

- SPONSORSHIP AT THE PEGGY GUGGENHEIM COLLECTION
- CORPORATE BENEFITS
- UPCOMING SPONSORSHIP OPPORTUNITIES



### SPONSORSHIP OPPORTUNITIES .....

Support for specific exhibitions offers the opportunity to target your giving and spread the knowledge of some of the most innovative artists of our time. We offer a versatile facility, an attractive audience, and a staff dedicated to developing a strong relationship with our donors. Our goal is to create partnerships that are mutually beneficial and shaped from the same vision.

### THE COLLECTION .....

The Peggy Guggenheim Collection is both the most visited museum of modern art in Italy and the third most visited museum in Venice, following the Doge's Palace and Saint Mark's Basilica. It presents Peggy Guggenheim's personal collection of 20th century art, combining a spectacular location on the Grand Canal of Venice, indoor galleries and outdoor sculpture gardens, educational activities, a world-class permanent collection and a full exhibition program. With almost 350.000 annual visitors and 1000 members, attracted by the variety of its exhibits and cultural activities, the museum can boast an ever increasing international audience.

### PEGGY GUGGENHEIM .....

Peggy Guggenheim is today an icon of the zest and style of the avant-garde, a collector with the vision to carry out a pioneering project that is now a part of western art history. Her story is relived every day thanks to the creativity, quality and emotions that her museum offers its visitors.

### OUR GLOBAL REACH .....

The Peggy Guggenheim Collection is part of the international and expanding network of Guggenheim museums (Venice, New York, Berlin, Bilbao and, in 2014, Abu Dhabi), uniquely associated with quality, innovation and vision in the field of visual culture.

### OUR MISSION .....

The mission of the Peggy Guggenheim Collection is to promote the understanding and appreciation of art, architecture, and other manifestations of modern and contemporary visual culture; to collect, preserve and research art objects; and to make them accessible to scholars and an increasingly diverse audience through its network of museums, programs, educational initiatives, and publications.



## CORPORATE BENEFIT

### VISIBILITY

Full recognition of your company (name and logo) on all communications linked to the exhibit (in particular: advertising, posters, press kits, catalogues and invitations, on-site panels). Grateful acknowledgment of your sponsorship in the press and news area of the website and newsletter of the Peggy Guggenheim Collection, and public acknowledgement during the opening events and press conference.

### NETWORKING

Opportunity to communicate to the Peggy Guggenheim Collection's international audience: 350.000 annual visitors, some 1000 members and multiple contacts in the art and entrepreneurial field.

### SOCIAL RESPONSIBILITY

Opportunity to align your company's values with the art, culture and mission of a museum that strives to promote understanding and interest in art, architecture and other manifestations of modern and contemporary visual arts.

### CORPORATE HOSPITALITY

Use of the spaces of the celebrated home of Peggy Guggenheim. The Sculpture Gardens and the roof terrace overlooking the Grand Canal offer magnificent settings for your public relations (company events, dinner galas, presentations and informal meetings).

### ENTERTAINMENT

Entertainment for your clients, and prospects. Opportunity to organize guided visits to the permanent collection and the temporary exhibitions; invitations to previews and openings; complimentary tickets; copies of exhibition catalogues and newsletter.

### INVOLVEMENT

Employee involvement. Opportunity to invite your staff to participate in the museum's activities, thanks to guided visits to the permanent collection and temporary exhibitions; educational opportunities for children; invitations to previews and openings, complimentary tickets and newsletter.





Jean Metzinger, *At the Cycle-Race Track*, 1912

## CYCLING, CUBO-FUTURISM AND THE FOURTH DIMENSION. JEAN METZINGER'S *AT THE CYCLE-RACE TRACK*

**ORGANIZER:** Peggy Guggenheim Collection, Venice

**CURATOR:** Erasmus Weddigen, *Art historian*

**DATES:** 9 June – 16 September 2012

### EXHIBITION

The exhibition will focus on the figure of the cyclist in the work of Jean Metzinger, a theme which until now has not been sufficiently researched or documented. Conceived as a 'work in focus', the show will examine the iconography of the painting *At the Cycle-Race Track* – one of many crucial works in the Peggy Guggenheim Collection which shows the link between Cubism and Futurism – displaying it in relation to other works by Metzinger and works of other Futurist and Cubist artists. The art historian Erasmus Weddigen has studied the theme of the cyclist in Metzinger's oeuvre in depth and has proposed new interpretations of the iconography and iconology of the Guggenheim painting. He draws attention to every detail, explaining the possible identity of the cyclist (Charles Crupelandt, winner of the 1912 Paris – Roubaix race), and suggests the likely presence of the Fourth Dimension in the artwork as intended by Metzinger, indicated quite literally by the number four. The exhibition therefore will be an important opportunity to investigate diverse themes, from French competitive cycling before the Great War, to the theories of Cubism proposed by Metzinger and Albert Gleizes in *Du Cubisme*, 1912. Photographic material of the Roubaix *vélodrome* and other related material will be displayed.

The exhibition will be accompanied by an illustrated catalogue complete with essays by Erasmus Weddigen and other scholars.

### JEAN METZINGER

A prominent artist and theorist of Cubism, he immersed himself in the vibrant artistic scene of Paris and associated with its key figures such as Max Jacob, Guillaume Apollinaire, Georges Braque and Pablo Picasso. In 1911 his works were shown alongside those of Robert Delaunay, Albert Gleizes and Fernand Léger in the controversial Room 41 of the *Salon des Indépendantes*; the first official group show of the Cubist painters. From 1913 until his death in Paris in 1956 Metzinger continued his artistic career, displaying his work in the major *salons*, museums and galleries.

### PROMOTION

The show will be promoted extensively on an international level and will be accompanied by lectures and educational activities. We expect the exhibition to receive more than 110, 000 visitors.

### CONTACTS

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Charles Seliger at Art of This Century, with *Sentinel* (1947), New York 1947.



Charles Seliger, *Sentinel* (1947).

## SEEING THE WORLD WITHIN: CHARLES SELIGER IN THE 1940S

**ORGANIZERS:** Peggy Guggenheim Collection and Mint Museum of Art (first venue of the show).

**CURATOR:** Jonathan Stuhlman, Curator of American Art, Mint Museum of Art, Charlotte, North Carolina

**DATES:** 9 June – 16 September 2012

### EXHIBITION

*Seeing the World Within: Charles Seliger in the 1940s* is the first exhibition to focus on the groundbreaking paintings that Seliger created during the first decade of his career, inspired by the American cultural ferment of the 1940s and by Surrealism. This movement and its exploration of the subconscious as a source of imagery exerted a significant influence on Seliger, who passionately experimented with automatic techniques. The exhibition brings together approximately two dozen of his best works from those years, tracing his evolution as an artist and exploring the means by which he arrived at his mature style in the early 1950s. The show is accompanied by a fully illustrated scholarly catalogue.

### CHARLES SELIGER

Charles Seliger, born in New York in 1926, was one of the youngest and most talented artists working during the most fertile and exciting periods in the history of American art: the 1940s and 1950s. Seliger showed an early interest in art and by the early 1940s he had acquired a strong working knowledge of early twentieth century modernism, experimenting diverse techniques and styles. But it was Surrealism that truly captured his attention and fired his imagination.

In 1943, through his friendship with Jimmy Ernst, son of the artist Max Ernst, he was able to deepen his knowledge of Surrealism and abstract art and be introduced to the circle of artists who gravitated around the figures of Howard Putzel and Peggy Guggenheim. Putzel, in 1945, invited him to participate in the show *A Problem of Critics* at the 67 Gallery, New York, exhibiting alongside artists such as Picasso, Pollock, Gorky, Hoffmann, Mirò and Rothko. That same year he was given his first solo exhibition at Peggy Guggenheim's "Art of this Century" gallery.

This was a period in which the practice of automatism, typical of the surrealists, influenced him to create paintings populated with organic and biomorphic forms which resulted in personal, organic spaces. In the following decades, he continued to develop his practice of automatism, experimenting with various materials and techniques. He felt there was a necessity to translate through images the world's fundamental forms or new scientific theories. During the 1950's his work was consistently shown at prestigious galleries. In 1986 the Solomon R. Guggenheim Museum in New York organized his first retrospective exhibition and in 2003 he was awarded the Lee Krasner Lifetime Achievement Award from the Pollock-Krasner Foundation. Seliger died in New York in 2009.

### PROMOTION

The exhibition will be promoted worldwide, and accompanied by lectures and educational activities, such as workshops and guided visits. It is estimated that the exhibition will be visited by 110,000 visitors.

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