

PEGGY GUGGENHEIM COLLECTION: 30 YEARS ON

“To live in Venice or even to visit it means that you fall in love with the city itself. There is nothing left over in your heart for anyone else.” This well-known sentiment, from an essay by Peggy Guggenheim in a 1962 book by Michelangelo Muraro (*Invitation to Venice*), expresses the American collector’s feelings about Venice, where, after a nomadic life between Europe and the United States, she decided to make her home in 1948. A year later she acquired Palazzo Venier dei Leoni, on the Grand Canal, where she both lived and exhibited her collection of modern art, opening the *palazzo* to the public each summer from 1951 to 1979. At Easter 1980, not long after Peggy Guggenheim’s death (23 December 1979), Palazzo Venier reopened to the public for the first time under the auspices of the Solomon R. Guggenheim Foundation, New York.

Over the past 30 years Palazzo Venier dei Leoni has been transformed from a private house to a public museum. The historical façade has been restored, and the museum expanded, doubling its exhibition galleries. Since 1985 it has organized more than 80 temporary exhibitions, beginning with etchings of the bullfight by Goya and Picasso, and ranging from Boccioni to Brancusi, Giacometti, Ernst, Gorky, Pollock, Medardo Rosso, and Fontana. The program has included old master drawings from the Albertina and from the Krugier-Poniatowska collections, as well as contemporary art from the Panza Collection or by Barney and Beuys. The gift in 1984 by Enrico and Fiorella Chiari of Pierre Alechinsky’s *Aztec Volcano* was the first of more than 80 works of art to be donated to the museum by as many donors since Peggy Guggenheim’s death—such as works by Pousette-Dart, Grosz, Josef and Anni Albers, Baziotès, Hunt, Holzer, and Richier, and by Italian artists such as Scialoja, Accardi, Lazzari, Fontana, Bacci, Paladino, Merz, Novelli, Mirko, Santomaso, Pizzinato, Vedova and Bonalumi, climaxing in 2008 with *The Cyclist* by Mario Sironi, a gift from Giovanni Pandini and the first painting by this major Italian painter to enter the Guggenheim Foundation’s collections. Since 1997 the presence on deposit of the Gianni Mattioli Collection has also rendered the Peggy Guggenheim Collection a destination for Italian Futurism and the early paintings of Giorgio Morandi.

The 30th anniversary sees changes to the installation of the permanent collection for the first six months of the year. This is a rare opportunity to see Marcel Duchamp’s *Boîte en valise*, created for Peggy Guggenheim in 1941, which is shown together with the *pittura metafisica* of Giorgio de Chirico and paintings by Sironi. Less well known artists make appearances, such as Humphrey Jennings, documentary film-maker and founding member of British Surrealism, or Bice Lazzari, Venetian painter of the avant-garde. An early work by André Masson reminds us that he introduced Miró to the art of Klee in the early 1920 and another later work testifies to his considerable influence on young painters in New York in the early 1940s. Victor Brauner, the Rumanian painter and friend of Peggy Guggenheim, is represented by three works, including an allegorical self-portrait, *The Surrealist*, in which the artist appears as the Juggler of the Tarot cards, and a work influenced by the ‘pataphysics’ of Alfred Jarry titled *Téléventré*. After a long absence, Jean Arp’s *Head and Shell*, the first work to enter Peggy Guggenheim’s collection, is once more on display, together with works by British artists Henry Moore, Alan Davie and Ben Nicholson.

For the museum’s thirtieth anniversary, an important donation is on its way: a selection of photographs of Peggy Guggenheim and her *palazzo*, dating from 1958 by celebrated

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Bolognese photographer Nino Migliori, have been donated by Giovanni and Anna Rosa Cotroneo, themselves noted photography collectors. "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." The photographs will be on view to the public from April 7 through July 26 at the Museum Cafe.

The Peggy Guggenheim Collection celebrates its anniversary with two other surprises for its visitors. From April onwards, through December 2010, each Friday from 4-6pm, 'Pay What You Wish' will invite visitors to the museum to enter without purchasing a ticket but by making instead a donation in an amount of their own choice, "what you wish", in support of the museum's operating expenses. This is practiced already by New York's major museums, such as MoMA, the Metropolitan Museum of Art, the Guggenheim Museum and the Whitney Museum of American Art. The novelty in Italy of 'Pay What You Wish' at the Peggy Guggenheim Collection matches Peggy Guggenheim's own spirit of generosity and enterprise, and it is supported by Distilleria Nardini. Secondly, the museum welcomes visitors who can demonstrate with ID that they are thirty years of age to a complimentary visit to the museum, to its exhibitions and to Peggy Guggenheim's collection of modern masters, from Picasso and Magritte to Kandinsky and Pollock. Thirdly, students from the Video Design and Sound Design courses at the Istituto Europeo di Design - IED are creating a 'viral' video that captures the museum's spirit of innovation and originality.

Finally, 2010 is also the thirtieth anniversary of the Intern Program of the Peggy Guggenheim Collection. Since 1980 the museum has organized a year-round education program of internships for students of art, art history, museology and related subjects, enabling them to live and learn together in Venice, and to acquire experience in a major museum of modern art. Almost 3000 young people have passed through the program over the past thirty years, growing from 6 students per month in 1980 to as many as 30 today. In 2009, 147 interns were selected from 37 countries from approximately 1200 applicants—from Iran to Turkey, Chile, Canada, Ukraine and the Arab Emirates.

Philip Rylands, Director of the Peggy Guggenheim Collection, summarized the spirit of this anniversary: "The museum looks at the next thirty years with optimism, and thanks all those who have generously helped us through the first thirty, such as the Regione del Veneto, the members of our Advisory Board, the Banca del Gottardo, now BSI in Lugano, and Intrapresæ Collezione Guggenheim. Above all we are indebted to Peggy Guggenheim's genius, and to the supreme quality of her collection of great modern art."

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2010 EXHIBITION CALENDAR



JANUARY 1- DECEMBER 31, 2010
30 YEARS ON

Every summer, from 1951 to 1979, Peggy Guggenheim opened her collection of modern art to the public. Easter 1980, a few short months after Peggy Guggenheim's death (December 23, 1979),

Palazzo Venier dei Leoni reopened its doors under the management of the Solomon R. Guggenheim Foundation. It has become the most important museum in Italy for European and American art from the first half of the 20th Century. In 2010, the Peggy Guggenheim Collection will celebrate the 30th anniversary of the museum with a series of meetings and events, looking ahead with the spirit of openness and innovation that has always characterized the last *dogressa*, Peggy Guggenheim.



APRIL 7 – 11, 2010
ART, SCIENCE AND EDUCATION
Peggy Guggenheim Collection – New Wing

This year the didactic proposal of *A Scuola di Guggenheim*, an initiative dedicated to all the schools of the Regione Veneto, is focused on the relationship between Art and Science and on the diffusion of the methods and languages of these two disciplines. This culminates in April with the exhibition *Arte, Scienza e Scuola (Art, Science and Education)* that displays the works made by the classes covering the themes proposed during the various teaching phases of the project. The show includes an introduction to the figures of the artist and the scientist and proceeds to explore, in an overarching manner, the 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.

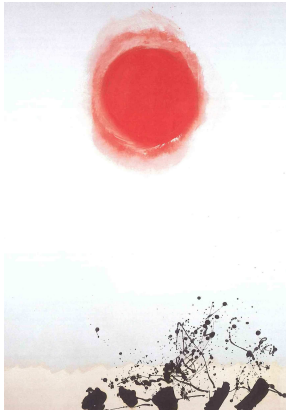


MAY 1 – JULY 25, 2010
UTOPIA MATTERS. FROM BROTHERHOODS TO BAUHAUS
Curator: Vivien Greene
Peggy Guggenheim Collection – New Wing

Utopia has long been a subject of investigation for artists, as well as a model for artistic communities, where an ideal society has sometimes been more easily realized than in a larger governmental context. Utopian groups evolved during the early 19th century and optimistically endeavoured to recraft society through art and design. They encompass brotherhoods, such as that of the German Nazarenes in Rome, the English Pre-Raphaelites, the rural family collective Camille Pissarro established at Eragny in the 1880s, up to the Bauhaus of the 1920s, which was predicated upon the utopian tenet of

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“building of the future”. Other movements addressed are Les Barbus, William Morris and Arts and Crafts, the Cornish Colony, Neo-Impressionism, De Stijl, and Russian Constructivism. This exhibition is organized together with Deutsche Guggenheim Berlin where it will be presented from January 22 – April 11, 2010.



SEPTEMBER 4, 2010 – JANUARY 9, 2011

ADOLPH GOTTLIEB

Curator: Luca Massimo Barbero

Peggy Guggenheim Collection– New Wing

The exhibition surveys the art of the American artist Adolph Gottlieb (1903-1974): from his initial paintings of Surrealist influence, to his expressionist and abstract works. 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. His *Pictographs* are images of what appear to be archaic symbols in irregular grids; his *Bursts* and *Landscapes* are symbols of cosmic and universal, as well as uniquely aesthetic value. The show includes sketchbooks, prints and sculptures. This exhibition, organized in partnership with the Adolph and Esther Gottlieb Foundation, New York, and the American Contemporary Art Gallery, Munich is the first retrospective exhibition of Gottlieb's art to be presented in Italy.

OFFSITE



FEBRUARY 20 – MAY 30 2010

PEGGY AND SOLOMON R. GUGGENHEIM

THE AVANT-GARDES OF ABSTRACTION

Curator: Luca Massimo Barbero

Arca – ex-chiesa San Marco, Vercelli

The debate between the figurative and the abstract was central to artistic experiment during the early 20th Century. At the centre of this were Solomon R. Guggenheim and his niece Peggy. The exhibition *Peggy and Solomon R. Guggenheim: the avant-gardes of abstraction* joins these two collectors in a pictorial journey, from Cézanne to Vedova, from Braque and Delaunay to Mondrian and Dubuffet, which spans the early, middle and late phases of this movement. This exhibition is the third in a trilogy of exhibitions organized by the Peggy Guggenheim Collection for the Piedmont Region and the Comune of Vercelli.

PEGGY GUGGENHEIM COLLECTION

The permanent collection of over 300 objects (including a small collection of African, Oceanic and other non-western art). Cubism is represented by all four of its pioneering exponents: Pablo Picasso (*The Poet*, 1911; *The Studio*, 1928; *On the Beach*, 1937), Georges Braque (*The Clarinet*, 1912; *The Bowl of Grapes*, 1926), Fernand Léger (*Men in the City*, 1919) and Juan Gris (*Bottle of Rum and Newspaper*, 1914); besides paintings by Albert Gleizes, Jean Metzinger, Robert Delaunay and Louis Marcoussis, as well as Marcel Duchamp (*Nude [Study] Sad Young Man on a Train*, 1911-12). Paintings by Giacomo Balla and Gino Severini (*Sea=Dancer*, 1914) and a unique sculpture by Umberto Boccioni document Italian Futurism. The emergence of pure Abstraction in the 1910s is vividly present in drawings by František Kupka and Piet Mondrian, and in paintings and sculptures by the Russians Vasily Kandinsky (*Landscape with Red Spots, no. 2*, 1913), Kazimir Malevich, El Lissitzky, and Antoine Pevsner, and by the Dutch de Stijl artists, Mondrian and Theo van Doesburg. Meanwhile the counter-tendencies of fantastic art, *Pittura metafisica* and Dada are represented respectively by Marc Chagall and Paul Klee, by Giorgio de Chirico, including his *The Red Tower* (1913) and *The Nostalgia of the Poet* (1914), by Francis Picabia (*Very Rare Pictur on Earth*, 1915), Jean Arp, Kurt Schwitters and Max Ernst (*Little Machine Constructed by Minimax and Dadamax in Person*, 1919). Dada merged into Surrealism, which is one of the characterizing strengths of the collection, with masterpieces by Joan Miró (*Dutch Interior II*, 1928; *Seated Woman II*, 1939), Max Ernst (*The Kiss*, 1927; *Attirement of the Bride*, 1940), Yves Tanguy (*The Sun in Its Jewel Case*, 1938), Salvador Dalí (*Birth of Liquid Desires*, 1932), Alberto Giacometti (*Woman with Her Throat Cut*, 1932; *Woman Walking*, 1932), René Magritte (*Empire of Light*, 1953-54), Paul Delvaux and Victor Brauner. The formation of the New York avant-garde of Abstract Expressionism, combining Surrealist and abstract traditions, is documented by major works by Arshile Gorky, Jackson Pollock (*The Moon Woman*, 1942; *Enchanted Forest*, 1947; *Alchemy*, 1947), Mark Rothko, Robert Motherwell, and Clyfford Still. Peggy Guggenheim's collecting after her move to Venice gave rise to a post-war collection of mostly European art, with works by the CoBrA movement (Asger Jorn, Karel Appel, Pierre Alechinsky, Guillaume Corneille), by Francis Bacon, Jean Dubuffet, Ben Nicholson, Graham Sutherland, Gunter Uecker, Jean-Paul Riopelle, Alan Davie, as well as several Venetian masters (Emilo Vedova, Giuseppe Santomaso, Edmondo Bacci, Tancredi). A distinctive feature of Peggy Guggenheim's collection was the importance she gave to sculpture, with works, in addition those already mentioned, by Raymond Duchamp-Villon, Constantin Brancusi (*Maiastra*, 1913; *Bird in Space*, 1939), Henri Laurens, Alexander Archipenko, Giacometti (*Piazza*, 1948; *Standing Woman ["Leoni"]*, 1949), Alexander Calder (*Arc of Petals*, 1947), Ernst, Henry Moore, Germaine Richier, Marino Marini (*The Angel of the City*, 1949-50), Mirko, Zoltan Kemeny and several other postwar masters. A selection is exhibited in the Nasher Sculpture Garden.

OTHER COLLECTIONS

The Peggy Guggenheim Collection is further enriched by long term loans from other museums, foundations and individuals, as well as by gifts to the Solomon R. Guggenheim Foundation which, since Peggy Guggenheim's death, have been added to the Venice museum. The former currently include Calder's large 'stabile' *Sabot*, 1965 (courtesy the Calder Foundation, New York), David Smith, *Sentinel V*, 1959 (courtesy The Estate of David Smith, New York), Maurizio Nannucci, *Changing Place, Changing Time, Changing Thoughts, Changing Future*, 2003 (private collection, on long term loan), Fabrizio Plessi's

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Digital Fall, 2003 (courtesy of the artist and Stahlbau Pichler), and David Hamak's *Ultramarine Blue – PB29.7707*, 2006 (courtesy Studio La Città, Verona). Many important gifts to the Foundation have been gratefully received from generous donors. These include works of post-war Italian art by Carla Accardi, Luciano Minguzzi, Bice Lazzari, Gastone Novelli, Lucio Fontana, Edmondo Bacci, Giuseppe Santomaso, Costantino Nivola, Mirko, Afro, Fabrizio Clerici, Mario Merz, Arnaldo Pomodoro, Tancredi, Armando Pizzinato, Agostino Bonalumi, Mimmo Rotella, Toti Scialoja, Mario Nigro, Mimmo Paladino; works on paper by George Grosz, Eduardo Chillida, Manolo Valdés, and Chuck Close; important paintings and sculptures by William Baziotes, Pierre Alechinsky, Jenny Holzer, Anthony Caro, Barry Flanagan, Josef and Anni Albers, Andy Goldsworthy, Brian Hunt, Stuart Davies, Yoko Ono, Conrad Marca-Relli, and Jean-Michel Othoniel. These loans and gifts strengthen the postwar European, above all Italian, collections in Venice; they add to the documentation of Peggy Guggenheim's life as a collector and gallerist; and they contribute a contemporary component of living artists to the museum even as, with time, Peggy Guggenheim's superb collection becomes more classical and historic.

TEMPORARY EXHIBITIONS

Against this rich background of modern and contemporary art, the museum also organizes temporary exhibitions, both in Palazzo Venier dei Leoni and in other cities, based on loans from the collections of the Solomon R. Guggenheim Foundation as a whole and other public and private collections. The exhibition program was inaugurated in 1985 with a presentation of Francisco Goya's and Pablo Picasso's etchings dedicated to the bullfight (*Tauromachia*, thanks to the generosity of the Arthur Ross Foundation). Major exhibitions have been dedicated to Gino Severini, Stuart Davis, William Baziotes, Giorgio Morandi, Jackson Pollock, Lucio Fontana, Germaine Richier, Medardo Rosso, Richard Pousette-Dart, Matthew Barney e Joseph Beuys, and drawings from the Krugier-Poniatowska Collection and from the Albertina, Vienna. 2008 marks the 60th anniversary of Peggy Guggenheim's collection arrival in Venice. The anniversary will frame the exhibition program: *Coming of Age. American Art, 1850s to 1950s* (June 28 – October 12, 2008) explores the complex and extended process of maturation that took place throughout this formative century of American art, through loans from the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts, and thanks to the American Federation of Arts. *Carlo Cardazzo. A New Vision for Art* (November 1, 2008 – February 9, 2009) documents the variety of Carlo Cardazzo's (1908–63) interests as a patron of the arts, collector, publisher and gallerist. The 60th anniversary of the Collection will also be celebrated with lectures, films, kids' workshops, and a concert, in collaboration with Umbria Jazz, on Peggy's birthday (August 26).

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PALAZZO VENIER DEI LEONI

Early in 1949 Peggy acquired the Palazzo Venier dei Leoni, once known to Venetians as the “Palazzo Non Finito,” located on the Grand Canal near the Basilica of the Salute. The Venier family commissioned the Venetian architect Lorenzo Boschetti to build the palazzo, whose only other building in Venice is the church of San Barnaba. Construction of the palazzo began in 1749 and stopped at the basement and first floor. While the exact reasons for leaving the palazzo incomplete are unknown, it may have been due to a lack of funds. It is rumoured, however, that the Corner, a powerful Venetian family that lived in the opposite palazzo, were opposed to the construction of a building that would have exceeded their own in size and magnificence.

The Venier family, supposedly descended from the *gens Aurelia* of ancient Rome (which gave us the emperors Valeriano and Gallieno), were one of the oldest families of Venice. Included in their ranks were eighteen Procurators of San Marco and three Doges. Antonio Venier (Doge, 1382-1400) had such a strong sense of justice that he left his own son to die in prison for having broken the law. Francesco Venier (Doge, 1553-56) is known to us from a superb portrait by Titian (Madrid, Fundaciòn Thyssen-Bornemisza). Sebastian Venier was commander of the Venetian fleet under Don John of Austria in the famous Battle of Lepanto (1571), later becoming a doge (1577-78). He is commemorated in a monument by Antonio del Zotto (1907) in the Basilica of SS. Giovanni e Paolo in Venice.

The spacious palazzo, often mistakenly considered modern, has one of the largest gardens in Venice. The word “Leoni” was later added to its name because of the stone lions incorporated in the base of the façade (according to legend, lions were once kept in the garden). The *palazzo* was the home of two notable women before Peggy moved there: from 1910 to around 1920, it belonged to the Marchesa Luisa Casati, muse to Gabriele D’Annunzio, hostess to the *ballets russes* and subject to some 200 portraits by various artists such as Boldini, Troubetzkoy, Man Ray and Augustus John. In 1937, it passed to the ownership of Doris Viscountess Castlerosse, who renovated it with marble bathrooms and a paved terrace.

When Peggy Guggenheim acquired the *palazzo*, she installed a marble throne in the garden, where she often posed for photographers. Her bedroom, painted turquoise, overlooked the Grand Canal. Peggy hung her collection of earrings on the wall on either side of Alexander Calder’s *Silver Bedhead* (winter 1945-1946), commissioned in New York. An assortment of Venetian mirrors, portraits by Franz von Lenbach, and Francis Bacon’s *Study for Chimpanzee* (March 1957) were as well as collaged bottles by Laurence Vail added to the furnishing of her room. The east wing of the *palazzo* that held her bedroom also contained guest bedrooms, while the dining room, kitchen, living room and library were located at the other end of the narrow palace. Viewed from the Grand Canal the long, low façade of Palazzo Venier dei Leoni, made of Istrian stone, is softened by the trees growing in the garden behind, and is a pleasant *caesura* in the march of solemn *palazzi* from the Accademia Bridge to the Basilica of the Salute.

THE GIANNI MATTIOLI COLLECTION

Since September 1997, twenty-six masterpieces of the world-renowned collection of the early 20th century Italian art, formed between 1949 and 1953 by collector Gianni Mattioli, have been exhibited on long-term loan at the Peggy Guggenheim Collection.

Gianni Mattioli was born in Milan, Italy, and by the early 1920s he had come to know, through Fortunato Depero, the circle of artists and writers that gather round Futurism's founder Filippo Tommaso Marinetti. He developed a precocious interest in contemporary literature, theater, painting, sculpture, and especially in the art of Umberto Boccioni. After the war, Mattioli was finally able to begin collecting the works of modern Italian art he had dreamt of since his early years. By the 1953 his collection was fully formed, and in the 1950s and 1960s it could be viewed in Milan, once a week or by appointment. Between 1967 and 1971 the collection was celebrated on a world tour that included USA, Europe and the Far East.

The earliest work of the collection is Boccioni's definitive oil sketch (1910) for his first great work, *The City Rises*. Boccioni's *Materia* (1912) may be his single most important work, while the slightly later *Dynamism of a Cyclist* (1913), with its scintillated lights and explosive forms, may be his most beautiful. Luigi Russolo's *The Solidity of Fog* (1912) is the last major painting in private hands by this exceedingly rare artist. Two paintings by Giacomo Balla, including *Mercury Passing Before the Sun* (1914) and Gino Severini's *Blue Dancer* (1912) complement paintings by these artists already owed by Peggy Guggenheim Collection. A series of paintings by Carlo Carrà, including the cubist masterpiece *The Gallery in Milan* (1912) and perhaps the most famous image in the collection, a collage titled *Interventionist Demonstration* (1914), complete the quintet of founding Italian futurist painters. Other works by artists in the orbit of the futurists – Ardengo Soffici, Mario Sironi, Ottone Rosai, and Fortunato Depero – make the combined holdings of the Peggy Guggenheim Collection and the Gianni Mattioli Collection one of the finest futurist exhibitions in the world.

Carrà's *The Engineer's Mistress* (1921), his last work in the style of *Pittura metafisica*, complements three paintings by Giorgio de Chirico in the Peggy Guggenheim Collection. The *Portrait of the Painter Frank Haviland* (1914) by Amedeo Modigliani (an artist missing from the Peggy Guggenheim Collection), is among his first painting following a five-year period in which he dedicated himself to sculpture. Finally, the *coup de gras* is represented by six oil paintings by Giorgio Morandi from the period 1913–17. *Bottles and Fruit Bowl* (1916) is generally considered the earliest masterpiece of this Bolognese master's characteristic tonal studies of close-observed still life.

THE NASHER SCULPTURE GARDEN

As part of the on-going partnership between the Solomon R. Guggenheim Foundation and the Nasher Collection since 1995, loans of sculptures by major 20th century artists have been displayed in the Nasher Sculpture Garden at the Peggy Guggenheim Collection, Venice, since May 1999. The Patsy R. and Raymond D. Nasher Sculpture Garden at the Peggy Guggenheim Collection presents works from the permanent collection (by Arp, Duchamp-Villon, Ernst, Giacometti, Holzer, Minguzzi, Mirko, Merz, Moore, Takis), as well as sculptures on temporary loan from other foundations and galleries (by Calder, Graham, Hamak, Marini, Smith, Kapoor, Pless, Nannucci).

In 1995 the Peggy Guggenheim Collection exhibited *Alberto Giacometti in the Guggenheim and Nasher Collections*. In the late 1996 more than 70 sculptures from the Nasher Collection were shown in The California Palace of the Legion of Honor in San Francisco, and from February to April 1997, 105 works from the Collection were exhibited by the Solomon R. Guggenheim Museum, New York.

The Nasher Collection, to which these sculptures belong, has been assembled over the past thirty-five by Mr. Nasher and his late wife Patsy, it is based in Dallas, Texas, and it is generally regarded as one of the finest collection of modern and contemporary sculpture in the world. Exhibited in 1987–88 at the Dallas Museum of Art, the National Gallery of Art in Washington DC, the Reina Sofia Museum in Madrid, the Forte Belvedere in Florence and the Tel Aviv Museum of Art, the Collection comprises more than 700 works of contemporary and modern art. Highlights of the collection are works by Magdalena Abakanowicz, Jean Arp, Costantin Brancusi, William de Kooning, Raymond Duchamp-Villon, Henri Gaudier-Brzeska, Alberto Giacometti, Roy Lichtenstein, Richard Long, Henri Matisse, Henry Moore, John Newman, Pablo Picasso, Auguste Rodin, George Segal, David Smith and Mark di Suvero.

The Nasher Sculpture Garden at the Peggy Guggenheim Collection is the only European venue where works from Nasher Collection are in continuous display. In 1995 financial support from the Nasher Collection made possible the completion of the landscaping of the garden of the Palazzo Venier dei Leoni, according to a design by Venetian architect Giorgio Bellavitis.

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MUSEUM FACILITIES

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Opening hours:
Daily 10am–6pm
Closed on Tuesdays and December 25
Admission:
Adults: 12 euros
Seniors (over 65 yrs.): 10 euros
Students (under 26 yrs.): 7 euros
Children under 10 yrs.: free

MUSEUM SHOP

There are two Museum Shops, one is located inside the museum, and one a few paces before the museum entrance, at no. 710 Dorsoduro. They both carry items inspired by and dedicated to Peggy Guggenheim and her collection, including materials of 20th century art such as catalogues, books, posters, postcards, jewelry, etc.

Opening hours:
Daily 10am–6pm, closed on Tuesdays and December 25
For further information:
ph: +39.041.2405.422/432/410
fax: +39.041.5203.491
e-mail: shop@guggenheim-venice.it

EDUCATIONAL PRESENTATIONS

Presentations regarding the life of Peggy Guggenheim, daily at 12am and at 4pm.
Presentations on individual works daily at 11am and at 5pm.
Presentations are free and are held in various languages depending on availability.

EDUCATIONAL WORKSHOPS FOR CHILDREN

Every Sunday at 3pm the museum offers guided tours of the collection and related workshops for children. Activities are undertaken in different languages depending on availability. Admission is free for children between the ages of 4 and 12. Advance booking is advisable.

For further information:
ph: +39.041.2405.401/444
e-mail: visitors@guggenheim-venice.it

PAY WHAT YOU WISH

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From April 2 onwards, through December 2010, each Friday from 4–6pm, Pay What You Wish invites visitors to the museum to enter without purchasing a ticket but by making instead a donation in an amount of their own choice, “what you wish”, in support of the museum’s operating expenses. Pay what You Wish is supported by Distilleria Nardini.

GROUP BOOKINGS

Advance booking is required. Large groups must split into groups of 15 or less. Guided tours are available by appointment in various languages depending on availability. Cost per tour is 60 euros.

For further information:

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fax: +39.041.5209.083

e-mail: visitors@guggenheim-venice.it

ASK ME ABOUT THE ART

Art related question can be addressed to the international interns in the museum galleries.

SPECIAL EVENTS OR PRIVATE VISITS

The museum is open for special viewings and guided tours outside its regular opening hours. Advance booking is required, at least 15 days in advance.

The sculpture garden, the Grand Canal terrace, the roof terrace are also available for special events and galas.

For further information:

ph: +39.041.2405.418

fax: +39.041.5206.885

e-mail: specialevents@guggenheim-venice.it

MUSEUM CAFÉ

The Museum Café, managed by the Venetian restaurant Ai Gondolieri, offers a wide choice of dishes, both for lunch and for snacks. The Café terrace overlooks the beautiful Nasher Sculpture Garden.

Opening hours:

Daily 10am–6pm, closed on Tuesdays and December 25

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Peggy Guggenheim COLLECTION

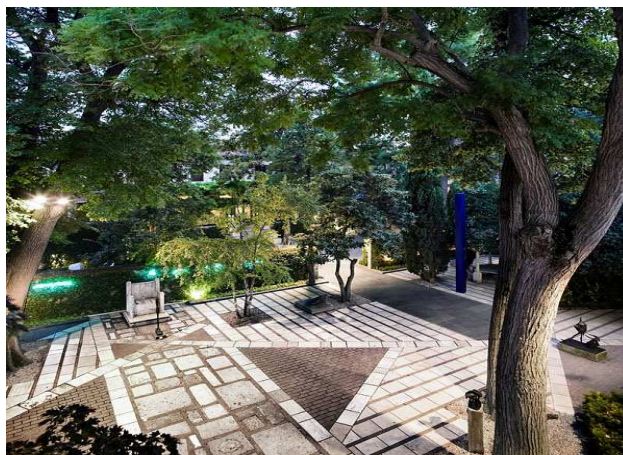
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2
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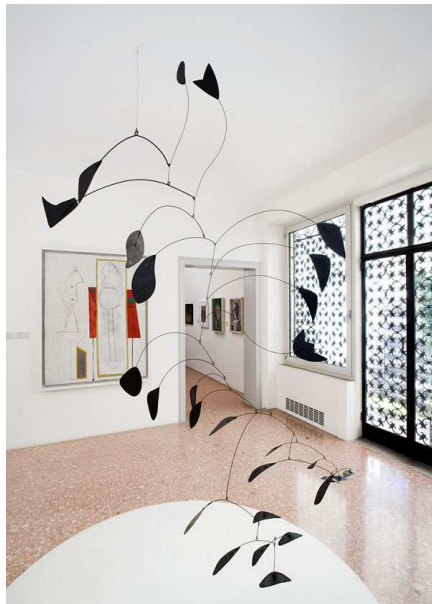
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Venezia. Nasher Sculpture Garden.
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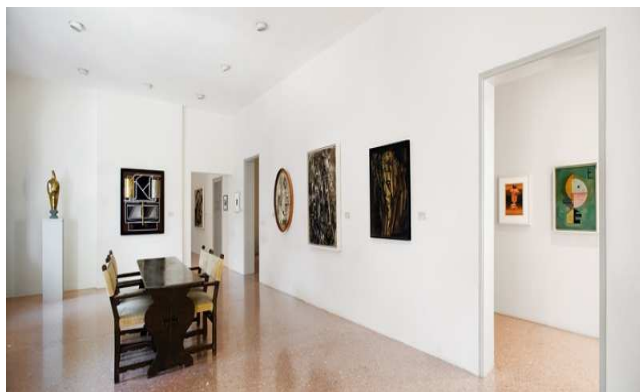
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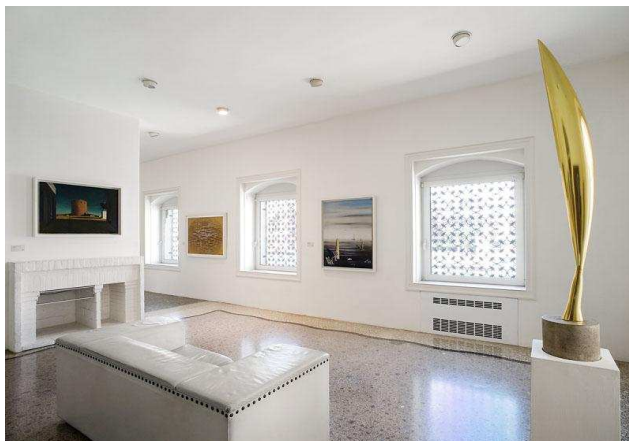
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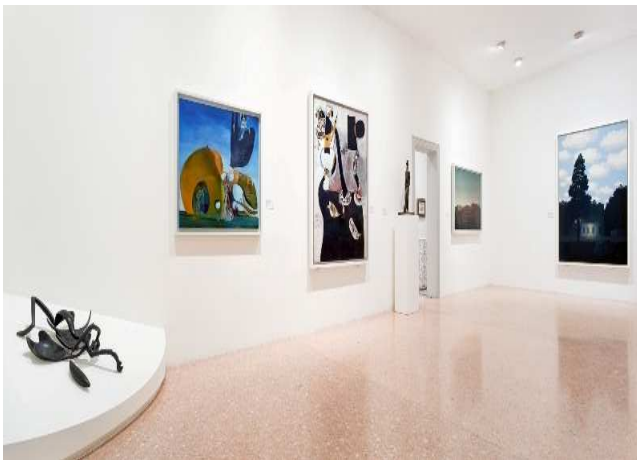
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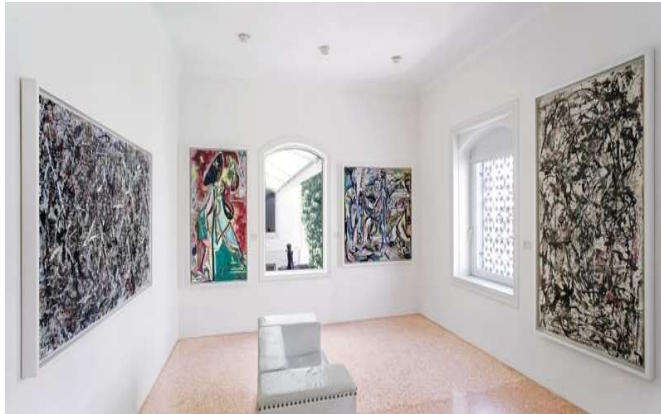
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Venice. Close-up: Francis Bacon,
Study for Chimpanzee, 1957. Photo
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