Cycling, Cubo-Futurism and the 4th Dimension. Jean Metzinger’s “At the Cycle-Race Track”
Curated by Erasmus Weddigen
Peggy Guggenheim Collection
June 9 – September 16, 2012

Opening June 9 (through September 16, 2012), the exhibition Cycling, Cubo-Futurism and the 4th Dimension. Jean Metzinger’s “At the Cycle-Race Track” focuses on a painting acquired by Peggy Guggenheim in 1945 and now permanently on view in her museum in Venice. Exactly one hundred years after At the Cycle-Race-Track (1912) was painted, the exhibition 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 fourth 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. At the Cycle-Race Track is by an artist who is central to our understanding of Cubism, one of the most original pictorial styles in twentieth century art. Together with Albert Gleizes, Metzinger published Du Cubisme (1912), the first book-length account of the aims and methods of Cubism.

At the Cycle-Race Track illustrates the final yards of the Paris-Roubaix race, and portrays its winner in 1912, Charles Crupelandt. The Paris-Roubaix has earned several nicknames: ‘Hell of the North’, owing to the extreme hardship of cycling over the cobbled pavé roads of northern France, ‘Queen of the Classics’, the ‘Easter Race’. 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 multiple 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 group of intellectuals and artists, including Guillaume Apollinaire, Albert Gleizes and František Kupka, that frequented the household of the Duchamp brothers, Marcel Duchamp, Raymond Duchamp-Villon and Jacques Villon, in Puteaux, a suburb of Paris, and who, inspired by their admiration for Maurice Princet, known as 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.

This exhibition is inspired by and curated by Erasmus Weddigen, who first discovered the identity of the cyclist in At the Cycle-Race Track and its precise date. It will include two further paintings of racing cyclists by Metzinger, and a third, recently rediscovered painting, treating the subject of time and the fourth dimension, and signifying the end of Metzinger’s research into the dynamics of movement. These works will be exhibited together to the public for the first time. Images of cyclists by Italian Futurists—Umberto Boccioni, Fortunato Depero, Gino Severini and Mario Sironi—will also be displayed. Unique Forms of Continuity in Space (1913) by Boccioni and works by Marcel Duchamp will further reference the elasticity of space. Paintings by Georges Braque and Louis Marcoussis will illustrate the presence of sand as the volumetric ‘third dimension’ in art.

The exhibition documents the passion, then and now, for cycle racing, and for the Paris-Roubaix race in particular, with early and modern bicycles loaned by the collection of Ivan Bonduelle, a

THE SOLOMON R. GUGGENHEIM FOUNDATION
long-term loan to Musée Régional du Vélo ‘La Belle Echappée’, La Fresnaye-sur-Chédoouet, Museo del Ciclismo Madonna del Ghisallo, and designer Marco Mainardi of Studio Dimensione Servizi. In addition, the racing cycle of Fabian Cancellara, winner of the Paris-Roubaix race in 2006 and 2010, is loaned by the RADIOSHACK NISSAN TREK. The theoretical and sporting themes of the show come together in the exhibition of a stationary bicycle, to be used by the audience, designed to illustrate theories of space and time formulated by Albert Einstein, loaned by the University of Tübingen, Germany.

Paul Wiedmer (b. 1947), a Swiss artist living and working in Lazio and Burgdorf, Switzerland, has created a new sculpture for this exhibition. It will be on view in the Nasher Sculpture Garden. Titled Cyclosna this work deals with concepts such as the eternity of time and the connection between the past, the present and the future. It will reference other works on display and allude to the philosophical nature of cycle-races.

Erasmus Weddigen is an independent art historian and restorer. From 1970 to 1986 he was Head Conservator at the Museum of Fine Arts in Bern. Since 1997, with his wife Sonya Weddigen-Schmid, he has operated the “Saveart” conservation studio in Bern.

The exhibition catalogue will include 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 Fabian Cancellara will also be featured.

The Lead Sponsor of the exhibition is Mapei SpA, Milan, world leader in building and construction materials. From 1993 to 2002 Mapei was a major presence in professional cycling with a team that was consistently in the top ranks of international cycling. Mapei’s cyclists won the Paris-Roubaix race five times, and in 1996, 1998 and 1999 they swept the entire podium placing first second and third. The exhibition catalogue includes an introductory text by Giorgio Squinzi, Sole Administrator and CEO of Mapei, remembering the impassioned story of Mapei’s involvement in the sport of cycle racing.

Generous support for this exhibition has been received from Tempini SpA, of Brescia, leaders in the paving and revetment industry. Main media partner is La Gazzetta dello Sport, which has generously opened its archives for research by the curator. With the support of Corriere della Sera, Radio Italia is media partner are. Hangar Design Group has designed the exhibition communications.

The programs of the Peggy Guggenheim Collection are made possible by the Advisory Board and by:

Intrapresae
Collezione
Guggenheim

Institutional Partners:
BSI, Swiss Bankers since 1875
Regione del Veneto

Aeroesec
Aperol
Apostle
Archita
Costiera della Sera
Dell’Arte nel Duomo
Gruppo Pirelli
Hangar Design Group
Istituto Europeo di Design
Mapei
MST
Gruppo Maccaferri
Oracle
Pebble
Rabbi
Schweizer
Sole
Tempini
Trend

E-mail: info@guggenheim-venice.it; website: www.guggenheim-venice.it; peggyg.mobi
Opening hours: 10:00 am-6:00 pm; closed Tuesdays
Admission: €12; over 65 years of age €10; students €7; 0-10 years old free

THE SOLOMON R. GUGGENHEIM FOUNDATION
for further information: tel. +39 041. 2405 404/415 - press@guggenheim-venice.it
## FACT SHEET

**TITLE**  
*Cycling, Cubo-Futurism and the 4th Dimension. Jean Metzinger’s “At the Cycle-Race Track”*

**VENUES AND DATES**  
Peggy Guggenheim Collection
June 9 – September 16, 2012

**EXHIBITED WORKS**  
36

**CURATORS**  
Erasmus Weddigen

**OVERVIEW**
The exhibition centers on Jean Metzinger’s *At the Cycle-Race Track (Au Vélodrome)* of 1912, one of the pivotal Cubist works at the Peggy Guggenheim Collection. It brings together two other paintings and a drawing by Metzinger on the same theme, in addition to several other paintings on the theme of cycling. Like Metzinger’s painting, the exhibition unites a passion for the sport of cycle-racing with an inquiry into the nature of the 4th dimension, which was much discussed in Metzinger’s circle. Racing cycles, old and new, will be on show, as well as Einstein’s bicycle, illustrating the theory of relativity. Photographic material of the Roubaix vélodrome, racing cycles old and new, and related ephemera will be presented, in addition to a new sculpture about time by contemporary Swiss artist Paul Wiedmer.

**ADMISSION TICKET TO THE COLLECTION**
Regular euro 12; seniors euro 10 (over 65); students euro 7 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it).

Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Gianni Mattioli Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3:30 pm. Reservations are not required.

**OPENING HOURS**
Daily from 10 am to 6 pm, closed on Tuesday and December 25 and 26

**INFORMATION**
info@guggenheim-venice.it
www.guggenheim-venice.it/peggyg.mobi

**BOOKINGS AND GUIDED TOURS**
tel. 041.2405440/419

**EDUCATIONAL ACTIVITIES**
tel. 041.2405401/444
From Piazzale Roma - Ferrovia (train station): vaporetto no. 2 towards Lido, get off at the Accademia stop (25 minutes); vaporetto no. 1 towards Lido, get off at the Accademia stop (30 minutes); Vaporetto dell’Arte, Accademia stop / From St. Mark’s Square: vaporetto no. 1, 2 towards Piazzale Roma-Ferrovia, get off at Accademia stop (5 minutes).

**COMUNICATION AND PRESS OFFICE**
Alexia Boro, Maria Rita Cerilli / tel. 041.2405404/415
Please, once published, send the article to: press@guggenheim-venice.it
<table>
<thead>
<tr>
<th>Titolo</th>
<th>Immagine</th>
</tr>
</thead>
</table>
| 1. Umberto Boccioni  
*Dynamism of a Cyclist (Dinamismo di un ciclista)*, 1913  
Oil on canvas  
70 x 95 cm  
Gianni Mattioli Collection  
Long-term loan to the Peggy Guggenheim Collection, Venice | ![Image 1](image1.png) |
| 2. Umberto Boccioni  
*Unique Forms of Continuity in Space (Forme Uniche della Continuità nello spazio)*, 1913 (cast 2004-05)  
Bronze  
112 x 40 x 90 cm  
Private Collection | ![Image 2](image2.png) |
| 3. George Braque  
*The Clarinet (La clarinette)*  
Summer-fall 1912  
Oil with sand on oval canvas  
91.4 x 64.5 cm  
Peggy Guggenheim Collection, Venice PG 7 | ![Image 3](image3.png) |
| 4. Fortunato Depero  
*Cyclist through the City (Ciclista attraverso la città)*, 1945  
Oil on board  
110 x 75 cm  
Rovereto, MART – Museo di arte moderna e contemporanea di Trento e Rovereto | ![Image 4](image4.png) |
| 5. Marcel Duchamp  
*Nude (Study), Sad Young Man on a Train (Nu [esquisse], jeune homme triste dans un train)*, 1911-1912  
Oil on cardboard  
100 x 73 cm  
Peggy Guggenheim Collection, Venice PG 9 | ![Image 5](image5.png) |
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
| **6.** | Marcel Duchamp  
*Box in a valise (Boîte en-valise)*, 1941  
Leather valise containing miniature replicas and color reproductions of works by Duchamp, and one photograph with graphite, watercolor, and ink additions  
40,7 x 37,2 x 10,1 cm  
Peggy Guggenheim Collection, Venice  
PG 10 |
| **7.** | Louis Marcoussis  
*The Regular (L’Habitué)*  
1920  
Oil with sand and pebbles on canvas  
161,9 x 97 cm  
Peggy Guggenheim Collection, Venice  
PG 22 |
| **8.** | Jean Metzinger  
*Cyclist (Le Bicycliste)*, 1912  
Oil on board with sand  
27,2 x 22,2 cm  
Private Collection |
| **9.** | Jean Metzinger  
*Racing Cyclist (Coureur cycliste)*, 1912  
Oil on canvas with sand  
c. 100 x 81 cm  
Private Collection |
| **10.** | Jean Metzinger  
*Study for At the Cycle-Race Track (Etude pour Au Vélodrome)*, 1912  
Graphite and charcoal on beige paper  
38 x 26 cm  
Inscribed “JMetzinger 1911”  
Centre Pompidou, Paris – Musée national d’art moderne / Centre de création industrielle |
### 11. Jean Metzinger
*At the Cycle-Race Track (Au Vélodrome)*, 1912
Oil and collage on canvas
130.4 x 97.1 cm
Peggy Guggenheim Collection, Venice
PG 18

### 12. Jean Metzinger
*Cubist Composition with Clock (Composition cubiste à l'horloge)*, c. 1912-13
Oil on canvas
41 x 33 cm
Collection of Nicholas S. Zoullas

### 13. Mario Sironi
*The Cyclist (Il ciclista)*, 1916
Oil on canvas
96 x 71 cm
Solomon R. Guggenheim Foundation, Venice
Gift, Giovanni and Lilian Pandini, Bergamo, 2008
2008.62

### 14. Gino Severini
*The Cyclist (Il ciclista)*
Hand-made tapestry designed in 1956 and produced in 1977 (edition of three, authorized by Gina Severini)
150 x 210 cm
Collection of Romana Severini

### 15. Paul Wiedmer
*Cyclosna*, 2012
Iron, electronic components, electric motor, tower-clock, gas, and mixed media
359 x 322.5 x 98 cm
Collection of the artist
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
</table>
85 x 150 x 45 cm  
Museo del Ciclismo Madonna del Ghisallo, Como |
|   | ![Bicycle Image](image1.png) |
| 17. | An Edoardo Bianchi bicycle by Zanazzi used in World War I by the 8th Reggimento Bersaglieri Ciclisti  
110 x 165 x 65 cm  
Museo del Ciclismo Madonna del Ghisallo, Como |
|   | ![Bicycle Image](image2.png) |
| 18. | *Alcyon* racing bicycle, 1912  
110 x 170 x 52 cm  
Collection Ivan Bonduelle. Long term loan to the Musée Régional du Vélo “La Belle Echappée,” France |
|   | ![Bicycle Image](image3.png) |
| 19. | Fabian Cancellara’s racing bicycle at Tour of Flanders  
2012  
Courtesy RADIOSHACK NISSAN TREK |
|   | ![Bicycle Image](image4.png) |
| 20. | Marco Mainardi  
“*Aria*” 2009/2011  
Winner of the *15th International Bicycle Design Competition*, Taipei 2010  
Mainardi Design, Scorzè |
|   | ![Bicycle Image](image5.png) |
| 21. | Relativistic Bicycle, for a relativistic ride through Tübingen at 99% velocity of light  
2004  
100 x 80 x 51 cm  
Color-Physics GmbH Tübingen, Germania |
<p>|   | <img src="image6.png" alt="Bicycle Image" /> |</p>
<table>
<thead>
<tr>
<th></th>
<th>Item</th>
<th>Location/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>23.</td>
<td><em>Alcyon</em> advertisement cardboard calendar, 1912</td>
<td>Collection Ivan Bonduelle</td>
</tr>
<tr>
<td>24.</td>
<td><em>Cycles La Française Diamant</em>, poster, pre-1914</td>
<td>Collection Ivan Bonduelle</td>
</tr>
<tr>
<td>25.</td>
<td><em>Cycles J. B. Louvet</em> from Tour de France, 1912, poster</td>
<td>Collection Ivan Bonduelle</td>
</tr>
<tr>
<td>26.</td>
<td>Octave Lapize and Charles Crupelandt, postcards, before 1914</td>
<td>Collection Ivan Bonduelle</td>
</tr>
<tr>
<td>27.</td>
<td>Trophy of the 1995 Paris-Roubaix race won by Franco Ballerini</td>
<td>Collection Dr. Giorgio Squinzi</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>28.</strong> Stade Buffalo, the final race of the Roue d’Or, 23 April 1911. Bibliothèque nationale de France, Paris</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>30.</strong> Parc des Princes, 1912. Bibliothèque nationale de France, Paris</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td><strong>32.</strong></td>
<td>Octave Lapize, 30 April 1911, Parc des Princes. Bibliothèque nationale de France, Paris</td>
<td><img src="image1.jpg" alt="Image" /></td>
</tr>
<tr>
<td><strong>33.</strong></td>
<td>Charles Crupelandt, “Winner of the Paris-Roubaix 1912.” Bibliothèque nationale de France, Paris</td>
<td><img src="image2.jpg" alt="Image" /></td>
</tr>
<tr>
<td><strong>34.</strong></td>
<td>Charles Crupelandt, 1913. Bibliothèque nationale de France, Paris</td>
<td><img src="image3.jpg" alt="Image" /></td>
</tr>
<tr>
<td><strong>35.</strong></td>
<td>Charles Crupelandt, 1914. Bibliothèque nationale de France, Paris</td>
<td><img src="image4.jpg" alt="Image" /></td>
</tr>
</tbody>
</table>