gianni Mattioli Collection.

John E. Bowlt observes in his catalogue essay: “The triumph of the Russian avant-garde is unthinkable without the participation of the six women in this exhibition, each of whom contributed directly to its development. Benedikt Livshits, the Cubo-Futurist poet and friend of Alexandra Exter and Olga Rozanova, was the first to describe them as ‘real Amazons, Scythian riders.’ The bold diapason of aesthetic ideas represented by the original and dazzling works in this exhibition –from Natalia Goncharova’s evocation of traditional Russian culture in *Mowers*, 1907-1908 to Liubov Popova’s hard-edge abstraction in *Construction*, 1920, from Exter’s Simultanism in *City*, 1913 to Varvara Stepanova’s visual poetry of 1918, and from Rozanova’s non-objectivity compositions to Nadezhda Udaltsova’s Suprematist ornaments– documents the stylistic history of Russian avant-garde. For all the accomplishments of ‘other avant-garde’ in Europe and the United States, an analogous exhibition that defines entire movements in such a decisive and

comprehensive manner through the work of women artists could hardly be undertaken by French Cubism, Italian Futurism, or German Expressionism. Obviously, this is not to deny the merits of Hannah Höch, Marie Laurencin, Benedetta Marinetti, Gabriele Münter, Sophie Taeuber-Arp, or their numerous colleagues, but their total contribution still pales before the pictorial splendour of the work of these six Russian *avangardistki*. [...] *Amazons of the Avant-Garde* concentrates on studio paintings at the expense of the applied arts in which the six women also excelled, including designs for books, textiles, fashion, ceramics, and the stage. Inevitably, the focus reconfigures the total silhouette of their artistic careers, communicating some of the truth but not the whole truth, and inviting us to assume that studio painting was their most important activity (though ultimately, it probably was). Space limitations, availability of major works, and the exhibition's complex itinerary (four venues in as many countries) also dictates the scope and prompts an emphasis on the dramatic achievements of Cubo-Futurism and Suprematism rather than a loose survey of the life and work of each respective artist."

Catalogue:

Bowl, John E. and Matthew Drutt. *Amazons of the Avant-Garde. Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova and Nadezhda Udaltsova*. New York: The Solomon R. Guggenheim Foundation, 2000.

Two catalogues, in English and Italian. Catalogues include preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), acknowledgements by John E. Bowl, Matthew Drutt and Zelfira Tregulova, and an introduction by Matthew Drutt. Catalogues also contain essays by John E. Bowl, Charlotte Douglas, Laura Engelstein, Olga Matich, Nicoletta Misler, Ekaterina Dyogot, Georgii Kovalenko, Jane A. Sharp, Natalia Adaskina, Dmitrii Sarabianov, Nina Gurianova, Vasilii Rakitin, and Alexander Laurentiev. The catalogues have an appendix with a selection of documents, and a bibliography.

Library location: GUGG PGC 2000 .05 (English), GUGG PGC 2000 .02 (Italian), UFFICIO 26 0004.

Title: *Arte italiana del dopoguerra alla Collezione Peggy Guggenheim*.

Dates: June 7 – August 15, 2000.

Venues: Peggy Guggenheim Collection.

Curator: Fred Licht.

Artist: Afro, Edmondo Bacci, Alberto Burri, Fabrizio Clerici, William Congdon, Ludovico De Luigi, Piero Dorazio, Lucio Fontana, Mario Merz, Luciano Minguzzi, Mirko, Gastone Novelli, Arnaldo Pomodoro, Armando Pizzicato, Emilio Vedova, Giuseppe Santomaso and Tancredi.

Exhibition description:

Arte italiana del dopoguerra alla Collezione Peggy Guggenheim offered a varied panorama of the artworks that Peggy Guggenheim collected during this particular period of Italian history. During the thirty years that Peggy Guggenheim lived in Venice, she became very interested in a group of Venetian artists that were gaining recognition due to the expressive quality of their work. In the 1950s, continuing in the mode of patronage that she had begun in New York the decade before, Peggy acquired and collected artworks by Vedova, Bacci, Santomaso, Pizzinato, Tancredi and other artists presented in this exhibition. The display was completed with artworks that were

either donated to the institution after Peggy Guggenheim died or that were requested on temporary loan. This exhibition also commemorated the tenth anniversary of Giuseppe Santomaso's death (May 24, 1990), and the ninetieth birthday of Armando Pizzinato (October 7, 2000).

Catalogue:

No catalogue.

Title: *Our Crowd. Giovanni Pandini.*

Dates: June 7 – August 15, 2000.

Venues: Peggy Guggenheim Collection.

Artist: Giovanni Pandini.

Exhibition description:

This exhibition was both a celebration of the photography of Advisory Board member Giovanni Pandini and of the many friends, both of Giovanni and Lilian Pandini and of the Peggy Guggenheim Collection, whom he had photographed. It coincided with the 20th century anniversary of the Advisory Board of the Peggy Guggenheim Collection.

Related Publication:

Rylands, Philip. *Among Friends. The Photographs of Giovanni Pandini.* Milano: Skira, 2005.

In English and Italian. Includes foreword by Peter Lawson-Johnston (President, Peggy Guggenheim Collection Advisory Board), acknowledgements by Thomas Krens (Director, Solomon R. Guggenheim Foundation), introduction by Philip Rylands (Director, Peggy Guggenheim Collection, Venice), and a presentation by Giovanni Pandini (Member of the Peggy Guggenheim Collection Advisory Board).

Library location: GUGG PGC 2005 .10.

Title: *Las Meninas* by Manolo Valdés.

Dates: September 2000.

Venue: Peggy Guggenheim Collection.

Artist: Manolo Valdés.

Exhibition description: *Las Meninas*, a print portfolio with ten etchings by Manolo Valdés, also containing an essay 'Dancing notes on *Las Meninas*' (an imaginary interview with Pablo Picasso, with ten drawings by Valdés) by Josep Palau i Fabre, was presented by Germany Celant at the Peggy Guggenheim Collection on September 2, 2000. Both Valdés and Josep Palau i Fabre were present on this occasion. These ten large etchings on Eskulan handmade paper represent variations on the theme of the Infanta in Velazquez's famous painting, *Las Meninas* (Madrid, Museo del Prado), filtered through Picasso's interpretations of the same figure.

Valdés belongs to the generation of *matière* artists after Tapiés and was a member of the Equipo Crónica group in 1964. In 1999 he represented Spain at the Venice Biennale (together with Esther Ferrer and Carles Santos). The portfolio, printed by Taller Mayor 28, Madrid, is uniquely inscribed PGC 1/1. The edition consists of a hundred proofs, as well as artist's and printer's proofs (ten each), etc. The ten figures combine contour lines, collage, color, and effects of scribbling and staining that recreate the *matière* character of the artist's sculpture.

Partnerships: Organized by Sandro Rummey and Art of This Century.

Title: *Venice / Venezia: California Art from the Panza Collection at the Guggenheim Museum. Arte californiana della Collezione Panza al Museo Guggenheim.*

Dates: September 2, 2000 – January 7, 2001.

Venues: Peggy Guggenheim Collection.

Curators: Germano Celant and Susan Cross.

Artists: Larry Bell, Robert Irwin, Bruce Nauman, Maria Nordman, Eric Orr, James Turrell and Doug Wheeler.

Exhibition description:

This exhibition presented a selection of masterworks drawn from the Solomon R. Guggenheim Museum's Panza Collection. As one of the preeminent collections of art from the 1960s and 1970s, the Panza Collection includes many of the best examples of Minimalist painting and sculpture, conceptual art, process and postminimal art, and perceptual environments from the postwar period. This presentation of eighteen artworks highlighted the contribution of seven Californian artists whose work produces a heightened awareness of sensory experience. In keeping with Venice's artistic legacy, which champions the magical quality of luminous sky and water found here, this exhibition focused on a group of artists who have worked and exhibited in Venice Beach and Santa Monica, California. The ocean light characteristic of the area inspired in local artists an interest in light effects and how they are perceived. The artists featured in the exhibition were Larry Bell, Robert Irwin, Bruce Nauman, Maria Nordman, Eric Orr, James Turrell and Doug Wheeler. They create environments which make palpable and recognizable sensory stimuli as simple as light and sound, challenging the isolated nature of the traditional art object by treating art as part of a larger architectural, urban, or natural environment. This was a landmark exhibition which illuminated for Italian audiences the significant contribution of these Californian artists to the development of contemporary art as well as the profound impact the Panzas have had on the appreciation and understanding of this complex and awe-inspiring work.

Giuseppe Panza di Biumo observes in his catalogue text: "I have acquired many projects by the artists whose work I describe here (and by two others whose work shares many of the same concerns but will not be shown in this exhibition, Suzanne Kaiser Vogel and Hap Tivey) in order to ensure that their art will continue to be seen. [...] One of the problems commonly faced by this work is space: on average, for a Wheeler, for example, a room 15 meters long by 10 meters wide, with ceilings 4 meters high, is required. If the light comes from the sun, from outside (as it does in many unrealized projects by Orr), then the situation is further complicated. These are difficult problems to resolve in public institutions. As a result, although the work is of the highest quality, it is rarely shown, to the detriment of public education. There is a risk that some extremely beautiful

and important works will disappear, forgotten in an archive. Yet now that many of these works are entrusted to the Guggenheim, I have faith that some day they will be realized. I have great hope that the museum's expansion program will continue to include conditions for exhibiting these environments in permanent fashion. Having been created thirty years ago, this form of art now belongs to history –the prevailing trends in art of the 1980s and 1990s had utterly different principles and goals– but sooner or later I am certain that its beauty will re-emerge.”

Germano Celant explains in his catalogue essay: “The common characteristic of the work of all these artists is that it transcends the limit of artistic genres that are tied to the object, and their ability to arrive at a language based on the physical contagion between the observing element and the actual observer. They appeal to the centrifugal element of the human being placed in the role of ‘actor,’ and turn physical and psychological awareness into the strongest point of perception. From this perspective, not a single concession is made to the logic of Minimal and Conceptual Art; rather, one seeks and arrives at a physicalized, living resonance of experience. Nothing is presented in effigy or image; all is offered as communication. And this communication is not entrusted to a surface or a thing, but rather lives its own inner life, which is coaxed forth by the placement of the observer in the field of pure energy that slowly transfuses itself into individual feeling and vision. Art here is not split in two, in a perceptual dialectic between subject and object; rather it is integration and osmosis, in which being inscribes itself in art. The roundness, the circularity, is absolute: it is art in action, free and volatile, revealing itself only by abandoning itself to itself, as engulfing, metaphysical void.”

Catalogue:

Celant, Germano and Susan Cross. *Venice / Venezia: California Art from the Panza Collection at the Guggenheim Museum*. New York: the Solomon R. Guggenheim Museum, 2000.

Two catalogues, in English and Italian. Catalogues include preface by Thomas Krens (Director, the Solomon R. Guggenheim Foundation) and acknowledgements by Germano Celant and Susan Cross. Catalogues also contain essays by Giuseppe Panza di Biumo, Germano Celant, Gregory Williams, Melanie Mariño, Susan Cross and Meghan Dailey. An appendix includes provenance information, exhibition histories and a bibliography.

In addition, there was a supplement in English and Italian for Maria Nordman's installation.

Library location: GUGG PGC 2000 .04, GUGG PGC 2000 .03 (English) ; GUGG PGC 2000 .01, GUGG SRG 2000 .04, UFFICIO 32 0001 (Italian).

Title: *Giovanni Segantini. Luce e Simbolo. Light and Symbol. 1884-1899.*

Dates: February 10 – April 29, 2001.

Venues: Peggy Guggenheim Collection.

Varese: Villa Menafoglio Litta Panza, Novembre 11, 2000 – January 28, 2001.

Curator: Annie-Paule Quinsac.

Artist: Giovanni Segantini.

Exhibition description:

To commemorate the centennial of Giovanni Segantini's death, this exhibition brought together thirty works of the artist's mature Symbolist period (1858-1899). The show was composed of thirteen paintings, which accompanied a core of drawings, and provided a comprehensive insight into the manner in which Segantini pioneered the scientific investigation of the thematic rapport between light and perception. Each of the paintings exhibited exemplified the evolution of Segantini's divisionist technique, and his gradual development from an artist of a single vision derived from nature, to one of a pantheist symbolism, characterized throughout by a powerful naturalism. Among the artworks on display was the famous *Rose Petal* (1891, private collection), a portrait of the artist's companion Bice Bugatti; this painting is not only indicative of Segantini's rich Symbolist style, but had not been on public view since 1926.

Annie-Paule Quinsac observes in her catalogue essay: "The concept of this exhibition is novel in its scope and goals. Its purpose is to provide some intuition of the richness of Segantini's Symbolism and of the originality of his pictorial language. To this end, excepting *Early Mass*, all the works presented in this exhibition are from the artist's Swiss period and executed after 1886. Examples from his formative years, which culminate in paintings of the importance of *At the Tether* or *Early Mass*, have not been included. Such a focus, arbitrary though it may seem, takes into account the fact that previous exhibitions have presented Segantini's career as a whole. [...] Naturalism and Symbolism are two terms of the same equation in Segantini's mature oeuvre. This duality in his imagery is anomalous in the context of the late nineteenth century, in which Symbolism tends to be perceived as the antithesis of Naturalism. Thanks to Segantini's conception of nature as a 'forest of symbols,' his paintings forge a union between these two opposites, and this determines the richness of his pictorial language."

Partnerships:

This exhibition was presented in the context of the program "ENEL Light for Art" and organized in collaboration with FAI (Fondo per l'Ambiente Italiano) with support from ENEL and Pro Helvetia.

Catalogue:

Quinsac, Annie-Paule. *Giovanni Segantini. Luce e Simbolo. Light and Symbol. 1884 – 1899.* Milano: Skira, 2000.

Bilingual catalogue, in Italian and English. Catalogue includes prefaces by Giulia Mozzoni Crespi (President, Fondo per l'Ambiente Italiano), Thomas Krens (Director, Solomon R. Guggenheim Foundation) and Chicco Testa (President Enel S.P.A.). Essays by Annie-Paule Quinsac and

Robert Rosenblum, as well as an appendix featuring a biography, an exhibition history and a bibliography.

Library location: GUGG PGC 2001 .01.

Title: *Gino Severini: The Dance, 1906-1915.*

Dates: May 26 – October 28, 2001.

Venues: Peggy Guggenheim Collection.

Curator: Daniela Fonti.

Artists: Giacomo Balla, Umberto Boccioni, Giuseppe Cominetti, Fortunato Depero, Henri Gaudier-Brzeska, Erich Heckel, Ernst Ludwig Kirchner, Percy Wyndham Lewis, Man Ray, Eadweard Muybridge, Christopher R. W. Nevinson, Enrico Prampolini, Auguste Rodin, Gino Severini, Georges Seurat, Mario Sironi, Theo Van Doesburg,

Exhibition description:

Gino Severini. The Dance, 1909-1916 took place half a century after the 25th Venice Biennale of Visual Arts in 1950 paid tribute to Severini and rediscovered in his work the Futurist movement led by Filippo Tommaso Marinetti. This unique exhibition brought together over fifty Futurist works by Gino Severini and more than forty others by contemporary European artists who exploited the theme of modern dance. The show was separated into two sections, the first of which focused entirely on Severini and the dance. A legacy of the French *fin de siècle* pictorial imagination, for Severini the dance was an icon of modernity, a metaphor for dynamism and a vehicle for the exploration of a new means of perception. It was the synthesis of a world built on the principles of rhythm and the physical and psychological involvement of the spectator. The theme of the dance, more than any other, triggered the experimental imagination of Severini during the Futurist period. The second section of the exhibition illustrated the impact of modern dance and the music hall upon European art in the first years of the twentieth century, as their influence on artistic imagination was strong and transcended the ambience of the avant-garde. This exhibition included works that have been selected from public and private collections including The Museum of Modern Art and The Metropolitan Museum of Art, New York, the Centre Georges Pompidou and Musée Rodin, Paris, the Museo Thyssen-Bornemisza, Madrid, and the Tate Gallery, London.

Daniela Fonti observes in her catalogue essay: “The central position occupied by the dancing female figure in Gino Severini’s Futurist production, from 1910-11 up until 1915 –with a passing reference to his reprise of the theme in the 1950s– is so widely recognized as to have achieved virtually the status of a tautology. Apart from its sporadic appearance in the work of other protagonists of the movement (Sironi, Cominetti) and its more systematic exploration by Balla and Depero (from the beginning of the Great war on), one can fairly say that the representation of the Dance, up until the time Severini abandoned Futurism, was the symbolic essence of his pictorial vision in particular. It was, in the shared language of Futurist painting, the vocabulary that was specific to Severini and made his work instantly recognizable, then and now. [...] We can safely say, therefore (and the artist himself stressed this several times in his memoirs of the years immediately before he joined the Futurist movement), that the world of music hall fixed itself early in Severini’s imagination as the place where he would find the most complete and effective expression of that dynamism and ‘simultaneity’ which were at the heart of the idea of modernity

itself. As far back as 1890, long before they were codified by Marinetti in the relatively late // *Teatro di Varietà* manifesto, these characteristics lured and seduced figures of the caliber of Gustav Kahn, Alfred Jarry, and Lugné-Poe.”

Catalogue:

Fonti, Daniela. *Gino Severini. The Dance, 1909-1916*. Milan: Skira, 2001.

Two catalogues, in English and Italian. Catalogues include preface by Thomas Krens (Director, the Solomon R. Guggenheim Foundation), essays by Daniela Fonti, John Gage, Silvia Carandini and Marina Carmigani, and catalogue entries by Daniela Fonti, Jasper Sharp, Claudie Judrin, Bärbel Hedinger, Elena Gigli and Gabriella Belli. An appendix includes a critical chronology on Severini's work, a list of exhibitions and a bibliography.

Library location: GUGG PGC 2001 .02 (English), GUGG PGC 2001 .03, UFFICIO 28 0006 (Italian).

Title: *Tunga / Miguel Rio Branco*.

Dates: June 10 – November 4, 2001.

Venue: Peggy Guggenheim Collection.

Curators: Germano Celant.

Exhibition description:

The Peggy Guggenheim Collection presented a two-month exhibition featuring a series of photographs by Miguel Rio Branco and a site-specific sculpture by Tunga. The show reflected the participation of the Solomon R. Guggenheim Foundation in the project “Brasil in Venezia,” which was in turn part of the 49th Venice Biennale.

Partnerships:

Brasil Connects and the 49th Venice Biennale.

Catalogue:

Celant, Germano. *Miguel Rio Branco Tunga*, São Paulo: BrasilConnects, 2001.

Tri-lingual catalogue in English, Italian and Portuguese, including introductory text by Edemar Cid Ferreira (President, BrasilConnects) and Thomas Krens (Director, The Solomon R. Guggenheim Foundation), catalogue essay by Germano Celant, and artist biography.

Library Location: N/A.

Title: *VB 47 Peggy Guggenheim Collection, Venice* by Vanessa Beecroft.

Dates: June 12, 2001.

Venue: Peggy Guggenheim Collection.

Artist: Vanessa Beecroft.

Project description:

During the 49th Venice Art Biennale Vanessa Beecroft held a one-day performance at the Peggy Guggenheim Collection. Two gifts (A video and a chromogenic print) entered the holdings of the Solomon R. Guggenheim Museum in New York on this occasion.

Partnerships: Organized by Nicolas Hélon.

Title: *Il ritrovo degli artisti. Breve storia in immagini della collezionista Peggy Guggenheim.*

Dates: September 19 – November 17, 2001.

Venues: Galleria Gottardo, Lugano.

Curators: Karole Vail and Luca Patocchi.

Exhibition description:

This exhibition illustrated Peggy Guggenheim's life through photographs, memorabilia and works of art, paying homage to her collection. Indeed, Peggy's collection is exceptional for its expression of an epoch, a milieu in which she thrived. The show illustrated the outcome of her personal talents and determination as a collector. The show built upon the 1998 exhibition "Peggy Guggenheim: A Centennial Celebration," curated by Karole Vail. Nearly sixty photographs made up the principal body of the exhibition, some of them taken by well-known photographers of the twentieth century, such as Berenice Abbott, Gisèle Freund, André Kertész and Man Ray. The title of the exhibition "Il ritrovo degli artisti" derived from the Ristorante All'Angelo in Venice, frequented by Peggy and known as "the meeting place for the artists."

Luca Patocchi explains in his catalogue introduction: "In 1998, Karole Vail, Peggy Guggenheim's granddaughter, organized an exhibition and a valuable catalogue entitled *Peggy Guggenheim: A Centennial Celebration*. The outcome was an affectionate but never affected portrait of her distinguished relative –furnishing a wealth of information and anecdotes which were revised and corrected by Karole, who had spent pleasant moments with her grandmother at Palazzo Venier dei Leoni, the home that was later to house the collection on a permanent basis. We immediately recognized that this project should be the basis of our first shared undertaking. We were sure about one thing, namely that the exhibition and the catalogue in *primis*, should focus on photography. With this in mind, we did not want to re-propose Karole Vail's project, but rather to shift our focus to those artists who had, at different times and in different ways, lived and worked with Peggy Guggenheim. What, if not photography, might have better defined the characters if this cultural saga and the world in which they lived? We agreed with Karole Vail on this alternative project, which however still drew on the research she had carried out on 1998. The idea of selecting a given number of photographs for the catalogue was new. The photographs are neither particularly rare nor unpublished to date. Naturally the accompanying texts would have to be revised by Karole to take into account the new requirements of the project. In short, more than on Peggy, who had already been the subject of detailed publications, the accent was to be placed on the relationship between the artists, the patron and the cultural scene of those years."

Partnerships:

This was the first of a series of exhibitions that were to be displayed jointly by the Galleria Gottardo and the Guggenheim Foundation over the following years.

Catalogue:

Patocchi, Luca, Rylands, Philip and Karole Vail. *Il ritrovamento degli artisti. Breve storia in immagini della Collezione Peggy Guggenheim. A brief history in images of Peggy Guggenheim's Collection*. Lugano: Galleria Gottardo, 2001.

Bilingual catalogue, in English and Italian. Includes preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), introduction by Luca Patocchi (Director, Galleria Gottardo), catalogue entries by Karole Vail and Philip Rylands, and an essay by Philip Rylands.

Library location: GUGG PGC 2001 . 05, GUGG PGC 2001 .04, UFFICIO 25 0001.

Title: *Luxardo: Flesh and Dream*.

Dates: November 9, 2001 – January 6, 2002.

Venues: Peggy Guggenheim Collection.

Milan: Villa Reale, December 21, 2000 – March 4, 2001.

Curator: Luca Violo.

Artist: Elio Luxardo.

Exhibition description:

This exhibition presented the work of Elio Luxardo, a major exponent of Italian photography during 1930s and 1940s. It was composed of eighty-five vintage and five modern prints from original plates housed at the photographic archive of 3M Italia. Of these plates, ten vintage prints had never been previously exhibited. The show included a series of close-up portraits of cultural icons such as Luigi Pirandello, cinema celebrities like Assia Noris and a young Silvana Mangano. Also represented were nudes dating from the late 1930s such as *Venus*, *Sinuous Harmonies* and *Forza II*. Luxardo's photographic work in the mid 1930s and 1940s was indicative of the major trends of early twentieth century photography, as evident in his nudes, which can be compared with those of Weston, Hoyningen-Huene and Man Ray. His portraits display the influence of the fashion photographers of *Vogue* and *Harper's Bazaar*, and of the Hollywood cinema of George Hurrell.

Luca Violo observes in his catalogue essay: "Luxardo vede l'attore come la *stella* di un firmamento fatto di icone fisiche e spirituali. Egli guarda soprattutto al cinema americano, a quella perfetta macchina dei sogni che è Hollywood, ma il fascino che gli procura vedere le innumerevoli immagini dei fotografi delle major *che circolano tranquillamente in Italia attraverso le maglie di un regime che preferisce una politica del consenso – almeno fino alle campagne coloniali del 1936 – a una politica autoritaria, che invece coinvolgerà il mondo artistico e culturale verso la fine del Ventennio(, questa fascinazione appunto, ma gli fa perdere il baricentro della sua ricerca: la figura umana."

Partnerships:

Exhibition organized by Gruppo 3M Italia.

Catalogue:

Violo, Luca. *Luxardo*. Milano: Federico Motta Editore, 2000.

Catalogue in Italian. Includes preface by Antonio Pinna Berchet (Consigliere Delegato Gruppo 3M Italia), essay by Luca Violo, and a biography and a bibliography.

Library location: FORM A 0000 0013.

Title: *Themes and Variations: Post-war Art from the Guggenheim Collections.*

Dates: *First installation:* February 2 – August 4, 2002.

Second installation: April 6 – End of May 2002.

Third installation: June 7 – August 4, 2002.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artists: Edmondo Bacci, Alberto Burri, Francis Bacon, César, Joseph Cornell, Jean Dubuffet, Marcel Duchamp, Alberto Giacometti, Gwyther Irwin, Asger Jorn, Bice Lazzari, René Magritte, Henry Moore, Ben Nicholson, Mimmo Rotella, Giuseppe Santomaso, Tancredi, Laurence Vail, Victor Vasarely and Emilio Vedova, among others.

Exhibition description:

Themes and Variations: Post-war Art from the Guggenheim Collections was a six-month cycle of installations that brought together paintings, sculptures and works on paper from the holdings from the Peggy Guggenheim Collection, Venice, and the Solomon R. Guggenheim Museum, New York. The cycle of installations offered both European and American art, with an emphasis on Italian art, and included a number of private loans. The project provoked a fresh understanding of some of the works of art in the Peggy Guggenheim Collection. through the presentation of works that have not been seen by the Italian public for many years. The project contextualized the post-war art that is an integral part of the Peggy Guggenheim Collection.

A series of *three two-month installations* displayed works by a core of post-war twentieth-century artists, including Edmondo Bacci, Alberto Burri, Francis Bacon, César, Joseph Cornell, Jean Dubuffet, Marcel Duchamp, Alberto Giacometti, Asger Jorn, Bice Lazzari, René Magritte, Henry Moore, Ben Nicholson, Mimmo Rotella, Giuseppe Santomaso, Tancredi, Laurence Vail, Victor Vasarely and Emilio Vedova, and others.

The *first installation* explored the manner in which Peggy Guggenheim promoted and collected art of an emerging group of young Italian artists that were active in Venice in the 1950s, such as Bacci, Pizzinato, Santomaso, Tancredi and Vedova. The Solomon R. Guggenheim Museum in New York was simultaneously assembling its own collection of art by Italian artists of the same generation, among them Afro, Burri and Capogrossi. This first installation of the cycle presented in depth the work of Mirko Basaldella.

The *second installation* was mainly devoted to Peggy Guggenheim's collection of surrealist art, which provided a visual tool in the comprehension of fundamental concepts such as the unconscious, the idea of metamorphosis, primordial fantasies, or the magic of ritual. Three consecutive rooms were articulated with the themes *Fantastical Settings; Myth, Magic and Ritual;* and *Metamorphosis of the Human Figure*. The exhibition presented sculpture from the collection: Giacometti, Moore, Armitage, Chadwick, Richier, to Butler, Hare, César and Lipchitz. These sculptures expressed themes ranging from metamorphosis to a new interpretation of the human body; both of which were a typical interest of sculptors working during the post-war years. This second installation of *Themes and Variations* included a small gallery of American abstract expressionists, De Kooning, Marca-Relli, Tobey and Sam Francis. Another room was devoted to

Venetian artists linked to Peggy Guggenheim, followed by a gallery entirely dedicated to the abstract art Bice Lazzari. The installation concluded with works by the CoBrA artists: Alechinsky, Appel, Corneille and Jorn.

The *third installation* was concentrated on Alberto Burri, with two galleries dedicated solely to his work. From early in his career, Burri expressed a strong gestural quality, letting matter transform itself by chance processes, similar to the style of the American Abstract Expressionists. After having worked with tar, molds and other expressive non-traditional mediums, Burri began to burn materials in the mid 1950s, manipulating and transforming them with a flame torch, creating a technique that he would later call "combustione." He first practiced this technique using wood and then plastic, a material that melts in strange and capricious forms, sometimes resembling human skin and tissue. The two rooms dedicated to Burri exhibited six large burnt plastics, dating from the early sixties. This installation was organized in collaboration with the Fondazione Palazzo Albizzini "Collezione Burri," Città di Castello, and made possible thanks to the support of Maurice Kanbar and Isabella del Frate Rayburn Eich.

Catalogue:

No catalogue. Brochure in English.

Title: *Thinking Big: Concepts for Twenty-First Century British Sculpture.*

Dates: September 6, 2002 – January 6, 2003.

Venues: Peggy Guggenheim Collection.

Curator: Tim Marlow and Wilfrid Cass.

Artists: Edward Allington, David Annesley, John Atkin, Oliver Barratt, Glenys Barton, Zadok Ben-David, Hamish Black, Ivan Black, Willard Boepple, Jon Buck, Peter Burke, Anthony Caro, Ann Christopher, Terence Coventry, Stephen Cox, Tony Cragg, George Cutts, Grenville Davey, John Davies, Pierre Diamantopoulo, Steve Dilworth, Mark Firth, John Gibbons, Andy Goldsworthy, Steven Gregory, Charles Hadcock, Nigel Hall, Richard Harris, Sean Henry, Peter Hide, Simon Hitchens, Shirazeh Houshiary, Jon Isherwood, Allen Jones, Michael Kidner, Phillip King, Bryan Kneale, Danny Lane, Langlands & Bell, William Lasdun, Billy Lee, Liliane Lijn, Peter Logan, Jeffrey Lowe, Diane Maclean, Martin & Dowling, Barry Mason, Sally Matthews, Charlotte Mayer, Dhruva Mistry, Tim Morgan, Tatyana Murray, Peter Newman, Alastair Noble, Elis O'Connell, Zora Palova, Tom Phillips, William Pye, Marc Quinn, Wendy Ramshaw, Keith Rand, Peter Randall-Page, Michael Sandle, Lucien Simon, William Tucker, Marcus Vergette, Sheila Vollmer, Rob Ward, Richard Wentworth, Gillian White, Rachel Whiteread, Richard Wilson, Bill Woodrow.

Exhibition description:

Arguably one of the most comprehensive surveys of contemporary British sculpture ever exhibited, *Thinking Big* presented eighty-six small-scale works by seventy-three artists born in seven different decades of the twentieth century. Produced in a wide variety of materials, including marble, wood, bronze, photographic paper, rubber and resin, the works both reveal and celebrate the diversity and innovation of sculpture in Britain today. These models, or maquettes, for monumental sculptures were displayed in the exhibition galleries within an innovative architectural installation designed by Alex Welch. Larger works were on view in the Peggy Guggenheim Collection sculpture garden: newly commissioned works by William Pye and Andy

Goldsworthy. Tony Cragg's monumental bronze sculpture entitled *One Way or Another* (2002), was installed on the museum's Grand Canal terrace, thus joining other important works by British sculptors, such as Caro, Henry Moore, Sir Eduardo Paolozzi and Barry Flanagan that belong to the Peggy Guggenheim Collection and the Solomon R. Guggenheim Foundation.

Tim Marlow affirms in his catalogue essay: "This exhibition offers a microscopic view of contemporary British sculpture: 85 small-scale works by artists born in seven different decades of the previous century, produced in every conceivable material –from glass and bronze to rubber and photographic paper. It can be perceived as a celebration of the range and variety of sculpture in Britain, viewed Lilliput-like by the visitor whose height will be ten times that of most of the objects on show. But it is also, more fundamentally, a creative laboratory where the processes of realizing a sculpture are opened up both physically and conceptually and where the scale of thought and ambition is often immense. The initial idea for a concept gallery came from the experience of commissioning large pieces for display at Sculpture at Goodwood. Over the past ten years the grounds of that Hill Copse have provided a dramatic, naturally beautiful and challenging site for more than 150 works whose weight and volume would fill most conventional museums of modern art a few times over. To realize often monumental-scale sculptures, many artists produced maquettes. These entered the foundation's archive and form a significant part of this exhibition. In addition, though, the idea of commissioning small-scale work developed partly as a means of improving the quality of work at Goodwood, allowing time to assess the proposal and fine tune the work, but also as a way of expanding sculptural output substantially and of moving the emphasis exclusively from Goodwood itself. So more risks can be taken, more artists can be involved and projects are liberated from the constraints of a specific location. In effect, the artistic imagination can run riot. Furthermore, British sculpture can be shown to a far wider audience than those who are fortunate enough to travel to West Sussex, starting with the thousands who will visit the Guggenheim in Venice."

Partnerships:

Exhibition organized jointly with the Sculpture at Goodwood Foundation.

Catalogue:

Marlow, Tim, and Mengham, Rod. *Thinking Big: Concepts for Twenty-First Century British Sculpture*. London: Sculpture at Goodwood, 2002.

Library location: GUGG PGC 2002 .02, GUGG PGC 2002 .01.

Title: ***Alberto Giacometti e Max Ernst. Surrealismo e oltre nella Collezione Guggenheim,***

Dates: December 8, 2002 – February 23, 2003.

Venues: Foro Boario, Modena.

Curator: Luca Massimo Barbero.

Artists: Jean Arp, Victor Brauner, Leonora Carrington, Salvador Dalí, Max Ernst, Leonor Fini, Alberto Giacometti, Morris Hirshfield, Man Ray, André Masson, Roberto Matta, Henry Moore, Richard Oelze, Pablo Picasso, Yves Tanguy and John Tunnard.

Exhibition description:

The exhibition focused on Alberto Giacometti and Max Ernst, both of whom were decisive figures of the Surrealist movement. This show therefore did not aim to present a complete portrayal of Surrealism, but rather to exhibit a moment of intense artistic exchange. In 1935, Giacometti and Ernst met several times in order to discuss sculptural ideas and comment on the international orientation gained by Surrealism. Their conversations resulted in a creative exchange, enriched even more by the interest that collector and patron Peggy Guggenheim was to develop in their work, followed by Guggenheim's marriage to Max Ernst. Articulated in thematic constellations, this exhibition brought together Giacometti and Ernst, considering as well their relationship to Guggenheim. Art by Moore, Picasso, Brauner, Man Ray and Tanguy, among others, contribute to the presentation of an art historical moment characterized by affinities and contests. *Alberto Giacometti e Max Ernst. Surrealismo e oltre nella Collezione Guggenheim* presented works from the Peggy Guggenheim Collection and the Solomon R. Guggenheim Museum in conjunction with other works from the Surrealist movement.

Luca Massimo Barbero explains in his catalogue essay: "In un'opera intitolata *Au rendez vous des amis* // del 1931, meno nota della prima versione, Max Ernst assembla in un apparentemente confuso collage i visi ed i corpi della compagine surrealista: un gruppo alterato, presenti alcuni padri fondatori e nuovi adepti, dopo l'ennesima diatriba o discussione e relative defezioni. Insieme ai pittori e scultori vi appaiono ancora Man Ray e Luis Buñuel per la fotografia ed el cinema. Esiste una vera filologica ed organica configurazione del movimento surrealista? Forse un modo attuale o possibile per presentarne gli esiti si ritrova nel riunire alcune opere come in un 'rendez vous' alternato, sincopato, e talvolta paradossale come un involontario viaggio nel tempo, tramite ciò che è restato in immagini. Come ben osserva in un suo recente articolo Marco Vallora: 'Eppure, paradossalmente, tutto il travaglio teorico ed anche polemico del movimento ha ancora un fascino indubbio e se vogliamo un'attualità, superata ma viva, che ha pochi rivali.' E di quest'attualità vive questa mostra: una possibile presentazione da leggersi trasversalmente. Non una mostra sul Surrealismo quindi, ma un 'incontro tra amici' legati artisticamente, biograficamente e storicamente a Peggy Guggenheim, per ciò che le opere possono presentarci e narrarci, un viaggio a ritroso, tra diari e vicende, relazioni e mecenatismo."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Fondazione Cassa di Risparmio di Modena.

Catalogue:

Barbero, Luca Massimo. *Alberto Giacometti e Max Ernst. Surrealismo e oltre nella Collezione Guggenheim*. Venezia: Peggy Guggenheim Collection, Solomon R. Guggenheim Foundation, SIAE, 2002.

Catalogue in Italian, with prefaces by Gianfranco Baldini (Presidente Fondazione Cassa di Risparmio di Modena), Maria Concetta Pezzuoli (Segretario Generale Fondazione Cassa di Risparmio di Modena) and Thomas Krens (Direttore Fondazione Solomon R. Guggenheim). Essays by Luca Massimo Barbero, Jasper Sharp and Jennifer Blessing. Catalogue also includes the exhibition checklist, with detailed entries, and artists' biographies.

Library location: GUGG PGC 2002 .04, GUGG PGC 2002 .05, GUGG PGC 2002 .06, UFFICIO 29 0006.

2003

Title: *Kandinsky e l'avventura astratta / Kandinsky and the Quest for Abstraction.*

Dates: March 29 – July 27, 2003.

Venues: Villa Manin, Passariano.

Curator: Curated by Susan Davidson based on a concept by Tracey Bashkoff.

Artists: Josef Albers, Jean Arp, Rudolf Bauer, Heinrich Campendonk, Max Ernst, Lyonel Feininger, Naum Gabo, Jean Hélion, Vasily Kandinsky, Ernst Ludwig Kirchner, Paul Klee, František Kupka, Bice Lazzari, Fernand Léger, El Lissitzky, Kasimir Malevich, Franz Marc, Joan Miró, László Moholy-Nagy, Piet Mondrian, Emil Nolde, Antoine Pevsner, Pablo Picasso, Jackson Pollock, Kurt Schwitters, Theo Van Doesburg, Georges Vantongerloo, Hilla Von Rebay.

Exhibition description:

Kandinsky and the Quest for Abstraction brought together over a hundred works by Kandinsky and his contemporaries, drawn from the holdings of the Solomon R. Guggenheim Museum, New York, and the Peggy Guggenheim Collection, Venice. It set out to document the profound cultural revolution that was precipitated by abstract art, through works by Klee, Marc, Miró, Mondrian, Pollock and Picasso among other artists. The main part of the show was devoted to Vasily Kandinsky. Every phase his career was documented in chronological order: his beginnings in Munich, his return to Russia during the First World War and the Russian Revolution, his years at the Bauhaus in Weimer and Dessau, and his retirement in Paris during the 1930s until his death in 1944.

In the introduction to the catalogue, Thomas Messer affirms: "For Vasily Kandinsky painting was always above all *spiritual (geistig)*, that is, an attempt to render insights and awareness transcending the commonly descriptive as well as the explicitly logical. Aware in his Russian soul of the deep layers of mystery that underlie all forms of overt knowledge, Kandinsky favored the internal over the external, the symbolic over the factual and the essential over the phenomenological. Like many philosophers and poets before him, he looked for what Goethe termed 'das was die Welt im Innersten zusammenhalt' ('that which made up the world in its innermost being') and, as a painter, strove for images capable of expressing such aspirations. He keenly felt the relationship of thought in the various creative media and saw music as the spiritual, nonobjective art par excellence. This sense of underlying kinship among disciplines extended in Kandinsky's mind beyond the arts to the sciences, to philosophy and psychology, and beyond these to the occult theories of theosophy and anthroposophy. In all of these, the basically sober and rational Kandinsky sought a world view that would not be limited to the casual, external and temporal dimensions."

Partnerships:

Exhibition organized in partnership by the Solomon R. Guggenheim Foundation and the Regione Friuli Venezia Giulia.

Catalogue:

Davidson, Susan (ed.). *Kandinsky e l'avventura astratta / Kandinsky and the Quest for Abstraction*. New York: the Solomon R. Guggenheim Foundation, the Peggy Guggenheim Collection and Regione Autonoma friuli-venezia Giulia, 2003.

Bilingual catalogue, in English and Italian. Catalogue includes prefaces by Michelangelo Boem (Presidente, Pro Loco Villa Manin), Alessandra Guerra (Vicepresidente, Assessore all'Istruzione e Cultura) and Thomas Krens (Director, Solomon R. Guggenheim Foundation), introduction by Thomas Messer and an essay by Michael Govan. The catalogue also contains a detailed checklist with catalogue entries and a chronology.

Library location: GUGG PGC 2003 .06, UFFICIO 31 0002.

Title: *A Couple of Ways of Doing Something by Chuck Close.*

Date: June 2003.

Venue: Peggy Guggenheim Collection.

Artist: Chuck Close.

Exhibition description:

The book *A Couple of Ways of Doing Something* by Chuck Close was presented at the Peggy Guggenheim Collection on June 11, 2003. It was published by Art of This Century in collaboration with Harry Jancovici. The book comprises of a series of twenty portraits of the artist's friends. Each portrait is accompanied by a poem written by Robert Holman as a musing on friendship. This book offers detailed images of artists including Cindy Sherman, Kiki Smith, Terry Winters, and James Turrell, among others, as well as cultural figures such as composer Philip Glass and playwright Robert Wilson. A touching evocation of the relationships among friends, this book represents both an emblematic example of Close's contemporary practice as well as a long-standing desire on Close's part to make a book. While much of Close's work is celebrated for its large format, these images retain the vertiginous up-close-and-personal feel of the large paintings, while having an intimacy that is particular to the daguerreotype and book form.

An edition of seventy-five signed and numbered books was produced, with twenty artists proofs and one proof specifically for the Peggy Guggenheim Collection. Each cloth-bound book consists of twenty portraits, each accompanied by a poem written by Holman and bound in series of five in four separate folders, an original signed print of the artist's self-portrait, and prints of the front and back of the artist's hands.

Partnerships:

Organized by Sandro Rumney and Art of This Century, in collaboration with Harry Jancovici.

Title: *Marc Quinn: The Overwhelming World of Desire.*

Dates: June 15 – November 2, 2003.

Venues: Peggy Guggenheim Collection.

Artist: Marc Quinn.

Exhibition description:

A new sculpture by the British artist Marc Quinn was displayed on the Grand Canal terrace of the Peggy Guggenheim Collection, during the 50th Venice Biennale of Visual Arts. *The Overwhelming World of Desire* (Phragmipedium Sedenii) represents an orchid, realized in stainless steel twelve meters high. The model for this work, just over a foot tall, had been displayed in the exhibition "Thinking Big: Concepts for 21st Century British Sculpture," which was held at the Peggy Guggenheim in 2002. Quinn's sculpture was commissioned by Dornbracht as part of their Statements 7 contemporary art project, and organized in conjunction with Meiré und Meiré Agency and White Cube, London.

Partnerships:

Dornbracht.

Catalogue:

No catalogue.

Title: *Selections from the Permanent Collection (with loans from the Patricia Gerber Collection and the Civica Galleria d'Arte Contemporanea of Lissone).*

Dates: Summer 2003.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Exhibition description:

Through the summer of 2003, the Peggy Guggenheim Collection's temporary exhibition galleries displayed works drawn from the holdings of the Solomon R. Guggenheim Foundation, augmented by works on loan from public and private collections. The exhibition included drawings by Salvador Dalí, Willem de Kooning, Alberto Giacometti and Sebastian Matta, on loan from the Patricia Gerber Collection, that were shown together for the first time since their acquisition in the 1950s. Additional works by François Dufrêne and Mario Schifano were on loan from the Collection Premio Lissone, of the Civica Galleria d'Arte Contemporanea Lissone. The Museum's long-term collaboration with the Raymond and Patsy Nasher Collection of Dallas, Texas had also seen the arrival of a new group of loans, with sculptures by Anthony Caro, Ulrich Rückriem and Joel Shapiro (the latter currently on display in Villa Manin, as part of the exhibition "Kandinsky and the Quest for Abstraction"),

Catalogue:

No catalogue.

Title: *"Xenon for the Peggy Guggenheim," by Jenny Holzer.*

Dates: September 2 – 6, 2003.

Venues: Peggy Guggenheim Collection.

Curator: This project was coordinated by Sandro Rumney and *Art of This Century*, in collaboration with Nicolas Hélon.

Artist: Jenny Holzer.

Exhibition description:

During the 60th Venice Film Festival, the Peggy Guggenheim Collection presented a series of night-time xenon text projections on the Grand Canal by artist Jenny Holzer. Using the façades of Palazzo Venier dei Leoni and the opposite Ca' Corner as "screens," a wide selection of Holzer's texts were projected each night after dark. First appearing in the waters of the Grand Canal, the words then scrolled upwards across the buildings and disappeared in the night sky. Holzer had been working with the medium xenon since 1996. Projected in gigantic lettering at night, texts and statements are thrown onto urban spaces to create ephemeral images of cinematic beauty. Moreover, Holzer's relationship to the Peggy Guggenheim Collection is long-standing. In 1990, Holzer was awarded the Leone d'Oro at the Venice Biennale for her exhibition that was hosted by the Pavilion, owned and operated by The Solomon R. Guggenheim Foundation. In 2001, Holzer gave *Garden Bench* to the Peggy Guggenheim Collection, a stone bench with an inscribed text, now exhibited permanently in the museum's sculpture garden.

Partnerships:

Organized by Sandro Rumney and *Art of This Century*, in collaboration with Nicolas Hélon.

Catalogue:

No catalogue.

Title: *Peggy and Kiesler: The Collector and the Visionary.*

Dates: October 10, 2003 – January 9, 2004.

Venues: Peggy Guggenheim Collection.

Originated in modified form at the Museum für Moderne Kunst, Frankfurt (September 2002 – May 2003).

Curators: Susan Davidson and Dieter Bogner.

Artist: Frederick Kiesler.

Exhibition description:

Peggy and Kiesler: The Collector and The Visionary considered the legacy of the collaboration between Peggy Guggenheim and Frederick Kiesler. The exhibition focused on *Art of This Century*, Peggy Guggenheim's New York museum-gallery, legendary not only for the innovative design of its exhibition spaces but also for its groundbreaking collection and exhibitions. In February 1942, Austrian architect and artist Frederick Kiesler was invited by Peggy Guggenheim to convert two tailor shops on 57th Street into galleries for her collection of early modernist European art. Kiesler created what has come to be considered an architectural masterpiece, exploring radical new possibilities of exhibition design. His theory of unity between art and environment led him to design three distinct gallery spaces, 'Abstract,' 'Surrealist' and 'Kinetic,' the interiors of which were conceived as extensions of the imaginary space and content of the works of art themselves. *Peggy and Kiesler: The Collector and The Visionary* was based on an exhibition of Kiesler's designs for Guggenheim's gallery presented at the Museum für Moderne Kunst, Frankfurt, during 2002-2003. The show put on view extensive archival material including over 150 original architectural drawings, exhibition announcements and catalogues, letters,

invoices, documents and photographs. Examples of Kiesler's 'correalistic' furniture is moreover displayed alongside paintings and sculptures that made their first appearance at *Art of This Century*. Significantly, this exhibition is presented in the context of the Peggy Guggenheim Collection, in the presence of the many masterpieces shown at *Art of This Century*, thereby representing a unique opportunity to study the unprecedented synthesis of architecture and art that the gallery created. Continuing a collaboration that began with the Frankfurt presentation, the designers of casino container (Uwe Wagner and Claudia Hoffmann) adapted the gallery space in order to facilitate and increase the visitor's visual and interactive contact with the materials.

Philip Rylands affirms in his catalogue essay: "Art of This Century is inseparable from Peggy Guggenheim's claim to a place in the history of twentieth century art. An inquiry into this museum/gallery's importance for what was to emerge as a crucial period in the development of American painting is tantamount to assessing Peggy's personal contribution to the ineffable grid of forces and influences that gave rise to Abstract Expressionism. The dual function of Art of This Century (a permanent collection and a selling gallery with temporary shows) aptly captures Peggy's position on the crossroads between a European past and an American future. The permanent collection, installed with remarkable conceptual inventiveness in Frederick Kiesler's outlandish Abstract, Surrealist, and Kinetic galleries, was a further tessera in the mosaic of the New York artists' highly developed sensitivity to European art. The small temporary exhibition spaces, or Daylight Gallery, were the venue of the opportunities that Peggy provided for several of those same artists. Peggy's choice of Kiesler as architect was both an inspired and obvious one. Kiesler was a Vienna-trained architect who had immigrated to America in 1926 to create a New York installation of his acclaimed 1924 'Internationale Ausstellung Neuer Theatertechnik.' A multi-talented cosmopolitan, Kiesler had lived and worked in Vienna, Paris, and Berlin and was well-connected to progressive European architects who were experimenting with radical theatre design, and to various avant-garde art and design movements, particularly De Stijl and the Bauhaus."

Partnerships:

Exhibition organized in partnership with the Austrian Frederick and Lillian Kiesler Private Foundation.

Catalogue:

Davidson, Susan and Philip Rylands eds. *Peggy Guggenheim & Frederick Kiesler. The Story of Art of This Century*. Venice and Vienna: Peggy Guggenheim Collection and the Austrian Frederick and Lillian Kiesler Private Foundation, 2004.

Catalogue in English, with preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), acknowledgements by Philip Rylands and Susan Davidson. Essays by Philip Rylands, Dieter Bogner, Susan Davidson, Francis V. O'Connor, Don Quaintance, Valentina Sonzogno and Jasper Sharp. Catalogue also includes an exhibition history of the displays at *Art of This Century*.

Library location: GUGG PGC 2004 .04, UFFICIO 28 0002.

Title: *Da Modigliani al contemporaneo. Scultura dalle Collezioni Guggenheim.*

Dates: November 30, 2003 – March 7, 2004.

Venues: Foro Boario, Modena.

Curator: Luca Massimo Barbero.

Artists: Carl Andre, Alexander Archipenko, Kenneth Armitage, Jean Arp, Ernst Barlach, Joseph Beuys, Constantin Brancusi, Reg Butler, Alexander Calder, César, Lynn Chadwick, Pietro Consagra, Joseph Cornell, Edgar Degas, Marcel Duchamp, Raymond Duchamp-Villon, Max Ernst, Dan Flavin, Naum Gabo, Alberto Giacometti, Julio González, David Hare, Jenny Holzer, Jannis Kounellis, Ibram Lassaw, Jacques Lipchitz, Richard Long, Aristide Maillol, Mario Merz, Luciano Minguzzi, Mirko, Amedeo Modigliani, László Moholy-Nagy, Henry Moore, Maurizio Nannucci, Costantino Nivola, Isamu Noguchi, Mimmo Paladino, Eduardo Paolozzi, Giuseppe Penone, Antoine Pevsner, Pablo Picasso, Michelangelo Pistoletto, Arnaldo Pomodoro, Germaine Richier, Auguste Rodin, Giuseppe Spagnolo, Georges Vantongerloo and Adolfo Wildt.

Exhibition description:

Da Modigliani al contemporaneo. Scultura dalle Collezioni Guggenheim highlighted emblematic themes of twentieth century sculpture through a selection of from the collections of the Solomon R. Guggenheim Foundation. It did not aim to present a complete narrative of modern sculpture, but rather focused on the ways in which artists have contributed to, been influenced by, or reinterpreted key artistic topics over time. The display, spanning from 1882 to present, did not follow a chronological order. Instead it was articulated in four segments: “La Figura Umana: *l'evoluzione dalla tradizione*” (Amedeo Modigliani, works by Degas, Rodin, Maillol, Moore, Arp, Ernst, Giacometti, Armitage, Richier and Picasso); “La Forma Animale: *un bestiario moderno*” (Mirko, Eduardo Paolozzi, Luciano Minguzzi, Louise Bourgeois, Joseph Beuys and Constantin Brancusi); “Le Avanguardie: *la ricerca astratta*” (Alexander Calder’s mobiles, Gabo, Moholy-Nagy, Lipshitz, Duchamp-Villon, Pomodoro, Nivola, Pevsner, and Vantongerloo); “Verso L’Antiscultura: *il contemporaneo*” (Cornell, Duchamp, Andre, Flavin, Kounellis, Penone, Pistoletto and Gonzales Torres).

Luca Massimo Barbero observes in his catalogue essay: “Dopo *Alberto Giacometti e Max Ernst. Surrealismo e oltre nella Collezione Guggenheim*, tenitasi lo scorso anno in questi stessi spazi del Foro Boario di Modena, la Fondazione Cassa di Risparmio di Modena ha ritenuto opportuno richiedere alla Collezione Peggy Guggenheim di Venezia una nuova collaborazione espositiva, unitamente ad un nuovo progetto. Resosi fruibile e disponibile nella sua interezza il Foro Boario, la scelta è quasi naturalmente ricaduta sull’idea di offrire al pubblico un ideale percorso –in quello spazio e tre navate longitudinali composte di moduli cubici- attraverso la scultura dello XX secolo. Le opere sarebbero provenute dalla collezione della Fondazione Solomon R. Guggenheim scelte dai musei di New York e Venezia ove sono ospitate, e quindi esposte insieme a sculture che testimoniano i legami che uniscono l’istituzione ad altre importanti fondazioni, come il Nasher Sculpture Center di Dallas e l’Isamu Noguchi Foundation di New York, così da costituire un verso e proprio viaggio nel secolo attraverso la scultura. Un viaggio non certo esaustivo, ma sicuramente un curioso e stimolante portolano con cui orientarsi e ‘perdersi’ in una delle ricerche più problematiche ed entusiasmanti dell’arte. Non inganni quindi il titolo, che segna come punto di partenza Amedeo Modigliani, ma si inizi a percorrere idealmente lo spazio di quella che, un tempo, in modo corretto sarebbe stata definita una ‘Rassegna di Scultura del XX secolo.’ Una rassegna, un incontro possibile tra varie opere che confrontandosi fisicamente rompono gli schemi della pura cronologia per creare, anche paradossalmente, delle assonanze, degli stridori.”

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Fondazione Cassa di Risparmio di Modena.

Catalogue:

Barbero, Luca Massimo. *Da Modigliani al contemporaneo. Scultura dalle Collezioni Guggenheim*. Modena: Peggy Guggenheim Collection and Fondazione Cassa di Risparmio di Modena, 2003.

Catalogue in Italian, with prefaces by Gianfranco Baldini (Predidente Fondazione Cassa di Risparmio di Modena) and Thomas Krens (Direttore Fondazione Solomon R. Guggenheim), and essays by Luca Massimo Barbero and Sileno Salvagnini. Catalogue also includes an exhibition checklist with catalogue entries and artists' biographies.

Library location: GUGG PGC 2003 .12, GUGG PGC 2003 .01.

Title: *The Spiritual Landscape. Il paesaggio spirituale.*

Dates: December 13, 2003 – February 8, 2004.

Venues: Peggy Guggenheim Collection.

Lugano: Galleria Gottardo, September 13 – Novembre 30, 2003.

Curators: Susan Cross and Vivien Greene.

Artists: Albert Gleizes, Vasily Kandinsky, Franz Marc, Piet Mondrian, Gabriele Münter and Emil Nolde.

Exhibition description:

This exhibition presented a crucial period in modern art in which a diverse group of artists shared an interest in the spiritual aspects of the natural world and turned their attention to landscape. At the advent of the 20th century, artists began to employ nature as a vehicle to convey spirituality. Vasily Kandinsky and Franz Marc adopted this approach in the pivotal phase that preceded the inception of abstraction in their work. Yet the quest for the transcendental in landscape and animal imagery extended to other painters of the period as well, including Albert Gleizes, Gabriele Münter, Emil Nolde and Piet Mondrian. The focus on spirituality and the impulse to realize meditative scenes of inner visions rather than strictly representational compositions ultimately led artists of the era to create purely abstract imagery. *The Spiritual Landscape* therefore evidenced the period immediately before several of these artists began to dematerialize the object and to execute non-representational paintings, forever altering the relationship between concept and form. The exhibition comprised twenty-five paintings and works on paper from the core of The Solomon R. Guggenheim Foundation, including some purchased by Solomon R. Guggenheim himself in the 1930s and 1940s when he was establishing the museum's founding collection.

Susan Cross and Vivien Greene observe in their catalogue essay: "The Solomon R. Guggenheim Museum, named for its founder, was first conceived as the Museum of Non-Objective Painting, an institution devoted to the promotion of what Guggenheim and his characteristic adviser Hilla von Rebay called in their first exhibition catalogue 'the art of tomorrow.' This art would not depict objects and the material world, but would speak with color, shape, and line in a new spiritual language. With Solomon R. Guggenheim's private collection at its core, the museum has indeed become recognized for its unparalleled holdings of non-objective art and, in particular, its extensive number of works by the pioneering abstractionist Vasily Kandinsky. Among the holdings are works purchased by Guggenheim, under the guidance of Rebay, as examples illustrating stages in the development of pure abstraction. Before Kandinsky and his forward-thinking colleagues left behind the visible world in search of a higher realm, they had looked for

inspiration to their surroundings, above all to nature –traditionally a site for contemplation and communion with the divine or the cosmos. This exhibition offers viewers a small selection of works by Kandinsky, members of his circle, and additional artists who, early in their careers, shared a similar interest in landscape as a refuge for the soul, the works selected for this focused exhibition, all from the Guggenheim’s museum collection, represent the fertile period before World War I that witnessed a renewal of spiritual yearning among many artists and their simultaneous move toward abstraction. Some of the works included are among the earliest acquired by Solomon R. Guggenheim with the aid of Rebay.”

Partnerships:

Exhibition organized in partnership with the Galleria Gottardo, Lugano.

Catalogue:

Cross, Susan and Vivien Greene. *The Spiritual Landscape. Il paesaggio spirituale*. Lugano: Peggy Guggenheim Collection and Fondazione Galleria Gottardo, 2003.

Bilingual catalogue, in English and Italian. Catalogue includes prefaces by Luca Patocchi (Director, galleria Gottardo) and Thomas Krens (Director, Solomon R. Guggenheim Foundation), an essay by Susan Cross and Vivien Greene, a detailed exhibition checklist with catalogue entries, and a selected bibliography.

Library location: GUGG PGC 2003 .02, GUGG PGC 2003 .03, ESPO LUGANO 2003 .02.

2004

Title: *The Era of Michelangelo in Italy: Master Drawings from the Albertina / L'Età di Michelangelo: Capolavori dell'Albertina.*

Dates: February 28 – May 16, 2004.

Venues: Peggy Guggenheim Collection.

Vienna: Albertina, July 15 – October 10, 2004;

Bilbao: Guggenheim Bilbao Museum, November 30, 2004 – March 2005.

Curator: Achim Gnann.

Concept: Klaus Albrecht Schröder and Achim Gnann.

Artists: Niccolò dell'Abate, Baccio Bandinelli, Fra Bartolomeo, Bartolomeo Veneto, Domenico Beccafumi, Francesco Bonsignori, Polidoro da Caravaggio, Ugo da Carpi, Correggio, Francesco Francia, Giovanni da Udine, Giulio Romano, Leonardo da Vinci, Bernardino Luini, Michelangelo Buonarroti, Parmigianino, Pordenone, Francesco Primaticcio, Raffaellino del Garbo, Marcantonio Raimondi, Rosso Fiorentino, Francesco Salviati, Raphael Santi, Andrea del Sarto, Perino del Vaga, Giorgio Vasari, and Daniele da Volterra.

Exhibition description:

The Era of Michelangelo. Masterpieces from the Albertina presented seventy of the most important sixteenth century Italian drawings and prints in the collections of the Albertina, Vienna. The exhibition focused on Michelangelo's revolution of the artist's conception of the human figure. His long life, 1475-1564, set the time frame for this survey, which included works by Michelangelo but also by his Italian contemporaries, with examples from the High Renaissance and Mannerism in Florence and Rome, as well as in Milan, Perugia, Parma, Naples, Cremona, Genoa, Bologna and Mantua. First Fra Bartolomeo and then Raphael were quick to apprehend the changes introduced by Michelangelo, abandoning the static and graceful representation of the body that characterized early Renaissance in favor of a heroic figure orchestrated in complex and dynamic compositions. The show therefore narrated the manner in which this High Renaissance style spread through Italy, and by developing its expressive and artificial elements, the way in which it transformed into Italian Mannerism.

Achim Gnann observes in his catalogue introduction: "The fascination exerted by Michelangelo's painting remains as strong as ever. They have a brilliant creative force and infinite variety that, together with the extraordinary energy, passion and tragic seriousness of his figures, reveal a uniquely profound view of the world. Michelangelo played an instrumental role in the development of the High Renaissance and, during more than seventy years of creative activity, he was a leading source of inspiration for the Mannerist style and even later stylistic tendencies in the wake of the Counter-Reformation. He invented a new and monumental conception of the human figure that caught the imagination of most sixteenth-century Italian painters. They studied and copied his works, conveyed them to other artists and disseminated his ideas to different regions of Italy and abroad. Prints facilitated the process of spreading Michelangelo's influence throughout Europe in a relatively short space of time. This exhibition does not set out to document Michelangelo's career through drawings and engravings, but endeavors instead to show the different reactions to his influence through the drawings of his contemporaries."

Catalogue:

Gnann, Achim. *The Era of Michelangelo. Masterpieces from the Albertina*. Milan: Electa, 2004.

Three catalogues, in Italian, English and German. Catalogues include preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), foreword and acknowledgments by Klaus Albrecht Schröder (Director, Albertina), introduction by Achim Gnann, and full catalogue with descriptive entries. Catalogues also include an appendix with biographies and bibliography.

Library location: GUGG PGC 2004 .03 (English), GUGG PGC 2004 .01 (Italian), GUGG PGC 2004 .02 (German).

Title: *William Baziotes. Paintings and drawings, 1934 – 1962.*

Dates: September 5, 2004 – January 9, 2005.

Venues: Peggy Guggenheim Collection.

Curator: Michael Preble.

Artist: William Baziotes.

Exhibition description:

This major retrospective of William Baziotes was the first ever to be presented in Europe. Baziotes was a leading protagonist of what is now recognized as one of the most original and creative struggles for a modern artistic expression. While many artists of the 1930s and 1940s shared a regionalist viewpoint, Baziotes and a small number of artists, mostly centered in New York City, looked instead to European sources. As with many of his contemporaries, Baziotes first experimented with Cubist and Surrealist styles, absorbing the formal lessons and psychological sensibilities in the work of a wide range of artists from Old Masters to avant-garde painters such as Jean Arp, André Masson, Joan Miró, and Sebastian Matta. In 1943, Baziotes participated in two group shows at Peggy Guggenheim's gallery, *Art of This Century*. The following year he was the second of almost a dozen artists –including Jackson Pollock, David Hare, Clyfford Still, and his good friend Robert Motherwell– to be given a debut exhibition at the gallery. Clement Greenberg's review started: "All credit is due to Peggy Guggenheim for her enterprise in presenting young and unrecognized artists at her *Art of This Century* gallery. But even more to her credit is her acumen. Two of the abstract painters she has recently introduced – Jackson Pollock and William Baziotes – reveal more than promise: on the strength of their first one-man shows they have already placed themselves among the six or seven best painters we possess." This exhibition brought together thirty-seven paintings and twenty watercolors, and was organized in collaboration with the artist's estate and his widow, Ethel Baziotes.

Michael Preble observes in his catalogue essay: "Like so many heroes and heroines, Baziotes was a dedicated, passionate painter for whom little else was of the same importance. For him, the act of painting required a special reverence and patience, a meditative state that allowed the imagination and the unconscious to find expression. His best work recalls the past, present and future in its synthesis of primitive art, modern art and old masters and antiquity. "

Catalogue:

Preble, Michael. *William Baziotes. Paintings and drawings, 1934 – 1962*. Milano: Skira, 2004.

Two catalogues, in English and Italian. Catalogues include prefaces by Thomas Krens (Director, Solomon R. Guggenheim Foundation) and Michael Preble (curator), and essays by Michael Preble, Jasper Sharp, Ethel Baziotes, Jimmy Ernst and Charles Seliger. Catalogues also contain the exhibition checklist, a biography prepared by Tatiana Cuevas Guevara, and a bibliography.

Library location: GUGG PGC 2004 .07 (English) ; GUGG PGC 2004 .08 (Italian).

Title: *Action Painting. Arte americana 1940-1970: dal disegno all'opera.*

Dates: Novembre 21, 2004 – February 27, 2005.

Venues: Foro Boario, Modena.

Curator: Luca Massimo Barbero.

Artists: Joseph Albers, William Baziotes, Stuart Davis, William Congdon, Max Ernst, Sam Francis, Arshile Gorky, Adolph Gottlieb, Philip Guston, Grace Hartigan, Jean Hélion, Hans Hofmann, Vasily Kandinsky, Paul Klee, Franz Kline, Willem de Kooning, Lee Krasner, František Kupka, Conrad Marca-Relli, Matta, Joan Mitchell, Piet Mondrian, Robert Motherwell, Kenneth Noland, Jackson Pollock, Richard Pousette-Dart, Mark Rothko, David Smith, Clyfford Still, Kurt Schwitters and Mark Tobey.

Exhibition description:

This exhibition presents the "action painting" movement, through its leading representatives, Pollock, Kline, Rothko, de Kooning, Gorky, Baziotes, Motherwell, Francis and Hofmann. The show began by presenting historic abstraction with the work of Kandinsky, Klee and others. It included works on paper and preparatory drawings, in order to illustrate the creative phases that led each artist to the creation of his or her final work. *Action Painting. Arte Americana 1940 – 1970: dal disegno all'opera* comprised more than a hundred works, from the Peggy Guggenheim Collection and the Solomon R. Guggenheim Museum, New York, from artists' estates through the American Contemporary Art Gallery, Munich and other private collections.

Luca Massimo Barbero states in his catalogue essay: "Quello che Irving Sandler ebbe a chiamare *Il Trionfo della Pittura Americana* è stato da tempo identificato con il trionfo dell'Icona Americana, riconosciuto nell'immaginario collettivo del mondo delle Arti con la Pop Art. Immediata, comunicabile, riproducibile per caratteristiche e per antonomasia, la Pop Art ha pienamente sostituito, da molto tempo, quegli eroi scomodi e inquieti apparentemente alla compagine dell'astrazione e del gesto, nata negli Stati Uniti d'America dalla grande crisi della fine degli anni venti ed esplosa letteralmente insieme alla seconda guerra mondiale: la compagine degli *action painters* o degli espressionisti astratti, cui invece si riferiva Sandler. [...] In questa mostra, certamente non esaustiva, abbiamo voluto evocare quegli autori attraverso le loro opere e abbiamo esposto senza soluzione di continuità alcuni di loro letteralmente fianco a fianco, anche per evidente contrasto, per sollevare ancora una discussione e non una certezza. La stessa discussione provocatoria possibilmente attivata già nella decisione del titolo: ACTION PAINTING. Nella discussione critica sull'arte del secolo scorso non c'è forse termine più usato e abusato a proposito dell'arte americana di Action Painting. La mostra modenese ha fisicamente un prologo o una premessa, a seconda dei punti di vista, quando al suo inizio presenta i maestri delle avanguardie europee di inizio Novecento tradizionalmente indicati come riferimenti e referenti delle giovani generazioni di pittori americani."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in collaboration with the Fondazione Cassa di Risparmio di Modena and the American Contemporary Art Gallery, Monaco.

Catalogue:

Barbero, Luca Massimo. *Action Painting. Arte americana 1940 - 1970: dal disegno all'opera*. Venezia: Peggy Guggenheim Collection, The Solomon R. Guggenheim Foundation, 2007.

Catalogue in Italian, with prefaces by Gianfranco Baldini (Presidente Fondazione Cassa di Risparmio di Modena), Maria Concetta Pezzuoli (Segretario Generale Fondazione Cassa di Risparmio di Modena), Thomas Krens (Direttore, Fondazione Solomon R. Guggenheim). Essays by Mark Rosenthal, Luca Massimo Barbero, Marco Vallora and Leigh Robb. Catalogue also contains an exhibition checklist and artists' biographies.

Library location: GUGG PGC 2004 .05, GUGG PGC 2004 .05 bis, GUGG PGC 2004 .05tes.

2005

Title: *Brancusi: The White Work.*

Dates: February 19 – May 22, 2005.

Venues: Peggy Guggenheim Collection.

Curators: Paola Mola and Marielle Tabart.

Artist: Constantin Brancusi.

Exhibition description:

This exhibition was devoted to the photographic work of Constantin Brancusi. Apart from being one of the most influential sculptors of the twentieth century, Brancusi produced photographs of extraordinary quality, technique and imagination. To him, photography and sculpture were inseparable concepts, yet over time the emphasis that had been placed on his sculptural works has overshadowed the appreciation of his photographs. This show reveals the manner in which Brancusi conceived of photography as more than a mere documentation of his sculptures and his studio. It was for him a visual language that paralleled his sculptures, instead of merely replicating their appearances. Indeed, Brancusi's photographs, through the manipulation of light, unexpected viewpoints and technical experimentation, became more than two-dimensional replicas of his three-dimensional creations.

Paola Mola affirms in her catalogue preface: "Brancusi created Photographic Works, parallel to his sculpture and, in the last few decades, actually dominant: works not subordinated to any function other than their own form. Work then, but why white? Because Brancusi is associated with white: his works, so many of them in gesso or stone, the studio remembered by everyone for its whiteness, the dust and white light from the skylight on everything; he personally is associated with white, with his white beard and clothing. However, white is also significant for its symbolism of a definitive light, which Brancusi spent his life seeking to render visible. Finally, 'The White Work' is the alchemical syntagma for transmutation into silver. Photography is chemistry, and makes its transformation using silver salts. As a process of transformation it is more a form of magic than art in the modern sense of the term, just as Brancusi is a shaman and transformer, not only of marble into forms that seem capable of taking flight, but of his entire sculptural oeuvre into the volatile medium of photography."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Centre Pompidou, Musée national d'art moderne, Paris.

Catalogue:

Mola, Paolo and Marielle Tabart. *Brancusi. The White Work.* Milano: Skira, 2005.

Two catalogues in English and Italian, with foreword by Thomas Krens (Director, Solomon R. Guggenheim Foundation), preface by Paola Mola, and essays by Paola Mola, Marielle Tabart and Francisca Parrino. Catalogue also includes an appendix with technical information, a biography, a bibliography, an installation views from prior exhibitions.

Library location: GUGG PGC 2005 04, GUGG PGC 2005 06 (English) ; GUGG PGC 2005 .05, GUGG PGC 2005 .07 (Italian).

Title: *Giuseppe Spagnolo: E se venisse un colpo di vento? / And if there were a gust of wind?*

Dates: March 19 – May 22, 2005.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Giuseppe Spagnolo.

Exhibition description:

This exhibition paid homage to a master of Italian sculpture, Giuseppe Spagnolo, by presenting an important group of works on paper. In July of 2004, the Nasher Sculpture Garden at the Peggy Guggenheim Collection had seen the installation of Giuseppe Spagnolo's *Columns*.

Luca Massimo Barbero observes in his catalogue essay: "Neither inert material nor its static completion exists in the imperative of a created Form. Right from the moment he started, each work of art by Giuseppe Spagnolo seems to incarnate this assumption, and it is in these forces which transform and overturn any form of evidence that the force of a thought or an ideology strikes with immense, epic and tragic power, a sort of 'mental excitation' that represents the stamp of the artist manifested in the creation of his work."

Catalogue:

Barbero, Luca Massimo. *Giuseppe Spagnolo: E se venisse un colpo di vento? / And if there were a gust of wind?* Venezia: Aregroup Media, 2005.

Bilingual catalogue, in English and Italian. Catalogue includes preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), an essay by Luca Massimo Barbero, a critical anthology and an exhibition history.

Library location: GUGG PGC 2005 .01.

Title: *Affinities: Works from the Ulla and Heiner Pietzsch Collection.*

Dates: June 4 – September 18, 2005.

Venues: Peggy Guggenheim Collection.

Curators: Luca Massimo Barbero and Susan Davidson.

Artists: William Baziotes, Hans Bellmer, Anré Breton, Jimmy Ernst, Max Ernst, Leonor Fini, Sam Francis, Arshile Gorky, Adolph Gottlieb, Hans Hofmann, Gerome Kamrowski, Frans Kline, Willem de Kooning, René Magritte, Matta, Joan Miró, Robert Motherwell, Barnett Newman,

Francis Picabia, Pablo Picasso, Richard Pousette-Dart, Mark Rothko, Theodore Stamos, David Smith, Yves Tanguy, Dorothea Tanning, Mark Tobey.

Exhibition description:

The exhibition presented forty-three paintings and works on paper from the Pietzsch Collection, Berlin. The display explored the idea of 'affinity,' or the similarity in spirit and taste between Mr. and Mrs. Pietzsch's collection and that of Peggy Guggenheim. The Pietzsch's decision to collect European Surrealism as well as the work of young American artists from the New York School mirrors the two areas of particular strength of Peggy Guggenheim's collection. Curators Luca Massimo Barbero and Susan Davidson collaborated to create different types of displays. Barbero selected the Surrealist works, which were installed in the galleries of Palazzo Venier dei Leoni alongside comparable paintings from the museum's permanent collection. Davidson selected works by early American Abstract Expressionists for exhibition in the new wing galleries.

Mr. and Mrs. Pietzsch comment on the exhibition brochure: "We have been interested in Modern art for more than forty years. When we decided some forty-five years ago to begin building our collection, we faced a decision: to collect Surrealism, according to the wishes of Ulla, or Abstract Expressionism, preferred by Heiner. The answer came during a personal encounter with the old gentleman Max Ernst. Surrealism was to become the dominant focus of our collecting. Approximately 20 years ago, we visited *The Interpretative Link*, an historic exhibition organized by the Whitney Museum, New York, exploring the impact of the European emigré artists on young American painters during the period immediately prior to, and during, the Second World War. From this moment on, we began to collect also works on paper by the Abstract Expressionists. We continue to collect today with the same enthusiasm with which we began."

Catalogue:

Sharp, Jasper. *Affinities: Works from the Ulla and Heiner Pietzsch Collection*.

Bi-lingual catalogue in English and German, includes foreword by Thomas Krens (Director, Solomon R. Guggenheim Foundation), preface by Heiner Pietzsch, essays by Jasper Sharp, exhibition commentary by Henrike Schulte and interview by Folker Skulima.

Brochure in English and Italian.

Title: *No Limits, Just Edges: Jackson Pollock Paintings on Paper*.

Dates: June 4 – September 18, 2005.

Venues: Peggy Guggenheim Collection.

Berlin: Deutsche Guggenheim, January 29 – April 10, 2005.

Curator: Susan Davidson.

Artist: Jackson Pollock.

Exhibition description:

This retrospective exhibition presented fifty-one works from international collections from all periods of Pollock's work, from his figurative, strongly European-influenced beginnings through to the abstract compositions of his later years. Peggy Guggenheim launched Pollock's career in the 1940s; she offered her patronage and organized four solo exhibitions at her New York gallery, *Art*

of This Century. During his career, Pollock produced approximately seven hundred works on paper in a variety of traditional drawing media – pencil, ink, watercolor, gouache, collage and, toward the end of his life, poured enamel. At the time of his first one-man exhibition at *Art of This Century* in November 1943 Pollock chose to exhibit both paintings and drawings. This decision was due in part for practical reasons, since smaller works sold more easily. However the primary motivation was Pollock's conviction that his paintings on canvas and his works on paper deserved equal attention as expressions of his artistic aims.

Susan Davidson affirms in her catalogue essay: "Pollock's defining innovation has been characterized as the transition from 'drawing into painting.' Though apt, this phrase implies that the mechanics of drawing occurred first and moved in a linear progression toward painting, when in fact distinctions between the two mediums are quite elusive in Pollock's work. Line would remain the governing principle in all his work, regardless of whether he applied pencil to paper or paint to canvas."

Catalogue:

Davidson, Susan. *No Limits, Just Edges: Jackson Pollock Paintings on Paper*. New York: the Solomon R. Guggenheim Foundation, 2005.

Catalogue in English, includes foreword by Tessen von Heydebreck (Member of the Board of Managing Directors of Deutsche Bank AG), preface and acknowledgements by Thomas Krens (Director, Solomon R. Guggenheim Foundation), and essays by Susan Davidson, Dr. David Anfam and Margaret Holben Ellis. Catalogue also contains an exhibition history of the works on paper and a selected bibliography.

Library location: GUGG PGC 2005 .02, GUGG PGC 2005 .03.

Title: *Erwin Wurm*.

Dates: June 7 – July 12, 2005.

Venue: Peggy Guggenheim Collection.

Artist: Erwin Wurm.

Exhibition description:

Three works by Erwin Wurm were exhibited at the Peggy Guggenheim Collection, between the museum café and the garden. Two of these works, *Guggenheim Melting*, 2003–05, and *Fat House Moller / Adolf Loos*, 2005, were donated to the Solomon R. Guggenheim Foundation on this occasion.

Partnerships: Organized by Sandro Rumney and Art of This Century.

Title: *Il Diaframma of Lanfranco Colombo. Masters of Photography*.

Dates: November 12, 2005 – January 8, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Roberto Mutti.

Artists: Marina Ballo Charmet, Gabriele Basilico, Manfredi Bellati, Gianni Berengo Gardin, Antonio Biasiucci, Carmelo Bongiorno, Werner Bischof, Piergiorgio Branzi, Denis Brihat, Christopher Brroadbent, Maurizio Buscarino, Roberto Capa, Carla Cerati, Gianna Ciao Pointer, Elio Ciol, Francesco Cito, Cesare Colombo, Lanfranco Colombo, Pierre Cordier, Mario Cresci, Luciano D'Alessandro, Mario De Biasi, Franco Fontana, Evaristo Fusar, Maurizio Galimberti, Giovanni Gastel, Luigi Ghirri, Mario Giacomelli, Paolo Gioli, Mimmo Jodice, Mario Lasalandra, Giuseppe Leone, Giorgio Lotti, Fosco Maraini, Nino Migliori, Ugo Mulas, Studio Negri, Giovanni Negri, Mauro Negri, Costantino Squassoni, Umberto Negri, Toni Nicolini, Carmelo Nicosia, Enzo Nocera, Joe Oppedisano, Giuseppe Pessina, Gianni Pezzani, Giuseppe Pino, Francesco Radino, Alexandre Rodtchenko, Fulvio Roiter, Edoardo Romagnoli, Roberto Romano, Tazio Secchiaroli, Gorge Tatge, Oliviero Toscani, Giuliana Traverso, Arthur Tress, Franco Vaccari, Amedeo Vergani, Luigi Veronesi, Georgij Zelma, Max Al'pert, Mark Markov-Grinbert, Ivan Sciaghin.

Exhibition description:

This exhibition was a tribute to *// Diaframma*, a pioneer gallery devoted solely to photography, founded by Lanfranco Colombo in Milan in 1967. Being a photographer himself, Colombo promoted photographic culture organizing shows in his gallery and realizing publications and encounters. This presentation concluded his career as a photographer, simultaneously celebrating his activities as patron. The exhibition brought together works by outstanding photographers who over time showed at *// Diaframma*. Their photographs are now housed in the Photographic Archive of the Fondazione 3M Italia – an archive that includes thirty thousand transparencies, daguerreotypes, original prints and negatives. Throughout its history, *// Diaframma* introduced prominent Italian photographers, showcased alongside a images by renowned international photographers, from France, United Kingdom, Japan, Spain, Germany and the United States. This show thus puts forward a brief history of photography, spanning from the 1960s to date, with a variety of images ranging from portraiture and naturalistic photography to fashion and still life.

Lanfranco Colombo comments in his catalogue statement: “Who am I? I’m somebody who in 1967 opened *// Diaframma* in Milan, the world’s first private gallery to focus exclusively on PHOTOGRAPHY, and in doing so decided to consider, but above all to get others to consider this discipline as ART. Even when I was at middle school, I was always struck by the literary importance given to the ideas of empathy and sympathy. As I did not share the former, I have always followed the latter. With regard to time: in other words the first few decades and the last decade –what do they say about me? Many people have certainly considered me to be a ‘legend,’ but in typical Italian tradition and owing to envy, I’m now seeing some critical attitudes. Let’s start with history: my first black and white photograph at the age of 12, in 1936, ten thousands of shots, and then in 1966 during the ‘European’ meeting of *Gens d’Image*, which I belonged to, some ‘opening words’ by Henri Cartier Bresson gave me the idea of creating a gallery, accompanied by a monthly cultural review called *Popular Photography Italiana*, which then became *Fotografia Italiana –// Diaframma*. For the first exhibition I chose Paolo Monti. This was followed by hundreds of exhibitions with famous Italian and international names, always either preceded or followed by new upcoming young talents. In 1982 the gallery moved to n° 16, an opened with an exhibition on Roberto Romano, father of Lalla Romano. For me, photography has meant investing emotions and money without expecting anything back, and this gives me joy even today –a safe way of interpreting people, and so life. Investing one’s wealth in order to give out and be happy.”

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with Fondazione 3M, Milan.

Catalogue:

Mutti, Roberto. *Il Diaframma di Lanfranco Colombo. I Maestri della Fotografia*. Milano: Omega, 2005.

Bilingual catalogue, in English and Italian. Catalogue includes prefaces by Lanfranco Colombo, Antonio Pinna Berchet and Thomas Krens (Direttore, Fondazione Solomon R. Guggenheim). Essay by Roberto Mutti and statements by Carlo Bertelli, Silvano Bicocchi, Philippe Daverio, Giuseppe Marcenaro, Massimo Mussini, Piero Racanicchi, Fausto Raschiatore and Italo Zannier.

Library location: GUGG PGC 2005 .12.

Title: *Informale: Jean Dubuffet e l'arte europea 1945-1970*.

Dates: December 18, 2005 – April 9, 2006.

Venues: Foro Boario, Modena.

Curator: Luca Massimo Barbero.

Artists: Carla Accardi, Pierre Alechinsky, Karel Appel, Edmondo Bacci, Afro, Alberto Burri, Giuseppe Capogrossi, Corneille, Jean Dubuffet, Lucio Fontana, Pinot Gallizio, Hans Hartung, Asger Jorn, Bice Lazzari, Piero Manzoni, Georges Mathieu, Gastone Novelli, Jean-Paul Riopelle, Salvatore Scarpitta, Toti Scialoja, Pierre Soulages, Tancredi, Antoni Tàpies, Cy Twombly, Emilio Vedova.

Exhibition description:

Informel: Jean Dubuffet and European Art 1945-1970 examined the European post-war art scene, considering the far-reaching implications of the concept *Informel*. Jean Dubuffet's experimentations with different kinds of materials served as the exhibition's focal point, around which revolve the works of leading exponents of the *Informel* movement. The show displayed works by Tàpies, Soulages, Hartung and the CoBrA artists among others, alongside Italians such as Burri, Fontana, Novelli, Manzoni, Vedova, Scialoja and Tancredi. While paintings by these artists were purchased in large numbers in the United States, the art of Dubuffet has been avidly collected by the Solomon R. Guggenheim Foundation, foregrounding him as a leading representative of the postwar years.

Enrico Crispolti observes in his catalogue essay: "Una mostra, questa, dedicate all'informale in Europa nel nome di Jean Dubuffet. Si potrà discutere l'accentramento particolare soltanto su uno dei protagonisti, ma non si potrà comunque non riconoscere il ruolo fondativo o certamente almeno cofondativo spettante al medesimo nella definizione di un impianto di 'poetic' quanto nella configurazione di una fenomenologia linguistica dell'Informale, almeno nel suo aspetto iconico-materico, e tipicamente in ambito europeo. Seppure certo non esclusivamente, connessa all'Informale storico risulta infatti intimamente la vicenda creativa di Dubuffet, nelle sue esperienze più memorabili e innovativamente eversive, appunto sul piano sia di una riflessioni teorica, sia di una attualità operativa (iconico-materico-segnica)."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Fondazione Cassa di Risparmio di Modena.

Catalogue:

Barbero, Luca Massimo. *Informale: Jean Dubuffet e l'arte europea 1945-1970*. Milano: Skira, 2005.

Catalogue in Italian, with prefaces by Andrea Landi (Presidente, Fondazione Cassa di Risparmio di Modena) and Thomas Krens (Direttore, Fondazione Solomon R. Guggenheim). Essays by Mirella Bandini, Luca Massimo Barbero, Alberto Bassi, Giorgina Bertolino, Paolo Campiglio, Enrico Crispolti, Francesco Comisso, Giorgio Mastinu, Thomas M. Messer, Manuela Quarti, Maria Teresa Roberto, Margit Rowell, Sileno Salvagnini, Luca Scarlini and Lorenza Trucchi. Catalogue also contains a text by Jean Dubuffet and the artists' biographies.

Library location: GUGG PGC 2005 .11.

2006

Title: *Venezia: La Scena dell'Arte 1948-1986 / Venice, The Art Scene 1948-1986.*

Dates: February 5 – May 21, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Exhibition description:

This exhibition recreated the atmosphere of the postwar international art scene in Venice through photographs belonging to the Archivioarte Fondazione Modena. These remarkable photographs, previously unpublished, will take visitors on an extraordinary journey through the artistic milieu of the Venice Biennale from 1948 to 1986, with artists such as Picasso, Matisse, Dalí, Vedova, Fontana and Rauschenberg. Featured during their time in magazines such as *Time* and *Life*, the photographs constitute a unique photo-reportage with enormous relevance to the history of postwar culture. The exhibition comprised over one hundred and fifty photographs selected from twelve thousand negatives acquired by the ArchivioArte Fondazione from the Venetian photographic agency Cameraphoto. The ArchivioArte Fondazione is a new project undertaken by the Fondazione Cassa di Risparmio di Modena, in order to gather unpublished correspondence, photographs, and personal archives of artists with the purpose of making them available to the public, thus becoming a center for academic study and scholarly consultation. *Venezia: La Scena dell'Arte 1948-1986 / Venice, The Art Scene 1948-1986* was accompanied by a 300-page catalogue documenting 900 images, expanding upon the content of the exhibition.

Luca Massimo Barbero and Sileno Salvagnini comment in their catalogue essay: “An obscure photograph of an unidentified Biennale might seem to provide less information than a written document. Works of art, for instance, would not yield any information on its author, its owner, its cost, its present location. Yet the photograph would enhance our knowledge and trigger our memory, like a Proustian madeleine of sorts. It is not alive but it enlivens the viewer, as Roland Barthes would maintain. We should, therefore, be grateful when an archive like Cameraphoto, with its thousands of negatives – most of which on the Venice Biennale from 1948 to 1986 – becomes accessible for the public. It allow us to embark on a journey in flash stages, aware of the vantage point over all the figures slipping by past our eyes, of the artist which enables us to know what happened and was to happen.”

Partnerships:

Exhibition organized in collaboration with the Peggy Guggenheim Collection and the Fondazione Cassa di Risparmio, Modena.

Catalogue:

Barbero, Luca Massimo. *Venice 1948 - 1986. The Art Scene. Photographs from the ArchivioArte Fondazione Modena.* Milano: Skira and Fondazione Cassa di Risparmio di Modena, 2006.

Catalogue in Italian and English, with prefaces by Andrea Landi (President, Fondazione Cassa di Risparmio, Modena) and Thomas Krens (Director, Solomon R. Guggenheim Foundation). Essays by Luca Massimo Barbero, Enrico Crispolti, Marco Minuz, Paolo Pitagora, Manuela Quarti, Sileno Salvagnini, and Toni Toniato.

Library location: GUGG PGC 2006 .02 (English), GUGG PGC 2006 .01 (Italian).

Title: *Omaggio a Mario Nigro / Homage to Mario Nigro.*

Dates: April 22 – May 21, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Mario Nigro.

Exhibition description:

This exhibition presented a cross-section of Mario Nigro's work, with specific attention to the period 1940-1960. Nigro, a protagonist of the Italian artistic scene of the second half of the twentieth century, developed an abstract language by means of a sustained dialogue with international trends. Nigro's abstraction was constructed with reference to science, mathematics, music and tonality, and further applied with a rational methodology that considered structure as well as feeling. The show displayed his innovative research within the panorama of Italian and international abstraction — to which his many appearances at the Venice Biennale and other important shows testify. Gianni Nigro, president of the Archivio Mario Nigro, endorsed this exhibition, donating two paintings in tempera on paper by Mario Nigro to the Solomon R. Guggenheim Foundation: *Untitled* (1949) and *Untitled* (1950), both of which are on display.

Luca Massimo Barbero states in his catalogue essay: "An overview of Mario Nigro's activities taking into consideration the period from the end of the 1940s to the artists participation in the 1968 Venice Biennale must necessarily highlight the genesis and motivations of his investigations of what he himself described as *spazio totale* (total space), allowing us to analyze and understand the real innovative radicality of his work, which, from the outset, centred on the analysis of minimal and primary structures. It does not, therefore, appear to be overtly risky to retrospectively interpret his works of the 1950s as strongly anticipatory of numerous results that were to constitute, at an international level, the fulcrum of his artistic inquiry of the following decade, which was linked, in particular, to the Minimalist milieu. Nigro's artistic practice was, from the start, founded on a positive concept of art -seen as a form of rational knowledge for analysis, not contemplation, that was innate in man's inner being- which he affirmed in an Italian and international context characterized, on the one hand, by the extreme subjectivity of Abstract Expressionism, on the other by Concrete Art of a formalist type, both of which may be regarded as possible answers -negative and positive- to the post-war crises in Europe. Nigro, instead, may be considered one of the exponents of an alternative and complex third way -what he himself described as constructive abstraction. This is an artistic language that he elaborated through a style of painting in which the motives of the individual and existential drama were not articulated through Abstract Expressionistic gestures, nor were they nullified and recomposed in serene geometric patterns, but rather they were distilled and signified with the assertive power of analytic study in which the dialectic between structure and creative becomes the equivalent of a complex inner dialogue."

Partnerships:

Exhibition organized by the Archivio Mario Nigro, Milan.

Catalogue:

Barbero, Luca Massimo. *Mario Nigro. Lo spazio totale di Mario Nigro: Struttura, percezione, colore / Mario Nigro's total space: Structure, perception, color*. Venezia: Peggy Guggenheim Collection and The Solomon R. Guggenheim Foundation, 2006.

Bilingual catalogue, in English and Italian. Catalogue includes preface by Philip Rylands (Director, Solomon R. Guggenheim Collection), introduction by Gianni Nigro (President, Archivio Mario Nigro) and essays by Germano Celant and Luca Massimo Barbero. Catalogue also contains a selection of the artist's writings, a biographical note, an exhibition history and a bibliography.

Library location: GUGG PGC 2006 .03.

Title: *Peggy's necklace / Il collier di Peggy, Jean-Michel Othoniel alla Collezione Peggy Guggenheim.*

Dates: April 29 – May 29, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Jean-Michel Othoniel.

Exhibition description:

Jean-Michel Othoniel realized seven Murano glass sculptures that were installed in the façade of the Palazzo Venier dei Leoni, overlooking the Grand Canal. His largest sculpture took the form of a necklace, which visitors crossed under as they walked from the Grand Canal terrace to the museum galleries. Reaching a height of nine-meters, this sculpture was composed of multi-colored glass.

Partnerships:

Organized by Nicolas Hélon and Emmanuel Perrotin.

Catalogue:

No catalogue or brochure.

Title: *Lucio Fontana. Venezia / New York.*

Dates: June 4 – September 24, 2006.

Venues: Peggy Guggenheim Collection.

New York: Solomon R. Guggenheim Museum, October 10, 2006 - January 21, 2007.

Curator: Luca Massimo Barbero.

Artist: Lucio Fontana.

Exhibition description:

This exhibition brought together for the first time Fontana's *Venice* paintings with his *New York* series of metals, both from the early 1960s. In 1961, for a few months, Lucio Fontana worked on an exceptional group of canvases: the *Venice* series. After years of titling his works *Spatial*

Concept, this was the first time Fontana dedicated his production to a place and gave his paintings lyrical titles, such as *Venice Was All in Gold* or *Night of Love in Venice*. The series was shown the same year at Palazzo Grassi, Venice. In that same year, 1961, Michel Tapié organized an exhibition of the *Venice* series at the Martha Jackson Gallery, New York. It was Fontana's first solo exhibition in the United States, signaling him as a new 'master' of the international avant-garde. Fontana was, in turn, fascinated by New York, and while the *Venice* series was on display at the Martha Jackson Gallery he enthusiastically sketched the city which came to form the basis for the metal works that he produced upon his return: the *New York* series. This series consisted of large sheets of shiny and scratched copper, pierced and gouged, cut through by vertical gestures that simulate the force of New York construction. The dispersal of the Venice series and many of the New York works into museums and private collections, in Europe, the United States and Japan, necessitated two years of work during which curator Luca Massimo Barbero established the location of every painting exhibited in 1961. As a result, Barbero was able to provide the public with the most comprehensive presentation of Fontana's work in that seminal moment. Newly discovered archival material, drawings and photographs augmented the exhibition.

Luca Massimo Barbero observes in his catalogue essay: "Lucio Fontana lived his artistic career as a 'prophetic protagonist' -tirelessly investigative, never sated by success or fame. Fontana's gaze into the future is, to the modern mind, absolutely extraordinary. His recourse, first in his manifestos and later in his work, to the allure of technology, his pioneering passion for television and radio, the idea of defining art as an expressive medium, make his art into an inexhaustible mine of discovery, creating a prospectus of art without classifications or hierarchies, projected towards future generations who perceive in him potential for numerous and unexpected revelations. This fresh international attention to Fontana's work makes it highly appropriate to look more closely at specific period and cycles of his work, which have so far been buried in a more general critical discourse or which have simply been overlooked, and not only by the larger public."

Enrico Crispolti further states in his catalogue essay: "Between 1961 and 1962 Lucio Fontana forged an ideal link, a connecting trajectory of the imagination between Venice and New York, between a historic, Medieval, Renaissance and Baroque metropolis and a metropolis that was emblematic of contemporary modernity. In his oeuvre this link took the form of a particular course of language evolution. It moved from an expressive overexposure that relied on effect (almost monumental in its formats) -achieved through the innovative superseding of a traditional artistic medium, such as oil- toward an agility of material, sign and gesture stimulated by the use, totally new for Fontana, of another, decisive medium with the consistency of vinyl. Within a short time this led to the no less unprecedented use of sheet metal, fluently and directly scored and cut. In the concrete act of doing so, Fontana developed a highly differentiated response to the very different consistencies of the two cities."

Partnerships:

Under the auspices of the Fondazione Lucio Fontana, Milan.

Catalogue:

Barbero, Luca Massimo. *Lucio Fontana. Venezia / New York*. Venezia: Peggy Guggenheim Collection and The Solomon R. Guggenheim Foundation, 2006.

Two catalogues, in English and Italian. Catalogues include prefaces by Thomas Krens (Director, Solomon R. Guggenheim Collection), Umberto Vattani (President, Italian Trade Commission), Giancarlo Galan (President, Regione del Veneto) and Maurizio Faroni (Chief Executive Officer,

Banca Aletti). Essays by Luca Massimo Barbero, Enrico Crispolti, Paolo Campiglio and Barbara Ferriani. An appendix includes Fontana's "Manifesto tecnico."

Library location: GUGG PGC 206 .05 (English), GUGG PGC 2006 .04 (Italian).

Title: *Luigi Ontani: VETRIETEREETEROCLITI.*

Dates: September 7 – December 31, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Exhibition description:

Peggy Guggenheim was always interested in the "dream-like quality" of glass and its myriad of artistic applications. She inspired and organized collaborations between Murano glass masters and artists such as Pablo Picasso, Marc Chagall and Max Ernst. These collaborations began in the 1950s, in response to an initiative of the Fucina degli Angeli studio. Luigi Ontani exhibited three new glass sculptures in Peggy's former bedroom at the Palazzo Venier del Leoni, the result of his collaboration with Murano masters Silvano Signoretto and Romano Donà. The display of these three sculptures, never exhibited before, represented to him the idea of "playing with Peggy's legend, an attempt to reawaken a dream in a room designed for dreaming, and to continue feeding this attempt through fantastical and playful visions."

Catalogue:

No catalogue or brochure.

Title: *Ciao, io mi chiamo Pietro Tinelli, ma se vuoi puoi chiamarmi Uccio. Vieni alla scoperta dei miei mondi.*

Dates: October 4 – 15, 2006.

Venues: Peggy Guggenheim Collection.

Curator: Education Department.

Exhibition description:

In the context of the educational initiatives undertaken by the Peggy Guggenheim Collection, this display presented the works of a child, Pietro Tinelli, in the temporary exhibition galleries. Pietro, nicknamed Uccio, tragically died at the age of six. His drawings and paintings reveal a world full of laughter and hope. The five temporary galleries represented his imaginary universe, divided in five sections: the space, the sea, nature, colors, and the abstract world. This exhibition also marked the beginning of the academic and didactic year at the Peggy Guggenheim Collection.

Catalogue:

Tinelli, Pietro. *Ciao, io mi chiamo Pietro Tinelli, ma se vuoi puoi chiamarmi Uccio. Vieni alla scoperta de miei mondi.* Venezia: Peggy Guggenheim Collection, 2006.

Library location : GUGG PGC 2006 .06.

Title: *Germaine Richier*.

Dates: October 28, 2006 – February 5, 2007.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Germaine Richier.

Exhibition description:

This exhibition was the first retrospective dedicated to Germaine Richier in Italy. Richier was, along with Alberto Giacometti and Marino Marini, a protagonist of the post-war avant-garde debates and was considered a 'maestro' by critics and international collectors alike. This display presented almost sixty works, including bronze sculptures, small casts, lithographs and drawings, in a chronological and analytical view that sought to highlight the tortured artistic path of the sculptor. The display extended from the temporary exhibition galleries to the garden. The origin of the exhibition was the presence of an important work by Richier, *Tauromachy* (1953), in the collection of Peggy Guggenheim. Richier was born in 1902 in Grans (Bouche-du-Rhone, France) and moved to Paris in 1926. Although she never embraced any artistic or political movement, she participated in the cultural atmosphere of her time, frequenting Henri Favier, Celebonovic Marko, Massimo Campigli, Alberto Giacometti, Raymond-Jacques Sabouraud, and her friend Marino Marini. World War II took her to Zurich, where she recreated her studio. There, she continued to interact with friends who had also emigrated, such as Jean Arp and Le Corbusier. She returned to Paris in 1945. The metamorphic human being was central in Richier's oeuvre.

Luca Massimo Barbero states in his catalogue essay: "It is no accident that this present Venetian tribute to Richier, this survey predicated on Richier's evolving metamorphosis of the human figure (and which recreates almost entirely her 1952 Biennale show), takes place at the Peggy Guggenheim Collection, since Peggy Guggenheim's 'decisive' encounter with Richier's sculpture took place in Palazzo Grassi. Peggy Guggenheim had been aware of Richier's work for many years and the two has had several opportunities to meet. However, it was only during the Palazzo Grassi exhibition that she decided to purchase a sculpture. She visited the exhibition with Alfred H. Barr Jr. who, as an admirer of Richier, persuaded Peggy to choose *Tauromachy* (1953), which he considered the best piece in the gallery. [...] The current exhibition at the Peggy Guggenheim Collection is an opportunity for us not only to encounter Richier's art once more, in an unprecedented complete survey, but to come to know Richier herself, in a museum and in a city that she visited various times in her life and which has been a frequent, even constant setting for her sculpture."

Partnerships:

Organized by the Peggy Guggenheim Collection in collaboration with the Archives Françoise Guiter in Paris.

Catalogue:

Barbero, Luca Massimo. *Germaine Richier*. Venezia: Peggy Guggenheim Collection and The Solomon R. Guggenheim Foundation, 2006.

Two catalogues, in English and Italian. Catalogues include preface by Thomas Krens (Director, Solomon R. Guggenheim Foundation), introduction by Philip Rylands (Director, Peggy Guggenheim Collection), and essays by Luca Massimo Barbero, Françoise Guiter and Giorgio Mastinu. Catalogue also includes an appendix with a selected bibliography.

Library location: GUGG PGC 2006 .08 (Italian), GUGG PGC 2006 .07 (English).

Title: *Richard Pousette-Dart*.

Dates: February 17 – May 20, 2007.

Venues: Peggy Guggenheim Collection.

New York: Solomon R. Guggenheim Museum, August 17 – September 25, 2007;

Lugano: Galleria Gottardo, October 10 – December 22, 2007.

Curator: Philip Rylands.

Consulting curator: Luca Massimo Barbero.

Artist: Richard Pousette-Dart.

Exhibition description:

This exhibition was the first retrospective of Richard Pousette-Dart to be held in Europe. Pousette-Dart was the youngest of the pioneering New York group of the Abstract Expressionists, active in New York in the early 1940s. Between 1941 and 1942 his mural-scale canvases anticipated Jackson Pollock's 'break-through' to mural-scale work in 1943. Pousette-Dart's technique at the time emphasized matter, gesture and layering, and became the first pictorial statement of what came to be known as 'action painting.' He was influenced by Oriental philosophy and American transcendentalist thinking. The conviction that the materials and abstract symbols of painting could reveal universal truths in the realm of the spirit never failed him. Peggy Guggenheim gave Pousette-Dart a solo exhibition in 1947 at her *Art of This Century* gallery. Moreover, Pousette-Dart's painting, together with that of his New York contemporaries such as Pollock, Arshile Gorky and William Baziotes, was first shown in Europe thanks to Peggy Guggenheim, when her collection was presented at the 24th Venice Biennale in 1948.

Philip Rylands observes in his catalogue essays: "One of the challenges faced by artists during the formation of the New York avant-garde in the 1940s was the quest for a subject – for a new territory to colonize with a fresh, individual 'American' vocabulary, which was not to be Regionalism, Social realism, Magic realism, Surrealism, nor the populist imagery spawned by Roosevelt's Federal Art project of the WPA. [...] Richard Pousette-Dart – intelligent, articulate and precociously well-educated thanks to his highly cultured parents- seems never to have had this anxiety. He knew from an early age what the 'subject of the artist' was: the exploration of experience beyond the confines of that reality which refers simply to the objects, actions, encounters and incidents of our daily lives."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in collaboration with the Estate of Richard Pousette-Dart, New York, and the American Contemporary Art Gallery, Munich.

Catalogue:

Rylands, Philip. *Richard Pousette-Dart*. Milano: Skira, 2007.

Two catalogues, in English and Italian. Catalogues include a foreword by Thomas Krens (Director, Solomon R. Guggenheim Foundation), Franco Rogantini (Director, Galleria Gottardo) and Philip Rylands (Director, Peggy Guggenheim Collection), and essays by Philip Rylands,

Kristin Hübner and Lowery Stokes Sims. Catalogue also contains the checklist of the exhibition, a critical chronology and a recent bibliography.

Library location: GUGG PGC 2007 .01 (Italian), GUGG PGC 2007 .02 (English).

Title: *Peggy Guggenheim. Un amore per la scultura.*

Dates: February 22 – April 22, 2007.

Venues: Fondazione Cariverona, Verona.

Curator: Luca Massimo Barbero.

Artists: Kenneth Armitage, Jean Arp, César Baldaccini, Mirko Basaldella, Reg Butler, Alexander Calder, Lynn Chadwick, Pietro Consagra, Franco Costalonga, Max Ernst, Vincenzo Gemito, Alberto Giacometti, David Hare, Fritz Koenig, Ibram Lassaw, Jacques Lipchitz, Manfredo Massironi, Luciano Minguzzi, Henry Moore, Eduardo Paolozzi, Antoine Pevsner, Arnaldo Pomodoro, Medardo Rosso, Giuseppe Spagnolo, Adolfo Wildt.

Exhibition description:

Peggy Guggenheim. Un amore per la scultura was organized in collaboration with the Fondazione Cassa di Risparmio di Verona. The show presented sculptures from the Peggy Guggenheim Collection. Peggy's zeal for sculpture was evident in the exhibition of contemporary sculpture that she organized at the Palazzo Venier dei Leoni in 1949. This display was aimed at a young audience and offered an introduction to modern art through various sculptural expressions, from figuration to abstraction, with emphasis on Cubism and Surrealism.

Luca Massimo Barbero observes in his catalogue essay : “Questa mostra –un ‘testo reale’ fornito ai docenti, alle scuole e al pubblico più ampio– va quindi intesa quale percorso ideale, non esaustivo, ma intenzionalmente selettivo e sviluppato in relazione all’ scelte della stessa Peggy Guggenheim nelle vicende della scultura attraverso la prima metà dello XX secolo, secondo alcune linee tematiche e figure fondamentale che ne hanno segnato momenti cruciali di passaggio e ricerca. In quest’ottica generale la scelta delle opere ha teso a privilegiare una serie di lavori che ingannano la relazione tra la figura (umana e animale) e lo spazio, che prende le mosse dalle sperimentazioni plastiche tardo-ottocentesche legate agli influssi dell’atmosfera sui lineamenti, alla metamorfica idealità della ricerca vitali, e a noi prossime, della nuova scultura, che ha origini negli anni sessanta sino all’oggi. Al medesimo tempo, in questa sorta di ‘viatico della scultura internazionale,’ si incontrano –come di contrappunto alle sculture dedicate alla figura e alla sua interpretazione plastica– capolavori di quella ricerca parallela e talvolta tangente, che per una sorta di stigmatizzazione critica viene indicata genericamente come ‘astratta,’ e che racchiude in sé straordinari esempi d’invenzione e poetica, i quali hanno origine anch’essi agli albori del secolo appena trascorso sino ai nostri giorni. In questo confronto e dialogo tra ricerche, correnti e protagonisti, si può ripercorrere l’impegno e il mecenatismo di Peggy Guggenheim e la straordinaria complessità della sua collezione.”

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in collaboration with the Fondazione Cassa di Risparmio di Verona.

Catalogue:

Barbero, Luca Massimo. *Peggy Guggenheim. Un amore per la scultura*. Venezia: Peggy Guggenheim Collection, Solomon R. Guggenheim Foundation e Fondazione Cariverona, 2007.

Catalogue in Italian, with prefaces by Philip Rylands (Direttore, Collezione Peggy Guggenheim) and Paolo Biasi (Presidente, Fondazione Cariverona), and essays by Luca Massimo Barbero, Sileno Salvagnini and Francesca Pola. Catalogue also contains an exhibition checklist and artists' biographies.

An associated publication was also published: *Mamma papa la mostra ve la spiego io...* Verona: Grafiche Aurora, 2007.

Library location: GUGG PGC 2007 .03, GUGG PGC 2007 .03 bis.

Title: *All in the Present Must Be Transformed: Matthew Barney and Joseph Beuys*.

Dates: June 6 – September 2, 2007.

Venues: Deutsche Guggenheim, Berlin, October 28, 2006 – January 12, 2007.
Peggy Guggenheim Collection, June 6 – September 2, 2007.

Curator: Nancy Spector.

Artists: Matthew Barney and Joseph Beuys.

Exhibition description:

The exhibition examined affinities between the two artists who, though separated by generation and geography, share aesthetic and conceptual convictions. The exhibition focused on the metaphoric use of materials, metamorphosis, and the relationship between action and its documentation in their respective practices. It also revealed philosophical differences between Matthew Barney and Joseph Beuys that, in turn, further enhanced our understanding of each artist's work.

Nancy Spector affirms in her catalogue essay: "Beuys's and Barney's exhibitions, though separated by decades, coexist in the Guggenheim's history like a call-and-response in improvisational jazz. Beuys played his autobiographical symphony in a retrospective presentation that theatricalized his life, privileging metaphor over chronology. Barney replied with a performative, sculptural environment that encapsulated and concluded his CREMASTER cycle, which, like Beuys's installation, wove autobiographical, metaphoric, and mythological elements into an extended narrative arc. This duet in absentia reveals remarkable affinities between the two artists, ones that cannot be explained as a simple case of artistic influence. It is precisely this relationship that is the subject of the current exhibition, *All in the Present Must Be Transformed: Matthew Barney and Josef Beuys*. Carved out of the Guggenheim's history, this presentation aims to demonstrate how our understanding of each artist's oeuvre is enriched in proximity to that of the other."

Catalogue:

Spector, Nancy. *All in the Present Must Be transformed: Matthew Barney and Joseph Beuys*. New York: the Solomon R. Guggenheim Foundation and Peggy Guggenheim Collection, 2007.

Two catalogues, in English and Italian. Catalogues include acknowledgments by Thomas Krens (Director, Solomon R. Guggenheim Foundation), and essays by Mark C. Taylor, Christian Scheidemann and Nat Trotman.

Library location: GUGG PGC 2007 .04 (Italian), GUGG PGC 2007 .05 (English).

Title: *Vedova – Monotypes.*

Dates: June 9 – September 2, 2007.

Venues: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Emilio Vedova.

Exhibition description:

Less than a year after his death, the Peggy Guggenheim Collection paid tribute to the Italian artist Emilio Vedova with an exhibition of the monotypes that he created at the end of his life. The monotype series *Opposite Space*, 2005, suggests dynamic liquefied spaces, recalling the reflections of the Venetian lagoons. This homage to Emilio Vedova, who was born in Venice in 1919 and died in October 2006, also reflected his enduring friendship with Peggy Guggenheim. The young Vedova was the first artist, along with Giuseppe Santomaso, to meet Peggy upon her arrival in Venice in 1946. She recognized him as a rising star of the European avant-garde and acquired two works still in her collection: *Image of Time/Barrier* (1950) and *Città Ostaggio* (1954).

Luca Massimo Barbero explains in his catalogue essay: “A long-standing alliance binds Guggenheim to Venice and to Vedova. In the circular time of the World of Art this publication is a tribute to this elective rapport, and especially a tribute to the excellence –unattainable and *beyond Time*- of a Master such as Vedova. *Image of Time/Barrier* (1950) and *Hostage City* (1954) –two key pieces in his early '50s work- were purchased by Peggy Guggenheim from the just over 30 year-old painter. He was the first artist she met when she arrived in Venice in 1946. In those years she discussed and shared with him the genesis of an extremely fecund period. Vedova was one of the referents of the artistic dialogue whom the collector constantly bore in mind. We have a great deal of evidence about their mutual esteem ever since Peggy first arrived in Italy, at the very time when the artist’s research was developing and maturing.”

Partnerships: Organized by Sandro Rumney and Stephane Tatou.

Catalogue:

Barbero, Luca Massimo. *Vedova. Monotypes.* Venice: Peggy Guggenheim Collection, 2007.

Bilingual catalogue, in Italian and English. Catalogue includes a foreword by Sandro Rumney, an essay by Luca Massimo Barbero, and a biography.

Library location: GUGG PGC 2007 .06.

Title: *Rosso: La forma instabile / The Transient Form.*

Dates: September 22, 2007 – January 6, 2008.

Venues: Peggy Guggenheim Collection.

Curators: Paola Mola and Fabio Vittucci.

Artist: Medardo Rosso.

Exhibition description:

The exhibition rediscovered the complex contemporary aesthetic of Medardo Rosso through sculptures, plasters, photographs and previously unseen documents. Rosso, a renowned late nineteenth century artist, widely admired as a precursor of modernity. Yet, Rosso remains unknown for a large part of his production. The systematic and detailed scrutiny of documents, papers and letters belonging to the Museo and Archivio Medardo Rosso in Barzio (Como) opened new, unexpected horizons that contradict the perceived image of the 'Scapigliatura'– Impressionist sculptor. By nature Rosso was a hidden talent: he skillfully concealed all of his photographic work, he exhibited his most treasured works more than fifteen years after their creation and, like Marcel Duchamp, destroyed all of his correspondence at the end of his life. From the very start of his career he manipulated his biography, contributing to the definition of an unequivocal view of his art that was accepted unquestioningly by historiography to the extent that the entire twentieth century output of his creative energy has remained misunderstood until now. The exhibition was organized with the Museo and Archivio Medardo Rosso in Barzio (Como), which conserves the legacy of the sculptor's works and archive, bequeathed in its entirety to his great-granddaughter, Danila Marsure Rosso.

Paola Mola states in her catalogue preface: "The name of Merardo Rosso is in the foreground of artistic life as the turn of the nineteenth century. His bibliography numbers hundred of titles – thousands, if all the clippings are taken into account. His writings and a large part of his letters have been published many times. His polemics, which entered the public arena of 1902 with the controversy of Impressionism in Sculpture, still stirs our souls: the episodes of his biography are known through anecdotes and tales of antagonisms that read like a novel. His powerful psyche has entered the literature as if he were a Cellini, Mephistopheles or Vulcan. His work has been the subject of serious, specialized studies, exhibitions and retrospectives, but also of sniping in the press with a hint of old scores to be settled. Despite this, there remains a question that cannot no longer be avoided. Who was the real Medardo Rosso? However surprising this question may seem, the answer is not at all obvious. From the early nineteenth century an inordinate number of copies have been produced in foundries that, alongside fakes and more recent replicas, have rendered the *authentic* oeuvre invisible, submerged in a swamp of candy-smooth bronzes, indecent waxes, intrusive subjects, vestiges of the nineteenth century and tepid academicism. This polluted marsh infests the very critical interpretations that, despite their waverings and fine distinctions, have remained fixated on the late Impressionism of the nineteenth century, comforted by the insipidity of the copies. It has therefore been necessary to pause, to stock and to seek an answer."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in collaboration with Museo and Archivio Medardo Rosso, Barzio.

Catalogue:

Mola, Paola. *Rosso: The Transient Form*. Milano: Skira, 2007.

Mola, Paola. *Rosso: La forma instabile*. Milano: Skira, 2007.

Two catalogues, in English and Italian. Catalogues include foreword by Thomas Krens (Director, Solomon R. Guggenheim Foundation), preface and essays by Paola Mola, and checklist with catalogue entries by Fabio Vittucci. Catalogues also contain a biography and a bibliography.

Library location: GUGG PGC 2007 .07 (English), GUGG PGC 2007 .08 (Italian).

Title: *Peggy Guggenheim e l'immaginario surreale.*

Dates: November 10, 2007 – March 16, 2008.

Venues: Arca, ex Chiesa di San Marco, Vercelli.

Curator: Luca Massimo Barbero.

Artists: Jean Arp, Victor Brauner, Eleonora Carrington, Marc Chagall, Jean Cocteau, Salvador Dalí, Giorgio de Chirico, Paul Delvaux, Marcel Duchamp, Max Ernst, Leonor Fini, Alberto Giacometti, Humphrey Jennings, Paul Klee, Fernand Léger, René Magritte, Man Ray, André Masson, Roberto Sebastián Matta, Joan Miró, Henry Moore, Richard Oelze, Pablo Picasso, Kurt Seligmann, Yves Tanguy and John Tunnard.

Exhibition description:

This show inaugurated a new exhibition space in Vercelli, Piemonte: Arca, former Church of San Marco. Masterpieces from the Peggy Guggenheim Collection and the Solomon R. Guggenheim Museum, New York, were brought together to create an account of Surrealism, the most influential avant-garde movements between the two world wars. The display highlighted Peggy Guggenheim's role as a collector of Surrealism. *Peggy Guggenheim e l'immaginario surreale* therefore not only offered an exploration of Surrealism, but also a reconsideration of modern art through the lens of patronage.

Luca Massimo Barbero observes in his catalogue essay: "Se è la biografia di Peggy negli anni parigini e londinesi a tracciare il segno duraturo del suo ruolo nella compagine eterodossa e complessa, sono, invece, gli affetti dei 'viaggi' delle sue opere e degli spostamenti della sua 'attività' a renderla effettiva 'traghettatrice' del movimento surrealista e del suo immaginario in Inghilterra o negli Stati Uniti. In una sorta di fatale destino, Peggy Guggenheim genera un 'effetto risanante che si potrebbe oggi definire di 'visibilità e che corrisponde a ogni attività, impresa, manifestazione neo confronti della promozione delle nuove correnti artistiche e ovviamente dei protagonisti del movimento surrealista in particolare. La galleria di Londra, aperta sotto l'egida mondano-estetica di Jean Cocteau, e successivamente quella di New York, che ritrova nella triade Duchamp-Breton-Ernst una sorta di 'acceleratore culturale che avrà effetti e amplificazioni nei decenni a seguire. Peggy lascia l'Europa con il suo 'bagaglio sontuoso di opere, fa germinare una nuova possibile cultura d'arte a New York e ritorno in Europa nel segno di una 'trasgressione che solo il Surrealismo e la sua 'rivoluzione potevano aver aggiunto alla potenzialità del sua già vitale carattere."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Citta di Vercelli.

Catalogue:

Barbero, Luca Massimo. *Peggy Guggenheim e l'immaginario surreale*. Milano: Giunti Arte Mostre Musei s. r. l., 2007.

Library location: GUGG PGC 2007 .10.

2008

Title: *Ethnopassion: la collezione d'arte etnica di Peggy Guggenheim / Peggy Guggenheim's Ethnic Art Collection.*

Dates: May 28 – October 18, 2008.

Venues: Galleria Gottardo, Lugano.

Milano: Fondazione Mazzotta, November 14, 2008 – February 22, 2009.

Curators: Franco Rogantini and Philip Rylands.

Exhibition description:

The exhibition featured a little known aspect of Peggy Guggenheim's career as a collector: more than thirty ethnographic objects that she acquired in the 1960s, including pieces from Africa, South America and Oceania. Thirty-three of these were presented to the public for the first time.

Franco Rogantini and Philip Rylands state in their catalogue preface: "Our pleasure in these works benefits therefore from the tension incurred by the simultaneous presence of both anthropological and aesthetic elements of meaning. We have called the exhibition Ethnopassion. There is some ambiguity here too. While the principle intention of this neologism was to allude to the transfer of Peggy Guggenheim's passion for collecting, later in her life, from works of European and American modernism to ethnic art, it also conjures up that aura of instinct, emotion and superstition with which the unnamed 'creators' invested these objects."

Partnerships: Exhibition organized in partnership by the Peggy Guggenheim Collection and the Galleria Gottardo, Lugano.

Catalogue:

Campione, Francesco Paolo. *Ethnopassion: la collezione d'arte etnica di Peggy Guggenheim / Peggy Guggenheim's Ethnic Art Collection.* Milano: Edizioni Gabriele Mazzotta, 2008.

Bilingual catalogue, in English and Italian. Catalogues include preface by Franco Rogantini (Director, Galleria Gottardo) and Philip Rylands (Director, Peggy Guggenheim Collection), and essays by Francesco Paolo Campione, Alessia Borellini and Giulio Zaccarelli. Catalogues also contain exhibition checklist with catalogue entries and a bibliography.

Library location: GUGG PGC 2008 .04.

Title: *Peggy Guggenheim: una scuola per l'arte.*

Dates: June 11 – 16, 2008.

Venues: Peggy Guggenheim Collection.

Curator: Education Department.

Exhibition description:

This exhibition concluded the project “A scuola di Guggenheim 2007/2008,” planned and executed by the Education Department of the PGC, and devoted to schools of the Veneto Region. This program aims to promote an understanding of our present in terms of art, positing artistic expression as a shared cultural identity and a historical heritage. The display featured work done by schoolchildren, from both elementary and high school levels.

Catalogue:

No catalogue or brochure.

Title: *Coming of Age: American Art, 1850s to 1950s.*

Dates: June 28 – October 12, 2008.

Venues: Peggy Guggenheim Collection.

Andover: Addison gallery of American Art, Phillips Academy, September 9, 2006 – January 7, 2007;

Dallas: Meadows Museum of Art, November 30, 2007 – February 24, 2008;

London: Dulwich Picture Gallery, March 14 – June 8, 2008.

Curators: William Agee and Susan Faxon.

Artists: Josef Albers, Alexander Archipenko, Milton Avery, George Bellows, Albert Bierstadt, Ralph Blakelock, William Baziotes, Oscar Bluemner, Patrick Henry Bruce, George de Forest Brush, Alexander Calder, William Merritt Chase, Frederic Edwin Church, Joseph Cornell, Jasper F. Cropsey, Arthur B. Davies, Stuart Davis, Maria Oakey Dewing, Thomas Wilmer Dewing, Burgoyne Diller, Arthur Dove, Asher B. Durand, Thomas Eakins, Naum Gabo, Adolph Gottlieb, William M. Harnett, Marsden Hartley, Childe Hassam, Martin Johnson Heade, Robert Henri, Hans Hofmann, Winslow Homer, Edward Hopper, George Inness, Eastman Johnson, Franz Kline, Walt Kuhn, Gaston Lachaise, Jacob Lawrence, Fitz Hugh Lane, Louis Lozowick, George Luks, John McLaughlin, Paulanship, Alfred H. Maurer, Man Ray, John Marin, Laszlo Moholy-Nagy, Elie Nadelman, Georgia O’Keeffe, John F. Peto, Jackson Pollock, Maurice Prendergast, Theodore Robinson, Ad Reinhardt, Frederic Remington, Irene Rice Peirera, Augustus Saint-Gaudens, John Singer Sargent, Morton Schamberg, Charles Sheeler, John Sloan, David Smith, Frank Stella, John Twachtman, Charmion von Wiegand, James McNeill Whistler, Worthington Whittredge and Alexander Wyant.

Exhibition description:

Between the 1850s and 1950s, American art and culture came of age, evolving from the provincial to the international scale and moving from literal depictions to abstract interpretations of universal ideals. *Coming of Age* explored the complex and extended process of maturation that took place throughout this formative century of American art. Drawn from the Addison Gallery’s renowned collection, this selection of works offered a comprehensive look at the major developments in a period of one hundred years, marked by the rise of modernity and by a dramatic change in the physical and social landscape.

William C. Agee comments in his catalogue preface: “Susan Faxon and I connect the last half of the nineteenth century with the first half of the twentieth. This allows us to identify several themes and traditions that form an ongoing continuity within the whole of American art. The paintings engage us and one another, speaking across the centuries, reminding us of Henri James’ comments that ‘experience is never limited, and is never complete.’ We often think of modern art

primarily in terms of revolution, as a complete break with the past, and in certain ways it was, but just as often it preserves, in new terms, those elements that it holds to be important and thus speaks to both the past and the present, even as it looks to the future. By traditions, themes, and continuity, we do not mean something dry, arcane, belonging to the academic and antiquarian, but a living, vital, creative force from which the artists extracts new possibilities through what the great American artist David Smith termed the 'visionary reconstruction of art history.' To see and understand the continuity of American art is to foster connections, expose deep structures, and bring together a body of wide-ranging and apparently diverse materials to reveal new meanings. At heart, it is this the process that accounts for the coming of age of American art."

Partnerships: Exhibition organized by the American Federation of Arts, New York, and the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

Catalogue:

Agee, William C. and Susan C. Faxon. *Coming of Age: American Art, 1850s to 1950s*. New Haven and London: American Federation of Arts in association with Yale University Press, 2006.

Two catalogues, in English and Italian. Catalogues include preface by William C. Agee, acknowledgements by Julia Brown (Director, American Federation of Arts) and Brian T. Allen (The Mary Stripp and R. Crosby Kemper Director, Addison Gallery of American Art), and essays by Susan C. Faxon and William C. Agee. Catalogues also contain the checklist of the exhibition and a selected bibliography. The Italian catalogue has an additional foreword by Philip Rylands (Direttore, Collezione Peggy Guggenheim) and was edited by Skira, Milano.

Library location: GUGG PGC 2008 .01, GUGG PGC 2008 .02 (English), GUGG PGC 2008 .03, and GUGG PGC 2008 .03 bis (Italian).

Title: *Carlo Cardazzo: A New Vision for Art.*

Dates: November 1, 2008 – March 1, 2009.

Venues: Peggy Guggenheim Collection.

Curators: Luca Massimo Barbero.

Artists:

Luciano Anceschi, Guillaume Apollinaire, Karel Appel, Edmondo Bacci, Luigi Bartolini, Massimo Bontempelli, Andre Breton, Massimo Campigli, Giuseppe Capogrossi, Carlo Carrà, Giorgio de Chirico, Jean Cocteau, Roberta Crippa, Pietro Consagra, Sonia Delaunay, Mario Deluigi, Gianni Dova, Jean Dubuffet, Paul Eluard, Lucio Fontana, Tullio Garbari, Franco Gentilini, Virgilio Guidi, Hundertwasser, Alfred Jarry, Jasper Johns, Asger Jorn, James Joyce, Franz Kline, Bice Lazzari, Leoncillo Leopardi, Mino Maccari, Gianna Mancini, Conrad Marca-Relli, Marino Marini, Arturo Martini, Georges Mathieu, Matta, Milena Milani, Joan Mirò, Giorgio Morandi, Gino Morandis, Salvatore Quasimodo, Tancredi Parmeggiani, Filippo de Pisis, Paolo De Poli, Serge Poliakoff, Ottone Rosai, Gino Rossi, Mimmo Rotella, Emilio Scanavino, Carlo Scarpa, Scipione, Mario Sironi, Atanasio Soldati, Yves Tanguy, Arturo Tosi, Cy Twombly, Pegeen Vail, Paul Valéry, Emilio Vedova, Vinicio Vinello,

Exhibition description:

This exhibition was dedicated to Carlo Cardazzo (1908-1963), a major figure in the Italian and international art scene of the mid 20th century, who, like Peggy Guggenheim was passionate about contemporary art. *Carlo Cardazzo: A New Vision for Art*, was the first exhibition devoted exclusively to this enterprising patron, publisher, collector, and art dealer. Through the originality of his way of navigating the art world and his methods of promoting it, Cardazzo reached a new public, in part through his galleries, and in part through novel cultural strategies. The exhibition recaptured the creative verve of Cardazzo's career, bringing to light a treasure trove of masterpieces, documents, objects, printed matter and manuscripts.

Luca Massimo Barbero comments in his catalogue essay: "Nel 1948 Peggy Guggenheim espone la sua collezione alla stordianria edizione della rinata Binnale Internazionale d'Arte di Venezia, la prima del secondo dopoguerra. Nel desiderio di celebrare uno degli avvenimenti fondamentali legati alla mecenate americana e a quel momento espositivo – che segna così fortemente l'arte italiana ed europea di quell'epoca – si è desiderato ricostruire quel milieu artistic e sociale della nazione che da allora ha ospitato lei e la sua collezione, sino d oggi, a Venezia. La complessità e la ricchezza di quel momento particolarmente fervido e vitale della cultura italiana e del suo aggiornamento postbellico viene riassunta in una figura che corrisponde anche alla visione e all'azione di Peggy nei confronti dell'arte, degli artisti e del loro rapporto con il mondo del collezionism allora contemporaneo: Carlo Cardazzo. Nel ricostruire la sua vita, in occasione che del centenario della sua nascita, attraverso la molteplicità delle sue visioni, la lungimiranza del suo osare nelle nue preferenze d'arte contemporanea, nell'investire nel mondo del mercato, facendo scelte controcorrente e del tutto originali, si è rintracciato una sorta di *alter ego* ideale di quelle energie e di quel sogno di cui Peggy è ancor oggi un'icona. Un tempo figura centrale del mondo dell'arte, Carlo Cardazzo ci auguriamo si riveli al grande pubblico che ne ignora la storia e la vicenda, celata e dispersa dal tempo, e troppo complessa per poter essere ricostruita con una semplice nota biographica."

Catalogue:

Barbero, Luca Massimo. *Carlo Cardazzo. Una nuova visione dell'arte*. Milano; Electa, 2008.

Catalogue in Italian, with prefaces by Philip Rylands (Director, Collezione Peggy Guggenheim) and Giancarlo Galan (President della Regione del Veneto), and essays by Luca Massimo Barbero, Sileno Salvagnini, Carlo Montanaro, Orietta Lanzarini, Claudia Gian Ferrari, Valerio Rivosecchi, Giovanni Bianchi, Francesca Pola, Paolo Campiglio, Dino Marangon, Giorgina Bertolino, Alessandro Del Puppo, Margit Zuckriegl, Massimo De Sabbata, Enrico Crispolti, Toni Toniato, Milena Milani. Catalogue also contains an exhibition checklist.

Library location: GUGG PGC 2008 .05, UFFICIO 28 0015.

Title: *Peggy Guggenheim e la nuova pittura americana*.

Dates: November 21, 2008 – March 15, 2009.

Venues: Arca, ex Chiesa di San Marco, Vercelli.

Curator: Luca Massimo Barbero.

Artists: William Baziotes, James Brooks, William Congdon, Sam Francis, Arshile Gorky, Adolph Gottlieb, Hans Hofmann, Franz Kline, Willem de Kooning, Morris Louis, Conrad Marca-Relli,

Roberto Sebastian Matta, Robert Motherwell, Charles Pollock, Jackson Pollock, Richard Poussette-Dart, Mark Rothko, David Smith, Clifford Still, Jack Tworkov.

Exhibition description:

This exhibition was the second chapter in a single major exhibition project, of which *Peggy Guggenheim e l'immaginario surreale* marked the first. It focused on Peggy Guggenheim's American years, when her stay in New York stimulated a new and vivacious debate about identity of American art. Central figures of the exhibition were Jackson Pollock and Mark Rothko, along with Franz Kline, Robert Motherwell, Arshile Gorky, Willem de Kooning, Sam Francis, Hans Hofmann – key figures of Abstract Expressionism – featuring over 50 works. The leitmotif of the exhibit was Jackson Pollock whose career owed much to Peggy Guggenheim; fourteen of his works were included in the exhibition.

Luca Massimo Barbero comments in the exhibition catalogue: "Se la prima mostra *Peggy Guggenheim e l'immaginario surreale* si concludeva con la *Boîte en-valise* di Marcel Duchamp del 1941, opera simbolo dell'imminente viaggio che avrebbe portato Peggy a trasportare idealmente degli Stati Uniti l'immaginario surreale europeo, la mostra *Peggy Guggenheim e la nuova pittura americana* rappresenta la seconda tappa di questa biografia per immagini della mecenate e racconta l'incontro tra la giovane generazione di artisti americani e la collezione di Peggy Guggenheim. Ancor emblematicamente, inizia con il disegno di Matti *Le driadi* (1941) presente nella mostra precedente, ma eseguito negli Stati Uniti, mentre l'autore (fondamentale per la formazione delle nuove generazioni d'artisti americani) vive nella cerchia d'amici di Peggy, e nella popolatissima "enclave" di artisti europei espatriati legati all'orbita del "pianeta surrealista". La figura di Peggy quindi, anche e soprattutto in questa occasione espositiva, vuol essere fatta emergere non solamente come la figura nota della collezionista e mecenate, ma soprattutto come quell'ideale reagente che fece incontrare e fecondare la generazione europea dell'avanguardia surreale con la germinale nuova generazione d'artisti americani destinati con quell'incontro non solo ideale a modificare il senso profondo della pittura del XX secolo."

Partnerships:

Exhibition organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Citta di Vercelli.

Catalogue:

Barbero, Luca Massimo. *Peggy Guggenheim e la nuova pittura americana*, Milano: Giunti Arte Mostre Musei s. r. l., 2008.

Catalogue in Italian, with prefaces by Philip Rylands (Direttore, Collezione Peggy Guggenheim), Mercedes Presso (Presidente della Regione Piemonte), Gianni Oliva (Assessore Regionale alla Cultura), Andrea Corsaro (Sindaco di Vercelli), Pier Giorgio Fossale (Accesore alla Cultura), Dario Canalini (Presidente della Fondazione Cassa di Risparmio di Vercelli) and Renzo Masoero (Presidente della Provincia di Vercelli), and essays by Luca Massimo Barbero, Philip Rylands, Francesca Pola and Valentina Sonzogni. Catalogue also contains artists' biographies.

Library location: GUGG PGC 2008 .06, UFFICIO 26 0008.

2009

Title: *Masterpieces of Futurism at the Peggy Guggenheim Collection.*

Dates: February 18 - December 31, 2009.

Venue: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artists: Giacomo Balla, Umberto Boccioni, Carlo Carrà, Robert Delaunay, Marcel Duchamp, Raymond Duchamp-Villon, František Kupka, Jean Metzinger, Ottone Rosai, Luigi Russolo, Gino Severini, Mario Sironi, Ardengo Soffici, and Edward Wadsworth.

Exhibition description:

Masterpieces of Futurism at the Peggy Guggenheim Collection celebrated the centenary year of the publication of the Futurist Manifesto. Taking as its focus the Futurist masterpieces of the Gianni Mattioli Collection, it served as a tribute to Mattioli's foresight as a collector. The exhibition featured key paintings of the movement such as *Materia*, (Boccioni), *Mercury Passing Before the Sun* (Balla), *The Galleria of Milan* (Carrà), and *Blue Dancer* (Severini). The exhibition included works from the Peggy Guggenheim Collection (Severini's *Sea = Dancer*, Balla's *Abstract Speed + Sound*, and Boccioni's sculpture *Dynamism of a Speeding Horse + Houses*), as well as loans from private collections by Balla, Boccioni, Carrà, and Sironi. In addition, it marked the debut of a recent gift to the Solomon R. Guggenheim Foundation, Sironi's early masterpiece *The Cyclist* (1916).

Catalogue:

No catalogue or brochure.

Title: *Themes and Variations: From the Mark to Zero.*

Dates: March 21 - May 17, 2009.

Venue: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artists: Carla Accardi, Josef Albers, Rodolfo Aricò, Arman, Jean Arp, Enrico Baj, Agostino Bonalumi, Bonfanti, Georges Braque, Carlo Carrà, Alan Charlton, Carlo Ciussi, Joseph Cornell, Toni Costa, Riccardo De Marchi, Dadamaino, Theo van Doesburg, Giorgio Griffa, Lucio Fontana, Juan Gris, Jenny Holzer, Osvaldo Licini, Heinz Mack, Piero Manzoni, Manfredo Massironi, John McCracken, Mario Merz, Mirko, Piet Mondrian, François Morellet, Carlo Nangeroni, Maurizio Nannucci, Ben Nicholson, Mario Nigro, Gastone Novelli, Roman Opalka, Tancredi Parmeggiani, Mimmo Rotella, Arcangelo Sassolino, Emilio Scanavino, Kurt Schwitters, Ettore Spalletti, Daniel Spoerri, Mark Tobey, David Tremlett, John Tunnard, Gunter Uecker, Georges Vantongerloo, Victor Vasarely, and Vinicio Vianello.

Exhibition description:

The exhibition explored variations of the mark as a visual language and drew upon works from the museum's permanent collections and loans from other institutions. It charted the progress of the pictorial mark chronologically and thematically, focusing on typography and collage, letters and numbers, the iteration of gesture, signs, and monochrome. As a 'variation' of this theme, the exhibition included a one-man show of paintings by British artist Jason Martin titled *Vigil*. Martin was invited to interpret grade zero with a series of 13 works specifically created for this exhibition.

Catalogue:

No catalogue or brochure.

Title: *Robert Rauschenberg: Gluts.*

Dates: May 30 - September 20, 2009.

Venue: Peggy Guggenheim Collection.

Curator: Susan Davidson and David White.

Artist: Robert Rauschenberg.

Exhibition description:

A year after the death of Robert Rauschenberg (May 12, 2008) the Peggy Guggenheim Collection celebrated the memory of this artist with the exhibition *Robert Rauschenberg: Gluts*. Comprised of approximately forty works, the exhibition presented a little known body of Rauschenberg's work in metal. This series of works were inspired by Rauschenberg's visit to Houston in the mid 1980s. Taking note of the economic devastation of a region in the throes of a recession due to a glut in the oil market, Rauschenberg collected gas-station signs and deteriorated automotive and industrial parts which littered the landscape. He transformed the scrap-metal detritus into wall reliefs and freestanding sculptures that recalled his earlier Combines. The works for the exhibition were drawn from the holdings of the Rauschenberg Estate, with additional loans from institutions and private collections in the United States and abroad.

Susan Davidson states in her exhibition catalogue essay: "Robert Rauschenberg possessed an enthusiasm without boundaries for materials of all kinds. Early on, the often-disreputable cast-off nature of his work contributed to him being mistakenly labeled a Neo-Dadaist. His long-standing preoccupation with using common and found objects, often interspersed with signage and media imagery, as a medium of expression consistently led critics to associated him with the Pop art movement and its aftermath. However, throughout his protean career, he steadfastly refused to be pigeonholed, quickly moving away from any particular success toward more adventurous risks. Like Jackson Pollock, Rauschenberg eschewed traditional implements and methods, instilling each new work with his inventiveness. Always one to recycle, Rauschenberg had the unique ability to find new and often improved uses for what others tossed aside, reinvigorating detritus with a revealing second life. He fervently mined a vast repertoire that was essentially established within the first four years of his career, and that began in earnest in 1949: Temporal sequences and progressions; grid formats; doublings, mirrorings, and reversals; contrapuntal shifts between building up and stripping down, and a sense of human scale. From that time forward, he drew from, reused, and looped back through a recognizable artistic vocabulary."

Catalogue:

Davidson, Susan and White, David. *Robert Rauschenberg: Gluts*. New York: Solomon R. Guggenheim Foundation, 2009.

Two catalogues, in English and Italian. Catalogues include preface by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), acknowledgments by Susan Davidson (Senior Curator, Collections and Exhibition, Solomon R. Guggenheim Museum) and David White (Curator, Robert Rauschenberg Estate) and essays by Susan Davidson, Mimi Thompson and Trisha Brown. Catalogues contain exhibition plates and an exhibition history.

Library location: GUGG PGC 2009 .02 (English), GUGG PGC 2009 .01 (Italian).

Title: *Torre*.

Dates: June 3 - November 22, 2009.

Venue: Peggy Guggenheim Collection.

Curator: Lara Pan.

Artist: Wim Delvoye.

Exhibition description:

During the 53rd Venice Art Biennale, the Peggy Guggenheim Collection presented Belgian artist Wim Delvoye's work, *Torre*. A corten steel tower, with ogival windows, tracery and turrets in the International Gothic style, the work was exhibited on the terrace of Palazzo Venier dei Leoni overlooking the Grand Canal.

Luca Massimo Barbero notes in his exhibition catalogue essay: "Unbelievable, but a tower like a vision has grown, or landed, or perhaps 'blossomed', on the Grand Canal terrace of Peggy Guggenheim's *palazzo*. Immersed since ancient times in its lagoon-bound indolence, Venice is accustomed to ephemeral displays of all kinds, appearing from nowhere, especially in those 'Biennale summers' when the city springs to life, miraculously re-energized by the great International Art Biennale. And yet, this time, in that intriguing place that is Peggy Guggenheim's house, there is something strange. It is not simply the Tower's bulk, nor its soaring ascent, nor its astonishing appearance, but its turreted symbolism, the fact that it is not a belltower (almost the only architecture that vertically perforates the city's silhouette). It surprises us above all because of its irrefutable, almost poetic image of an architecture in the Gothic style. In short, its Nordic force, reverberating from olden times."

Partnerships: Organized by Nicolas Hélon.

Catalogue:

Wim Delvoye Coloring Book. Rectapublishers, 2009.

Bilingual catalogue and coloring book, in English and Italian. Includes an introduction by Philip Rylands (Director, Peggy Guggenheim Collection), essay by Luca Massimo Barbero, an image index, and an acknowledgement by Wim Delvoye.

Library location: FORM A 0000 0187.

Title: *Prendergast in Italy*.

Dates: October 10, 2009 – January 10, 2010.

Venue: Peggy Guggenheim Collection.

Williamstown, Massachusetts: Williams College Museum of Art, July 18 – September 20, 2009;
Houston, Texas: Museum of Fine Arts, February 14 - May 9, 2010.

Curators: Nancy Mowll Mathews and Elizabeth Kennedy.

Artist: Maurice Prendergast.

Exhibition description:

This exhibition assembled for the first time paintings by American artist, Maurice Prendergast (St. John's, Canada, 1858 – New York, USA, 1924), created during two trips to Italy (1898-99 and 1911-12).

It presented more than seventy of his Italian watercolors, oils, and monotypes as well as photographs, films, guidebooks, and travel advertisements that situate the work within the new visual culture that Americans had embraced by 1900. In June 1898 Prendergast travelled to Italy remaining for 18 months, visiting Venice (the main focus of his trip), Padua, Florence, Siena, Assisi, Orvieto, Rome, Naples, and Capri, before returning in late 1899. He returned to Italy in August 1911-January 1912 and once again visited Venice. The exhibition featured a corpus of unique works dedicated to Venice, represented by the artist with evocative views of its modern, daily life. While Whistler's etchings of Venice focus on the picturesque decay of the city, and Sargent with few exceptions painted its monuments, its interiors and its poorer inhabitants, Prendergast instead was attracted to its modernity—to wealthy visitors in fashionable dress, to processions and *feste* which were in part the expression of historic tradition and in part a response to international tourism. Prendergast chronicles *la Serenissima* with Impressionist, picturesque views crowded by colorful pedestrians walking through *calli*, *campi* and bridges.

Prendergast's prolific work on his first trip to Italy consolidated advances provoked by his previous acquaintance with the Parisian avant-garde and catapulted Prendergast to national attention in 1900. His experience on his second trip to Venice shifted his work towards a more formalist style, with Symbolist content showing how the concepts of Modernism that had emerged in the work of 1898-99 came to fruition during the crucial first decade of the twentieth century. Taken as a whole, Prendergast's Italian works are, arguably, the most visually sumptuous and aesthetically challenging pieces he ever produced and their presentation in Italy where they were created offers a new point of interest, and contributes to the comprehension of what characterized Modernism in the early 20th century and of the role Prendergast played in the development of Modern art in America.

Partnerships:

Organized by Williams College Museum of Art in partnership with the Terra Foundation for American Art.

Catalogue:

Mowll Mathews, Nancy and Kennedy, Elizabeth. *Prendergast in Italy*. London; New York: Merrell Publishers; Williamstown: Williams College Museum of Art; Chicago: Terra Foundation for American Art, 2009.

Two catalogues, in English and Italian. Catalogues include forewords by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Lisa G. Corrin (Director, Williams College Museum of Art), and Elizabeth Glassman (President and Chief Executive Officer, Terra Foundation for American Art), and essays by Nancy Mowll Mathews, Elizabeth Kennedy and Kimberly J. Nichols, Olga Płaszczewska, Alessandro Del Puppo, Jan Andreas May and Carol Clark. Catalogues contain a checklist of Italian works and a chronology.

Library location: GUGG PGC 2009 .03 (English), GUGG PGC 2009 .04 (Italian), and UFFICIO 28 0016 (Italian).

Title: *Peggy e Solomon R. Guggenheim: le avanguardie dell'astrazione.*

Dates: February 20 – May 30, 2010.

Venue: Arca, ex Chiesa di San Marco, Vercelli.

Curator: Luca Massimo Barbero.

Artists: Pierre Alechinsky, Karel Appel, Jean Arp, Edmondo Bacci, Giacomo Balla, Rudolf Bauer, William Bazotes, Georges Braque, Alexander Calder, Paul Cézanne, Corneille, Robert Delaunay, Theo van Doesburg, Jean Dubuffet, Sam Francis, Helen Frankenthaler, Adolph Gottlieb, Philip Guston, Jean Hélion, Asger Jorn, Vasily Kandinsky, Paul Klee, František Kupka, Fernand Léger, Franz Marc, Henri Matisse, Jean Metzinger, László Moholy-Nagy, Piet Mondrian, Tancredi Parmeggiani, Antoine Pevsner, Hilla Rebay, Ad Reinhardt, Jean-Paul Riopelle, Giuseppe Santomaso, Georges Seurat, Pierre Soulages, and Emilio Vedova.

Exhibition description:

Peggy e Solomon R. Guggenheim: le avanguardie dell'astrazione presented the theme of abstraction in the form of a dialogue between uncle and niece. It traced a path through the exchanges and acquisitions of the two collectors, confirming Solomon and Peggy's places among the major figures of 20th century art history.

Luca Massimo Barbero observes in his catalogue essay: "Come già nelle precedenti occasioni, la mostra di Vercelli sposa la ricognizione storica su momenti cruciali dell'indagine creativa del XX secolo con le vicende biografiche della famiglia Guggenheim, che divengono così emblematiche, nelle loro relazioni con l'arte e gli artisti, del volgere di epoche e tendenze. Quest'anno, l'idea di percorrere la prima metà del secolo appena concluso, attraversando le collezioni di questo grande museo, ha assunto la doppia identità, dialogica e complementare, di Solomon R. Guggenheim e di sua nipote Peggy Guggenheim, nel confluire dei loro interessi collezionistici verso il linguaggio astratto e non-oggettivo. Paradossalmente, accostando e alternando per la prima volta le loro due collezioni secondo una prospettiva organica, proprio nella predilezione per questa tendenza ne emergono insieme le continuità e le differenze, che rendono l'occasione di Vercelli ancora più unica per l'ampiezza con la quale è possibile attraversare la genesi, maturazione ed evoluzione di una grammatica astratta che si è articolata secondo direttrici non univoche ma molteplici, e ha così restituito un'immagine complessa del proprio tempo, in generazioni e contesti differenti. A ormai oltre un secolo dalla nascita della definizione stessa di astrazione, un'indagine sulle declinazioni di questo termine può apparire un esercizio accademico, ma il dibattito intorno alle possibilità dell'astrazione rivela in realtà la propria complessità e ricchezza per tutta la prima metà del XX secolo, quando proprio il dialogo tra figura e astrazione ha costituito la diatriba centrale della sperimentazione artistica. Fondamentali in questo dibattito si inseriscono le due figure della famiglia Guggenheim, quella dello zio Solomon e della nipote Peggy: la mostra di Vercelli unisce per la prima volta questi due grandi rami, in una sorta di percorso per icone e capolavori che attraversano tutto ciò che questo dialogo a distanza ha in qualche modo generato."

Partnerships:

Organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Comune di Vercelli.

Catalogue:

Barbero, Luca Massimo. *Peggy e Solomon R. Guggenheim: le avanguardie dell'astrazione*. Milan: Giunti Arte Mostre Musei s. r. l., 2010.

Catalogue in Italian, with prefaces by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Mercedes Bresso (President, Regione Piemonte), Gianni Oliva (Regional Culture Councillor), Andrea Corsaro (Mayor of Vercelli), Pier Giorgio Fossale (Town Councillor of Culture), Dario Casalini (President, Fondazione Cassa di Risparmio di Vercelli) and Renzo Masoero (President, Provincia di Vercelli). Essays by Barbero, Rylands and Tracey Bashkoff, and catalogue entries by Francesca Pola. Catalogue contains artists' biographies.

Library location: GUGG PGC 2010.01, UFFICIO 26 0010.

Title: *Art, Science and School*.

Dates: April 7 – 11, 2010.

Venue: Peggy Guggenheim Collection.

Curator: Education Department of the Peggy Guggenheim Collection.

Exhibition description:

This exhibition concluded the project "A scuola di Guggenheim 2009/2010," planned and executed by the Education Department of the PGC, and dedicated to schools of the Veneto Region. A scuola di Guggenheim was focused on the relationship between Art and Science and on the diffusion of the methods and languages of these two disciplines. This culminated in April with the exhibition *Art, Science and School* that displayed the works made by the classes covering the themes proposed during the various teaching phases of the project. The show included an introduction to the figures of the artist and the scientist and proceeded to explore some problems binding meaning and perception as well as broadening understanding of astronomy, matter, the concept of the vacuum and the relationship between madness and genius.

Partnerships:

Organized in partnership with The Marino Golinelli Foundation, Bologna.

Catalogue:

No catalogue or brochure.

Title: *Peggy in Venice. Photographed by Nino Migliori*.

Dates: April 7 – July 26, 2010.

Venue: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artist: Nino Migliori.

Exhibition description:

In 1958, Peggy Guggenheim was photographed by celebrated Italian photographer Nino Migliori (b. 1929) in her Venetian home, Palazzo Venier dei Leoni, now the Peggy Guggenheim Collection, which celebrates its 30th anniversary in 2010. Led by his intellectual curiosity, Nino Migliori spent time in Venice in the late 1950s. He frequented artists such as Emilio Vedova, Tancredi Parmeggiani, Giuseppe Santomaso, Virgilio Guidi and occasionally even Peggy Guggenheim, who was a focal point for Italian Abstract painters in post-war years, particularly Vedova and Tancredi.

Migliori is among the few photographers who, with his off camera experiments of the late 1940s, could be fully defined as “abstract expressionist”. Using the potential specific to the materials of the photographic medium, his work achieved a pure abstraction in line with the modernist sensibilities represented in the Peggy Guggenheim Collection’s post war art. When Migliori met Peggy Guggenheim in 1958, however, he used the camera as a traditional means of portraiture. “The house was different from anything I had ever experienced,” recalls Migliori. “It was the perfect expression of Peggy’s own determined and volatile personality, enigmatic but predictable. The works of art were not hung for decoration; they were an integral part of a suggestive and emotive ambience.” His black and white photographs capture the American collector in her Venetian mansion, with her personal belongings around her. She appears in these images with her “business cards” around her: from Alexander Calder’s headboard, to Jackson Pollock’s first drip paintings, and works by Braque and Brancusi.

Peggy in Venice offered a selection of large-format photographs never before shown in public, donated by Giovanni and Anna Rosa Cotroneo.

Catalogue:

Maggiore, Roberto. *Peggy in Venice. Photographed by Nino Migliori*. Bologna: Quinlan, 2010.

Bilingual catalogue, in English and Italian. Includes texts by Philip Rylands (Director, Peggy Guggenheim Collection) and Nino Migliori, and an essay by Roberto Maggiore. Catalogue also contains exhibition plates, a bibliographical note and a list of selected exhibitions.

Library location: GUGG PGC 2010.02, UFFICIO 24 0007.

Title: *Utopia Matters: From Brotherhoods to Bauhaus.*

Dates: May 1 – July 25, 2010.

Venues: Peggy Guggenheim Collection.

Berlin: Deutsche Guggenheim Berlin, January 22 – April 11, 2010.

Curator: Vivien Greene.

Artists: Anni Albers, Josef Albers, Grigorii Bershanskii, Marcel Breuer, Jean Broc, Ford Madox Brown, Sir Edward Coley Burne-Jones, Peter Cornelius, Henri-Edmond Cross, John Henry Dearle, Maria Oakey Dewing, Theo van Doesburg, Jean-Pierre Franque, Walter Gropius, William Holman Hunt, Vasily Kandinsky, Paul Klee, Gustav Klutssis, El Lissitzky, Mikhail

Masljanenko, John Everett Millais, László Moholy-Nagy, Piet Mondrian, William Morris, J. J. D. Oud, Johann-Friedrich Overbeck, Franz Pforr, Camille Pissarro, Liubov Popova, Theodor Rehbenitz, Gerrit Rietveld, Alexander Rodchenko, Dante Gabriel Rossetti, William Michael Rossetti, Augustus Saint-Gaudens, Oskar Schlemmer, Paul Signac, Antonina Sofronova, Georgii Stenberg, Varvara Stepanova, Vladimir Tatlin, Jan Toorop, Georges Vantongerloo, Philip Webb, and William Morris and Company.

Exhibition description:

The exhibition took a sequence of international case studies from the early 19th century through 1933—when the ascendancy of Fascism and Stalinism curbed or negatively reframed such projects—and examined the evolution of utopian ideas in modern Western artistic thought and practice. The movements addressed were: *Les Primitifs*, the Nazarenes, the Pre-Raphaelites, William Morris and Arts and Crafts, the Cornish Art Colony, Neo-Impressionism, De Stijl, the Bauhaus, and Russian Constructivism.

Vivien Greene observes in her catalogue essay: “The realization of a utopian society has always been an aspiration of humankind, but its achievement has been countered by the paradoxically dictatorial precepts upon which it must be founded. The contradiction inherent in concept versus practice has raised problems with idealistic notions about an egalitarian order even before Thomas More coined the term “utopia” in his eponymously titled narrative of a model civilization published in 1516. Mainstays of Western thought have alternately attempted to formulate a utopian paradigm that could function in practical terms or condemned the hope altogether. When governments have put utopian theories into practice these efforts have historically failed, suffocated by the numerous rules that must be established and enforced to maintain a presumably perfect world. Yet, the need for the idea of utopia to live in our imaginations is an important one for our culture.

Utopia has long been a subject of investigation for artists, as well as a model for artists’ communities where an ideal society has sometimes been more easily realized than in larger contexts. Though many were short-lived, these colonies or collectives functioned as the catalyst for intense and fecund periods of exchange and creativity. Moreover, their reach was often great, as they almost all propagated their ideas through their own publications. Artistic movements with utopian foundations emerged in the wake of the Enlightenment-fueled revolutions in France and America, were nourished by Romantic thought, and burgeoned by the end of the nineteenth century at a time when artists, architects, writers, and composers looked for respite from the anxiety, unsightliness, and commercialism of urban life. Utopian groups then evolved during the early twentieth century and optimistically endeavored to recraft society through art and design. This exhibition traces a sequence of examples that reveals the many forms that utopia can assume when embraced by artistic movements—from the brotherhoods of the nineteenth century to the avantgardes of the period immediately following World War I. The presentation concludes in the early 1930s, when the ascendancy of fascism brought about the close of the Bauhaus in Berlin in 1933 and Stalinism reframed Russian Constructivist projects in the Soviet Union.”

Partnerships:

Organized by the Peggy Guggenheim Collection and Deutsche Guggenheim Berlin.

Catalogue:

Greene, Vivien. *Utopia Matters: From Brotherhoods to Bauhaus*. New York: Solomon R. Guggenheim Foundation, 2010.

Two catalogues, in English and Italian. Catalogues include a preface by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum), and essays by Vivien Greene,

historian Russell Jacoby, and design-history authority Victor Margolin. Catalogues contain exhibition plates and descriptions of artistic movements.

Library Location: GUGG PGC 2010.04 (English), GUGG PGC 2010.03 (Italian), and UFFICIO 29 0011 (Italian).

Title: *Peggy and her Paintings.*

Dates: July 28 – September 27, 2010.

Venue: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artist: Lucio Berzioli (Farabola Press Agency).

Exhibition description:

In September 1957 Lucio Berzioli was sent by the Farabola Press Agency to photograph Peggy Guggenheim in her Venetian home, Cà Venier dei Leoni. He seems to have found the house full of family: Peggy's daughter Pegeen, wife of Jean Hélion, was visiting. She had brought with her their three boys, Fabrice, David and Nicolas, as well as two of their cousins, Clovis and Mark, the children of Sindbad, Pegeen's older brother. Berzioli's idea, as genial as it was natural, was to choose paintings from Peggy's collection, and to compose his portraits of her around these.

These photographs were acquired from the Massimo Minini Gallery, Brescia, thanks to the generosity of Sàfilens, as part of the celebrations for the 30th anniversary of the Solomon R. Guggenheim Foundation's operation of the Peggy Guggenheim Collection.

Catalogue:

No catalogue or brochure.

Title: *Adolph Gottlieb. A Retrospective.*

Dates: September 4, 2010 – January 9, 2011.

Venue: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Adolph Gottlieb.

Exhibition description:

This exhibition surveys the work of the American artist Adolph Gottlieb (1903-1974): from his initial paintings of Surrealist and Cubist influence, to his expressionist and abstract works. This provides an understanding of how Adolph Gottlieb's work evolved, and of how his work was an integral element within the development of American Abstract Expressionism in New York in the 1950s. The popularity of Gottlieb derives from his invention of a visual language, more basic and universal than written language, purged of symbols with historical precedents. In 1941 Gottlieb

achieved this with his *Pictographs*, images of what appear to be archaic symbols organised in irregular grids. As Gottlieb's career developed so did his artistic style. He believed that "different times require different images." As a result, once Gottlieb felt he had exhausted the idea of the *Pictograph* he continued to develop new and novel compositions. These featured *Imaginary Landscapes*, compositions split into two zones, with celestial bodies in the upper part and an imaginary, vigorously brushed, landscape below, and later his famous *Bursts*. The *Bursts* demonstrate a continuing compositional development, where the lower part of the *Imaginary Landscapes* had detached itself from the picture edges to become an independent floating form with vertically oriented structures. These works are symbols of cosmic and universal notions, as well as uniquely aesthetic values. Gottlieb wanted the viewer to draw upon their own emotional responses to interpret his work. The show includes sketches, prints and sculptures.

Sanford Hirsch writes in the catalogue preface: "In 1947 Adolph Gottlieb published a statement in the progressive magazine "The Tiger's Eye" that famously began "Certain people always say we should go back to nature. I notice they never say we should go forward to nature. It seems to me they are more concerned that we should go back, than about nature." Gottlieb himself was never interested in going back. He left home at the age of 17 and worked his passage to Europe, as a declaration of his intent to have a career as an artist. That career spanned fifty years, from the time of Cubism and early Surrealism to the time of Minimalism, Conceptual and Performance art, and the beginnings of Post-Modernism—a period of breathtaking changes in art. Throughout his career, Gottlieb never lost his drive to progress and always remained aware of what others around him were doing. He constantly challenged himself and expanded his art and, when he felt he had explored an idea completely, he changed the kind of image that he was working on, reducing the means he allowed himself in order to pursue new challenges."

Partnerships:

Organized in partnership with the Adolph and Esther Gottlieb Foundation, New York.

Catalogue:

Barbero, Luca Massimo. *Adolph Gottlieb. A Retrospective*. Milan: Giunti Arte Mostre Musei s. r. l., 2010.

Two catalogues, in English and Italian. Catalogues include prefaces by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Sanford Hirsch (Executive Director, Adolph and Esther Gottlieb Foundation), Elizabeth Glassman (President and CEO, Terra Foundation for American Art), and On. Marino Zorzato (Vice President – Councilor for Culture, Regione del Veneto), and essays by Luca Massimo Barbero and Pepe Karmel. Catalogues contain exhibition plates and a chronology.

Library Location: GUGG PGC 2010.05 (English), UFFICIO 26 0011 (Italian).

Title: *Peggy Guggenheim: A Collection in Venice*.

Dates: October 9, 2010 – January 31, 2011.

Venue: Art Gallery of Western Australia (AGWA), Perth.

Curators: Philip Rylands and Gary Dufour.

Artists: Berenice Abbott, Jean Arp, Edmondo Bacci, William Baziotes, Constantin Brancusi, Victor Brauner, Leonora Carrington, Giorgio de Chirico, William Congdon, Marcel Duchamp, Max Ernst, Gisèle Freund, Alberto Giacometti, Jean Hélion, Humphrey Jennings, Vasily Kandinsky, André Kertész, Jacques Lipchitz, René Magritte, Roberto Sebastian Matta, Piet Mondrian, Henry Moore, Amédée Ozenfant, Antoine Pevsner, Pablo Picasso, Armando Pizzinato, Jackson Pollock, Mark Rothko, Tancredi, Yves Tanguy, and John Tunnard.

Exhibition description:

As the first exhibition in a new series titled Great Collections of the World, the Art Gallery of Western Australia exhibited a selection of thirty two paintings and sculptures from the Peggy Guggenheim Collection exclusively in Perth. The works in the exhibition displayed Peggy Guggenheim's strong affinity for two key movements of 20th century modern art: Surrealism and Abstraction. The exhibition highlighted Peggy's atypical personality, patronage and passions as a collector through a range of European and American works created from the 1910s through to the 1950s. The exhibition featured masterpieces by Picasso, Magritte, Kandinsky, Duchamp, Ernst, Rothko, Giacometti and many more. Photographs of Peggy Guggenheim by Berenice Abbott, Gisèle Freund and André Kertész, and ephemera from the Peggy Guggenheim Collection Archives were also presented. This exclusive view of Peggy's collection outside Venice created an immersion within the intellect and thoughts of Peggy Guggenheim, placing these masterpieces well within the narrative of her interaction with the artists and their works. This was the first large-scale showing of the Peggy Guggenheim Collection masterpieces in Australia.

Stefano Carboni observes in the exhibition catalogue: "It is with great pleasure that the Art Gallery of Western Australia is able to introduce to local audiences and visitors to Perth the opportunity to view, for the first time in the Southern Hemisphere, key holdings of one of the most respected and cherished collections of twentieth century art. (...) This first exhibition in the series provides a captivating immersion into the sensibility of Peggy Guggenheim by offering not only a great selection from her collection but also a narrative of her interaction with the artists and their works. In addition, it provides an insight into her life by including, for example, her famous sunglasses and the furniture that Frederick Kiesler designed in 1942 for her Art of This Century gallery in New York."

Partnerships:

Organized by the Peggy Guggenheim Collection and the Art Gallery of Western Australia.

Catalogue:

Rylands, Philip and Subelyte, Gražina. *Peggy Guggenheim: A Collection in Venice*. Perth: Art Gallery of Western Australia, 2010.

Catalogue in English. Prefaces by Stefano Carboni (Director of the Art Gallery of Western Australia), Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), and an essay by Philip Rylands. Catalogue contains a chronology, and entries on exhibited works by Philip Rylands and Grazina Subelyte.

Library Location: GUGG PGC 2010.06, UFFICIO 2010.

Title: *Pegeen Vail Guggenheim*.

Dates: October 1, 2010- March 14, 2011.

Venue: Peggy Guggenheim Collection (museum café).

Curators: Benjamin Hélión, Benjamin Lanot and Philip Rylands.

Artists: Pegeen Vail Guggenheim and Egidio Costantini.

Exhibition description:

This small exhibition ran in sync with the release of the first illustrated biography of Pegeen Vail Guggenheim's life. Her work, which can be described as both naïf and surrealist, borrows from some of the principal artistic movements of the Twentieth Century. This show exhibits five of her paintings, produced during the period ranging from 1945-1960, as well as two glass sculpture from 1966, created by Egidio Costantini, who 'translated' her drawings into glass sculptures. Pegeen came into contact with many influential artists via her mother's galleries. For example in 1938, aged twelve, she exchanged work with the Surrealist painter Yves Tanguy. Pegeen's artistic career began early, exhibiting at both the *Guggenheim Jeune* (1938-39) in London and Peggy's New York Gallery, *Art of This Century* (1942-1947). In 1946 she held her first solo show at *Art of This Century*, showing oil paintings, drawings, and gouaches that depicted scenes populated with doll-like figures, rendered in a naïf style. This style of painting is the predominant focus of the work exhibited here. In the winter of 1966 Pegeen held several exhibitions in Canada, Stockholm and Philadelphia. On the brink of success, her depression led her to medicine abuse, which ultimately proved fatal. Married twice, she died in Paris on March 1, 1967.

Related Publication:

Hélión, Benjamin and Lanot, Benjamin. *Pegeen Vail Guggenheim: A Life Through Art*. Paris: Sisso editions, 2010. (Available in French, English, and Italian).

Library Location: UFFICIO 2010.

2011

Title: *The Vorticists: Rebel Artists in London and New York.*

Dates: January 29 - May 15, 2011.

Venue: Peggy Guggenheim Collection,
Durham: Nasher Museum of Art, Duke University, Durham, NC, September 30, 2010 –January 2, 2011;
London: Tate Britain, June 14, 2011 –September 4, 2011.

Curators: Mark Antliff (Professor of Art, Art History & Visual Studies at Duke University) and Vivien Greene (Curator of Nineteenth and Early Twentieth Century Art at the Solomon R. Guggenheim Museum, New York).

Artists: Lawrence Atkinson, David Bomberg, Jessica Dismorr, Jacob Epstein, Frederisk Etchells, Henri Gaudier-Brzeska, Alvin Langdon Coburn, Wyndham Lewis, Christopher Nevinson, William Roberts, Helen Saunders, Dorothy Shakespear, and Edward Wadsworth.

Exhibition description:

The Vorticists: Rebel Artists in London and New York, 1914-18 is a landmark show for the Vorticist movement. It is the first museum exhibition attempting to recreate the three Vorticist exhibitions mounted during World War 1, the exhibitions that served to define the group's radical aesthetic for the public. It is also the first show devoted to this Anglo-American movement to be presented in the United States or Italy. While Vorticism was a short-lived, essentially spanning the years of WW1, it was a pivotally important modernist movement.

Philip Rylands observes in the catalogue introduction: "Vorticism is a story of the acceptance and transformation of contemporary European art by young artists working in London. It belongs to the larger history, from 1910 on, of the reception in Britain of French Post-Impressionism, Henri Matisse and the Fauves, the Ballets Russes, Cubism, Futurism, and Vasily Kandinsky. Vorticism was the most advanced, the most sharply characterized of the London-based avant-gardes: the Bloomsbury Group (Vanessa Bell, Duncan Grant, Roger Fry and the artists of the Omega Workshops), Augustus John (considered a genius and the first British artist to be tagged a Post-Impressionist), the Rhythmists (John Duncan Fergusson, Anne Estelle Rice, and others), and the Camden Town Group led by Walter Sickert."

Partnerships:

Co-organized by the Peggy Guggenheim Collection, the Nasher Museum of Art at Duke University, and Tate Britain.

Catalogue:

Antliff, Mark and Greene, Vivien (eds.). *The Vorticists : Rebel Artists in London and New York, 1914-1918*. London: Tate Publishing, 2010.

Library Location: GUGG PGC 2011.02 (English), GUGG PGC 2011 .01 (Italian), and UFFICIO 2011.

Title: *1900-1961. Arte Italiana nelle Collezioni Guggenheim.*

Dates: February 26 – June 5, 2011.

Venue: Arca, ex Chiesa di San Marco, Vercelli.

Curator: Luca Massimo Barbero.

Artists: Afro, Giacomo Balla, Umberto Boccioni, Alberto Burri, Giuseppe Capogrossi, Carlo Carrà, Giorgio de Chirico, Pietro Consagra, Lucio Fontana, Achille Funi, Mirko, Amedeo Modigliani, Giorgio Morandi, Filippo de Pisis, Arnaldo Pomodoro, Gaetano Previati, Medardo Rosso, Mario Sironi, Arturo Tosi, Emilio Vedova, and Adolfo Wildt.

Exhibition description:

The exhibition pays tribute to 20th century Italian art with a selection of works traversing the genesis, growth and evolution of the Italian avant-garde from 1900 to 1961. 2011 is the 150th anniversary of the Unification of Italy. It is a symbolic gesture that the exhibition opens with a masterpiece by Giuseppe Capogrossi, of the early 1960s, to acknowledge the centenary of Italy's unification. The exhibition then moves backwards in time, with works by internationally famous Italians. Special focus, with eight works on show in the Arca, is given to Mario Sironi, one of the best-represented Italians in the Venice collections. The closing section of the exhibition is dedicated to Futurism, a movement that, early on, captured the attention of private and public collecting in the USA.

Luca Massimo Barbero observes in the catalogue introduction: "La quarta mostra delle collezioni Guggenheim a Vercelli, che dimostra il rapporto di continuità con lo spazio dell'Arca e la città di Vercelli, getta uno sguardo all'indietro sull'interesse maturato da parte delle collezioni Guggenheim nei confronti dell'arte italiana contemporanea tra il 1900 e il 1961. Queste date ideali, che coprono il secolo appena trascorso sino, appunto, alla data del centenario nazionale, aiutano a inquadrare, in una prospettiva possibile e aperta, ciò che le collezioni americane espongono al pubblico internazionale, le scelte e i protagonisti illustrati, e la fortuna critica che oltreoceano ha riguardato l'arte italiana. Si presenta così una rassegna di ciò che l'occhio e il gusto americano hanno scelto dell'arte italiana del secolo scorso, attraverso una selezione di opere provenienti dalle collezioni Guggenheim di New York e Venezia e da altre preziose raccolte, prima fra tutte la straordinaria e fondamentale collezione di Gianni Mattioli, significativo prestito a lungo termine, dal 1997, alla Collezione Peggy Guggenheim di Venezia, vero compendio delle esperienze delle grandi avanguardie d'inizio secolo della nostra nazione. A quell'inarrivabile giacimento si aggiungono prestiti e donazioni di privati che nel tempo hanno visto nelle attività degli spazi Guggenheim un luogo dove rivelare e mostrare opere d'arte italiane che la Fondazione ora custodisce. Non sorprenda, quindi, la scelta del curatore di iniziare questo percorso *à rebours* in una prospettiva che idealmente parte dagli anni Sessanta, come punto cronologico e anche luogo delle celebrazioni del centenario e della nascita di una nuova maturazione dell'arte italiana d'avanguardia, da allora sino a oggi riconosciuta internazionalmente come la nuova identità italiana del secondo dopoguerra."

Partnerships:

Organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Comune di Vercelli.

Catalogue:

Barbero, Luca Massimo. *1900-1961. Arte Italiana nelle Collezioni Guggenheim.* Milan: Giunti Arte Mostre Musei s. r. l., 2011.

Catalogue in Italian, with prefaces by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Roberto Cota (President, Regione Piemonte), Michele Coppola (Regional Culture Councillor), Andrea Corsaro (Mayor of Vercelli), Pier Giorgio Fossale (Town Councillor of Culture) and Fondazione Cassa di Risparmio di Vercelli, essays by Luca Massimo Barbero and Sileno Salvagnini. Catalogue contains a checklist, images of works exhibited and artists' biographies.

Library location: GUGG PGC 2011.03, UFFICIO 2011.

Title: *Ileana Sonnabend. An Italian Portrait.*

Dates: May 29 - October 7, 2011.

Venue: Peggy Guggenheim Collection.

Curators: Antonio Homem and Philip Rylands.

Artists: Carlo Alfano, Giovanni Anselmo, Arman, John Baldessari, Bernd and Hilla Becher, Lawrence Beck, Pier Paolo Calzolari, Jim Dine, Elger Esser, Robert Feintuch, Tano Festa, Lucio Fontana, Gilbert & George, Philip Haas, David Hockney, Candida Höfer, Clay Ketter, Anselm Kiefer, Jeff Koons, Jannis Kounellis, Barry Le Va, Sol Lewitt, Roy Lichtenstein, Piero Manzoni, Mario Merz, Robert Morris, Bruce Nauman, Claes Oldenburg, Luigi Ontani, Giulio Paolini, Michelangelo Pistoletto, Anne and Patrick Poirier, Rona Pondick, Robert Rauschenberg, Andrea Robbins and Max Becher, James Rosenquist, Clifford Ross, Mimmo Rotella, Mario Schifano, Haim Steinbach, Hiroshi Sugimoto, Cy Twombly, Wilhelm Von Gloeden, Andy Warhol, William Wegman, Robert Yarber, and Gilberto Zorio.

Exhibition description:

This exhibition is a tribute to Ileana Sonnabend, who, over a fifty year period, promoted the avant-gardes and is considered among the greatest dealers of her time. Ileana Sonnabend felt a strong affinity to Italy, and for Venice in particular where she retained an apartment. Antonio Homem has therefore drawn from his vast knowledge of the Sonnabend Collection to present the exhibition with works that feature Italy as the leitmotif. Thus, fourteen of the almost fifty artists represented are Italian together with works by artists from the United States, Europe and Japan which are diversely related to Italy. This may manifest as a Catholic-based tradition of Alpine handicraft in Jeff Koon's *Buster Keaton*, or Italian cooking in Claes Oldenburg's Pop Art. Roy Lichtenstein has utilized motifs from Mediterranean classical architecture and the great traditions of Italian iconography are displayed by Robert Feintuch, Robert Rauschenberg and Cy Twombly. Italian literature also finds its way via the work of Arman and Robert Morris and manipulations of Italian modernist painting (Balla), architecture (Sant'Elia), design (Alessi) and evocations of Roman archeological sites by Gilbert & George all find places in this exhibition. Given the diversity and variety of the responses to Italy in this exhibition, the viewer is assaulted with a wonderful exploration of topography, culture and traditions that continue to nourish contemporary art production. In sum, this exhibition gives one the opportunity to witness the full measure of Ileana Sonnabend's enduring legacy and an appreciation of how Sonnabend remained at the forefront of the new art to the end of her life.

Richard Armstrong observes in the catalogue preface: "Both Peggy Guggenheim and Ileana Sonnabend were successful gallerists and peerless collectors. In New York in the 1940s Ileana and

her first husband Leo Castelli frequented Peggy's Art of This Century museum-gallery—about which Leo Castelli remarked “Peggy's gallery was a sensation.... Noone realized that Peggy was doing something of epoch-making importance.” Peggy was born in New York and Ileana in Bucharest, but each conducted her career in the New and the Old Worlds. In addition to collecting European abstract and Surrealist art, Peggy's patronage, at least for the five-year duration of Art of This Century, incorporated the generation of the American Abstract Expressionists. Ileana Sonnabend, over a fifty-year period, promoted the avant-gardes that followed— as if in a line of succession from Peggy. This exhibition is therefore a tribute to Ileana Sonnabend as a kindred spirit, however different in personality, to Peggy Guggenheim. Each were in close contact with the artists whose works they promoted, but in their quest for new talent there was an important difference: Peggy relied considerably on the advice of remarkable men (and one woman, Nellie van Doesburg) who frequented her circle—Marcel Duchamp, Samuel Beckett, Herbert Read, James Johnson Sweeney, Howard Putzel for example. This courageous but also self-deprecating talent of listening to others and then taking decisive action was to her credit, and a way of understanding her success. By contrast ...Ileana refined her own eye, made her own choices, and had the confidence of her own taste and intuitions. She is fairly considered among the greatest dealers of her time.”

Partnerships:

Organized by the Peggy Guggenheim Collection Venice in conjunction with the Sonnabend Gallery, New York.

Catalogue:

Homem, Antonio and Rylands, Philip. *Ileana Sonnabend. An Italian Portrait*. Venice: Peggy Guggenheim Collection, 2011.

Two catalogues, in English and Italian, with prefaces by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), and essays by Achille Bonito Oliva and Germano Celant. Catalogue also contains an interview with Antonio Homem by Philip Rylands and a catalogue of works with entries written by Mario Codognato.

Library location: GUGG PGC 2011.05 (English), GUGG PGC 2011 .04 (Italian), and UFFICIO 2011.

Title: *John Armleder: Away*.

Dates: June 4 – September 5, 2011.

Venue: Peggy Guggenheim Collection.

Curators: Sandro Rumney and Andrea Caratsch.

Artist: John Armleder.

Exhibition description:

During the 54th Venice Art Biennale, the Peggy Guggenheim Collection presented John Armleder's glass sculptures, *Kamut*, *Leone Urlante* and *Pomona*. All of them were created in 2011, specifically on the occasion of this exhibition.

Gregory Volk notes in his exhibition catalogue essay: "It is fascinating when an excellent and accomplished artist makes the surprising decision to explore a largely unfamiliar medium, which implies both risk and discovery, a willing loss of control and a driving interest in fresh possibilities. This is certainly the case with John Armleder's eccentric and wonderfully misbehaving glass sculptures, realized in Murano with the assistance of expert craftspeople there. (...) Murano, of course, is a capital of glass, and it has been so since 1291, when the Venetian Republic, fearful of fires, decreed that its glassmakers relocate their foundries to the island. (...) Armleder's decision to not only work with glass, but also to directly collaborate with the experts of Murano, profoundly connects with a grand sweep of Venetian history, culture and identity, and it also has a personal basis.

When you think about it, a fundamental characteristic of John Armleder's art through the years is his eclectic approach to mediums, and this eclectic approach has long made him an elusive figure who is tough to pin down. He has flourished as a painter, sculptor, installationist, performer, filmmaker and maker of drawings, producing exceptionally diverse work in all of these mediums, yet an important aspect coursing through, and in fact uniting, much this diverse work is precisely such an eccentric carnival impulse. Throughout Armleder's work familiar things get intensified, manipulated, exaggerated, disrupted from their usual conditions, assigned new uses and "carnivalized". Fluorescent tubes, which should be overhead on the ceiling, instead appear as a scattery sculpture on the floor (*Untitled*, 2002), while they continue to light the space. With *Untitled (Furniture Sculpture)*, 1986, three plush armchairs, with their back legs tilted up against the wall, have a single white acrylic circle on their seats so that they become hybrids of furniture and painting. In a wild variation on standard wallpaper, Armleder covered the walls of a Berlin gallery with crimson decorative foil, turning the whole space into a garish, pulsating "painting". Whole room installations turn the basic elements of domestic décor, including chairs, tables, waste paper baskets, appliances, lamps, wallpaper, stools and floor, into mind-bending, threedimensional "paintings" that envelop the viewer. It is absolutely correct that John Armleder's work involves a restless, hugely explorative, inventive and freedom-seeking expansion of what might constitute painting. It is equally correct that this expansion consistently involves many carnivalesque elements, especially a dialogic interplay between familiarity, to the point of banality, and transformative eccentricity.

This is exactly what one finds in Armleder's glass sculptures, which are exceptionally painterly with all their surrogate brush strokes and gestures, and which also have a distinctly carnivalesque air of robust freedom, shifting identity and transgression. Arranged in two stacks and a spiky column in the Guggenheim's courtyard, they are a refreshingly odd sculpture/painting conflation, as well as a refreshingly odd variation on decorative glass such as is sold in the nearby shops, and you approach them with wonderment, consternation and exhilaration. These glassworks are a lively and provocative addition to John Armleder's oeuvre, and underscore why he is one of the most singular and compelling artists of the era."

Partnerships:

Organized by Sandro Rumney (Art of The Next Century gallery) and Andrea Caratsch (Galerie Andrea Caratsch, Zurich).

Catalogue:

John Armleder: Away. With participation of Gregory Volk. Paris: Art of The Next Century, 2011.

Catalogue in English. Includes an essay by Gregory Volk and acknowledgements by Sandro Rumney.

Library location: UFF. PR 2011.

Title: *Themes & Variations. Script and Space/ Gastone Novelli and Venice.*

Dates: October 15, 2011 – January 1, 2012.

Venue: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artists: Vincenzo Agnetti, Francis Bacon, Carlo Carrà, Gianni Colombo, Dadamaino, Arthur Duff, Lucio Fontana, Bice Lazzari, Riccardo de Marchi, Mirko, Piet Mondrian, François Morellet, Mario Nigro, Gastone Novelli, Pablo Picasso, Jackson Pollock, Rudolf Stingel, Rufino Tamayo, and Lawrence Weiner.

Exhibition description:

The exhibition promotes an exhibition formula that offers visitors fresh perceptions of the museum's collections, whether known or less known, by means of a dialogue with works by more contemporary artists from other collections, thus opening up new, multiple possible interpretations. Works from the early 20th century avant-garde connect thematically in a confrontation and comparison with post war and contemporary works, tracing the evolution of forms of visual expression as they change with time.

Beginning with Modernist works from early last century, such as Cubism and Futurism, the exhibition looks at the use of script: as language, as sign in the works of Pablo Picasso and of the Italian Futurist Carlo Carrà to the more contemporary script of Lawrence Weiner and Vincenzo Agnetti. Other thematic rooms follow, in which Piet Mondrian's rigid geometries are offset by Gianni Colombo's flexible, and elastic spaces and by the self-contained spaces of Mario Nigro. Uniformly patterned works, with a density to the point of congestion by Rudolf Stingel, contrast with Jackson Pollock's all-over calligraphy. Writing-as-sign in Bice Lazzari compares with the cryptic vocabulary of marks in Dadamaino and Riccardo de Marchi. Then again, in a gallery dedicated to nature, a roaring lion by Mirko contradicts the complacency of a chimpanzee by Francis Bacon. With *Celestial Bodies* by Rufino Tamayo, the exhibition engages the notion of cosmic space, understood as a multiplicity of perspectives, with works by François Morellet, Arthur Duff and Lucio Fontana.

A tribute to Gastone Novelli, a major figure in Italian art in the 1950s and 60s, closes the exhibition. *Gastone Novelli and Venice* presents his poetical inscriptions on outsize canvases, in which marks, colors, and words are suspended in a delicate balance, exploring his relation to Venice. Together with rare sketchbooks of the 1960s which depict Venice, there are canvases painted between 1964 and 1968, few of them ever exhibited prior to this exhibition, in which Venice may be either his subject or the place of his studio. 1968 was a critical year for Novelli—he was at the center of the polemics and the protests against the Biennale that year, where he turned the paintings in his one-man show to the wall, thus linking himself and his work to a now legendary episode in the student riots of that year.

Partnerships:

Organized by the Peggy Guggenheim Collection in partnership with Archivio Gastone Novelli, Rome.

Catalogue:

Barbero, Luca Massimo. *Gastone Novelli and Venice*. Rome: De Luca Editori d'Arte, 2011.

Bilingual catalogue, in English and Italian. Catalogue includes a preface by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), essays by Luca Massimo Barbero and Marco Rinaldi, and a list of plates with a biography of Novelli by Maria Bonmassar.

Library location: GUGG PGC 2011.07.

Title: *Carte rivelatrici. I tesori nascosti della collezione Peggy Guggenheim.*

Dates: September 18, 2011 – January 15, 2012.

Venue: L.u.C.C.A, Lucca Centre of Contemporary Art.

Curator: Maurizio Vanni.

Artists: Pierre Alechinsky, Jean Arp, William Baziotes, Victor Brauner, Alexander Calder, Karel Capek, Jean Cocteau, Willem de Kooning, Max Ernst, Lucio Fontana, Sam Francis, Ezio Gribauda, Raol Hausmann, Hundertwasser, Humphrey Jennings, Vasily Kandinsky, Frantisek Kupka, Bice Lazzari, André Masson, Roberto Sebastian Matta, Mirko, Piet Mondrian, Henry Moore, Pegeen, Pablo Picasso, Man Ray, Hans Richter, Diego Rivera, Kurt Schwitters, Mario Sironi, Davis Smith, Francesco Somaini, Tancredi, Yves Tanguy, Mark Tobey, John Tunnard, Laurence Vail, Emilio Vedova, and Edward Wadsworth.

Exhibition description:

Much has been written and said about Peggy Guggenheim and her collection but her appreciation of works on paper, demonstrated by the fact that at her death in 1979 these accounted for more than seventy works in her collection, in addition to all those works that in the last thirty years of her life, from 1949 to 1979, she donated to museums around the world, has been overlooked. Drawing on the holdings of the Peggy Guggenheim Collection, this exhibition brings to light a collection of works on paper by some of the greatest artists of the twentieth century. Some were shown at the 1948 Venice Biennale, others have been exhibited only rarely and others have never been exhibited prior to this exhibition at Lu.C.C.A. Most painters of the last century devoted time and effort to working on paper, using this support as an arena for relatively free expression and for their more daring experiments. Reliving important moments in the history of 20th century art through Peggy Guggenheim's drawings – without recourse to all those that she donated to collections such as those of the Museum of Fine Arts, Boston, the Museum of Modern Art, New York, the Nelson-Atkins Museum of Art, Kansas City, or the Tel Aviv Museum of Art – is a major cultural and educational event.

Philip Rylands notes in the catalogue preface: "Peggy Guggenheim....would be delighted about this exhibition devoted to a part of her collection that, for space and conservation reasons, is rarely shown to the public. Peggy too was used to promoting "off-site" exhibitions, showing her entire collection or a part of it in Venice, at the 1948 Biennale, and elsewhere – Florence, Milan, Bordighera, Turin, and various cities abroad – but never before has a show been mounted with the special characteristics of "Revealing Papers."

Partnerships:

Organized by the L.u.C.C.A. Lucca Centre of Contemporary Art in partnership with the Peggy Guggenheim Collection.

Catalogue:

Vanni, Maurizio. *Carte rivelatrici. I tesori nascosti della collezione Peggy Guggenheim*. Milan: Silvana Editoriale Spa, 2011.

Bilingual catalogue, in English and Italian. Catalogue includes prefaces by Philip Rylands (Director, Peggy Guggenheim Collection), Angelo Parpinelli (President, L.u.C.C.A. Foundation), Stefano Baccelli (President, Province of Lucca), Mauro Favilla (Mayor of Lucca), Arturo Lattanzi (President, Fondazione Cassa di Risparmio di Lucca), Alberto Del Carlo (President, Fondazione Banca del Monte di Lucca) and Claudio Guerrieri (President, Chamber of Commerce of Lucca), and essays by Maurizio Vanni, Thereza Pedrosa and Alessandro Romanini. Catalogue also contains a list of plates and appendices.

Library location: GUGG PGC 2011.06.

2012

Title: *The Avant-Garde, From Picasso to Pollock.*

Dates: January 11 – February 19, 2012.

Venue: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artists: Alexander Archipenko, Jean Arp, Giacomo Balla, Umberto Boccioni, Constantin Brancusi, Georges Braque, Victor Brauner, Karel Capek, Carlo Carrà, Leonora Carrington, Marc Chagall, Giorgio de Chirico, Egidio Constantini, Joseph Cornell, Robert Delaunay, Paul Delvaux, Salvador Dalí, Willem de Kooning, Fortunato Depero, Marcel Duchamp, Max Ernst, Leonor Fini, Gisèle Freund, Alberto Giacometti, Julio Gonzalez, Stanley William Hayter, Jean Hélion, Albert Gleizes, Adolph Gottlieb, Arshile Gorky, Vasily Kandinsky, André Kertész, Paul Klee, Ibram Lassaw, Henri Laurens, Fernand Léger, El Lissitzky, René Magritte, Kazimir Malevich, Man Ray, Conrad Marca-Relli, Louis Marcoussis, André Masson, Roberto Sebastian Matta, Jean Metzinger, Amadeo Modigliani, Henry Moore, Giorgio Morandi, Robert Motherwell, Piet Mondrian, Joan Miró, Amédée Ozenfant, Pegeen, Antoine Pevsner, Francis Picabia, Pablo Picasso, Charles Pollock, Jackson Pollock, Ottone Rosai, Luigi Russolo, Kurt Schwitters, Gino Severini, Mario Sironi, Ardengo Soffici, Yves Tanguy, John Tunnard, Jacques Villon, Laurence Vail, Theo van Doesburg, Georges Vantongerloo, and Edward Wadsworth.

Exhibition description:

During the renovation of Palazzo Venier dei Leoni, masterpieces from the permanent collection are on view in the rooms usually dedicated to temporary exhibitions. The installation of Peggy Guggenheim's works in the rooms of the temporary exhibition space chronicles the avant-gardes that left an indelible mark on the history of art in the 20th century, from Picasso to Pollock, traversing cornerstones of Modernism such as Futurism (with the works of the Gianni Mattioli Collection), the *pittura metafisica* of Giorgio de Chirico, European abstraction (Kandinsky and Mondrian), and Surrealism (Miró, Dalí, Magritte and others).

100 masterpieces of modern art are on view in the galleries usually dedicated to temporary exhibitions. As suggested by the title *The Avant-garde. From Picasso to Pollock*, the museum chronicles the avant-gardes that left an indelible mark on the history of art in the 20th century, from Picasso to Pollock, traversing cornerstones of Modernism such as Cubism, Dada, Futurism (with the works of the Gianni Mattioli Collection), the *pittura metafisica* of Giorgio de Chirico, European abstraction (Kandinsky and Mondrian), Surrealism (Ernst, Miró, Dalí, Magritte and others), American Abstract Expressionism, as well as artists such as Brancusi, Bacon, and Giacometti.

Partnerships:

None.

Catalogue:

No catalogue or pamphlet accompanied the exhibition.

Title: *European Art: 1949 – 1979/ Marion R. Taylor Paintings, 1966 – 2001.*

Dates: February 26 – May 6, 2012.

Venue: Peggy Guggenheim Collection.

Curator: Philip Rylands.

Artists: Carla Accardi, Josef Albers, Pierre Alechinsky, Karel Appel, Kenneth Armitage, Edmondo Bacci, Francis Bacon, Enrico Baj, Agostino Bonalumi, Martha Boto, Tony Caro, Eduardo Chillida, William Congdon, Franco Costalonga, Alan Davie, Piero Dorazio, Jean Dubuffet, Barry Flanagan, Lucio Fontana, Alberto Giacometti, Alberto Guzman, Jenny Holzer, Bryan Hunt, Gwyther Irwin, Asger Jorn, Zoltan Kemeny, Bice Lazzari, Heinz Mack, Marino Marini, Manfredo Massironi, Mirko, Ben Nicholson, Gastone Novelli, Armando Pizzinato, Arnaldo Pomodoro, Marion R. Taylor, Germaine Richier, Mimmo Rotella, Giuseppe Santomaso, Toti Scialoja, Francesco Sobrino, Graham Sutherland, Gunther Uecker, Victor Vasarely, and Emilio Vedova.

Exhibition description:

This exhibition presents a collection of works from the Peggy Guggenheim's collection of postwar European painting and sculpture largely from the period 1949-79. It documents how Peggy Guggenheim continued to collect even after her withdrawal from New York, center of the artistic avant-garde, in 1947, the year she closed her museum-gallery Art of This Century. This exhibition is therefore a celebration of Peggy Guggenheim's Venetian life and her residence in Palazzo Venier dei Leoni. It is also however an opportunity to exhibit *donations*, works that have entered the Venetian Foundation since Peggy Guggenheim's death in 1979.

Opening with a sculpture and a painting by Alberto Giacometti and Marino Marini respectively, the first three galleries focus on Venetian and Italian art, with particular emphasis on Peggy Guggenheim's circle in the 1950s — Edmondo Bacci, Pizzinato, Santomaso, Tancredi, and Vedova. To these are added paintings by Accardi, Afro, Enrico Baj, Piero Dorazio and William Congdon. Rooms 4 to 6 are predominantly non-Italian, with a room dedicated to British masters in the 1950s (Kenneth Armitage, Francis Bacon, Alan Davie, Ben Nicholson, Graham Sutherland), and another dedicated to the CoBrA movement in Copenhagen, Brussels and Amsterdam, with paintings by Alechinsky, Karel Appel and Asger Jorn, as well as Jean Dubuffet. *Informel* works by Lazzari and Scialoja are joined by rarely seen sculptures by Arman, Alberto Guzman, and Zoltan Kemeny, as well as *decoupages* by Gwyther Irwin and Rotella. Room 7 focuses on 'visual research' (with optical works by Franco Costalonga, Victor Vasarely, Manfredo Massironi, Martha Boto, Lazzari and Francesco Sobrino). Room 8 closes the presentation with monochromes by Albers, Fontana and Bonalumi, wall sculptures by Mack and Gunther Uecker, a *Sphere* by Arnaldo Pomodoro, embossed prints by Eduardo Chillida, and a major 1960 painting by Novelli, recently donated by the Fondazione Araldi Guinetti.

The exhibition closes with a tribute to Marion Richardson Taylor (d. 2010), a versatile American artist.

Her eclectic path encompassed abstract expressionist murals, Cubist still lifes, non-figurative portraits and intimately sized drawings. Constantly in search of a new vocabulary to represent the people and the places that impressed her, Taylor had the courage to rethink her art continually. Places as different as Barcelona, Egypt, Japan, and Saint-Rémy in Provence all had a strong impact on her. The Peggy Guggenheim Collection dedicates to the artist her first solo exhibition, with works donated in 1998 to the Solomon R. Guggenheim Foundation.

Partnerships:

None.

Catalogue:

Frigeri, Flavia. *Marion R. Taylor Paintings, 1966 – 2001*. Venice: Peggy Guggenheim Collection, 2012.

Bilingual catalogue, in English and Italian. Catalogue includes a preface by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), and an essay by Flavia Frigeri.

Library location: GUGG PGC 2012.02, UFFICIO 2012.

Title: *I giganti dell'Avanguardia: Miró, Mondrian, Calder e le Collezioni Guggenheim*.

Dates: March 3 – June 10, 2012.

Venue: Vercelli, Arca di Vercelli – Chiesa di San Marco, Italy.

Curator: Luca Massimo Barbero.

Artists: Joan Miró, Piet Mondrian and Alexander Calder.

Exhibition description:

This exhibition includes over 30 works, of both painting and sculpture, chosen to survey the careers of these three giants of the avant-garde: Miró, Mondrian, and Calder. The two Guggenheim collectors, Peggy and Solomon, were both farsighted, with an acute eye for the avant-garde. They took risks on artists that would prove to be major figures in the history of 20th century art, collecting works that are now considered cornerstones of the avant-garde movements. Miró, Mondrian, and Calder represent a spectrum—with the poetic Surrealism of Miró at one end, the pure abstraction of Mondrian at the other, and the sculpture of Calder, with Surrealist and abstract components sympathetic to the imagery of both painters, at the center. This exhibition is an opportunity to discover heights of poetic fantasy that traversed the 20th century.

Joan Miró (1893-1983), born in Barcelona, Spain, was a founding member of Surrealism. He was defined by André Breton - leader and originator of the movement - as “the most surrealist of us all,” while for William S. Rubin he was “unquestionably the finest painter to have participated in Surrealism.” From 1924 to 1929 he was the principle exponent of the symbolic tendency in Surrealism that developed imagery of stylized, suspended, often abstract marks and formations that nonetheless evoke their origin in reality around us. He himself remarked: “For me form is never something abstract; it is always a sign of something. It is always a man, a bird, or something else. For me, painting is never form for form’s sake.” In 1942 paintings by Miró were exhibited in Peggy Guggenheim’s New York gallery, Art of This Century, in the debut presentation of her recently formed collection of European contemporary art, alongside works by Surrealist artists such as Salvador Dalí, Max Ernst, and René Magritte. When Miró was awarded the Grand Prix for graphics at the Venice Biennale in 1954, Gillo Dorfles described him as “the great painter that is able to construct a painting with a few dark lines, a few bold tones, and without any figurative pretext or concession to caricature.” With a vocabulary of fluid backgrounds and floating figures, his language became a point of reference for generations to come. He is still widely considered one of the undisputed giants of the 20th century.

Piet Mondrian (1872-1944), born in Amersfoort in the Netherlands, is a name from which abstraction in visual art, which had a strong influence on the imagery of both Miró and Calder, is inseparable. He was a founding member of the De Stijl movement in 1917, and one of the leading exponents and theorists of abstraction of the first half of the 20th century. Both Solomon and Peggy Guggenheim acquired works that chart his development from figuration to pure abstraction. Mondrian shared the idea of a spiritual and metaphysical basis for artistic creation with Kandinsky, and pursued the construction of a language that translates subjective lyrical expression onto the grid of a cosmic order. He challenged himself to render visible the relationship between individual freedom and the powerful resolve of the universe; in doing so he gave expression to a personalized, 'neoplastic', abstract style in which figuration is reduced to vertical and horizontal lines evoking the fundamental natural order. Inserted in the grid are blocks of the primary colors—blue, yellow and red. What emerges is a pictorial world that is both rigid and without limits, from the image to the dynamics of the universe, from the micro to the macrocosm. Mondrian passed his life in Holland, Paris, London, and New York, where he moved in 1940 to join the group of American abstract artists and where the rhythms of the city had a strong impact on his final works. Peggy Guggenheim befriended Mondrian in England in 1938 and he was to remain a member of her circle until his death in 1944. In 1971, the Solomon R. Guggenheim Museum in New York organized an important retrospective exhibition to celebrate the centenary of his birth, confirming the pivotal role he played in the history of Abstraction.

Alexander Calder (1898-1976) was born in Lawnton, Pennsylvania USA. Calder was "the first American of the twentieth century to win and hold a European reputation" (George Heard Hamilton). He traveled to Paris in 1926, where he soon became a close friend of Miró, with whom he was to share his formal humor, a preference for vegetal shapes, and expressive lines that drew patterns in space. In addition, a visit to the studio of Mondrian made an impact on his work. Like Mondrian, he limited his palette to primary colors and composed his works in lines and planes. Calder developed his visual language in three dimensions, and from the early 1930s, with his 'mobiles', caused his suspended sculptures to move in space. (Calder's first portraits of acquaintances and sculptures in space were named *mobiles* by Marcel Duchamp because of their slow and continuous movement.) The exhibition offers a full repertoire of Calder's work: his *Mobiles* and *Stables* (floor standing works), table pieces with 'mobile' parts, wire portraiture, wall pieces (*Constellations*—a title linking his work to Miró's), jewelry, and paintings on paper. Both Peggy and Solomon Guggenheim had enduring friendships with Calder, recognizing the originality of his new conception as to how sculpture can be made. Peggy wore an earring by Calder at the opening of Art of This Century, her museum-gallery, in 1942, and subsequently commissioned a bed-head from him. She wrote: "Not only am I the only woman in the world to sleep in a Calder bed, but I am also the only woman to wear his enormous mobile earrings." Both of these works are included in the exhibition. The clever mastery of mechanics (Calder trained as an engineer), the wonder of the movement of celestial bodies, and a childlike love for the circus are among the factors that give life to Calder's unpredictable, fluctuating, and suspended sculptures.

Partnerships:

Organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Comune di Vercelli.

Catalogue:

Barbero, Luca Massimo. *I giganti dell'Avanguardia: Miró, Mondrian, Calder e le Collezioni Guggenheim*. Milan: Silvana Editoriale Spa, 2012.

Catalogue in Italian. It contains prefaces by Andrea Corsaro (Sindaco della Città di Vercelli); Pier Giorgio Fossale (Assessore alla Cultura per l'Economia della Conoscenza della Città di Vercelli);

Richard Armstrong (Director of the Solomon R. Guggenheim Museum and Foundation) and Philip Rylands (Director of the Peggy Guggenheim Collection), and essays by Francesca Pola, Sileno Salvagnini and Luca Massimo Barbero. Catalogue includes plates and artists' biographies.

Library location: GUGG PGC 2012.01.

Title: *Art + Technology = School.*

Dates: May 6 – 21, 2012.

Venue: Peggy Guggenheim Collection.

Curator: Education Department of the Peggy Guggenheim Collection.

Exhibition description:

This year *A Scuola di Guggenheim*, the Peggy Guggenheim Collection's schools program for the Regione Veneto, focused on Art and Technology and on the intersection of the practices and languages of these two disciplines. This culminated in May with the exhibition *Art + Technology = School* displaying projects developed by school classes during the various teaching phases.

Partnerships:

Organized for the third year in partnership with The Marino Golinelli Foundation, Bologna, and for the first year with ThinkTag Smart.

Catalogue:

No catalogue or brochure.

Title: *Cycling, Cubo-Futurism and the Fourth Dimension. Jean Metzinger's "At the Cycle-Race Track".*

Dates: June 9– September 16, 2012.

Venue: Peggy Guggenheim Collection.

Curator: Erasmus Weddigen.

Artists: Umberto Boccioni, Georges Braque, Fortunato Depero, Marcel Duchamp, Louis Marcoussis, Jean Metzinger, Gino Severini, Mario Sironi, and Paul Wiedmer.

Exhibition description:

This exhibition focuses on a painting acquired by Peggy Guggenheim in 1945. One hundred years after *At the Cycle-Race-Track* (1912) was painted, it reveals how Jean Metzinger (1883-1956) adapted the avant-garde pictorial language of Cubism to subject matter combining the popular sport of cycle-racing with attempts to depict speed and to define in paint the 4th dimension—alluded to in the number '4' in the stadium grandstand. Metzinger, though less celebrated today than contemporaries such as Pablo Picasso and Georges Braque, figured prominently among the Cubists that exhibited together in Salle 41 of the 1911 Salon des Indépendants in Paris—the event at which the Cubist movement crystallized in the perception of Parisian art and art critical circles.

Philip Rylands and Richard Armstrong observe in the catalogue preface: “*At the Cycle-Race Track* illustrates the final yards of the Paris-Roubaix race, and portrays Charles Crupelandt, its winner in 1912. The Paris-Roubaix has earned several nicknames: ‘Queen of the Classics,’ the ‘Easter Race’ (it takes place on a Sunday in April) and the ‘Hell of the North’, owing to the extreme hardship of cycling over the cobbled *pavé* roads of northern France. Metzinger’s painting was the first in Modernist art to represent a specific sporting event and its champion. He folded into the image his concepts of ‘mobile’ perspective, simultaneity, and time, according to his belief that the fourth dimension was crucial to a new art that could compete with the classical French tradition of Jacques-Louis David and Jean-Auguste-Dominique Ingres. Metzinger belonged to a loose-knit group of friends, including Guillaume Apollinaire, Albert Gleizes, and František Kupka, that frequented the household of the Duchamp brothers in Puteaux, a suburb of Paris, and who, inspired by their admiration for Maurice Princet, known as the ‘the mathematician of the Cubists,’ discussed such matters as non-Euclidean geometry, theoretical mathematics, the golden section and non-visible dimensions. The combination of a sporting subject chronicling a new passion in French popular culture and an ambitious intellectual and visual apparatus central to the nascent Cubist movement qualifies Metzinger’s *At the Cycle-Race Track* as a masterpiece. We trust therefore that this kind of ‘work in focus’ exhibition, examining a work in the museum’s own collection, also has the effect of reaching out and adding to the myriad of scholarship concerning the period as a whole.”

Catalogue:

Weddigen, Erasmus. *Cycling, Cubo-Futurism and the Fourth Dimension. Jean Metzinger’s “At the Cycle-Race Track”*. Venice: Peggy Guggenheim Collection, 2012.

Two catalogues, in English and Italian, with preface and acknowledgements by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), sponsor’s statement by Giorgio Squinzi (President and CEO, Mapei SpA), and essays by Erasmus Weddigen, Sonya Weddigen-Schmid, André Blum, Wolfgang Drechsler, Hans-Jürgen Heinrichs and Nina Aydt, Božena Nikiel, Hanns Ruder, Paul Schwartzbaum and Ferruccio Petrucci. An interview with the cyclist Fabian Cancellara is also featured, as well as catalogue entries by Gražina Subelyte.

Library Location: GUGG PGC 2012.04 (English), UFFICIO 2012 (Italian).

Title: *Seeing the World Within: Charles Seliger in the 1940s*.

Dates: June 9 – September 16, 2012.

Venue: Peggy Guggenheim Collection.

Charlotte, North Carolina: Mint Museum Uptown, February 11 – April 29, 2012;

Utica, New York: The Munson-Williams-Proctor Arts Institute, October 20, 2012-January 20, 2013.

Curator: Jonathan Stuhlman.

Artist: Charles Seliger.

Exhibition description:

This exhibition brings to Venice and to Italy for the first time a corpus of works—thirty-three paintings and drawings—by American Surrealist painter, Charles Seliger (1926-2009), working in the 1940s, the beginning of his career, that trace his rapid development from youthful enthusiasm and talent to a mature artist, confident in his own, original artistic vision.

Philip Rylands and Richard Armstrong note in the catalogue foreward: “It is with pleasure, and the conviction of absolute rightness, that the Peggy Guggenheim Collection, Venice, presents this exhibition dedicated to Charles Seliger. For many years until his death, he was the sole surviving artist to whom Peggy Guggenheim had given a one-man show in her celebrated New York gallery Art of This Century, from October 30 – November 17, 1945. He was nineteen years old at the time. No fewer than seven of the paintings exhibited then, some of which even belonged to Peggy, are included in this exhibition. Charles’s recollections of the gallery, and of Peggy herself, of whose memory he was very fond, drew him close to the Peggy Guggenheim Collection’s mission. We are glad to have the opportunity to offer our public a reprise of one of Peggy Guggenheim’s exploits in her heroic New York period, and to exhibit great paintings from the 1940s, at once so original and yet characteristic of their time. Before his exhibition at Art of This Century, Charles had earned the admiration and support of Howard Putzel, Peggy Guggenheim’s friend and sometime secretary at Art of This Century.”

Partnerships:

Organized by the Mint Museum, Charlotte, North Carolina, USA.

Catalogue:

Stuhlman, Jonathan and Dubois, Michelle. *Seeing the World Within: Charles Seliger in the 1940s*. Charlotte (North Carolina): Mint Museum of Art, 2012.

Bilingual catalogue, in English and Italian, with directors’ foreward by Dr. Kathleen V. Jameson (President and CEO, The Mint Museum), Philip Rylands (Director, Peggy Guggenheim Collection) and Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Dr. Paul D. Schweizer (Director and Chief Curator, Munson-Williams-Proctor Arts Institute). Catalogue includes acknowledgements by Jonathan Stuhlman, essays by Stuhlman and Michelle Dubois, and an exhibition checklist and plates.

Library Location: GUGG PGC 2012.03, UFFICIO 2012.

Title: *Capogrossi. A Retrospective*.

Dates: September 29, 2012 – February 10, 2013.

Venue: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artist: Giuseppe Capogrossi.

Exhibition description:

With *Capogrossi. A Retrospective*, the Peggy Guggenheim Collection paid tribute to a major figure in the first generation of post war artists who, with his painting *Surface 210* (1957), has been represented in the collections of the Solomon R. Guggenheim Foundation since 1958. The distinctive glyph of Giuseppe Capogrossi (1900–1972), like Lucio Fontana’s gesture of piercing the canvas, or the materiality of Alberto Burri’s works, has left an indelible mark on the history of

Italian art in the 20th century. This exhaustive retrospective explored Capogrossi's unique contribution to 20th-century art, tracing the evolution of his signature abstract style of grandiose orchestrations of mark and color, and its numerous variations over the subsequent decades. With his endlessly inventive deployment of his fork-like symbol, Capogrossi became synonymous with the Italian boom of the 50s and 60s, a period of optimism and rapid economic expansion.

Luca Massimo Barbero writes in the catalogue: "When in January 1950, at the Galleria del Secolo in Rome, the 'signs' of Giuseppe Capogrossi's new painting appeared for the first time, a small revolution was written into the history of postwar Italian art. On these canvases were impressed the new emblems of his research – crescents, toothed, like letters from an alien alphabet. Thus was born the "Capogrossi case", and from the beginning the form-sign was recognized as both original and originating, a regiment of segments that challenge and modify our idea of space, that glyph that would for decades stir in all who saw it the effort of association with any and all phenomena that surround us, and which Capogrossi proudly named 'Element'. To celebrate Giuseppe Capogrossi has the force of necessity, to offer back to the Italian public one of the most complete and central figures in European art of the last century. His career was rich in a lucid quest for 'primordiality', for clarifying light on the origins of things, for its independence."

Partnerships:

Organized by the Peggy Guggenheim Collection in collaboration with the Fondazione Archivio Capogrossi, Rome.

Catalogue:

Barbero, Luca Massimo. *Capogrossi. A Retrospective*. Venice: Marsilio Editori, 2012.

Two catalogues, in English and Italian, with acknowledgements by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Guglielmo Capogrossi (President, Fondazione Archivio Capogrossi) and Luca Massimo Barbero. The catalogue also contains an introduction by Barbero, essays by Valerio Rivosecchi, Francesca Romana Morelli, Barbero, Francesca Pola, Giorgio Mastinu, Giorgina Bertolino, Sileno Salvagnini, Laura D'Angelo and Paolo Bolpagni, and Capogrossi's biography by Ileana Pansino. An exhibition history, bibliography and an index of illustrated works by Capogrossi are also included.

Library Location: GUGG PGC 2012.07 (English), GUGG PGC 2012.08 (Italian), and UFFICIO 2012 (Italian).

Title: *Great Moderns. Peggy Guggenheim Collection, Venice. Art of the Twentieth Century.*

Dates: October 31, 2012 - February 26, 2013.

Venue: Centro Cultural Palacio La Moneda, Santiago, Chile.

Curator: Philip Rylands.

Artists: Berenice Abbott, Carla Accardi, Josef Albers, Pierre Alechinsky, Karel Appel, Jean Arp, Edmondo Bacci, William Baziotas, Umberto Boccioni, Agostino Bonalumi, Constantin Brancusi, Georges Braque, Victor Brauner, Alexander Calder, Karel Capek, Leonora Carrington, William Congdon, Salvador Dalí, Alan Davie, Giorgio de Chirico, Paul Delvaux, Marcel Duchamp,

Raymond Duchamp-Villon, Max Ernst, Leonor Fini, Lucio Fontana, Gisèle Freund, Alberto Giacometti, Adolph Gottlieb, Charles Howard, Jean Hélion, Hans Hofmann, Humphrey Jennings, Augustus John, Vasily Kandinsky, André Kertész, Jacques Lipchitz, Heinz Mack, René Manritte, Kazimir Malevich, Man Ray, Conrad Marca-Relli, Roberto Sebastian Matta, Mirko, Piet Mondrian, Henry Moore, Roland Penrose, Irene Rice Pereira, Antoine Pevsner, Pablo Picasso, Armando Pizzicato, Charles Pollock, Jackson Pollock, Arnaldo Pomodoro, Richard Pousette-Dart, Germaine Richier, Mark Rothko, Giuseppe Santomaso, Charles Seliger, David Smith, Graham Sutherland, Rufino Tamayo, Tancredi, Yves Tanguy, John Tunnard, Theo van Doesburg, Victor Vasarely, Emilio Vedova, Franz von Lenbach, and Edward Wadsworth.

Exhibition description:

On the invitation of the Ministry of Culture of Chile, an exhibition dedicated to Peggy Guggenheim's life and collection was mounted for the first time in South America. Approximately 80 paintings and sculptures represent the full span of her collection (Cubism, European Abstraction, Surrealism, American Abstract Expressionism and postwar European and American art), but have also been chosen to document major episodes in her career: her London gallery (Guggenheim Jeune), the presentation of her collection in New York (Art of This Century), her patronage of American artists, and her life in Venice. Works were loaned by the Guggenheim museums both in New York and Venice.

Great Moderns is the culmination of two years of work carried out by the National Council of Culture and the Arts, Centro Cultural Palacio La Moneda, and the Guggenheim Foundation. Eighty-three works and numerous documents represent this superb private collection formed by Peggy Guggenheim, donated by her to the Solomon R. Guggenheim Foundation, New York, along with her home, which was then converted into a museum. With a passion for the arts and a visionary attitude, Guggenheim offered her constant support to a group of artists who represent the vanguards. She was driven by the desire to disseminate their works and their value. These works reflect the singular interaction between modern art and different historic events, and explore how these artists successfully broke with traditional forms of representation.

Partnerships: Organized by the Peggy Guggenheim Collection in collaboration with the Consejo Nacional de la Cultura y las Artes and Centro Cultural Palacio La Moneda, Chile.

Catalogue:

Rylands, Philip. *Grandes Modernos. Colección Peggy Guggenheim, Venecia. Arte del siglo XX*. Santiago de Chile: Centro Cultural Palacio La Moneda, 2012.

Catalogue with texts in Spanish and English, with acknowledgements by Luciano Cruz-Coke Carvallo (Minister, National Council of Culture and the Arts), Alejandra Serrano Madrid (Executive Director, Centro Cultural Palacio La Moneda), Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), Juan Hurtado Vicuña (Chairman, Entel) and Guillermo Caló (President, Barrick South America). The catalogue also contains an essay by Philip Rylands and an index of illustrated works. A complementary CD, containing entries on each art work exhibited, was included in the catalogue. The entries were authored by Philip Rylands and Gražina Subelyte.

Library Location: GUGG PGC 2012 .09.

Title: *Gli anni Sessanta nelle Collezioni Guggenheim. Oltre l'Informale, verso la Pop Art.*

Dates: February 9 – May 12, 2013.

Venue: Arca, ex chiesa di San Marco, Vercelli.

Curator: Luca Massimo Barbero.

Artists: Arman, Enrico Baj, Peter Blake, Alberto Burri, Enrico Castellani, Lucio Del Pezzo, Jean Dubuffet, Lucio Fontana, Raymond Hains, Richard Hamilton, David Hockney, Hans Hofmann, Jasper Johns, Allen Jones, Willem de Kooning, Bice Lazzari, Roy Lichtenstein, Morris Louis, Agnes Martin, Mario Nigro, Kenneth Noland, Pino Pascali, Michelangelo Pistoletto, Mel Ramos, Robert Rauschenberg, Man Ray, James Rosenquist, Mimmo Rotella, Mark Rothko, Emilio Scanavino, Paolo Scheggi, Mario Schifano, Frank Stella, Antoni Tàpies, Mark Tobey, Cy Twombly, Günther Uecker, Andy Warhol and Tom Wesselmann.

Exhibition description:

The exhibition sets out to illustrate the artistic panorama of the sixties. It does so by confronting European and American creativity in a transoceanic dialogue. This approach reveals parallelisms that disclose a new dimension of visual culture.

1964 saw the triumph of American Pop Art at the Venice Biennale. Robert Rauschenberg was awarded the Grand Prix for painting, signalling a shift in the art system's center of gravity from Paris to New York. For the first time European art lost its cultural dominance over the United States. The exhibition narrates this transition through different avenues of research, exploring three segments of intentionality – those of pictorial reduction through the use of monochrome, the new values given to objectivity and structure, and the evolution of a demotic figurative language drawn from media icons and advertising imagery. Monochrome, this new figuration, and pictorial experimentation of a synthetic, almost conceptual kind, were the poles between which the American and European artistic research moved, in a complex coexistence.

The exhibition unfolds by signalling three fundamental moments that reveal much about art during this period. The first is represented by a situation of the Informel transitioning to a new attention to signs and intervals, in which matter and language become instruments of an unprecedented experimentation: artists such as Dubuffet, Antoni Tàpies, Twombly and Mark Tobey. Parallel to this, the reduction of expressiveness is represented by various treatments of monochrome and of pictorial space, based on the emptying out of composition, emotional coolness, and the material redefinition of how paintings are made (such as the shaped canvas), expressed by artists such as Fontana, Enrico Castellani, Stella, Kenneth Noland, Morris Louis, Agnes Martin and Bice Lazzari. The culmination of the show is represented by the icon and the media revolution of the new Pop figuration, based on the reinterpretation and desecration of traditional visual communication according to the coordinates of the contemporary trends of New Dada, New Realism, and Pop Art, represented in the exhibition by artists such as Jasper Johns, Rauschenberg, Richard Hamilton, Roy Lichtenstein and Warhol.

Partnerships:

Organized by the Peggy Guggenheim Collection in partnership with the Regione Piemonte and the Comune di Vercelli.

Catalogue:

Barbero, Luca Massimo. *Gli anni Sessanta nelle collezioni Guggenheim: oltre l'Informale verso la Pop art*. New York: Solomon R. Guggenheim Foundation; Biella: Eventi & progetti, 2013.

Catalogue in Italian, with acknowledgements by Michele Coppola (Assessore alla cultura, Regione Piemonte), Andrea Corsaro (Mayor, Comune di Vercelli), Pier Giorgio Fossale (Assessore alla Cultura per l'Economia della Conoscenza, Comune di Vercelli), Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection). The catalogue contains essays by Luca Massimo Barbero, Sileno Salvagnini and Francesca Pola, as well as color plates of the works on display and biographies of the artists featured in the exhibition.

Library Location: GUGG PGC 2013 .03, UFFICIO 2013.

Title: *Postwar. Protagonisti dell'arte italiana del secondo dopoguerra.*

Dates: February 23 – April 15, 2013.

Venue: Peggy Guggenheim Collection.

Curator: Luca Massimo Barbero.

Artists: Lucio Fontana, Piero Dorazio, Enrico Castellani, Paolo Scheggi, Rodolfo Aricò.

Exhibition description:

Lucio Fontana (1899-1968), Piero Dorazio (1927-2005), Enrico Castellani (b. 1930), Paolo Scheggi (1940-1971) and Rodolfo Aricò (1930-2002) are the five pioneering artists of the exhibition *Postwar. Italian Protagonists*. The exhibition re-reads Italian art in the wake of the Informel painting that prevailed in the 1950s. The 'protagonists' brought the Italian art scene to an international public with a pictorial language specific to the early 60s, a new painting using the power of color and the iconography of the monochrome as defining visual and conceptual elements. The exhibition unfolds chronologically, showcasing the experimentation of each artist as, departing from the work of Lucio Fontana, these new generations developed a personal language at a critical moment of their artistic practice between the 60s and 70s.

Lucio Fontana opens the exhibition, as a father figure in Italian and international post-war and contemporary art. The exhibition proceeds with a selection of five works by Piero Dorazio, one of the founders of Italian abstract painting, centered upon his artistic practice between 1962 and 1965. Surface, synthesis and objectification are represented in the room dedicated to Enrico Castellani, a major figure in contemporary Italian art, co-founder of the journal *Azimuth* with Piero Manzoni. The gallery dedicated to Paolo Scheggi offers an intensely original display which brings the Tuscan artist's innovative visual research to the attention of the wider public. The exhibition closes with Rodolfo Aricò, whose work is characterized by a rational and expressive syntax of structural rigour and chromatic sensibility. The two dedicated rooms focus on works of 1966-70 which witnessed the definition of his signature 'object-paintings': shaped canvases that Aricò developed in dialogue with international explorations of expressive reduction, from the

Post-painterly abstraction of Morris Louis and Kenneth Noland to the Minimalism of Donald Judd and Sol LeWitt.

Partnerships:

Organized by the Peggy Guggenheim Collection.

Publications:

Barbero, Luca Massimo. *Postwar: Fontana, Dorazio, Castellani, Scheggi, Aricò*. New York: Solomon R. Guggenheim Foundation, 2013.

Exhibition brochure with texts in Italian and English, with a critical analysis of each artist followed by their brief biographies and a list of works on display.

Library Location: GUGG PGC 2013 .02, UFFICIO 2013.

Also, the following illustrated artist monograph was published on the occasion of this exhibition: Barbero, Luca Massimo, *Rodolfo Aricò: oggetti di pittura e pittura di spazio*, New York: Solomon R. Guggenheim Foundation, 2013.

Published in Italian and English, with a preface by Philip Rylands (Director, Peggy Guggenheim Collection) and essays by Luca Massimo Barbero and Francesca Pola. The publication also contains a biography of the artist, a list of exhibitions and a bibliography.

Library Location: GUGG PGC 2013 .01, UFFICIO 2013.

Title: *Kids Creative Lab*.

Dates: April 24 – May 6, 2013.

Venue: Peggy Guggenheim Collection.

Curator: Education Department of the Peggy Guggenheim Collection.

Exhibition description:

Kids Creative Lab was an educational project specifically conceived for primary schoolchildren. Organised in collaboration with OVS, it was the first nationwide project of its kind and it was praised by the Ministero dell'Istruzione, dell'Università e della Ricerca.

The project intended to encourage children to make art by stimulating their creativity, a fundamental skill in intellectual and emotional development. Participants were able to follow and set up "DIY" workshops thanks to a manual of instructions and a series of tutorial videos, as well as working with the "Artist's Kit", which allowed them to develop a stunning and original approach to the themes and materials used in art.

Partnerships:

Organized by the Peggy Guggenheim Collection in collaboration with OVS.

Catalogue:

No catalogue or brochure.

Title: *Stephan Balkenhol. Big Head-Column.*

Dates: April 30 – September 16, 2013.

Venue: Peggy Guggenheim Collection.

Curator: Sandro Rumney.

Artist: Stephan Balkenhol.

Exhibition description:

Stephan Balkenhol's (b. Fritzlar, Germany, 1957) *Big Head-Column* (2013) was exhibited on the Grand Canal Terrace of the Peggy Guggenheim Collection in agreement with the Sandro Rumney, Art of The Next Century, and the Galerie Löhrl. Balkenhol's carved wood figures appeared first in 1983 in reaction to abstract formalism and conceptual art, and with the intention of reintroducing the human body in contemporary art imagery. Balkenhol lives and works in Karlsruhe, Germany, and Meisenthal, France. He has exhibited widely in Europe and the United States, including at the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, in Washington D.C. (1995), Montreal Museum of Fine Arts, Saatchi Collection in London (1996), and the Arts Club of Chicago (1998), among many other museums and galleries.

Partnerships: Organized by Sandro Rumney, Art of The Next Century, and the Galerie Löhrl.

Title: *Robert Motherwell. Early Collages.*

Dates: May 26 – September 8, 2013.

Venue: Peggy Guggenheim Collection;
Solomon R. Guggenheim Museum, New York (September 27, 2013 – January 5, 2014)

Curator: Susan Davidson.

Artist: Robert Motherwell.

Exhibition description:

This exhibition is devoted exclusively to early collages and related works on paper produced by Robert Motherwell (Aberdeen, Washington 1915 - Cape Cod, Massachusetts 1991), one of the leading figures of American Abstract Expressionism, during the first decade of his career, from 1941 to 1951. This is in fact the first presentation to extensively chronicle his artistic beginnings through the lens of his revelatory encounter with the papier collé technique, which Motherwell described in 1944 as "the greatest of our [art] discoveries."

Featuring forty-four works, the exhibition also honors Peggy Guggenheim. Friendship, patronage, stimulus, and promotion were all components of Peggy's manifold generosity to Motherwell as well as to other Americans while still in their formative years as artists. Thanks to her encouragement and under the tutelage of Chilean Surrealist artist Matta (Roberto Antonio Sebastián Matta Echaurren), Motherwell first experimented with collage in 1943. Motherwell's earliest papier collé works were featured in *Exhibition of Collage*, the first international

presentation of collage in the United States. This groundbreaking show was held at Peggy Guggenheim's Art of This Century museum-gallery in spring 1943. Little more than a year later, in autumn 1944, Peggy mounted Motherwell's first solo U.S. exhibition, which proved to be one of the largest shows in the history of Art of This Century. Over the next decade, Motherwell's production of large-scale collages even outpaced his creation of paintings; his enthusiasm for and dedication to the collage technique for the remainder of his career sets Motherwell apart from other artists of his generation.

Partnerships:

Organized by the Peggy Guggenheim Collection, Venice and the Solomon R. Guggenheim Museum, New York.

Catalogue:

Davidson, Susan. *Robert Motherwell: Early Collages*. New York: Solomon R. Guggenheim Foundation, 2013.

Two catalogues, in English and Italian, with a foreword by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection) and acknowledgements by Susan Davidson (Senior Curator, Collections and Exhibitions, Solomon R. Guggenheim Museum). The catalogue contains essays by Susan Davidson, Brandon Taylor, Megan M. Fontanella and Jeffrey Warda, as well as color plates of the works on display and a selected bibliography.

Library Location: GUGG PGC 2013 .05 (English), GUGG PGC 2013 .04 (Italian), and UFFICIO 2013 (Italian).

Title: *The Avant-gardes of Fin-de-Siècle Paris: Signac, Bonnard, Redon, and Their Contemporaries.*

Dates: September 28, 2013 – January 6, 2014.

Venue: Peggy Guggenheim Collection.

Curator: Vivien Greene.

Artists: Charles Angrand, Pierre Bonnard, Henri-Edmond Cross, Edgar Degas, Maurice Denis, Charles Filiger, Armand Guillaumin, Georges Lacombe, Achille Laugé, Georges Lemmen, Maximalien Luce, Claude Monet, Berthe Morisot, Hippolyte Petitjean, Camille Pissarro, Paul Ranson, Odilon Redon, Pierre-Auguste Renoir, Ker-Xavier Roussel, Paul Signac, Alfred Sisley, Henri de Toulouse-Lautrec, Felix Vallotton, Louis Valtat, Kees van Dongen, Théo van Rysselberghe, and Édouard Vuillard.

Exhibition description:

The *fin de siècle* in Paris was a time of political upheaval and cultural transformation. Mirroring the many facets of an anxious, unsettled era, this period saw a spectrum of artistic movements. By the late 1880s, a generation of artists had emerged that included Neo-Impressionists, the Nabis, and Symbolists. Their subject matter remained largely that of their still-active Impressionist antecedents: landscapes, the modern city, leisure-time activities, although these were joined by introspective scenes and fantastical visions. The exhibition concentrates on the activities of these

movements and explores certain artists in depth: Paul Signac, Maximilien Luce, Maurice Denis, Pierre Bonnard, Félix Vallotton, and Odilon Redon.

The Neo-Impressionists originated in Paris in the mid-1880s. Principal artists of the group were Henri-Edmond Cross, Maximilien Luce, George Seurat, and Paul Signac, who were joined for a number of years by the former Impressionist Camille Pissarro. These innovative painters looked to scientific theories of color and perception to create optical effects in Pointillist canvases, and orchestrated complementary colors and mellifluous forms to render a unified whole. Utopian scenes that the Neo-Impressionists frequently represented in their works married ideological content and technical theory, but even when not guided by specifically politicized objectives, the Neo-Impressionists' shimmering interpretations of city, suburb, or countryside often reflected idealized places of harmony.

The Nabis, from the Hebrew word for "prophets," resembled a secret sect or religious society in their formation and founding philosophy, which understood art as a means to surpass the material for a numinous dimension. They were a loosely connected group whose art was influenced by Paul Gauguin's Synthetism and by Japanese prints. Renouncing easel painting, the Nabis' work traversed mediums, to decorative schemes, prints, and illustrations for journals. The group included the central figures Pierre Bonnard, Maurice Denis, and Édouard Vuillard.

The Symbolist movement crossed national boundaries. It embraced mythic narratives, suggestive imagery, and the macabre world of nightmares, abandoning the factual for the fantastic, the exterior world for the drama of psychological landscapes, the material for the spiritual, and the concrete for the ethereal. Decorative idioms, nourished by Art Nouveau's organic motifs and arabesque forms informed their art. French artists associated with Symbolism were Georges Lacombe, Charles Filiger, and Odilon Redon.

Catalogue:

Greene, Vivien. *The Avant-gardes of Fin-de-Siècle Paris: Signac, Bonnard, Redon, and Their Contemporaries*. Venice: Peggy Guggenheim Collection (Solomon R. Guggenheim Foundation), 2013.

Two catalogues, in English and Italian, with a foreword by Richard Armstrong (Director, Solomon R. Guggenheim Foundation and Museum) and Philip Rylands (Director, Peggy Guggenheim Collection), essays by Vivien Greene (Curator, 19th- and Early 20th-Century Art, Solomon R. Guggenheim Museum), Marina Ferretti Bocquillon, Gloria Groom and Bridget Alsdorf, as well as color plates of all works on display, and artists' biographies and bibliographies prepared by Gražina Subelyte.

Library Location: GUGG PGC 2013 .07 (English), GUGG PGC 2013 .06 (Italian), and UFFICIO 2013 (Italian).

U.S. PAVILION, VENICE BIENNALE.

Exhibition History

The U.S. Pavilion at the Venice Biennale is a Palladian-style building constructed in 1930 by the then well-known architects William Adams Delano and Chester Holmes Aldrich. Located the Castello Gardens that house the national pavilions of the Venice Biennale, the U.S. Pavilion enjoys a prominent position.

The Solomon R Guggenheim Foundation purchased the US Pavilion in 1986 from the Museum of Modern Art, New York, with funds provided by the Peggy Guggenheim Collection Advisory Board. Since 1985 the Peggy Guggenheim Collection has worked with the United States Information Agency (USIA), the US Department of State and the Fund for Artists at International Festivals and Exhibitions in the organization of the visual arts exhibitions at the U.S. Pavilion. The shows at the Architecture Biennale are organized by the Solomon R Guggenheim Foundation. In 2002, the US Department of State promoted for the first time the US Pavilion at the Architecture Biennale.

A) Art Biennial

1986

42nd International Exhibition of Art

Isamu Noguchi. What is Sculpture?

Commissioner: Henry Geldzahler.

Organized by P.S.1, The Institute for Art and Urban Resources, Inc., Long Island City, New York.

1988

43rd International Exhibition of Art

Jasper Johns. Work since 1974.

Commissioner: Mark Rosenthal.

Organized by the Philadelphia Museum of Art.

1990

44th International Exhibition of Art

Jenny Holzer. The Venice Installation.

Commissioner: Michael Auping.

Organized by the Albright-Knox Art Gallery, Buffalo, New York.

1993

45th International Exhibition of Art

Louise Bourgeois. Recent Work.

Commissioner: Charlotta Kotik.

Organized by the Brooklyn Museum.

1995

46th International Exhibition of Art

Bill Viola. Buried Secrets.

Commissioner: Marilyn Zeitlin.

Organized by the Arizona State University Art Museum, Tempe, Arizona.

1997

47th International Exhibition of Art

Robert Colescott. Recent Works.

Commissioner: Miriam Roberts.

Organized by Site Santa Fe, New Mexico.

1999

48th International Exhibition of Art

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Commissioners: Katy Kline and Helaine Posner.

2001

49th International Exhibition of Art

Robert Gober.

Commissioners: James Rondeau and Olga Viso.

Organized by the Art Institute of Chicago and the Hirshhorn Museum and Sculpture Garden, Washington, DC.

2003

50th International Exhibition of Art

Fred Wilson. Speak of Me as I Am.

Commissioner: Kathleen Goncharov.

Presented by the Massachusetts Institute of Technology List Visual Arts Center, Cambridge, MA.

2005

51st International Exhibition of Art

Ed Ruscha, Course of Empire.

Commissioner: Linda Norden, Associate Curator of Contemporary Art, Harvard University Art Museums; consulting curator: Donna De Salvo.

Project administered by the Solomon R. Guggenheim Foundation, New York.

2007

52nd International Exhibition of Art

Felix Gonzalez-Torres: America.

Commissioner: Nancy Spector.

Organized by the Solomon R. Guggenheim Museum, New York.

2009

53rd International Exhibition of Art

Bruce Nauman: Topological Gardens.

Commissioner: Carlos Basualdo, Michael Taylor.

Organized by the Philadelphia Museum of Art, Philadelphia, Pennsylvania, USA.

2011

54th International Exhibition of Art

Jennifer Allora and Guillermo Calzadilla.

Commissioner: Lisa D. Freiman.

Organized by the Indianapolis Museum of Art.

2013

55th International Exhibition of Art

Sara Sze: Triple Point.

Co-commissioners: Holly Block, Carey Lovelace.

Organized by the Bronx Museum of the Arts.

B) Architecture Biennial

1991

5th International Exhibition of Architecture

Peter Eisenman and Frank Gehry.

Commissioner: Philip Johnson.

Organized by the Solomon R Guggenheim Foundation.

1996

6th International Exhibition of Architecture

Building a Dream. The Art of Disney Architecture.

Commissioner: Thomas Krens.

Organized by Disney Imagineering and the Solomon R Guggenheim Foundation.

2000

7th International Exhibition of Architecture

Lynn/Rashid: ARCHitecture LABORatories with Columbia University and UCLA.

Commissioner: Max Hollein.

Organized by the Solomon R Guggenheim Foundation.

2002

8th International Exhibition of Architecture

World Trade Center: Past, Present, Future.

Commissioner: Robert Ivy.

Organized by The Max Protetch Gallery and Joel Meyerowitz.

2004

8th International Exhibition of Architecture

Transcending Type.

Commissioner: Robert Ivy.

Organized by Architectural Record, New York.

2006

9th International Exhibition of Architecture

After the Flood.

Commissioner: Robert Ivy.

Organized by Architectural Record, New York.

2008

11th International Architecture Exhibition

Into The Open: Positioning Practice.

Commissioner: William Menking (Curators: William Menking, Aaron Levy and Andrew Sturm).

Supported by the US Department of State and Department of Educational and Cultural Affairs, in collaboration with Parc Foundation and Slought Foundation.

2010

12th International Architecture Exhibition

Workshopping: An American Model of Architectural Practice.

Commissioners: Michael Rooks and Jonathan D. Solomon.

Organized by the High Museum of Art and 306090, and is presented by the Bureau of Educational and Cultural Affairs, U.S. Department of State.

2012

13th International Architecture Exhibition

Spontaneous Interventions: Design Actions for the Common Good.

Commissioner and Curator: Cathy Lang Ho.

Co-curators: Ned Cramer and David van der Leer.

Organized by the Institute for Urban Design, New York, and is presented by the Bureau of Educational and Cultural Affairs, U.S. Department of State.