

Peggy Guggenheim COLLECTION



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# ART OF THIS CENTURY

Objects - Drawings - Photographs  
Paintings - Sculpture - Collages  
1910 to 1942

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Edited by  
PEGGY GUGGENHEIM

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*IN MEMORY OF*

**JOHN FERRAR HOLMS**

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Art is in transition: that is one certain fact. And it is one more reason why it would be vain to attempt anything in the nature of a pontifical judgment on its immediate manifestations. We should be content with the fact that art is alive — more vital and experimental than at any time since the Renaissance.

HERBERT READ  
*Art Now, 1936*

How deeply this corruption of taste had eaten into the German mind was shown in the material submitted for hanging by artists in the *House of German Art*. There were pictures with green skies and purple seas. There were paintings which could be explained only by abnormal eyesight or wilful fraud on the part of the painter.

If they really paint in this manner because they see things that way, then these unhappy persons should be dealt with in the department of the Ministry of the Interior where sterilization of the insane is dealt with, to prevent them from passing on their unfortunate inheritance. If they really do not see things like that and still persist in painting in this manner, then these artists should be dealt with by the criminal courts.

I was always determined if fate ever gave us power not to discuss these matters, but to make decisions. Understanding of such great affairs is not given to every one.

ADOLF HITLER  
*Munich, July 18th, 1937*

There is only one explanation of this failure of the Fascist and Nazi Revolutions to inspire a great art, and I cannot describe it better than in the words of Giovanni Gentile, a liberal philosopher who sold himself to the Fascist régime. Speaking to an audience of teachers in Trieste shortly after that city had fallen into Italian hands at the end of the last war, he declared: "spiritual activity works only in the plentitude of freedom."

HERBERT READ  
*1941*



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*Arp: Shell and Head, 1933*



## FOREWORD

The purpose of this book is to serve as a catalogue to the permanent collection exhibited at *Art of this Century*. As most things change unexpectedly during the course of their development this catalogue has, to my great surprise, become an anthology of art. It is a collection of the art of the 20th century. The illustrations are due to the fact that it contains only reproductions of paintings and sculpture owned by me. I do hope that the next edition will be more complete and that I shall be able to acquire several other important works that represent phases of the evolution of this art.

I wish to thank my friends, who have helped me assemble the material used in this catalogue, as well as in the collection itself, namely Petro van Doesburg, André Breton, Max Ernst, Marcel Duchamp, Herbert Read, Howard Putzel and Jimmy Ernst. I also want to thank Lawrence Vail for translating most of the foreign manuscripts used herein, Maria Jolas and Andry Farcy, Director of the Museum of Grenoble, for harboring my collection during the German invasion and occupation of France, and René Lefebvre for rescuing it and sending it to America. I wish especially to acknowledge my indebtedness to Alfred H. Barr, Jr., whose work has been my great inspiration.

PEGGY GUGGENHEIM

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The archives of the Library of the Museum of Modern Art supplied various photographs and self-portraits of artists. Other photographs from the guest-book of Mrs. Kate Steinitz and *Kunst-ism. Portrait of Jacques Villon*, by Walter Pach, courtesy of Mr. Walter Pach, New York.

THREE PREFACES

*Written as Introductions*

TO

ART OF THIS CENTURY

BY

Peggy Guggenheim COLLECTION

ANDRE BRETON

ARP  
PIET MONDRIAN

Peggy Guggenheim COLLECTION

## GENESIS AND PERSPECTIVE OF SURREALISM

Like Christopher Columbus who, on the verge of discovering the Antilles, believed he was on the road to India, so in the twentieth century the painter found himself confronted by a new world before it occurred to him that he could depart from the old.

This old world was the reproduction of nature in accordance with visual perception, influenced more or less by the emotions. With some rare exceptions, most of them inspired by occult tradition or by religious mysticism, the artist remained the prisoner of external perception and envisaged no means of escape.

To be sure, a few voices inviting escape had been raised in the past. Giordano Bruno, already in possession of the *tertium quid* (the necessary union of opposites) was the first perhaps to lay the foundations of what was to become the *Surrealist* position.

"It is inconceivable," he wrote, "that our imagination and our thought should surpass Nature, and that there should be no reality corresponding to the *continuous possibility* of new visual manifestations." The eye and its satellite, the mirror, soon to be accused of *despotism*, once Diderot had opened them to suspicion.\* The hero of Balzac's *Unknown Masterpiece*, who was supposed to have learned "the secret of

\* "I asked the blind man of Le Puisieux, exactly what he meant by a mirror. 'A machine,' he replied, 'which situates things in relief at a distance from themselves provided these things are suitably placed in relation to it. It is like my hand which I must place upon (and not beside) an object if I wish to feel it . . . 'And in your opinion,' M. de . . . asked him, 'what are eyes?' 'They are an organ,' the blind man replied, 'on which air produces the same effect that my staff produces on my hand.' This reply astounded us, and while we looked at each other in admiration, he continued: 'This is so true that when I place my hand between your eyes and an object, my hand is present to your sight but the object is absent from it. The same thing happens to me when I seek one object with my staff and instead I find another.'"

LETTER ON THE BLIND

relief" from Mabuse, and who strove to make genuine air circulate around bodies in his paintings, although destined by the author to produce an incomprehensible work, nonetheless stated a dominant principle when he said: "The mission of art is not to copy, but to express nature." In the work of Von der Gabelentz we find a statement that points in the same direction. "Language," he writes, "is not only useful to man as a means of expressing something, it also helps him to express himself." Before these onslaughts, the art of imitation, which aimed at freezing various aspects of the external world, could not but succumb. At the end of this road, strewn with ambushes imaginary or real, we come to the passage of Alice through the looking-glass.

But for a long time, only the cracks on the face of this mirror were to be observed. Cézanne's determination to leave the apple unclosed, Van Gogh's struggle with forces that seemed to defy colored representation, such as rain and night, Seurat's disturbing insinuations that certain forms of figures had their "echo" in the background (as in *Le Chahut*), or the magic of a certain disorganization in lighting effects (*La Parade*), the great license of Rousseau in matters of truth and even of plausibility (*Le Rêve; Joyeux Farceurs*), Matisse's boldest speculations (*La Leçon de Piano; Marocains*) — not one of these gave a glimpse of the final solution, or did more than set the mind in an attitude of doubt toward previously defined artistic objectives.

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The insurrection began about 1910 with *Cubism* in France and with *Non-Objective* art in Germany. From then on it pursued these two very distinct routes: Picasso, imbued with the culture of the Occident, directing the one; the other, led by Kandinsky, stemming from the Orient.\*

Under the leadership of Picasso, *Cubism* made a frontal attack on the external object, which it set out to dissect in order to give it back to us in every one of its static aspects. Treat the object this way and very quickly it becomes unrecognizable. We have not forgotten the stupor and indignation of the public admitted to that glorious *Cubist* exhibition of the 1912 Independents. This public which cried

\* *Arp, who occupies a place apart near the crossroads of these two tendencies, accounts for the slightly different attitude of some artists engaged in this second direction. Kandinsky and Mondrian speak with the greatest authority on this subject.*

"Hoax!" — and its most ignorant members raise the same cry today — must indeed have felt, in some obscure way, frustrated. As though it had been thrown off balance and deprived of the agreeable repose which it was wont to enjoy in the faithful reproduction of the familiar. The extent of the outrage seemed so great that even a man of the caliber of Paul Valéry remained for a long time scandalized. In fact, four or five years later, on leaving a *Cubist* exhibition, he was still writing to me: "How is one to distinguish *Cubist A* from *Cubist B* or *Cubist C*?" To this enlightened man it seemed that the sand storm which had blown over the model had, at the same time, robbed the artist of all individuality. This was a rash judgment, and time was to make short work of it, and yet it permits us to gauge the aggressive power of *Cubism*. It is regrettable, however, that after thirty years *Cubism* continues to make some mystery of its original intentions and of the precise means it employed. We are reduced to inferring these, to discovering them fragment by fragment, the main actors and principal witnesses having wrapped themselves in silence. Yet it cannot be said of any of these secrets that revealing them would cause them to be lost. Recently I saw Picasso studying one of his unfinished works of 1911 or '12. He had already filled several pages with mathematical calculations, and he confided to me that in order to clarify this painting for himself he was obliged to embark on a whole series of measurements. What troubles me, however, is not this immediate sense of secrecy on a work of art, even when it turns against its author, but that the nature of these calculations, in addition to being simple, should be so well concealed that it is impossible for anyone to reconstruct them. Who would dare to undertake this task among all those who discourse so knowingly about *Cubism*?

Fortunately *Cubism* was something more than this jealous geometry. At a fairly early date there were outbursts of lyricism that loosened its rigidity. Many an ultra-subjective inscription (*I Love Eva*, etc.), many ways of coming to terms with poetic values (witness the emphasis laid on wallpaper and street-songs), as well as many an act of pure *bravura* were at hand to remind us that, according to a modern psychological conception, the primitive form of any entity is feeling. It is feeling that triumphs over everything, bursting the withered outer husk — I speak here only of works of the highest order — and in the effort to overcome this resistance, feeling sweeps aside all rigid doctrinaire notions, and instills in succeeding generations of artists a boundless love of liberty.

*Futurism*, though producing very few literary and plastic works of high quality, is nonetheless interesting in its tendency. Nothing has charmed me more than that series of photographs, published recently in an American magazine, reproducing some of the successive attitudes taken by a man during the course of one night's sleep. I should have preferred the sleeper's movements to be filmed without interruption and run off on a screen in fast motion. It was to be expected that painting should one day entertain this same idea of following a moving object, or attempt to retrace its morphological evolution. Might not a series of curves and shadings within a small compass be able to express the life of a flower from the moment before it bursts into bloom until it finally fades? The most finished expression of this manner of seeing remains Marcel Duchamp's *Nude Descending a Staircase*. Stressing light as a mobile factor, *Simultanéisme*, as its name indicates, was to pursue analogous aims. But *Futurism* did not limit itself to this step. Its major contribution, inexplicably underestimated in favor of the preceding, is found in those paintings (often puerile) of the "soul-state" type, which, unfortunately, are so seldom shown nowadays. All art till then had been subjected to the *perception-reaction* process, and the great merit of these pictures is that they were the first to place the accent on *need*. In spite of misleading statements too often dictated by the desire to astound and overbid the other fellow, we should be grateful to *Futurism* for having glimpsed, more or less in line with Diderot's remarks, the possibility of a purely tactile art which would aim at apprehending the object by means of the hand, not all but might be grammatical and decadent in the realm of sight. With *Futurism*, the model (still external) liberated itself from the conditions under which it had always been considered (in a state of immobility, and with no appreciable modification due to the facts of attraction and repulsion, briefly: an exclusively visual angle).

It is fitting, as a sequel to *Futurism*, to take into account a period of transition, relatively independent and *mechanical* in character (Duchamp, Picabia) which came about as a result of a premeditated identification of man with the machine. This assimilation, from the functional point of view at least, can in fact be carried rather far. The important thing is that the attention shifts from the object towards man, here considered as a simple object. The masterpiece of this movement, which surpassed in every way all the explicit intentions of the period, was Duchamp's *La Mariée mise à nu par ses célibataires, même*. The emancipation from the external object was progressing. Once he had succeeded in bringing about a reconciliation



between man and the machine, the artist was able to perceive that the great difference between the two was that the latter could neither construct nor repair itself, neither perfect itself nor even destroy itself by its own means. He was then quite naturally led to *Surrealism*.

This dramatic situation reached its climax at the close of the last war. On behalf of the Futurists, Apollinaire had drawn up a somewhat sprightly manifesto against traditionalism, but with the coming of *Dada* the attack on the past became far less platonic. An attitude of disrespect became universal, the negation of previous values was complete, it was a matter indeed of making a clean sweep. The despair that prevailed could only be overcome by a kind of dismal jesting, a "black humor." In New York, Marcel Duchamp affixed his signature to a reproduction of the *Giaconda* which he had decorated with a pair of handsome mustaches. The only entrance and exit to an exhibition of the works of Max Ernst in Cologne was through a urinal. In Zurich, Arp gave the name of "organizations" to a number of objects assembled "according to the laws of chance". Picabia, in Paris, conceived a "picture" composed of an empty frame riveted to the ground and stretched from side to side with strings to which a live monkey was chained. Schwitters, in his studio in Hannover, set about the construction of a machine and never to be completed monument, based on the *collage* principle, intended day by day to absorb all kinds of useless material and even refuse from the garbage can. But what was the origin of this forlorn negation, this merciless iconoclasm, and what did they conceal? Disregarding historic causes for disgust which remain outside art, we now see that the excruciatingly sore point was that in the eyes of the artist the external world had suddenly become empty. The external object, charged with futility and discredited in its conventional guise, had abruptly vanished. It can be said of those years (1918 to 1921), at the extreme peak of artistic research, that there was a model slump, that the model was away on a long, perhaps endless, vacation. *The model of yesterday, taken from the external world, no longer existed and could no longer exist. The model that was to succeed it, taken from the internal world, had not yet been discovered.*

\* Only difficulties of a practical order, to Picabia's great disappointment, decided him to substitute a plush monkey for the animal he and I had tried to hire on the quays.

A man related in no appreciable way to the movements described above had achieved a work of considerable interest at the beginning of this last period. This man was Chirico. It is striking to observe how his work, which was begun in 1912 or 1913, suddenly went off on a tangent in 1917, when, to the infinite regret of his admirers, he sank into a rut of technical preoccupations (anxieties about his craft which led him to make wretched copies of Raphael, obsessions regarding the validity of oil colors, etc.). He was never to extricate himself from this impasse, but fell prey to two alternate temptations, to deny himself and to make derisive imitations of his former work. But the canvases painted by Chirico before 1918 are the only ones to have found favor in the eyes of the most severe and skeptical of the younger generation. They alone among the works of art of that time retain a unique prestige, and, judging by their ability to rally around them the least conformist minds (and also the most divided) it is evident that their influence is still enormous and that their career has only just begun.

In the course of the four years when inspiration favored him above all other artists, Chirico's evolution was no less rapid, and assumed an aspect no less inevitable and dogmatic than the equally brief career of Rimbaud. By fixing on *eternal* places, where the object was retained only as a function of its symbolic and enigmatic meaning (period of arcades and towers) which in turn tended to become *haunted places* (period of ghosts and omens), Chirico conferred on man a structure which excluded any individual character and reduced him to a mask and an attitude (mannequin period). Then the structure itself disappeared, and the living being was evoked merely by inanimate objects related to the role he played (as a king, a general, a sailor, etc.). Finally these symbolic objects entered into the composition along with instruments of measurement — bearing no obvious relationship to human life except through the medium of de-hydrated food, such as hard tack\* — and the great Chirico cycle closed with the period of "metaphysical interiors". Because it granted ever-increasing importance to dream life, this evolution merits being retraced separately. If we failed to take it into account (like Picasso's evolution from description to invention and Duchamp's from the invented object to the ready-made) we should have no historical basis for understanding the meaning and scope of the *Surrealist* demands in the field of plastic art.

\* It is difficult to situate the object in Chirico's work. While it has no reference to the external world, it lacks some of the characteristics of the imaginary. Apollinaire told me that Chirico at that time suffered from certain kinesthetic troubles (abdominal pains and headaches), which might explain his peculiarities.

At the beginning of the *Dada* and *Surrealist* movements, which were to bring about the liaison of poetry and the plastic arts, insufficient credit was given to Chagall. This was a grave omission. The poets owe much to him; Apollinaire whom he inspired to write what is perhaps the freest poem of the century: *A travers l'Europe*; Cendrars in his *Prose du Transibérien*; even Majakowsky and Esserine evoke his influence in their most galvanic passages. Only later on did the poets indicate a certain opposition to him; at that time, not entirely unjustly, Chagall was suspected of mysticism (between the ages of twenty to thirty such a suspicion has a redhibitory effect). Today Chagall's work can be judged more impartially. His complete lyrical outburst dates from 1911 when, for the first time, the metaphor made its triumphal entry into modern painting. In order to achieve the upheaval of spatial planes long since anticipated by Rimbaud and to liberate the object from the laws of weight and gravity and overthrow the barriers of laws and species, Chagall's metaphor immediately found plastic support in the hypnogogic image and the eidetic image which Chagall was to describe later on with all its particular attributes. No work has ever been more resolutely magical than Chagall's. The admirable prismatic colors carry away and transfigure our modern torment, while retaining that ancient ingenuity to express the principle of pleasure in nature, such as flowers and expressions of love.

## Peggy Guggenheim COLLECTOR

Early in 1925, a few months after the publication of the *Manifesto of Surrealism* and several years after the first *Surrealist* texts appeared (*Les Champs Magnétiques* first came out in *Littérature* in 1919) we were still debating whether or not the art of painting could be brought within the *Surrealist* imperatives. Whereas some denied the possibility of *Surrealist* painting, there were others who believed that it was latent to some degree in certain recent works of art or even that it had already come into being. Independently of what it might have owed at this time to other influences — to Chirico for the dream trend, to Duchamp for the acceptance of chance, to Klee for (partial) *Automatism*, to Man Ray for his photographic *Rayograms* — it is easy to see, now when we glance back, that in the work of Max Ernst *Surrealism* was already well under way. In fact, in his 1920 *collages*, *Surrealism* immediately received its full vindication. They contained a statement of visual organization that was entirely fresh and yet corresponded to what was intended in poetry by Lautréamont and Rimbaud. I well remember the occasion when Tzara, Aragon,

Soupault and I first discovered the *collages* of Max Ernst; we all happened to be at Picabia's house at the very moment when they arrived from Cologne, and they moved us in a way we were never to experience again. The external object had broken away from its habitual environment. Its component parts had liberated themselves from the object in such a way that they could set up entirely new relationships with other elements, escaping from the principle of reality and yet gaining a certain importance on the real plane (disruption of the notion of relation). Guided by the vast flood of light which he was the first to bring forth, Max Ernst, in his first canvases, was willing to run great risks. Each painting was a new departure, while the whole group lived up to the conception of the poems Apollinaire wrote in 1913 and 1914, each one of which had the value of an *event*. When, later on, he became assured of the deep implications of his step and the means of carrying it into effect, Max Ernst was nonetheless resolved to fulfill that imperious need Baudelaire speaks of — the constant search for something new. His work, steadily growing in power during these last twenty years, has, from the point of view of this resolution, no equivalent.

Ever since the beginning of the *Surrealist* movement André Masson had been engaged in the same struggle as Max Ernst, but at a much earlier date he sought for underlying principles that would assure him a stable basis for his work. At the very outset of his search Masson came upon *Automatism*, which almost literally gave wings to the hand of the painter. Not content to trace the mere shape of objects, this hand, enamored of its own movement and of that alone, described spontaneous figures within which, as experience was to show, these shapes were destined to be embodied. Indeed, the chief discovery of *Surrealism* is, that without any preconceived intention, the pen that flows in writing and the pencil that runs in drawing *spân* an infinitely precious substance, which, though perhaps not all convertible, nonetheless appears charged with all the emotional ardor stored up within the poet and painter at a given moment. This is the secret of that magnificent curve which, in the work of Masson, sweeps boldly as in a single stroke, becoming ever more sensitive and skillful as time goes on, capturing indirectly the most beautiful lights and colors we have known. What rules in Masson's mind, I admit, is the dialectical conception as stated by Hermes: "Everything below and everything above work to enact the miracle of a single thing," and, to quote Goethe: "What is within is also without."



*Automatism*, handed down to us by the mediums, remains one of the two main trends of *Surrealism*. Since it has caused much controversy and still continues to do so, it might not be too late to seek deeper understanding of its function and try to contribute a decisive argument in its favor. Recent psychological researches, we know, have drawn a comparison between the construction of a bird's nest and the beginning of a melody tending towards a certain characteristic conclusion. (A melody has its own structure in the sense that we distinguish, in spite of their interference, the sounds that belong to it from those that are foreign to it. We are sensible, nevertheless, of its own particular quality, which is quite different from the sum total of the qualities of the parts that compose it.) I maintain that *Automatism* in writing and drawing (without prejudice to the deep individual tensions it brings out into the open and even solves, to a certain extent) is the only mode of expression which gives entire satisfaction to both eye and ear by achieving a *rhythmic unity*, just as recognizable in a drawing or in an automatic text as in a melody or a bird's nest. It is the only structure that corresponds to the non-distinction, more and more established, between sentient and structural qualities, to the non-distinction, more and more established, between functions of the intellect and of the senses (which is why nothing else can satisfy the demands of the mind to the same extent). It is possible, I agree, for *Automatism* to enter into the composition of a painting or a poem with a certain degree of premeditation: there is a grave risk, however, that a work of art will fall out of the Surrealist orbit unless, throughout at least, there flows a current of *Automatism*.\* The *Surrealism* in a work is in direct proportion to the efforts the artist has made to embrace the whole psycho-physical field, of which consciousness is only a small fraction. In these *unfathomable* depths there prevails, according to Freud, a total absence of contradiction, a release from the emotional fetters caused by repression, a lack of temporality and the substitution of external reality by psychic reality obedient to the pleasure principle and no other. *Automatism* leads us straight to these regions. The other road *Surrealism* might have followed — the setting up of dream images in the form of *trompe l'oeil* (and that is its weakness) — has been proved by experience to be far more dangerous, and the risks of straying into error are innumerable.



\* For further details see *Manifesto of Surrealism (1924)*, *Second Manifesto of Surrealism (1930)*, "Letter to Roland de Reneville", and "The Automatic Message" in *Point du Jour (1934)*.

The tumultuous entrance of Miro into *Surrealism* in 1924 marked an important stage in the development of the movement. Miro, whose previous work indicated a mind not fully evolved, yet endowed with plastic gifts of the highest order, at one bound cleared the obstacles which might still have impeded an entire spontaneity of expression. From then on, his output displayed an innocence and freedom that have not been surpassed. The theory can be advanced that when Picasso joined the ranks of the *Surrealists* two years later, Miro's influence was a largely deciding factor in his decision. The only drawback to Miro's natural aptitude was a certain arrested development of the personality at the childhood stage which afforded him a poor protection against unevenness, profusion and looseness and, intellectually, set certain limits to the scope of his testimony.

The advent of Tanguy in the Neptunian light of clairvoyance restored the broken thread of the horizon shortly afterwards. But with him it was a *new* horizon against which, was to be distributed in depth, not a physical but a mental landscape. Those who persist in referring to underseas or other atmospheres in Tanguy's work forget that the potential expansion of an artist's imagination is closely related to the variety of cosmic phenomena. When, in New York, I perceived as in a revelation that superb phenomenon known as "northern lights", it was as though I saw Tanguy's skies being unfolded before me at vertiginous speed. Neither he nor I had seen these lights before, thus it would seem as if his mind were in permanent communication with the earth's magnetism. The object-beings, all of his own invention, that people his canvases, enjoy their own affinities, which render in the only expert translation possible — the non-literal — every object of emotional value in the universe. They ask to be regarded as the compounds of the most diverse properties of everything that exists. Today these elements seem miraculously free of the vapors with which Tanguy ushered them in in 1927 to 1929, as well as the flowings which he elaborated in 1930 and 1931. While making no concessions to the world of perception they can be said to be in perfect harmony with this world.

At this point Magritte's procedure, the reverse of automatic, but rather entirely deliberate, offered support to *Surrealism* from another angle. The only one to pursue this tendency, he approached painting in the spirit of "object-lessons", and from

this point of view put the visual image on trial, stressing its weakness and demonstrating the subordinate character of figures of speech and thought. A unique and harsh enterprise this, at the confines of the physical and the intellectual, and bringing into play all the resources of a mind so exacting as to conceive each picture as posing an entirely new problem.



Sculpture, in the course of these last thirty years, during which the object was to achieve its revolution, underwent the same upheavals as painting. It was Brancusi who gave sculpture the original impulse in the new direction. Although the object, in his hands, was still drawn from the external world, it seemed to strain in every fiber toward the achievement of its determinant function, and to be broken down in the persistent struggle between its generating factors and those tensions to which it was subjected by life. The very material Brancusi used, showed it to be already at the mercy of natural forces which thereafter would tend to strip it of its anecdotal and accidental character so that it might appear "just as eternity in itself might alter it". This object, previously external, then proceeded to disown itself, traversing the two great crises of *Cubism* and *Futurism* (Archipenko, Lipschitz, Laurens, Boccioni, Duchamp-Villon) after which it was led, through *Constructivism*, to vie with a new-comer in the field, the mathematical-object, whose elegance was infallible and disconcerting. From that moment it could only arise, phoenix-like, by calling on the growing power of *Automatism* (Arp) or on the pure joys of equilibrium (Calder) on the necessary and dialectical play with the plenum and the vacuum (Moore) or, safeguarded by constant reference to first principles (as indicated in Egyptian sculpture, the art of the Persian-Assyrian-Babylonian cycle, and the art of Cyclades) on all the possibilities of modern poetic magic (Giacometti). With every anecdotal element excluded Calder reduces the object to a few simple lines carving out elementary colors. This object, employing only the properties of movement — not represented movement but actual movement — is miraculously brought to life in the most concrete shape and restores to us the evolutions of the celestial bodies, the rustling of foliage, the memory of caresses. In opposition to all other sculptural forms Apollinaire had dreamed of a statue wrought within the earth which would not be a solid but a hollow; this is the statue which Moore has succeeded in combining with the conventional form and which harmoniously embraces it. In Giacometti's work — and it is a touching moment, like that in Gothic novels, when

the characters walk out of their picture frames — new figures, sprung from the head and heart of man, step to earth with infinite caution, and in the materialization of the burning light that bathes *Henri d'Oferdingen* or *Aurélia*, victoriously brave the test of reality.



When Dali insinuated himself into the *Surrealist* movement in 1929, his previous painting had suggested nothing strictly personal. On the theoretical plane he proceeded thereafter by a series of borrowings and juxtapositions. The most striking example of this was the strange amalgam of two diverse elements to which he gave the name of "Paranoic-critical activity"; on the one hand the lesson of Cosimo and Da Vinci (to become absorbed in the contemplation of a blob of spittle or an old wall until there appeared before the eye a second revelation which painting was no less capable of revealing) and on the other various practices — on the order of *frottage* — already advocated by Max Ernst to "intensify the irritability of the mental faculties". In spite of an undeniable ingenuity in staging, Dali's work, hampered by an ultra-retrograde technique (return to Meissonier) and discredited by a cynical indifference to the means he used to put himself forward, has for a long time showed signs of decay and has only been able to give the appearance of creating the storm temporarily through a process of systematic vulgarization. It is sinking into *Academicism* — an *Academicism* which calls itself *Classicism* on its own authority alone — and since 1936 has had no interest whatsoever for *Surrealism*.



The powers of the imagination can in no sense be domesticated, nor can they be entirely absorbed by advertising slogans. Whoever yields to these powers soon takes pride in things other than the little vanities of immediate "success." Such is the case of Brauner, whose fertile imagination in the *Surrealist* field has been so great that for some years he has taken his stand in the very heart of the "dangerous landscape", in the center of the realm of hallucination. Here came to meet him those rare beings who haunt the caverns underlying human existence, who hold the thread of lightning harmonies and premonitions. The artist, in this case, is beyond caution; he is himself caught up in the drama being enacted. "Terror came", said Rimbaud, analyzing his



own experience in the *Alchemy of the Word*. The stratagems and enigmas of the present war have extended this terror to the objective world, which is why the art of Brauner may express the world in its last phase more intensely than any other. It is striking to observe that while neither has influenced the other, Brauner and Leonora Carrington should have interpreted this terror from the same interior angle, or at least that their work should present a strangely similar climate.

But from the dark forests of Silesia a consciousness has arisen which often, in scope and power, transcends the artist, and for this reason the painter in Paalen is still uncertain, or rather continues painfully to feel his way along a road where a less fastidious artist would have found few obstacles. His aim is no less than to achieve total lucidity through the osmosis not only of the visible and the visionary, but of all those mysterious magnetic influences that lurk beneath works of "primitive art" (of which the most important, from the point of view of *Surrealism*, are those of New Mecklenburg and British Columbia). The art of Paalen seeks to realize a synthesis of myths in progress and myths past and to live this myth in his own flesh. He seeks to bring complete illumination to the night ceaselessly falling over humanity, and to this task he brings the rarest encyclopedic mind of our time, armed, moreover, with a great blaze of passion. His painting has the wings of that miraculous bird which Jung has described by the name of *Ces Noix Champanes*, which has the power to restore life.

The rich resources of the primitive vision have not been lost to Lam, who by virtue of his origin (he is the son of a Chinese father and a Cuban Negro mother) has had the rare fortune to draw upon them instinctively. At the same time he shares the social consciousness of this era with deep emotion, and has made himself master of the most advanced techniques.

Jarry as a youth conceived *César-Antichrist* "set in a country where everything is covered with armorial bearings and certain characters are seen double". Seligmann, who has passed through a phase of this heraldic symbolism with the self-imposed mission of bringing it to light, has moved on to explore all the phosphorescent

phenomena of the "night" of the Middle Ages. From these researches he has extracted pure forms of human suffering and energy, whose content since the time of Joachim de Flore or Maître Eckhart has probably known few intrinsic changes. This medieval "night" is what he pours out for us, diffusing over the whole ground the glowing quality of moss and nautilus. Cancelling out time, he reduces all scenes to a single occult region where suddenly the grass darkens and flames race along wildly, where a horse wears himself out on a slippery bank, or where, from some tenth-story of a New York building, through the pouring rain, we can see a prismatic bouquet of the night-lights of Broadway.



The sap of *Surrealism* also rises from the great root-system of dream-life in the paintings of Oelze and Delvaux, as well as in the constructions of Bellmer and Cornell. The message of Oelze no less typical of the mediumistic state of mind than the "naive art" of Hirshfield, its direct opposite, despite its evident importance, is not wholly decipherable as yet because of the limited number of works he has shown and a certain detachment from the world quality. Delvaux has made his universe the realm of one woman, always the same, who rules over the great suburbs of the heart, where the old windmills of Flanders make a pearl necklace revolve as in the emanations of glittering ore. And it is also eternal woman, pivot of man's vertigo, albeit now in the adolescent stage, who obsesses Bellmer, urging him to create those preternatural beings, the golems, after whose image his Doll is fashioned. And at the extreme limits of a point of view which may be characterized as stereotypical and anaglyphic, or of the stereotyped vision of things, Cornell has devised an experiment which completely overturns the conventional use of the object.

But the great physico-mental stream of *Surrealism* continues to circulate through *Automatism*. *Automatism* is what has led Dominguez, in the midst of work rich in original suggestions, to discover a new "texture" which can be achieved very quickly by mechanical means. This texture has the greatest plasticity, since it can render the

entire complex atmosphere of that region of miracles *par excellence*, the grotto,\* as well as the iridescence of foliage, coral and feathers (otherwise so difficult to obtain) brilliantly displayed by Max Ernst in his canvases of 1940-41. *Automatism* has likewise governed the exquisitely sharp ramifications of the *nerve* in Hayter's work, the graphic crystals of Herold. It is the skiff ever lighter and surer — the canoe of the Amazon and the kayak of the polar seas — on which Matta, Frances and Onslow-Ford have set off on the conquest of a new morphology which seeks to express in the most concrete language the process of the reaction of the psychic on the physical. Through their work we can see the ever-growing and ever-deepening influence of Tanguy. To this distinct expedition, with whose outcome the whole consciousness of our time is involved, Frances contributes a nature emotionally saturated with everything worth living for today, and Onslow-Ford the eye of a man sure of conquering whatever still resists conquest. As for Matta, it is already obvious to many that he disposes of *every* charm.

ANDRÉ BRETON

\* "*Of decalcomania without an object: decalcomania of desire.*" *Minotaure*, No. 8, June 1936.

## Peggy Guggenheim COLLECTION

Peggy Guggenheim COLLECTION

## ABSTRACT ART

## CONCRETE ART

Ever since the cave age, man has been painting still lives, landscapes and nudes. Certain artists have found it sickening to feed art eternally with still lives, landscapes and nudes. Since the cave age, man has glorified himself, deified himself, and with his monstrous vanity provoked human catastrophies. Art has been the collaborator of man's false development. Certain artists have had their stomach turned by this spurious conception of the world and of art which has buoyed up the vanity of man.

These artists do not wish to copy nature. They do not wish to reproduce but to produce. They wish to produce as a plant which produces a fruit and is unable to reproduce a still life, a landscape or a nude. They wish to produce directly and not through an interpreter.

But then nothing is less abstract than Abstract art. This is why Van Doesburg and Kandinsky have suggested that Abstract art should be called Concrete art.

The pyramids, the temples, the cathedrals, paintings of men of genius, all these have become beautiful mummies. Man's buzzing will not last very long. Not much longer than the buzzing of those little fallen angels that flutter so gaily around a piece of cheese. All this earthly speech: these heads of a team, articulated combat, gloves with navels, parrots imitating thunder, mountains with ice-shirtfronts, spelling furniture, these as in a dream will be transformed into a beautiful sheaf of fire illuminating the void for an instant. Man needs to be cured of his vanity.

Artists should not sign their works of Concrete art. These paintings, sculptures, objects should remain anonymous and form part of nature's great workshop as leaves do, and clouds, animals and men. Yes, man must once again become part of nature. These artists should work communally as did the artists of the Middle Ages. In 1915, O. Van Rees, C. Van Rees, O. Freundlich, S. Tacuber and myself made several attempts at such a collaboration.

I wrote in 1915 in the preface to an exhibition: "These works are constructed with lines, surfaces, shapes and colors. They seek to reach beyond human values and attain the infinite and the eternal. They are a denial of man's egoism. . . . The hands of our brothers no longer serve us as our own hands do, but have become the hands of an enemy. Anonymity has been replaced by fame and the masterpiece; wisdom has perished. . . . To reproduce is to imitate play-acting, tight-rope dancing. Art, however, is reality and the reality of all should triumph over the particular . . ."

The Renaissance taught men how proudly to exalt their reason. The science and technology of modern times has dedicated men to megalomania. That reason has been overvalued, this has caused the confusion of our era.

The evolution of traditional painting towards Concrete art which began with Cézanne and was carried on by the Cubists has been explained many times but these historical explanations have served but to obscure the problem. Suddenly, in about 1914, "in accordance with the laws of chance", the spirit was transmuted, as though touched by a magic wand, and a cessation occurred the significance of which is still an ethical problem.

Concrete art wishes to transform the world. It wishes to render existence more tolerable. It wishes to save man from the most dangerous of furious madnesses: vanity. It wants to simplify man's life. It urges man to identify himself with nature. Reason has robbed man of his roots. He leads a tragic life. Concrete art is an elementary, natural and healthy art which causes the stars of peace, love and poetry to sprout in man's brain. Wherever Concrete art enters, melancholy goes out dragging its gray valises crammed full of black sighs.

Kandinsky, Picabia, Sonja Delaunay, Rossiné, Streminsky, Magnelli, Man Ray, I am unable to enumerate all the artists who painted and sculpted works significant of the period that begins about 1914. Without knowing one another we worked towards the same goal. The greater part of these works was not shown before 1920. (Then there was a rushing forth of the shapes and colors of the world.) These paintings and sculptures were stripped of every convention. In every country artists of this new art arose. Concrete art influenced architecture, furniture, the cinema, typography.

In the Breteuil Pavillon at Sèvres we can see at zero degrees centigrade the international meter made of irridium platinum. It is not with this meter that the greatness of geniuses is measured. In order to measure a genius one must employ an appropriate meter. Vanity and commercial imagination have constructed one. At times it must be very short so that you can say: "Look at this genius. See how big he is. He measures a hundred and fifty metres. You'll see no genius in my shop who measures less than a hundred metres." Sometimes the meter must be very long. You can say, then: "Just look at this! It's not even a metre long! Why, it's not a genius, it's a dwarf. This is no man of might. It's a mite."

The man who lives buried in man as a mole in the earth can no longer distinguish black from white. He does not understand the language of shapes and colors. He has never seen the gaze of the stars.

Many of these painters and sculptors, Kandinsky, Picabia, Duchamp, Arp, Hausmann, Van Doesburg, Magnelli, Schwitters, Nebel, have written automatic poems. Automatic poetry comes straight out of the poet's bowels or out of any other of his organs that has accumulated reserves. Neither the Postillon of Longjumeau, nor the Alexandrian, nor grammar, nor esthetics, nor Buddha, not the Sixth Commandment are able to constrict him. He crows, swears, moans, stammers, yodels, according to his mood. His poems are like nature: they stink, laugh and rhyme like nature. Foolishness, or at least what men call foolishness, is as precious to him as a sublime piece of rhetoric. For in nature a broken twig, is equal in beauty and importance to the clouds and the stars.

ARP

Peggy Guggenheim COLLECTION

## ABSTRACT ART

Not everyone realizes that in all plastic art, even in the most naturalistic work, the natural form and color are always, to some extent, transformed. Actually while this may not be directly perceived, the tension of line and form, as well as the intensity of color are always increased. Plastic experience demonstrates that the natural appearance of things is not to be established in its essential realism, but must be transformed in order to evoke aesthetic sensation.

In the course of centuries, the culture of plastic art has taught us that this transformation is actually the beginning of the abstraction of natural vision, which in modern times manifests itself as Abstract art. Although Abstract art has developed through the abstraction of the natural aspect, nevertheless in its present evolution it is more concrete because it makes use of pure form and pure color.

Consciousness of the necessity of abstraction in plastic art was developed slowly. Originally it was practiced intuitively. Only after centuries of increasing transformation of the natural aspect, more apparent abstraction emerged, until finally plastic art was freed from the particular characteristics of subject and object. This liberation is of the greatest importance. For plastic art reveals that particular characteristics veil the pure expression of form, color and relationships. In plastic art, form and color are the essential expressive means. Their properties and mutual relationships determine the general expression of a work. Abstraction not only establishes form and color more objectively but also reveals their properties more clearly. Thus we can see that the abstraction of form and color merely "modifies" a work of art, but that Abstract art, even as naturalistic art, must create the general expression by means of the composition. Through the composition and other plastic factors, it is possible for a naturalistic work of art to have a more universal expression than a work of Abstract art which is lacking in the proper use of these factors.

We come to see that the principal problem in plastic art is not to avoid the representation of objects, but to be as objective as possible. The name "Non-Objective Art" must have been created with a view to the object, that is in another order of ideas.



Plastic art reveals that the principal expression of a work of art is dependent on our subjective vision, which offers the major obstacle to objective representation of reality. Objective vision — as far as possible — is the principal claim of all plastic art. If objective vision were possible, it would give us a true image of reality.

For centuries, our vision has been increasingly enlarged through the development of life, science, and technology. Consequently it has become possible to see more objectively. However, intuitively, plastic art has always aimed at the universal expression of reality. All plastic art establishes this expression through a dynamic movement of forms and colors. But Abstract art, in opposition to naturalistic art, can do this more clearly and in conformity with modern times. It must be stated, however, that the judgment of a work of art depends on the individual vision of it. What may be clear for some one, may appear vague to another. This fact explains the existence of different tendencies in the same epoch. Abstract art manifests clearly the conception and feelings which give birth to a work of art as well as the laws which dictate its creation. Consequently, it is evident that in modern times it has become possible to study and analyze these laws more exactly.

If we study the culture of plastic art during the course of centuries, we come to see that Abstract art is a product of that culture. It becomes apparent that modern art, while coinciding with all modern progress, has developed out of the art of the past through practice and experience. We see the culture of plastic art as *consistently progressive*; changes in tendencies follow one another in logical succession. Periods of progress and periods of regression or standstill produce an increasing development of expression towards a more direct representation of the essential content of plastic art. The periods of regression and standstill act as negative factors in the course of the general progress of plastic art.

PIET MONDRIAN  
November, 1941



Peggy Guggenheim COLLECTION

Brancusi: *Matiastrea*, 1912



## *Constantin Brancusi*

Roumanian sculptor. Born Roumania, 1876. Studied art at Bucharest until 1902 and went to Paris in 1904 where he continued his studies under Mercié at the Ecole des Beaux-Arts, but left on advice of Rodin in 1906. He worked in Rodin's atelier. Had his first exhibition in 1906. Brancusi lives in Paris, where he remains independent of any movement.

# Peggy Guggenheim MAIASTRA COLLECTION

### BIRD IN SPACE

52 inches high Bronze 1940

Simplicity is not an end in art, but one arrives at simplicity in spite of oneself, in approaching the real sense of things. Simplicity is complexity itself, and one has to be nourished by its essence in order to understand its value.

C. B.

*Propos, 1926*

Brancusi stands apart. He is the most original and the most important of the near-abstract sculptors but he has never belonged to any group. (About 1926 the *de Stijl* group enrolled him amongst its members but he can scarcely be said to have participated in the Dutch movement.)

Of Roumanian birth and early training he came to Paris in 1904 where he worked for a time in Rodin's studio. In 1908 Brancusi carved *The Kiss*, a composition of two primitive block-like figures, the most abstract sculpture of its period although Derain had made a similar experiment the year before. As late as the *Sleeping Muse* of 1910, Rodin's influence still lingered in the veiled modelling but already Brancusi's preference for egg-like forms was evident. Negro sculpture encouraged him to further experiment. *The New-Born* of 1915, an egg-shaped head, is a simplification of the *Sleeping Muse*. It has the high polish which Brancusi from then on applied to his work in bronze and marble, and which has plausibly suggested to some critics the influence of the machine esthetic at that time on the increase in Paris. Brancusi is, however, never mechanical in his feeling. He is the master of the subtlest modulations of surface and is sensitive in the extreme to the various materials, bronze, stone and wood, which he handles with a variety of techniques.

Although his forms sometimes suggest the purity of geometry they are never actually geometric but usually organic both in name and in shape. It is no accident that much of his sculpture approaches the shape of the egg, which is sculpturally speaking, organic form in its simplest sense. *The New-Born*, the *Cafe* and the egg-shaped *Bird in Space* are essentially variations upon the egg.

The courage and simplicity of Brancusi's forms and the honesty of his patient, subtle craftsmanship have influenced a host of younger sculptors, among them such men as Arp and Moore.

ALFRED H. BARR, JR.

*Cubism and Abstract Art, The Museum of Modern Art, 1936*

Peggy Guggenheim COLLECTION



Brancusi: *Bird in Space* (two views), 1940



## Pablo Picasso

Spanish painter, draughtsman, sculptor, constructivist, designer for theatre. Born Malaga, Spain, 1881. Studied Barcelona, 1895, and Madrid, 1896. Realistic portraits and still life, 1895-1901. Paris 1901. Influence of Toulouse-Lautrec, El Greco, Van Gogh. Pathetic-sentimental period, 1901-05. ("Blue" period, 1902-04; "Rose" period, 1905-06.) Influence of Negro sculpture, 1907, leading, with influence of Cézanne and collaboration of Braque, to beginnings of Cubism, 1907-08. Analytical Cubism, 1908-13. (Facet Cubism, 1908-10.) First Cubist sculpture, 1909. Collage, 1912-14, greatly influenced Dadaists. Synthetic Cubism, after 1913. Neo-classic portraits and figures begin 1915, predominate 1918-23 ("Colossal" phase, 1919-22).

Italy, 1917. Settings for Diaghileff Russian Ballets: Parade, 1917; Le Tricorne, 1919; Pulcinella, 1920; Quadro Flamenco, 1921; Menuet, 1927. Surrealist period begins c. 1925 (Dinard, 1928; Metamorphoses, 1929). Sleeping Women, 1932. Neo-romantic Gouache, 1933. Since 1928 has also worked on constructions and sculpture. Was very interested in the Spanish Civil War and painted Guernica for the Pavillion of the Spanish Loyalist Government at the Paris Exposition 1937. Until the fall of France was still occupied with the same problems. Lives in Paris.

### THE POET

35¼ x 51½ inches Oil 1911

### LACERBA

23 x 28½ inches Papier Collé 1914

### STILL LIFE

61½ x 39½ inches Oil 1921

### L'ATELIER

51½ x 64 inches Oil 1928

Also see page 150



Peggy Guggenheim COLLECTION

*Picasso: The Poet, 1911*

*Some thoughts and sayings of Picasso while hanging an exhibition of his paintings:* A good picture, surrounded by bad pictures, becomes bad. A bad picture, surrounded by bad ones, improves till it eventually becomes good.

Some one asked me how I was going to arrange this exhibition. "Badly," I replied. An exhibition is like a picture; the arrangement, good or bad, comes to the same thing in the end. What matters is that there should be a certain method in the ideas. When this exists, it is like quarrelsome couples — everything arranges itself in the end.

How often when about to put blue on canvas I found I had run out of that color. Well, I got hold of some red and put that on instead. Such is the vanity of the intellect!

After all, it all comes down to oneself. The ego is a sun with a thousand rays in the belly of man. Nothing else is of any importance. This is the only reason, for instance, that Matisse is Matisse. He has this sun inside his belly. This is also why something happens now and then.

Painting pictures is a way of writing one's diary.

A painter who sees, as I do today, one of his old pictures come back, has the feeling he is seeing a prodigal son coming home again clad in a golden shirt.

One always paints pictures as princes make their children — with shepherdesses.

One never paints the portrait of the Parthenon; one never paints a Louis XV arm-chair. One paints pictures with a southern shanty, a package of tobacco, or an old chair.

## Peggy Guggenheim COLLECTION<sup>P</sup>.

*Telephone conversation between Picasso and a journalist:*

"What do you think about negro art, M. Picasso?"

"... Never heard of it."





Peggy Guggenheim COLLECTION

Picasso: *Lacerba*, 1914



## Wassily Kandinsky

*Russian Abstract (prefers to be called Concrete) painter and theorist. Born in Moscow 1866. Childhood in Italy. Educated in Odessa, Moscow, 1884. Studied painting in Munich, Paris, 1906. Influenced by Gauguin and Van Gogh. Berlin, 1907. Munich, 1908. First Abstract painting, 1911. Wrote Upon the Spiritual in Art, 1912. With Marc founded Der Blaue Reiter, 1912. Russia, 1914. Taught Moscow Academy, 1919. Director, Museum of Pictorial Culture, Moscow, also helped form other museums throughout the U. S. S. R. Professor, University of Moscow, 1920. Founded Russian Academy of Artistic Sciences, 1921. Berlin, 1921. Professor, Bauhaus Weimar and Dessau, 1922-32. Vice-President, Société Anonyme, 1923. Worked in France since 1934. Lives in Neuilly sur Seine.*

### LANDSCAPE WITH A RED SPOT

54 x 45½ inches Oil 1913

### COMPOSITION

43 x 39 inches Oil 1922

## Peggy Guggenheim COLLECTION

### UPWARD

16½ x 21 inches Oil 1929

### DOMINANT CURB

75½ x 49 inches Oil 1936

Henri Rousseau said one day that his pictures were particularly successful when he heard within himself and very distinctly "the voice of his departed wife".

I likewise advise my pupils to learn how to think but only to paint a picture when they hear the voice of "their departed wife".

A vertical associated with a horizontal produces an almost dramatic sound. The acute angle of a triangle in contact with a circle is no less effective than the finger of God in contact with the finger of Adam in the painting of Michelangelo.

W. K.

*Réflexions sur l'art abstrait, Cahiers d'art, 1931*



Kandinsky: *Landscape with a Red Spot*, 1913

I once wrote: "Just as we have had, for some time now, a music with words (I speak generally) such as song and opera, and a music without words, purely symphonic music or 'pure music', there has also existed for the last twenty-five years, painting with, and painting without, an object."

Too much importance, in my opinion, has been given to the question of form. And I add, "in principle, there exists no question of form". (See my article: "On the Question of Form", *Der Blaue Reiter*, Munich, 1912.)

No, you must not believe that *Abstract* painting (which I prefer to call *concrete*) is a sort of music in painting. Each art has its own means of expression (form) and an exact *translation* from one art into another is — fortunately impossible.

What I would like understood is that the method of listening to a work of "pure" music is identical to that of seeing a work of "concrete" painting.

Wordless musical composition presents a purely musical world — without any literary narrative. This narrative (the object) is also absent from a work of pure painting — it presents a world that is purely pictorial.

To cause the world of pure music to pass into one's "inner self" one has but to open one's ears. To allow the world of painting to penetrate within, to open one's eyes is sufficient. The entry should be strictly free with no "philosophical" barricades between the work and the inner consciousness. In one word, one must be "naive".

Do you remember who said: "be simple as children are"?

Peggy Guggenheim COLLECTION

WASSILY KANDINSKY

*Abstract and Concrete Art, London Bulletin, 1939*



Kandinsky: *Composition*, 1922



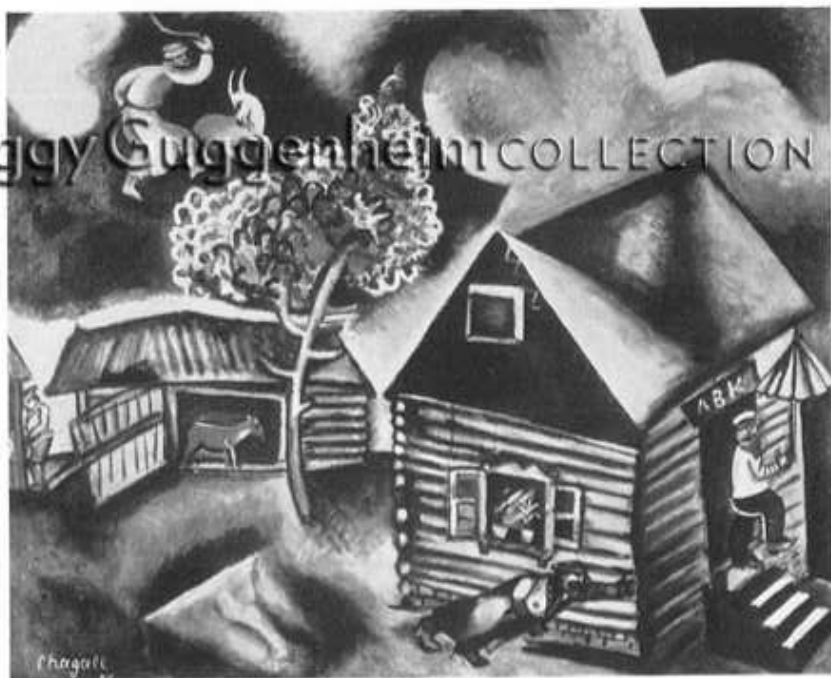
## Marc Chagall

*Russian painter and graphic artist. Born Vitebsk, Russia, 1887. Studied under Bakst. Influenced by Russian-Jewish folk culture. Paris, 1910, then Berlin and Moscow. Paris since 1922. Now lives in the United States.*

### FARM REMINISCENCE

41½ x 33½ inches Oil 1911

The little house of my father, near the road of Peskowatik, I saw not long ago reminds me of the green bump on the head of the rabbi, which I painted in 1914 or a potato thrown into a barrel of herrings and soaked in brine. M. C.





## Paul Klee

Swiss painter and graphic artist. Born near Berne, 1879. Studied in Munich, 1898-1900. Italy, 1901. Berne, 1903-06. Paris, 1905. Munich, 1906-20. Original member Der Blaue Reiter, 1912. During a visit to Paris in 1912 he met Picasso. Professor of Bauhaus from 1920 to 1929. Wrote *Paedagogisches Skizzenbuch*, 1925. Claimed by both Dadaists and Surrealists but always kept aloof from any movement. Resigned his professorship at Düsseldorf Academy after the National Socialist revolution in 1933. Died, 1940 in Switzerland.

### MALE AND FEMALE PLANT

7 x 9 inches Watercolor 1921

### MRS. P. IN THE SOUTH

9 1/2 x 15 inches Gouache 1924

Gift of Mr. Karl Nierendorf

### FLAT LANDSCAPE

11 x 8 inches Gouache 1924

### MAGIC GARDEN

16 1/2 x 19 inches Fresco 1926

### H. M. IDYLL

19 x 16 inches Gouache 1931

### OVERCULTIVATED LAND

23 1/2 x 10 1/2 inches Water color on cloth 1935

### CHILD OF THE MOUNTAIN

8 x 11 1/2 inches Oil on Plaster 1936

### MOUNTAIN TRAIN

11 1/2 x 18 inches Water color on cloth 1936

### RAPACIOUS RED BEAST

16 x 5 inches Water color on cloth 1938

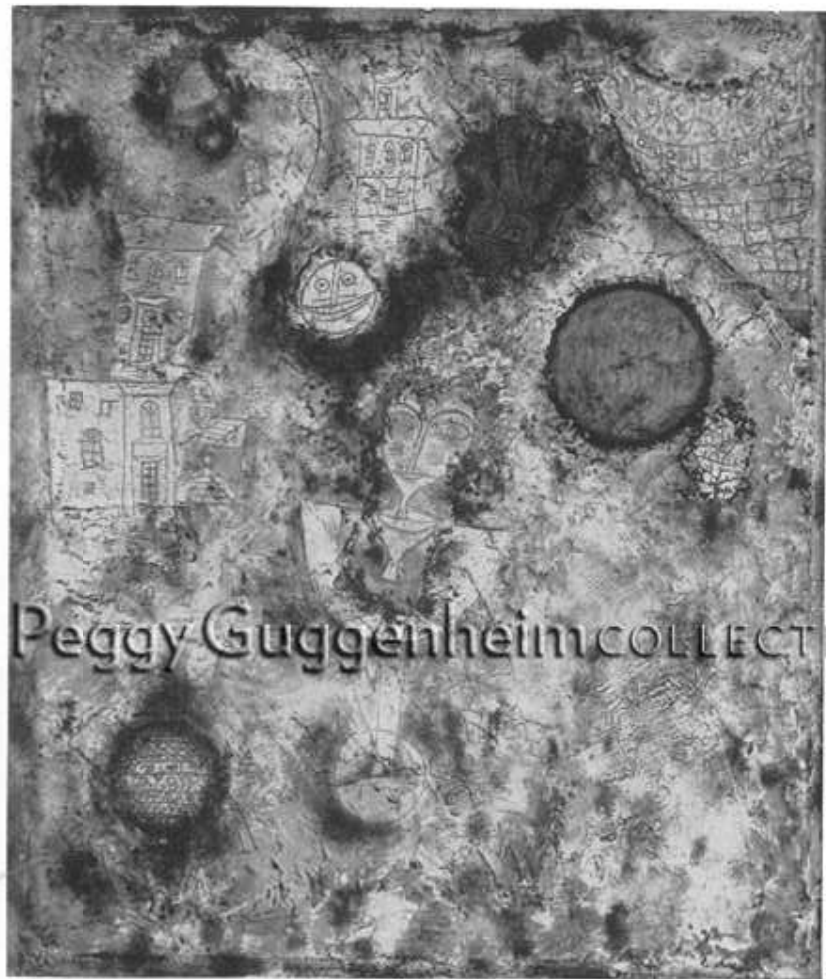
Peggy Guggenheim COLLECTION

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Klee: *Male and Female Plant*, 1921





Klee: *Magic Garden*, 1926

PAUL KLEE, 1924

Upon the fatal slope the traveller profits  
By the day's goodwill, sleek and no pebbles,  
And the blue eyes of love, discovers his season  
That wears a ring of big stars on every finger.

The sea has left its ears upon the beach,  
And the ridged sand the scene of a perfect crime.  
The hanging is harder on the hangmen than the victims  
The knives are signs and the bullets tears.

PAUL ELUARD

# Peggy Guggenheim COLLECTION

He loved to collect about him small objects of beauty, in themselves of no importance — such as: wings of butterflies, shells, colored stones, strangely-formed roots, mosses and other growths. These he brought home from his lonely wanderings about the countryside. More than contributing to his recognition of structure and harmony of color these objects contained a deeper meaning for him. Klee once said that he felt his innermost self related to all things under, on and above this earth.

JULIA AND LYONEL FEININGER

*Personal Recollections of Paul Klee, 1940*



## Giorgio de Chirico

*Italian painter and writer. Born in Volo, Greece, of Italian parents, 1888. Chirico studied art in Athens, Munich Academy, and in Museums in Italy. He lived in Paris for the first time from 1911 to 1915, where he knew Picasso, Apollinaire and Paul Guillaume. The period from 1915 to 1924 in Rome and Florence is known as Pittura Metafisica. His early works, 1910 to 1918, were greatly admired by Apollinaire and later by Dadaists and Surrealists, whom he greatly inspired. In fact, Surrealism is derived from him and Max Ernst. Designed ballet Le Bal in 1929. Since 1926 has renounced all his former style and become reactionary. Has become a academic painter. Living in Italy.*

### THE ROSE TOWER

39½ inches x 29½ inches Oil 1913

### THE DREAM OF THE POET

15½ x 35 inches Oil 1915

### THE GENTLE AFTERNOON

23 x 25 inches Oil 1916



*The Rose Tower*

To become truly immortal a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken it will enter the regions of childhood vision and dream. Profound statements must be drawn by the artist from the most secret recesses of his being; there, no murmuring torrent, no birdsong, no rustle of leaves can distract him.

What I hear is valueless; only what I see is living, and when I close my eyes my vision is even more powerful.

It is most important that we should rid art of all that it has contained of "recognisable matter" to date, all familiar subject matter, all traditional ideas, all popular symbols must be banished forthwith. More important still, we must hold enormous faith in ourselves: it is essential that the revelations we receive, the conception of an image which embraces a certain thing, which has no sense in itself, which has no subject, which means "absolutely nothing" from the logical point of view, I repeat, it is essential that such a revelation or conception should speak so strongly in us, evoke such agony or joy, that we feel compelled to paint, compelled by an impulse even more urgent than the hungry desperation which drives a man to tearing a piece of bread like a savage beast.

I remember one vivid winter's day at Versailles. Silence and calm reigned supreme. Everything gazed at me with mysterious, questioning eyes. And then I realized that every corner of the palace, every column, every window possessed a spirit, an impenetrable soul. I looked around at the marble leaves, motionless in the lucid air, beneath the frozen rays of that winter sun which pours down on us "without love" like perfect song. A bird was warbling in a window cage. At that moment I grew aware of the mystery which urges men to create certain strange forms. And the creation appeared more extraordinary than the creators.

Perhaps the most amazing sensation passed on to us by prehistoric man is that of presentiment. It will always continue. We might consider it as an eternal proof of the irrationality of the universe. Original man must have wandered through a world full of uncanny signs. He must have trembled at each step.

GIORGIO DE CHIRICO

*Mystery and Creation, London Bulletin, October, 1938*



Peggy Guggenheim COLLECTION

Chirico: *The Dream of the Poet*, 1915



## Piet Mondrian

Dutch painter. Born Amersfoort, Holland, 1872. Studied Amsterdam Academy. In 1910 in Paris greatly affected by Cubists. In 1914 founded with Van Doesburg the de Stijl group (of which he was the foremost painter) and directed the de Stijl review. Plus and Minus period, 1914-17. First purely abstract painting in 1917. Founder of Neo-Plasticism in 1920. Member Abstraction-cr ation group in Paris, 1932. Lived in Paris until 1938, then in London. Now living in New York.

# Peggy Guggenheim Collection

SCAFFOLD

40 x 60 inches Drawing 1929

OCEAN

49 x 35 inches Drawing 1914

COMPOSITION

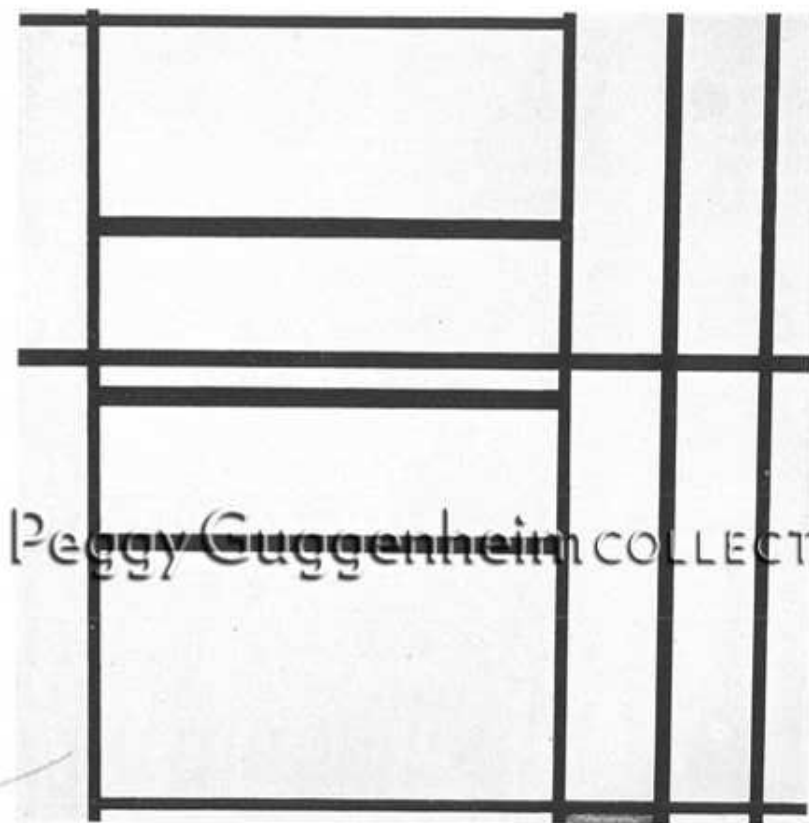
40 x 41 inches Oil 1939

*In the vital reality of the abstract, the new man has gone beyond the sensations of joy, ravishment, pain, horror, etc. Constantly moved by beauty, these sensations have been purified and deepened. The new man has achieved a deeper vision of sentient reality.*

Things are beautiful or ugly only in *time and space*. The vision of the new man has liberated itself from these two principles and all is united in a single beauty.

P. M.

*Le N o-Plasticisme, 1920*



Peggy Guggenheim COLLECTION

Mondrian: *Composition*, 1939

## Marcel Duchamp

*French painter, Cubist, Dadaist, artist and anti-artist. Born Blainville (Seine Inférieure), France, 1887. Brother of Jacques Villon and Raymond Duchamp-Villon. Joined Cubist group in 1910. Nude Descending a Staircase, 1912, caused great excitement, the next year, at the Armory Show, New York. 1913, preoccupied with esthetics of machinery. First "ready-made" objects, 1914. Great composition in painted glass Beide Stripped Bare by Her Bachelors, 1915-1923. Influenced Dada movement, 1916-20, 1917, New York. Abandoned painting in the early twenties for chess. Founded Société Anonyme with Katherine Dreier, 1920. Lived in Paris, where he was associated with Surrealist movement. Was leading spirit of Surrealist exhibition in Paris, 1933. For the last several years occupied with reproducing very original documentation of his works. Now on his way to America.*



## Peggy Guggenheim COLLECTION

**SAD YOUNG MAN IN A TRAIN**

28 $\frac{3}{8}$  x 39 $\frac{3}{8}$  inches Oil on cardboard 1912





Peggy Guggenheim COLLECTION

I wish to state in the first place that.....  
.....  
.....that he is the first in the  
world, and notably superior.....  
.....  
We approve beforehand.....  
.....which he commands.....  
.....  
We are convinced that.....  
.....inspired by the highest  
motives.

                    We will therefore voluntari-  
ly.....  
.....the pity is.....  
.....

Peggy Guggenheim COLLECTION

Of which he is therefore totally innocent  
.....  
.....causes  
us both infinite joy and despair.....  
.....  
.....  
compelled as we are to ramble on about  
physiognomy.....  
.....  
.....  
.....It was a feat of strength.....  
.....  
.....  
comrades of Phynance as father Ubu used  
to say.....

.....  
.....  
.....  
But take care!

M. D.

*Surcensure. Soyons sérieux, l'Usage de la Parole, 1939.*



*Valise containing miniature reproductions of the complete works of Marcel Duchamp, 1941*



## Francis Picabia

Spanish painter, illustrator, editor. Born, Paris, 1878. Impressionist at first then, 1910, Cubist. Exhibited with Section D'Or, 1912. With Duchamp, De Zayas and Man Ray, formed Dadaist group in New York, 1917. Active as Dadaist, Barcelona, Zurich and Paris. Settings for Swedish ballet *Relâche*, 1924. Lives in south of France.

### VERY RARE PICTURE UPON EARTH

35½ x 47 inches Painting on wood 1915

### INFANT CARBURATOR

39½ x 49½ inches Painting on wood 1916

Art is a pharmaceutical product for imbeciles.

All beliefs are bald ideas.

Teeth come to the eyes like tears.

# Peggy Guggenheim COLLECTION

FRANCIS PICABIA:

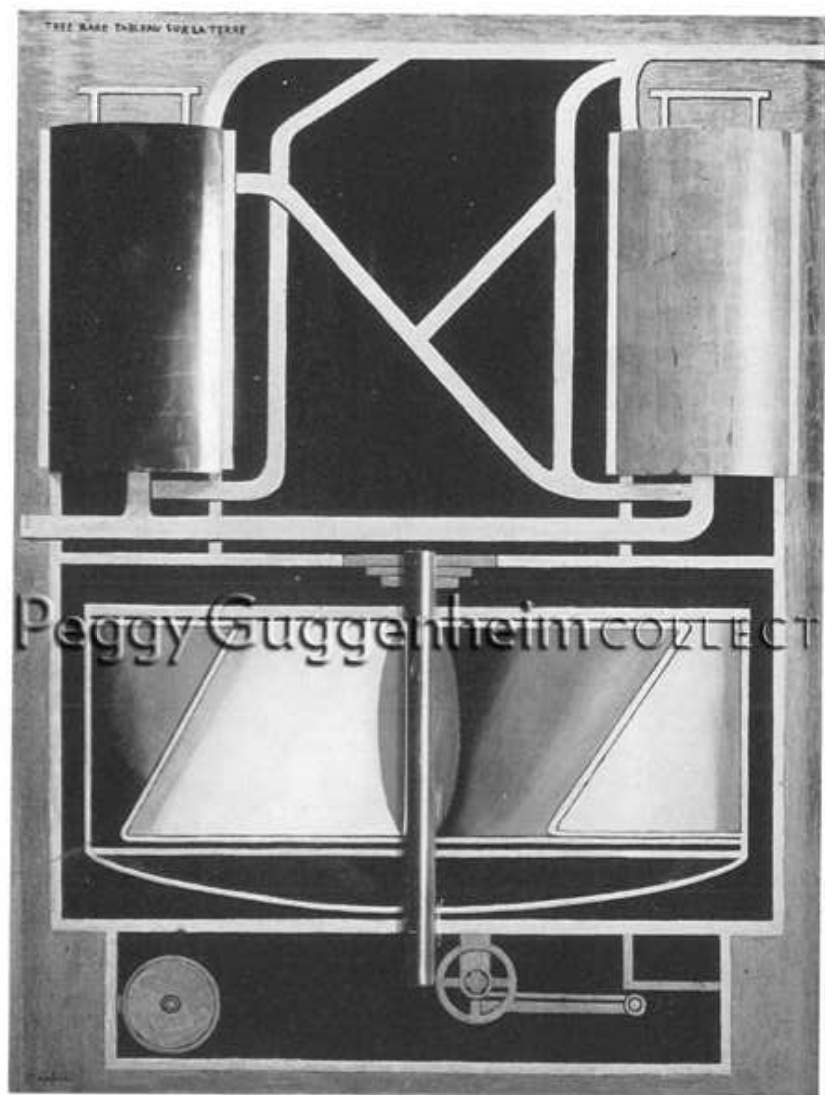
*Portrait de La Gueule*, 1921

## UNDER HER LITTLE PANTS

The internal and the external are like a form of torture. One might compare solitude to the slow failing of an oil lamp. Thus Goethe summarizes my work: reflection and slow motion, in the center a *Lady* and a *Gentleman* who never go to bed together when they are alone.

Politeness is the opposite of the picturesque, the picturesque is the opposite of art, art is the opposite of life, life is the opposite of God. Souvenirs are melancholy and the moon smiles at me.

F. P.



Picabia: *Very Rare Picture Upon Earth*, 1915



## Georges Braque

*French painter. Born in Argenteuil in 1882. He studied in Le Havre and in 1904 in Paris at the Académie Julian. About 1905-07 he joined the Fauves. Then founded in 1908 the Cubist movement with Picasso. Designs for ballets include Les Fâcheux, 1924; Zéphyr et Flore, 1926. Lives in France.*

### THE WALTZ

25½ x 35 inches Oval Oil 1912

## Peggy Guggenheim COLLECTION

*Some thoughts and reflections on the art of painting: In art, progress consists not in the extension but in the knowledge of one's limitations.*

The limitation of the means employed gives the style, produces the new form and stimulates creation.

The limitation of the means is often the reason for the charm and power of primary painting. On the other hand, the extension of the means brings about the various forms of decadent art.

New means, new subjects.

The subject is not the object but a new unity, the lyricism that projects beyond the means employed.

A painter thinks in form and color.

The aim of painting is not to reconstruct an anecdotal fact but to construct a pictorial fact.

Painting is a method of representation.

Do not imitate what you wish to create.

The aspect cannot be imitated: the aspect is the result.

To be a pure imitation painting must disregard the aspect.

To paint from nature is to improvise.



Peggy Guggenheim COLLECTION

One should beware of a formula "of all work" adapted to interpret other arts as well as reality which instead of creating would only produce a single style or rather a "stylization".

The arts which command attention by their purity have never been arts "of all work". This we learn from Greek art and its decadence.

The senses deform. The spirit forms. Work to perfect the spirit. The only certainty lies in that conceived by the spirit.

A painter wishing to create a circle would only succeed in making something round. The aspect might satisfy him but he would have doubts. A compass would give him back his sense of certainty. The *collages* in my drawings have also given me a kind of certainty.

The *trompe l'oeil* is an "anecdotal chance" which asserts itself by the simplicity of the facts.

*Collages*, imitation wood and other elements of this nature which I have employed in certain drawings also assert themselves by the simplicity of the facts and this is why they have been misconstrued for the *trompe l'oeil*, though they are exactly the opposite. These are also simple facts but created by the mind and are one of the justifications for a new representation in space.

Nobility proceeds from the emotional content.

Emotion should not be interpreted by emotional trembling. Emotion cannot be added to a painting; it can only be imitated. Emotion is the form and the work of art at the birth.

I believe in the law that serves to correct the emotions.

GEORGES BRAQUE

*Nord-Sud, Revue Littéraire*

*No. 10: December, 1917.*





## Raymond Duchamp-Villon

*French sculptor. Born Damville (Eure), 1876. Brother of Marcel Duchamp and Jacques Villon. Influenced by Rodin, then by Cubists. Created most important Cubist sculpture, 1912. Project for Cubist house, 1912. Gassed in war, 1916. Died in 1918.*

The work of art to be accomplished should be a bond between the external and the Ego and a mutual penetration of the one by the other. (It can no longer be the object itself, nor can it be the Ego exclusively, it must be a creation.)

One might almost say that the sculptor gradually persuades an immaterial conception to descend to earth till it finally crystallizes into matter. R. D. V.



**THE HORSE**  
17 inches high Bronze 1914



## Robert Delaunay

*French painter. Born Paris, 1885. His St. Séverin series of paintings was executed in 1908-09. Was then associated with the Cubist group in 1910. Orphist or Simultanist period, 1912. Designs for ballet Cleopatra, 1913. Decorated Palais de la Découverte in Paris Exposition, 1937. Lived in Paris and Seine et Oise, where he taught painting. Continued Abstract painting until he died in the south of France, 1941.*

### EIFFEL TOWER

36 x 49 inches Oil 1910

## Peggy Guggenheim COLLECTION

32 x 32 inches round Oil 1912

### WINDOWS

47½ x 21½ inches oval Oil 1913

Since color alone generates motion, we are no longer concerned, from the plastic point of view, with the geometry of space, which is yet another representation of a figuration called geometric, but with an entirely new function of the intellect stripped and rid of the old objective representation which can be classified along with still lives and old moonscapes.

R. D.



Peggy Guggenheim COLLECTION

*Delaunay: Disks, 1912*



## Fernand Léger

French painter. Born Argentan, Normandy, 1881. Paris, 1898. Studied with Gérôme and Gabriel Féréy, 1901-03. Reaction against Impressionism, 1908, under influence of Henri Rousseau. Allied with Cubist movement, 1910-14. Dynamic Cubism influenced by machine esthetics, 1817-20. Monumental figures, 1920-24. Allied with L'Effort Moderne of Léonce Rosenberg and with Purism of Jeanneret and Ozenfant. Designs for Swedish Ballet, 1923. Film Ballet Mécanique, 1924. Mosaics seen during trip to Italy, 1924, led to static still life compositions and the Cult of the Object. Lived in Paris. Now in New York, where he conducts his art school.

# Peggy Guggenheim COLLECTION

MEN IN THE TOWN

(13) x (16) inches (11) x (14)

In my search for brilliancy and *intensity* I made use of the machine as other artists have happened to employ the nude body or still lives . . . I never amused myself copying a machine. I invent images of machines as others, with their imagination, have invented landscapes. The mechanical element in my work is not a prejudice nor an attitude, but a *means of giving a sensation of force and power.*

F. L.

*Propos d'artistes, 1925*



Peggy Guggenheim COLLECTION

## Juan Gris

*Spanish painter and illustrator. Born Madrid, 1887. School of Arts and Sciences, Madrid, until 1906. Paris, 1906. Influenced by Cubism, 1910. Exhibited, Independents, 1912. At Ceret with Picasso, 1913. Designs for three ballets, 1926. Worked in Paris, where he died in 1927.*



I consider that the architectural aspect of painting is mathematics, the abstract aspect. This I wish to humanize. Of a bottle, Cézanne made a cylinder. Of a cylinder, because of the bottle, I made a cone. Cézanne's design for me is architecture. Architecture is my point of departure. That is why I compose with abstractions (colors) and when these colors become objects I make adjustments. For instance, I compose with a black and with a white and I make adjustments when the white has become a piece of paper and the black a shadow. I mean to say that I adjust the white so that it becomes a piece of paper and the black so that it becomes a shadow.

J. G.

### THE BOTTLE OF MARTINIQUE RUM

18 x 24 inches Papier Collé 1914

Gift of Mrs. Charles Everett McKinley, Jr.



Peggy Guggenheim COLLECTION



## Alexander Archipenko

Russian sculptor and draughtsman. He was born in Kiev, 1887, and studied there from 1902 until 1905. In 1905 went to Moscow where he stayed until 1908. He became associated with Cubist painters in Paris in 1908, executed his first Cubist sculpture in 1911. He then went to Nice during the war, to Berlin in 1921 and arrived in the United States in 1923. Living now in New York where he is conducting his own art school.

### BOXING

31 inches high Sculpture 1913



Peggy Guggenheim COLLECTION

Archipentura is the art of painting on the canvas the true action and not merely the immovable image (a snapshot like that of the Kodak) of a moment given by movements.

A. A.

*Catalogue of Exhibition and Description of Archipentura, 1928*





## Albert Gleizes

French painter and theorist. Born Paris, 1881. Apprenticed to father, industrial draughtsman. Early work, Impressionist. Joined Cubists in 1910. With Metzinger wrote *Du Cubisme*, 1912, followed by various other books on Cubism. New York, 1915. Developed Abstract Art based on Cubism, 1915-20. Lives in south of France.

### WOMAN WITH ANIMALS

44 x 75½ inches Oil 1914

A painting should not imitate. Let it be the trustworthy presentation of its reason for existence. We would be guilty of bad taste to deplore the absence of those things, flower, countryside or face, of which it could be no more than the reflection. Let us admit, nonetheless, that the reminiscence of actual shapes should not, in these actual times at least, be absolutely prohibited. An art is not raised, at first attempt, to the point of pure effusion.

A. G.

*Du Cubisme*, 1912

## Peggy Guggenheim COLLECTION



## Louis Marcoussis

Polish painter and etcher. Born Warsaw, 1883; Warsaw Academy, 1901. Paris studio of Leleuvre, 1903. Joined Cubist group in 1910. Since then painted in various styles. Lived in Paris. Died in 1941.

### THE FREQUENTER

36 x 63 inches Oil 1920

What magic correspondence between the cadence 6-5 of the elegy and a painting unfolding as a wreath; between the concordance 4-4-3-3 of the sonnet and a more centralized composition where the break corresponds to the new rhymes of the triplets.

L. M.

*Correspondence, Sélection*, 1929

Peggy Guggenheim COLLECTION



*Glazes: Woman with Animals, 1914*



Peggy Guggenheim COLLECTION

Marcoussis: *The Frequenter*, 1920



## Henri Laurens

French sculptor. Born Paris, 1885. Self-taught. Introduced to Cubism by Braque, 1911. First Cubist sculpture in plaster in 1912, in iron, 1913-14. Polychrome Cubist constructions in wood and metal, 1915-18. Cubist sculpture and polychrome bas-reliefs, 1916-20. Lives in Paris.

### MAN WITH CLARINET

25 inches high Stone sculpture 1919



Peggy Guggenheim COLLECTION

I believe a work of art should *project* its light and not borrow it. It is the expression of the *human quality* of the artist.

H. L.

*Bulletin de la vie artistique, 1924*



## Jacques Lipchitz

*Polish sculptor. Born Polish-Lithuania, 1891. Paris, 1909. Influenced by Cubists, 1913-1914, and by Negro sculpture. First open-sculpture of twisted cast bronze strips, 1927. Lived near Paris; now in New York.*

### SEATED PIERROT

13½ inches high Lead 1921



Peggy Guggenheim COLLECTION

I was sad till the day Providence inspired me with things "aerial and transparent which can be seen and move us emotionally from all sides simultaneously."

I float along with that heavier than air contraption, to wit: sculpture.

J. L.



## Jacques Villon

French painter, engraver. Born Damville (Eure), 1875. Paris, 1894. First Cubist works, 1912. Exhibited Section D'Or, 1912-1913. Color engravings of modern paintings, edited by Bernheim Jeune, 1920-29. Continues to paint Cubist and Abstract compositions. Lives in Paris.

### SPACES

35½ x 28 inches Oil 1920

Creation and abstraction are the logical outcome of the successive renunciations which have stripped painting of all that is documentary, utilitarian, lickspittle, social, etc.

How difficult not to regret these renunciations.

J. V.

*Abstraction-cr ation, 1932*

Peggy Guggenheim COLLECTION





## Amédée Ozenfant

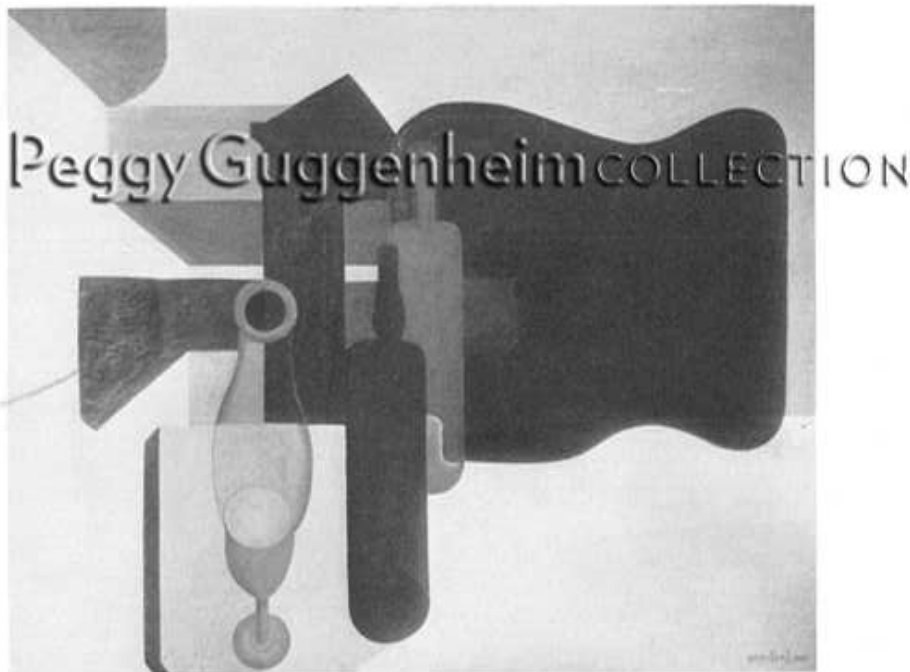
French painter, theorist, editor. Born Saint-Quentin (Aisne), France, 1886. Studied with Cottet and J. E. Blanche. Knew Segonzac and La Fresnaye. Founded L'Élan, 1915. With Le Corbusier (Jeanneret) founded Purism, 1918; wrote *Après le Cubisme*, 1918, and founded L'Esprit Nouveau, 1920. Began to abandon Purism c. 1925. 1928 wrote *Art*, published, New York, 1931, as *Foundations of Modern Art*. Conducted art school in Paris, London and now in New York.

### PURIST STILL LIFE

39 x 31½ inches Oil 1920

The artist no longer serves God but he is a poet, a magician. . . Religion is made to soften death, art to make us forget it. The mark of the lifebuoy that saves us is of no importance.

A. O.





## *Giacomo Balla*

*Italian painter. Born Turin, 1871. One of the five original members of the Italian Futurist group, founded in 1910. Lives in Rome.*



Peggy Guggenheim COLLECTION

**AUTOMOBILE AND NOISE**  
27½ x 19 inches Oil 1912





## *Gino Severini*

*Italian painter. Born Cortona, 1883. Rome, 1901. Met Boccioni and Balla. Paris, 1906. Met Modigliani and Max Jacob. One of the five original Futurist Italian painters, 1910-1915. Later turned to Cubism and Neo-Classicism. In 1923 relapsed into Catholicism and decorated churches with frescoes. Now an academic painter living in Milan.*



Peggy Guggenheim COLLECTION

**SEA DANCER**

31 x 38½ inches Oil 1914



## Kasimir Malevich

*Russian painter and theorist. Born Kiev, 1878. Painted in the Fauve manner, Moscow, 1905-10. Influenced by Cubism, c. 1910-13. Founder of Suprematist movement, Moscow, 1913. First semi-architectural drawings, 1917. He was the first artist in the world to make use of geometrical forms (as early as 1914) in painting, preceding Kandinsky by about seven years. White on White, 1918. Professor, Moscow Academy after the Revolution, Leningrad Academy, c. 1921. Until death in Leningrad, 1935.*

# Peggy Guggenheim SUPREMATIST COMPOSITION COLLECTION 11 x 21 (inches) (oil) 1915

I conceive Suprematism as the supremacy of pure sensitivity in creative art.

When I fled to the form of the square in 1913, desperately struggling to free art from the ballast of objectivity and exhibited a picture that represented nothing but a black square in a white field, critics and with them society, moaned: "Everything that we loved is lost. We are in a desert . . . before us is a black square on a white ground."

But the gratifying feeling of the liberating non-objectivity tore me away into that "desert", where nothing but sensitivity is actuality. And so this sensitivity became the content of my life.

It was not an empty square that I had exhibited, but the sensitivity of non-objectivity.

K. M.

An abstract geometric artwork featuring several black shapes on a light gray background. The shapes include a large vertical rectangle, a horizontal rectangle below it, a triangle to the left, and various smaller lines and rectangles scattered around. The text 'Peggy Guggenheim COLLECTION' is overlaid on the artwork.

Peggy Guggenheim COLLECTION



## El Lissitzky

Russian painter, Constructivist, architect, editor. Also book designer and interior decorator. Born Smolensk, Russia, 1890. Technical School, Darmstadt, 1909-14. Influenced by Malevich's Suprematism, 1919. Professor, Moscow Civic Art School, 1921. Editor *Vesch-Gegenstand-Object*, Berlin, 1922. With Van Doesburg and Miës van der Rohe, 1922-23. *A B C* with Mart Stam and H. Witwer, Switzerland, 1923-25. Designed gallery for *Abstract Art*, Hanover Museum, 1925. Called his compositions *Prouns*, transition between painting and architecture. Lives in Moscow.

# Peggy Guggenheim COLLECTION

### COMPOSITION

19 x 31 inches Oil 1921

Create objects and paint complex form-structures which resemble objects but can be recognized as imaginary at a glance.

E. L.

*Jahrbuch der Jungen Kunst*, 1924

An abstract black and white artwork featuring a large, light-colored, curved shape on the left side. Overlaid on this are several dark, horizontal rectangular bars of varying lengths and thicknesses. Thin, dark lines, some straight and some curved, intersect these bars and the background. The overall composition is minimalist and geometric.

Peggy Guggenheim COLLECTION



## Theo Van Doesburg

*Family-name, Küpper, also called himself Bonset. Dutch painter, architect, theorist, editor. Born Utrecht, 1883. Painted in Holland. Self-taught. In Leyden, 1917, he founded the de Stijl movement and magazine. His activities extended well over western Europe: Weimar (Bauhaus) and Berlin, 1923; Paris, 1923-26; Strassburg, 1926-28; Paris, 1928-31. Knew and influenced Gropius, Miës van der Rohe, Le Corbusier. He died at Davos, Switzerland in 1931.*

### Peggy Guggenheim COLLECTION

COMPOSITION

23 x 37½ inches - Oil 1918

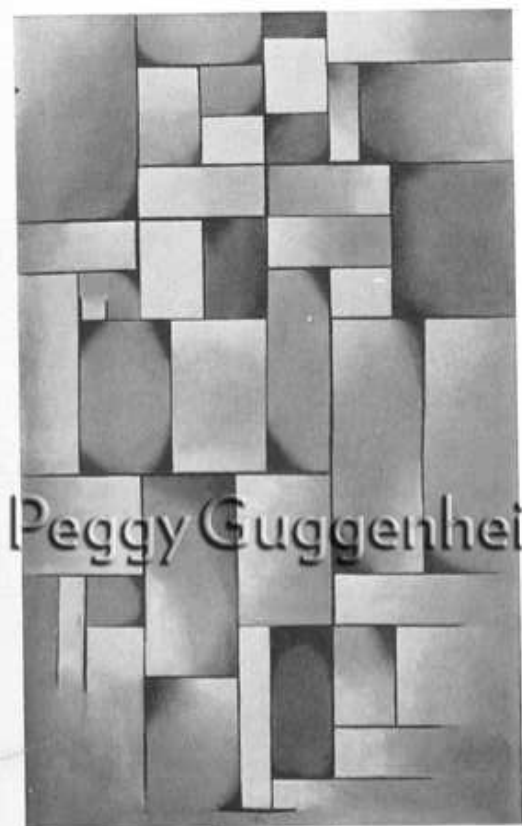
COUNTER COMPOSITION

19½ x 19½ inches - Oil 1928

The evolution of modern art in the direction of the abstract and universal, by eliminating all that is external and individual, has made possible, through a common effort and conception, the realization of a collective style which, rising above the personal and the national, very realistically and specifically expresses beauty's highest, deepest and most general needs.

T. V. D.

*Classique-Baroque-Moderne, 1920*



Peggy Guggenheim COLLECTION

Van Doesburg: *Composition, 1918*



## Georges Vantongerloo

*Belgian Abstract painter, sculptor, architect and theorist. Born Antwerp, 1886. Antwerp and Brussels academics. Original of de Stijl group, 1917-22. Active in Abstraction-creation group, Paris, 1932-35. Lives in Paris.*



Peggy Guggenheim COLLECTION

### VOLUME CONSTRUCTION

13 inches high plaster 1918

1. Of all lines the straight lends itself the least to sham (sham nature, physical sham, mechanical sham, dynamic sham, etc.).
2. The rectangular plane offers the highest number of possible ratios and excludes the sham.
3. The horizontal and vertical position is the most constructive.

G. V.

*Abstraction-cr ation, 1932*





## Antoine Pevsner

*Russian Constructivist. Born Orel, 1886. Art school, Kiev, 1907, St. Petersburg, 1911. Visited Paris, 1911. Paris, 1913-14, influenced by Cubism. Russia, then Norway, 1914, with brother Gabo. Moscow, 1917, taught Constructivism at Academy. With Gabo wrote manifesto of Constructivism, Realistic Manifesto, 1920. Studio closed 1921. Berlin, 1922, Paris, 1923. Designed ballet La Chatte with Gabo, 1927. Lives in Paris.*

### CONSTRUCTION

24½ x 23½ inches Construction 1927

### RELIEF

14½ inches high Construction 1934

### SURFACE DEVELOPING A TANGENCY WITH A LEFT CURVE

20 inches high Construction 1933-39

## Peggy Guggenheim COLLECTION



## Naum Gabo

*Russian Constructivist, designer for the theatre. Born Bryansk, Russia, 1890. University of Munich, 1909; later technical school, where he studied mathematics and model construction. Christiania (Oslo), Norway, 1914-17. First constructions, 1915. Returned to Moscow with his brother Antoine Pevsner after the Revolution, 1917. Realistic Manifesto of Constructivism, 1920. Left Moscow for Berlin, 1921. Designs for ballet La Chatte, 1927. Lives in Cornwall, England. Previously Paris and London.*

### MODEL FOR FOUNTAIN

Construction 1924

### KINETIC CONSTRUCTION

Construction 1939



Peggy Guggenheim COLLECTION

*Pevsner: Surface Developing a Tangency with a Left Curve, 1938-39*



Peggy Guggenheim COLLECTION

*Gabo: Model for Fountain, 1924*



## César Domela-Nieuwenhuis

*Dutch Constructivist, painter. Born Amsterdam, 1900. Studied painting in Berlin, 1921. Lived in Switzerland from 1922 to 1924 and in Paris in 1925. In Amsterdam, 1926-27, he became member of the de Stijl group. Was influenced by Mondrian. Berlin, 1927-33. Applied principles of Neo-Plasticism to interior decoration and posters. Neo-Plasticist constructions in metal and brass. Was influenced by Pevsner and Gabo. In Paris since 1933.*

Neither painting nor sculpture, but a new mural decoration, which is the outcome of the substitution of real materials for pictorial means. This is the logical result of the esthetic canonization of materials, formerly considered vulgar, such as glass, iron, celluloid and so forth.

ANATOLE JAKOVSKY

*On César Domela-Nieuwenhuis: Cahiers D'Art, 1934*

Peggy Guggenheim COLLECTION



COMPOSITION ON A ROUND BASE

41 x 41 inches Construction 1936



## Ben Nicholson

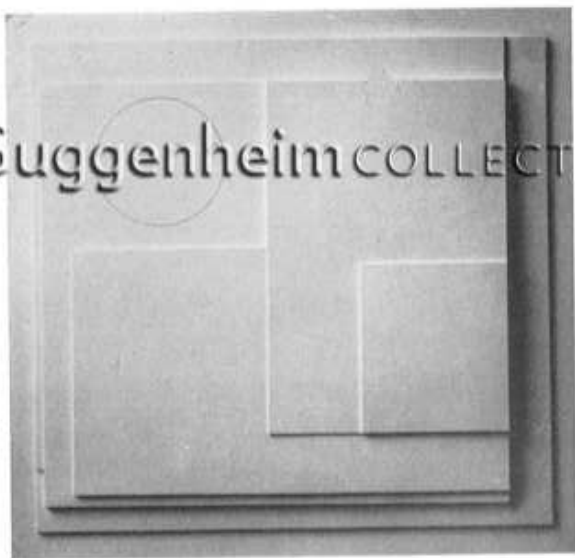
English painter and sculptor. Born 1894 at Denham. Son of English artist, Sir William Nicholson, R. A. Studied in London, Tours, Milan, and America. Painted under influence of Braque. Turned to carved geometrical reliefs, 1933. Member of Unit One, 1933, the Abstraction-cr ation group, 1933-34, the Seven and Five Society, 1925-36. Lived in London, now in Cornwall.

"Realism" has been abandoned in the search for reality; the "principal objective" of abstract art is precisely this reality. . . . "Painting" and "religious experience" are the same thing. It is a question of the perpetual motion of a right idea!

B. N.

*Circle, 1937*

Peggy Guggenheim COLLECTION



**RELIEF**

43½ x 41½ inches Wood 1938



## Vordemberge-Gildewart

*German painter. Born Osnabruck, 1899. Educated at Hanover. Since 1919 Abstract painter. Founded the "K" group at Hanover, 1921. Lives in Holland.*

One must create by utilizing new means discovered in the opposition between the laws of nature and the interior laws pertaining to the man who creates.

The affirmation of plane surfaces is the basis of painting.

G. V.

*Abstraction-cr ation, 1932*

## Peggy Guggenheim COLLECTION



### COMPOSITION

31½ x 39 inches Oil 1939



## Jean Hélion

*French Abstract painter, theorist, editor. Born Couterne (Orne), France, 1904. Studied engineering, Lisle. Studied architecture, Ecole des Arts Décoratifs, Paris. Met Torres-Garcia, 1926, who introduced him to the work of the Cubists and Mondrian. Met Van Doesburg, 1930. Edited L'Art Concret with Carlsund, 1930; collaborated with Seuphor and Torres-Garcia in Cerele et Carré. To Russia, 1931. Active in Abstraction-création group, 1931-1934. Lived in America until the war, when he returned to France to join the French Army. Was taken prisoner in the French defeat.*

Perspective is a disease of the eyes, past and future two diseases of clocks, old age a disease of man and the earth is a bump on the head of space.

All I am attempting to do is contained in the following: construct a machine to comb the expressions of eyes and any ideas that may be thereto attached.

J. H.

*Abstraction-création, 1932*

## Peggy Guggenheim COLLECTION



**THE CHIMNEY SWEEP**  
44 x 55½ inches Oil 1936



## Alexander Calder

American sculptor, son and grandson of sculptors. Born Philadelphia in 1898. He was graduated as a mechanical engineer from the Stevens Institute of Technology in 1919 and pursued engineering for four years in various forms. In New York, 1923, he studied painting at the Art Students League and went to Paris in 1926. Began making wire toys and sculpture. Circus in 1927. Joined Abstraction-cr ation group in 1931. 1928 saw his first wire sculpture show. Mobiles were exhibited for the first time in 1932. Lives in Connecticut.

# Peggy Guggenheim COLLECTION

MOBILE

Wire sculpture 1941

How can art be realized?

masses, directions, limited spaces within the great space, the universe . . . none of these determine anything

every element able to stir, move, oscillate, come and go in its relations to other elements of its universe;

whether it be, not merely a "momentary" instant but a physical law of variation between the events of life

. . . abstractions which resemble nothing in life except their manner of reacting. \*

A. C.

*Abstraction-cr ation, 1932*





Peggy Guggenheim COLLECTION



## John Ferren

*American Abstract painter. Born Pendleton, Oregon, 1905. Schooled in California. Untutored in art. Worked as sculptor and professional stone-carver in San Francisco, 1925-29, 1930, changed to painting as major activity. In Paris, 1931-38. Now lives in New York, doing new experimental work in painting.*

### COMPOSITION

16 x 12½ inches Oil 1937

*Also see page 149*

Then and now, arch enemies and opposites, good and awful: inasmuch as they are comprehensible, all artists say the same very few things. You know them. The incomprehensible offer parlor games.

J. F.

Peggy Guggenheim COLLECTION



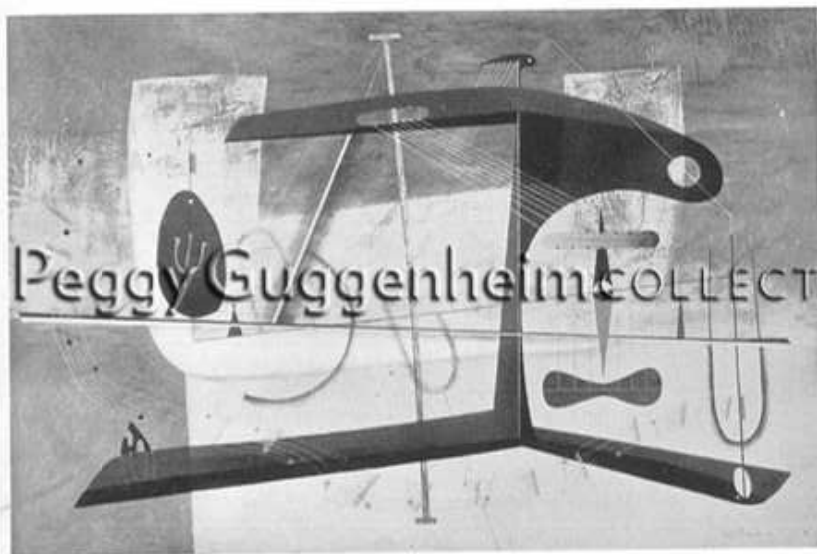


## John Tunnard

*English independent Abstract painter. Born 1900 at Sandy, Bedfordshire, of a Lincolnshire family. Educated at Charterhouse. Designed textiles. Formerly jazz-band leader. Self-taught. Has exhibited with many groups including London group. Lives in Cornwall.*

S. P. I.

47 x 31 inches. Oil 1939



Tunnard's a hot-jazz king. Tunnard's a good cook. Tunnard's the man who talks outside the performing fleas, Tunnard's a husband, Tunnard's a scream. When you confront him with one of the objects in his glass boxes he goes all queer and jumps about saying "Oh, it's just a little idea I had when the roof fell in."

JULIAN TREVELIAN  
*London Bulletin*



## Charles Howard

*American Abstract painter. Born in California, 1899. Started painting in 1924. Worked in decorating studio from 1926 to 1931. Lived in France, Italy, London and New York. Was associated with the London Surrealist group between 1936 and 1938. Has since turned his interests towards Abstract painting. Now living in San Francisco.*

### PREFIGURATION

19½ x 16 inches Oil 1940

Gift of Mrs. Charles Everett McKinley, Jr.

*Also see page 150*

Peggy Guggenheim COLLECTION





Arp

French-German poet, sculptor and painter was born in Strassburg in 1887 and studied painting at Weimar. He was one of the founders of the Dada movement in Zurich, 1916. His reliefs, which he invented about 1919-20 are something between sculpture and objects. He joined the Surrealists in 1925 in Paris, but also considers himself an Abstractivist. Lived in Meudon and is now in Grasse.

**GREAT COMPOSITION**

27 x 34 inches Collage 1915

**OVERTURNED BLUE SHOE WITH TWO HEELS UNDER A BLACK VAULT**

31 x 41 inches Relief in wood 1925

**Peggy Guggenheim SHELL AND HEAD COLLECTION**

3 inches high Bronze 1943

Also see page 148

The tongue is no good for talking  
if you wish to talk use your feet  
rather than your bald tongue  
to talk rather use your navel  
but the tongue is good  
for the knitting of monuments  
to play an ink violin  
to clean gallooned whales  
and fish for polar roots  
but above all the tongue is good  
to dangle out of the mouth  
and let float in the wind.

J. A.

*L'Usage de la Parole, 1939*



Peggy Guggenheim COLLECTION

Arp: *Overturned Blue Shoe with Two Heels Under a Black Vault, 1925*



## Max Ernst

Former German; painter, sculptor, writer; born Brühl (near Cologne), 1891. Studied philosophy, University of Bonn, 1909-14. No formal artistic training. With Baargeld founded the Cologne Dada group in 1918-20. Friendship with Breton and Eluard since 1921 in Paris led to participation in Surrealist movement. Inventor of frottage, rubbing-technique, in painting and drawing. Invented, executed and published numerous collage-novels with illustrations (Hundred-Headed Woman, Week of Weakness, etc.). As well as Chirico exerted great influence over all Surrealist movement, which is derived from them. Designed ballet Romeo and Juliet with Miro for Diaghileff in 1926. Lived in France since 1921. Now in New York.

### THE NUMEROUS FAMILY

25 x 31 inches Oil 1926

### THE KISS

63 x 50½ inches Oil 1927

### THE FOREST

50½ x 37½ inches Oil 1928

## Peggy Guggenheim COLLECTION

### SEA, SUN AND EARTHQUAKE

41½ x 37½ inches Oil 1930

### VISION

21 x 25½ inches Oil 1931

### ZOOMORPHIC COUPLE

28 x 35½ inches Oil 1933

### LANDSCAPE EFFECT OF TOUCH

31 x 38½ inches Oil 1934

### BARBARIANS LOOKING TOWARDS THE WEST

12 x 9½ inches Oil 1935

### AEROPLANE TRAP

25 x 21 inches Oil 1936

### ENDLESS TOWN

63½ x 39½ inches Oil 1937

### THE ATTIREMENT OF THE BRIDE

37½ x 51 inches Oil 1940

**SWAMP ANGEL**

22 x 25½ inches Oil 1940

**THE STOLEN MIRROR**

31½ x 25 inches Oil 1941

*Also see page 149*

Peggy Guggenheim COLLECTION



Ernst: *Vision*, 1931





Peggy Guggenheim COLLECTION

Ernst: *The Attirement of the Bride*, 1940



## Man Ray

*American painter, photographer, film-maker and graphic artist. Born Philadelphia, 1890. New York, 1897. Exhibited paintings in New York, 1912. With Duchamp, De Zayas and others participated in the Dadaist group, New York, 1917. Took up photography in 1917. Invented Rayograph technique, 1921, and explored other possibilities of photography, especially in making Dada and Surrealist compositions. Films: Le Retour de la Raison, 1923; Emak Bakia, 1926; L'Etoile de Mer, 1928; Les Mystères du Château de Dé, 1929. Lived in Paris from 1921 to 1940 where he was associated with Dadaists and Surrealists. Lives in Hollywood.*

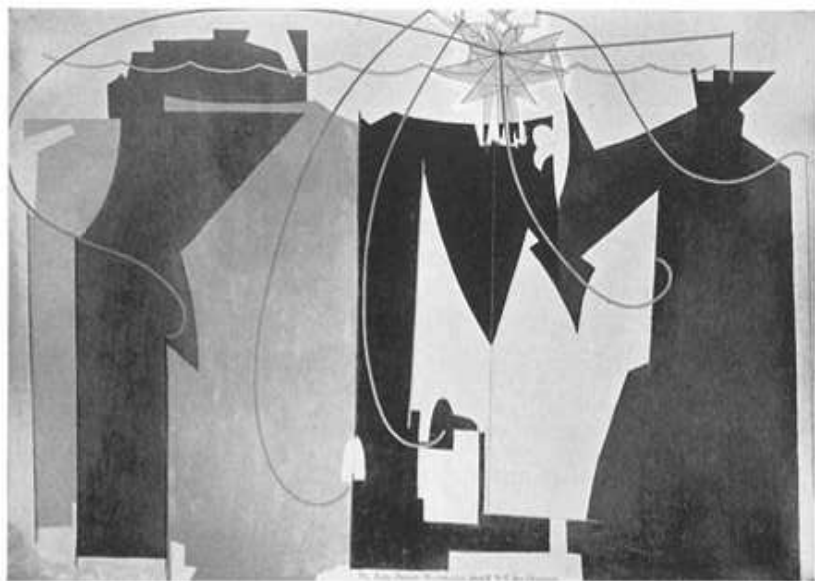
THE ROPE DANCER ACCOMPANIES HERSELF WITH HER SHADOW  
Peggy Guggenheim COLLECTION 72 x 51 1/4 inches (181 x 131 cm)  
*Also see page 151*

From the Eiffel Tower to the skyscrapers of New York the vertical line is a spasmodic illusion derived from the spirit of gothic aspiration, entirely impotent and hopeless.

Watch the wisest of the animals and you will see that, to move from place to place, they always choose a horizontal and comfortably aero-dynamic position. The bicycle was the first invention of man intended to compensate for the vertical straightening up of the human race.

M. R.

*Minotaure, 1938*



Peggy Guggenheim COLLECTION



## *Kurt Schwitters*

*German painter and writer. Born Hanover, 1887. Realistic figures of Munich school, 1913. Influence of Marc, 1917; Kandinsky, 1918. Founded Merzism, a variety of Dadaism, Hanover, 1919. Paper collages, Merz pictures and Merz constructions, influenced by Picasso. Inventor of new literary forms. Lived in Hanover. Now in England.*

### **RELIEF MERZBILD**

14 x 17 $\frac{1}{2}$  inches Construction 1915

### **RELIEF MERZBILD**

11 $\frac{1}{2}$  inches x 13 $\frac{1}{2}$  inches Construction 1923

## Peggy Guggenheim COLLECTION

### **BLUE IN BLUE**

12 x 14 $\frac{1}{2}$  inches Collage 1929

With aims and purposes a world can be destroyed. If you have knowledge of what is possible and conform to it, you can construct a new world with the débris of the old.

There is plenty of material for foundation. The aim achieved is immaterial.

K. S.

*Abstraction-création, 1932*



Peggy Guggenheim COLLECTION

*Schwitters: Relief Merzbild, 1915*



## André Masson

French painter, graphic artist and theorist. Born near Senlis, 1896. Influenced first by Derain, then Gris. Active participator in Surrealist movement since its beginning. Designs for ballet, *Les Présages*, 1933 and play *La Numance*, 1936. Settings for opera *Medea*, 1940. Lives in Connecticut.

### ARMOR

21 x 32 inches Oil 1925

Also see page 150

## Peggy Guggenheim COLLECTION

The real power of a work of imagination, if we disregard the surprise effect, will be the result of the three following conditions:

1. The intensity of the meditation preceding it.
2. The freshness of the outlook on the exterior world.
3. The necessity of knowing the pictorial means suitable to the art of this age.

(One should not forget that the reflection of Delacroix: "a representative work of art should, above all, be a feast for the eyes", still remains true.)

Does this mean that reflection on instinct or intelligence should be given precedence over what is conventionally called inspiration? Not at all. The unconscious and the conscious, intuition and understanding, should work out their transmutations in super-consciousness, in a radiating unity.

A. M.

"*Peindre est une gageure*", *Les Cahiers du Sud*, 1941



Peggy Guggenheim COLLECTION



## Joan Miro

*Catalonian painter. Born Montroig near Barcelona, 1893. Studied Ecole des Beaux-Arts in Barcelona, 1907. Gali Academy in Barcelona, 1915. Influenced by Cubists. Later closely allied with Surrealists, 1925-30. Designs for ballets Romeo and Juliet with Max Ernst in 1926; Jeux d'Enfants, 1932. Lives in Majorca. Formerly in France.*

### TWO PERSONAGES AND A FLAME

56 x 44½ inches Oil 1925

*Gift of Max Ernst*

### DUTCH INTERIOR

28½ x 35½ inches Oil 1928

### THE SEATED WOMAN

51 x 43½ inches Oil 1930-39

# Peggy Guggenheim COLLECTION

The play of lines and colors, if it does not lay bare the drama of the creator, is nothing more than a bourgeois pastime. The forms expressed by an individual attached to society should disclose the activity of a mind wishing to escape from present reality, which today is particularly ignoble, and seek out new realities, offering other men a possibility of elevation.

If we do not attempt to discover the religious essence and magic meaning of things, we will do nothing but add new sources of brutishness to those which are offered today to countless peoples.

J. M.

*Cahiers d'art, 1939*

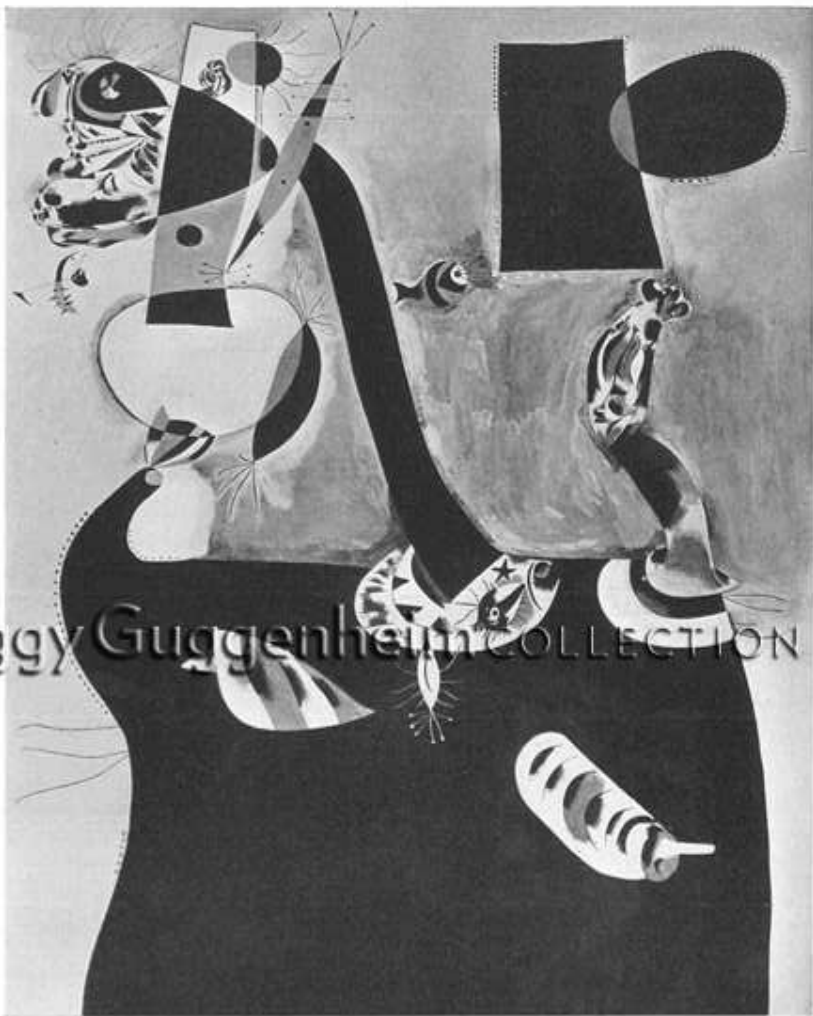




Peggy Guggenheim COLLECTION

Miró: *Dutch Interior*, 1928

Peggy Guggenheim COLLECTION



Miró: *The Seated Woman*, 1938-39



## Yves Tanguy

French painter. Born in Paris, 1900, of Breton ancestry. Formerly officer in the French mercantile marine. In 1926 with no previous instruction became a Surrealist painter and joined the movement in which he has been active ever since. Lived in Paris, New York, 1939-41. Lives in Connecticut.

### WITHOUT A TITLE

22½ x 27½ inches Oil 1929

### PROMONTORY PALACE

23 x 28 inches Oil 1930

### THE SUN IN ITS CASKET

24 x 15 inches Oil 1937

### IF IT WERE

45½ x 30 inches Oil 1939

*Gift of Max Ernst*

### IN OBLIQUE GROUND

28 x 16½ inches Oil 1941

# Peggy Guggenheim COLLECTION

If Tanguy's star rises ever higher and higher it is because he is ideally intact and honest and that his nature rejects every kind of compromise. Up to now Tanguy's painting has revealed little more than his charm, later on it will reveal his secret. The elements of his painting which are still impenetrable will be clarified by his spiritual advancement. These are the words of a language which is still unheard but which presently will be read and spoken. It will then be realized that no language is better suited to the new communication.

ANDRÉ BRETON

*"Des tendances les plus récentes de la peinture surréaliste", Minotaure, 1939*

Peggy Guggenheim COLLECTION



Tanguy: *Promontory Palace*, 1930



Peggy Guggenheim COLLECTION

*Tanguy: The Sun in Its Casket, 1937*



## René Magritte

Belgian painter. Born 1898. Leading artist of Brussels Surrealist group. Has participated in Paris Surrealist movement since 1926. Lives in Brussels.

The real value of art is in proportion to its power of liberating revelation.

R. M.



*Key of Dreams*

**VOICE OF THE WINDS**  
20½ x 28 inches Oil 1930

**THE KEY OF DREAMS**  
10 x 16 inches Oil 1936

**DISCOVERY OF FIRE**  
16 x 13 inches Oil 1936



## André Breton

French poet, essayist, novelist, theorist, editor, critic; principal founder and leader of the Surrealist movement. Born Tinchebray (Orne), 1896. During the last war a practising psychiatrist. Participated in Paris Dada movement, 1917-21. Co-editor of *Littérature*, Paris, 1919-21; sole editor 1922-24. *Manifeste du Surréalisme*, Poisson Soluble, 1924. Editor of *La Révolution Surréaliste*, 1925-30; *Le Surréalisme au Service de la Révolution*, 1930-33. Published *Le Surréalisme et la Peinture*, 1928, the most important work on Surrealist painting. Second *Manifeste du Surréalisme*, 1930. Left France in 1941 after having served as a doctor in the French Army. Now lives in New York.

# Peggy Guggenheim COLLECTION



**PORTRAIT  
OF THE ACTOR A. B.**

20 x 25 $\frac{3}{4}$  inches Poem-Object 1941



## *Alberto Giacometti*

*Swiss sculptor. Born in Stampa, Switzerland, 1901. Painted, 1913-1921. First sculpture, 1915. Studied at Geneva School of Arts and Sciences, 1920. Italy, 1921-22. Paris, 1922. Surrealist between 1929 and 1936. Since then interested in research of an indefinite nature. Lived in Paris. Now in Switzerland.*

### WOMAN WITH A CUT THROAT

Bronze 1931

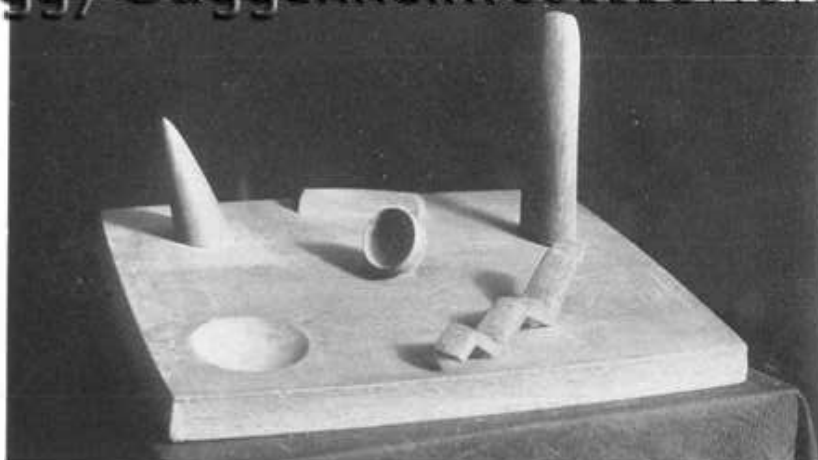
### MODEL FOR A GARDEN

Wood 1932

### STATUE OF A HEADLESS WOMAN

54½ inches high Plaster 1934

## Peggy Guggenheim COLLECTION



*Model for a Garden*





## Peggy Guggenheim COLLECTION

Giacometti: *Woman with a Cut Throat*, 1931

I return to the constructions which amuse me and which live in their own super-reality: a beautiful palace, a floor of white dice dotted with red and black upon which we walk, high up in the air a laughing ceiling and those pretty mechanical devices that serve no purpose whatsoever.

Gropingly I seek to capture in the void the invisible white thread of the miraculous which vibrates and from which facts and dreams escape with the murmur of a brook rolling over lively and precious pebbles.

A. G.

*"Charbon d'herbe"*, *Le Surrealism*, A. S. D. L. R., 1933



## Salvador Dalí

*Catalonian painter. Born Figueras, Catalonia, 1904. Has been influenced by Chirico, Ernst, Magritte, Miro and Tanguy. Surrealist between 1929 and 1936. Now academic painter. Designed ballets Bacchanale, 1939 and Labyrinthe, 1941. Lives in America.*

### THE SPECTRAL COW

25 x 19 inches Oil 1926

### WOMAN SLEEPING IN A LANDSCAPE

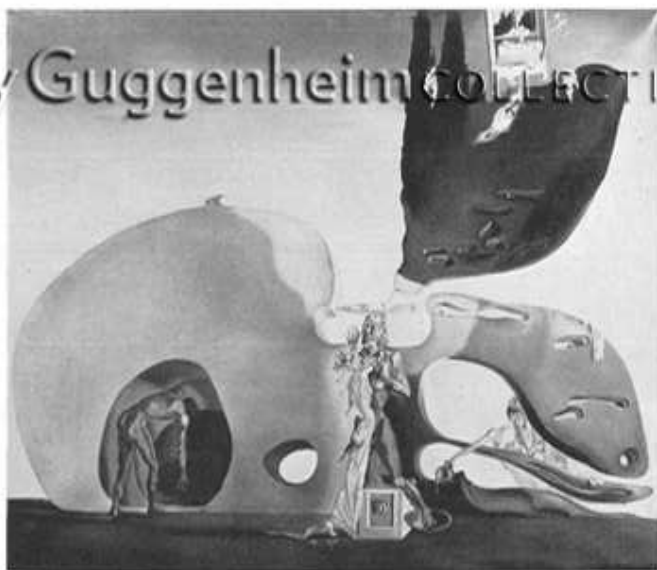
13½ x 10 inches Oil 1931

### THE BIRTH OF LIQUID DESIRES

43½ x 37 inches Oil 1932

One thing is certain. I hate simplicity in all its forms.  
S. D.

## Peggy Guggenheim COLLECTION



*The Birth of Liquid Desires*



## Lawrence Vail

*American painter, writer, collagist. Born Paris, 1891. Self-taught, independent. Lived Paris, Kitzbühel, Venice, Oxford, Megève until 1941. Now Connecticut.*

I used to throw bottles and now I decorate them. I. V.

**BOTTLES**  
Objects 1941

**SCREEN**  
64½ x 61 inches Collage 1940



Peggy Guggenheim COLLECTION



## Henry Moore

English sculptor, Born Yorkshire, 1898. Art School, Leeds, 1919. London, 1921, learning much from primitive art. France and Italy 1924-25. Influenced by Arp and Picasso. Member of Axis Group. Best English Surrealist artist, participated in International Surrealist Exhibition in London in 1936, Lives in Kent.



### RECLINING FIGURE

5½ inches high Bronze 1938

Also see page 150

I dislike the idea that contemporary art is an escape from life. Because a work does not aim at reproducing the natural appearance it is not therefore an escape from life — it may be penetrating into reality . . . an expression of the significance of life, a stimulation to greater effort in living.

H. M.



## Victor Brauner

Roumanian painter. Born 1903. Was expelled from Bucharest Beaux-Arts at the age of sixteen as incompetent. He continued his studies alone. In 1929 he joined the Surrealist group in Paris. Lives in the south of France.

### FASCINATION

21 x 25 inches Oil 1940

Also see page 149

My latest pictures are without external reference to the world of reality of these gentlemen, but so much the worse. They are documents on the "mist" of inspiration. To "their reality" I oppose "my mist."

And the "mist" says to me:

I invade slowly, quite softly, imperceptibly, on muffled steps.

I invade the far horizons as I approach, leaving but a diminishing zone of visibility.

I invade and the all disappears, all glimpses itself through me, for I am the new optics of transparence and opaqueness.

... I am the birth of the object.

I am the end of the object.

I am the beginning and the end of the object.

V. B.

View, October-November, 1941

Peggy Guggenheim COLLECTION





## Wolfgang Paalen

*Austrian painter. Born Vienna, 1905. Studied painting with Leo von Koenig, Italy, 1921. With Adolph Meyer, Berlin, 1923. Hoffmann Academy, Munich, 1925. Member of Surrealist group. Lives in Mexico, formerly in Paris.*

### TOTEMIC MEMORY OF MY CHILDHOOD

14 x 17½ inches Oil 1937

When will the poet who telescoping the road to knowledge reveal to us, by a geomancy as inspired as Goethe's *morphology*, the secret failings of the earth, the bridges to come, the sinoples of the submerged, the spasms of the *magma*, the pulsations of the apocalyptic tides and the sidereal litter in parturition? W. P.

*Paysage totemique, 1941, inédit*

## Peggy Guggenheim GOLD COLLECTION



*Spanish painter. Born 1905. He was active in the Paris and Tenerife Surrealist group. Known especially for his Surrealist objects and decalcomanias. Lives in the south of France.*

### NOSTALGIA OF SPACE

36½ x 29 inches Oil 1939

Imagine any tri-dimensional body, an African lion for instance, between any two moments of his existence. Between the lion *Lo*, or lion at the moment when  $t=0$ , and the moment *Lf*, or lion at the final moment, there is an infinity of African lions of divers forms and aspects. If we consider the whole formed by every point of the lion at every instant and in every position and if we draw the enveloping surface we obtain an *enveloping super-lion* with very delicately graded characteristics.

O. D.

*"Des tendances les plus récentes de la peinture surréaliste", Minotaure, 1939*



Peggy Guggenheim COLLECTION

*Paalen: Totemic Memory of My Childhood, 1937*



Peggy Guggenheim COLLECTION

*Dominguez: Nostalgia of Space, 1939*





## Leonor Fini

Italian painter. Born Buenos Aires, 1908, of Argentine-Triestine parents. Self-taught. Lived in Trieste, Milan, Paris since 1933. Paints independently of any movement. Lives in Monte Carlo. On her way to New York.

### THE SHEPHERDESS OF THE SPHINXES

14½ x 17½ inches Oil 1941

#### Serenade to Leonor

Your first breast is the envy of all paradoxes;  
invisible dainty spiders eat holes in your stockings

Oh your tricks are as real as a clock striking four,  
your perfume bottles fill with the breath of this paramour;  
your talons dyed with blue, the blue tears of night,  
scratch at his eyes with unsuspected daylight,  
as the cat with the violet lips leaps in  
to visit the lion-girl of the Rue Payenne.

James Henry Ford  
The Overturn of Lakes, 1961



## Paul Delvaux

Belgian painter. Born 1898. Lives in Brussels, where he and Magritte are leading Surrealists.



Self-portrait

### EXILE

to Paul Delvaux

Among the jewels the palaces of the fields

To diminish the sky  
Of the invisible women

The enduring days of summer

Weeping to see these women come

Reigning over death dreaming under the earth

They neither empty nor sterile

But without boldness

And their breasts bathing their mirror

Naked eye in the glade of waiting

They calm and more beautiful being alike

Far from the destructive scent of flowers

Far from the explosive form of fruit

Far from useful gestures timid

Left to their fate to know nothing but themselves.

PAUL ELUARD

London Bulletin, 1940



Peggy Guggenheim COLLECTION

**THE BREAK OF DAY**

59 x 46½ inches Oil 1937



## Leonora Carrington

English painter and writer. Born Lancashire, 1917. Started painting at the age of four and was self-taught until the age of nineteen. Then attended the Ozenfant Academy in London, where she acquired technical skill, which afterwards was to be completely revolutionized by her encounter with the Surrealists and Max Ernst in Paris. Lived in France, Lisbon, New York and now Mexico.

### THE HORSES OF LORD CANDLESTICK

35 x 23½ inches Oil 1938

When I was a debutante I often went to the Zoo. I went there so often that I was better acquainted with the animals than with the young girls of my age. The animal I was most familiar with was a young hyena. She knew me too. She was extremely intelligent; I taught her French and in return she taught me her language.

L. C., *La Dame ovale*, 1939

## Peggy Guggenheim COLLECTION





## Matta

*Chilean painter, architect, theorist. Born of a family of diplomats, Chile, 1912. Paris, early age. Self-taught painter. Studied architecture with Le Corbusier, 1934-35. Joined Surrealist movement, 1937. Lived in Paris and Madrid. Now in New York.*

### DEEP STONES

26 x 18 inches Oil 1941

Soon, very soon, there will be no more painting. Profit by the last ones. In its place there will be a hard and morphological conception of light. No more painting but instead the canvas will be replaced by a round planetarium, a planetarium of imagery or of the spirit, or a kaleidoscope of daily life, until a new animal will succeed in dominating this planet.

What is eroticism? A basket of fish on the head of a Portugese peasant.

M.  
1942



Peggy Guggenheim COLLECTION

## APPENDIX

### MANIFESTO OF THE FUTURIST PAINTERS, 1910

Our growing need for truth can no longer be satisfied by *form* and *color* as they have been understood in the past.

The gesture that we wish to reproduce on canvas can no longer be a selected instant of universal dynamism. It will be the dynamic sensation itself.

In fact, all things move and run, all things change rapidly. The profile before our eyes is never static but constantly appears and disappears. Given the persistence of the image in the retina, moving objects are multiplied, changing their shapes as they pursue one another like lively vibrations across space. So it is that a galloping horse has not four feet; he has twenty feet, and their motion is triangular.

Everything in art is conventional. Nothing in painting is absolute. What was truth for the painters of yesterday is a falsehood today. We claim, for instance, that a portrait should not resemble the model and that the painter carries within himself the landscapes he wishes to perpetuate upon his canvas.

To paint a human figure one should not *paint* this figure; one should render the atmosphere that envelopes it.

Space no longer exists. In fact, the pavement of a street drenched with rain and glittering with electric lights is a deep crater which reaches to the center of the earth. Thousands of miles separate us from the sun, yet the house in front of us is embedded in the solar disc.

Who can still believe, then, in the opacity of bodies, since our sharpened and multiplied sensibility has already divined the obscure manifestations of ultra-physical perception through the agency of mediums? Why should we neglect to use in our creative work the increased power of our eyesight, which can obtain results analogous to those of X-rays?

The sixteen persons traveling with you in an omnibus become, in turn and simultaneously, one, ten, four or three persons; they are motionless, yet move from place to place; they come and go, dart into the street, suddenly devoured by the sun, then return to their seats in front of you, like persistent symbols of the universal vibration. How often, upon the cheek of the person we were talking to, have we not seen the very horse that was passing by far-away at the end of the street?

Our bodies enter into the sofas upon which we are seated, and the sofas enter into us. The omnibus leaps into the houses on its route and they in turn precipitate themselves upon the omnibus and merge into it.

Until now, the construction of paintings has followed a stupid tradition. The objects and persons artists have painted have always been placed in front of us. From now on, we will place the spectator at the center of the painting.

Our altered consciousness will no longer allow us to consider man as the center of universal life. The suffering of a man is in our eyes no more interesting than that of an electric bulb which suffers with spasmodic jerks and cries out in the most lacerating color effects. The harmony of the lines and folds of a contemporary suit of clothes exercises upon our sensibility the same moving and symbolic power as the nude body exercised upon the sensibility of the ancients.

To apprehend and understand the new beauties of a Futuristic painting, we must purify our souls and strip the veil of atavism and culture from our eyes. Nature, and not the museum, should be our only authority.

Once this result has been obtained, it will quickly be apparent that brownish tones have never circulated under our skin, that our flesh glows with yellow and flames with red, and that green, blue and violet flicker over it with a thousand winning graces.

How can we still see the human face as pink, after our existence, split into two parts by somnambulism, has so enriched the perception of the colorist? The pale face of a woman staring into a jeweler's shop-window has a more intense iridescence than the prismatic fires of the jewels by which she is hypnotized.

Our sensations in painting can no longer be whispered. From now on, we should have them sing and resound on our canvases life deafening fanfares of triumphal music.



Soon our eyes, too long accustomed to shadows, will open on radiant visions of light. The shadows we shall paint will be more luminous than the brightest lights of our predecessors, and our pictures will glow alongside those in the museums like blinding daylight after a dark night.

Therefore, we conclude that no painting can exist today without Divisionism. This procedure is not one that can be learned and applied at will. Divisionism, for the modern painter, should correspond to an innate complementarism, which we hereby declare to be necessary and indispensable.

### WE DECLARE:

1. That all forms of imitation should be held in contempt and that all forms of originality should be glorified.
2. That we should rebel against the tyranny of the words *harmony* and *good taste*. With these expressions, which are too elastic, it would be an easy matter to demolish the works of Rembrandt, Goya and Rodin.
3. That art criticisms are either useless or detrimental.
4. That a clean-sweep should be made of all stale and threadbare subject-matter in order to express the vortex of modern life — a life of steel, fever, pride and headlong speed.
5. That the accusation "madmen," which has been employed to gag innovators, should be considered a noble and honorable title.
6. That complementarism in painting is an absolute necessity like free verse in poetry and polyphony in music.
7. That the ideal dynamism must be rendered in painting as a dynamic sensation.
8. That sincerity and virginity, more than any other qualities, are necessary to the interpretation of nature.
9. That motion and light destroy the materiality of bodies.

### WE COMBAT:

1. The bituminous tones by which certain artists seek to obtain a patina intended to give an appearance of age to modern pictures.
  2. Superficial and elementary archaism based on flat tones and which, by imitating the linear treatment of the Egyptians, reduces painting to an impotent, puerile and grotesque synthesis.
  3. The nude in painting, as nauseating and tedious as adultery in literature.
- (We do not find the nude immoral. Its monotony is what we attack. We have been told that subject-matter is unimportant and that only mode of treatment counts. Agreed. But this truth, unassailable and absolute fifty years ago, is no longer so today as far as the nude is concerned, since artists, obsessed with the desire of exhibiting the bodies of their mistresses, have transformed the Salons into so many fairs for the display of rotten hams.*
- We demand, that for ten years, the nude be totally suppressed in painting.)*

UMBERTO BOCCIONI, GINO SEVERINI, CARLO D. CARRA,  
LUIGI RUSSOLO, GIACOMO BALLA, 1910

## REALISTIC MANIFESTO

The fundamental foundations of art should rest upon firm ground: real life. As a matter of fact, space and time are the two exclusive elements which *fill* real life (reality).

Therefore if art wishes to comprehend real life it must base itself equally on these two fundamental elements.

. . . To realize that we live in forms of time and space, this is the unique aim of our creative art.

We grasp our reins in our hands, our eyes looking straight ahead, our spirit taut like a bow and we shape our work as the world shapes its own creation: the engineer's bridge, the mathematician's the graph of a plane's path.

We know that each object possesses its own individuality. Table, chair, lamp, book, telephone, house, each one constitutes a world of its own, a world possessing its own rhythm and its own astrological path.

We deny volume as an expression of space. As easily as liquid can be measured by a ruler, space can be measured by volume. What else can space be but an impenetrable depth? Depth is the only form of expression of space. We reject physical mass as an element of plastic. Every engineer knows that the force of resistance and the status of an object does not depend on its volume. One example suffices: the rails of a railroad.

Nevertheless the plasticians conserve the prejudice following which mass and volume are inseparable.

We liberate ourselves from the errors of the Egyptians who for thousands of years pretended that the element of art could only be of a static rhythm. . . . We state that the elements of art are founded on a dynamic rhythm.

GABO and PEVSNER, 1920

## INSPIRATION TO ORDER

Since the becoming of no work which can be called absolutely Surrealist is to be directed consciously by the mind (whether through reason, taste or will), the active share of him hitherto described as the work's "author" is suddenly abolished almost completely. This "author" is disclosed as being a mere spectator of the birth of the work, for either indifferently or in the greatest excitement, he merely watches it undergo the successive phases of its development. Just as the poet has to write down what is being thought — voiced — inside him, so the painter has to limn and give objective form to *what is visible inside him*.

Thanks to studying enthusiastically the mechanism of inspiration, the Surrealists have succeeded in discovering certain essentially poetic processes whereby the plastic work's elaboration can be freed from the sway of the so-called conscious faculties. Amounting to a bewitching of either reason, taste or the will, these processes result in the Surrealist definition being rigorously applied to drawing, painting and, even to some extent, photography and, although some of them — collage, for instance — were being used before our advent. Surrealism has so systematized and modified them that it is now possible to photograph either on paper or on canvas the amazing graphic appearances of thoughts and desires.

Being called upon to give here some idea of the first process to reveal itself to us and to put us on the track of others, I am inclined to say that it amounts to the exploiting of the *fortuitous encounter upon a non-suitable plane of two mutually distant realities* (a paraphrase and generalization of the celebrated Lautréamont quotation, "Beautiful like the chance meeting upon a dissecting-table of a sewing-machine with an umbrella") or, to use a more convenient expression, the cultivation of the effects of a *systematic putting out of place*.

The way in which this process is most commonly carried out has led to its being described as *collage*.

Thanks to using, modifying and incidentally systematizing this process, nearly all the Surrealists, painters as well as poets, have since its discovery been led from surprise to surprise. Among the finest results they have been fortunate enough to obtain, one must mention the creation of what they have called *Surrealist-objects*.

Let a "ready-made" reality with a naive purpose apparently settled once for all (i.e. an umbrella) be suddenly juxtaposed to another very distant and no less ridiculous reality (i.e. a sewing-machine) in a place where both must *feel out of place* (i.e. upon a dissecting-table), and precisely thereby it will be robbed of its naive purpose and identity; through a new relationship its false absolute will be transformed into a new absolute, at once true and poetic: umbrella and sewing-machine will make love. This very simple example seems to me to reveal the mechanism of the process. Complete transmutation followed by a pure act such as the act of love must necessarily occur every time the given facts make conditions favorable: *the pairing of two realities which apparently cannot be paired on a plane apparently not suited to them.*

In the days when we were most keen on research and most excited by our first discoveries in the realm of *collage*, we would come by chance, or as it seemed by chance, on (for example) the pages of a catalogue containing plates for anatomical or physical demonstration and found that these provided contiguously figurative elements so mutually distant that the very absurdity of their collection produced in us a hallucinating succession of contradictory images, super-imposed one upon another with the persistence and rapidity proper to amorous recollections. These images themselves brought forth a new plane in order to meet in a new unknown (the plane of non-suitability). Thereupon it was enough either by painting or by drawing to add, and thereby only obediently reproducing *what is visible without*, a color, a scrawl, a landscape foreign to the objects depicted, the desert, the sky, a geological section, a floor, a single straight line expressing the horizon, and a fixed and faithful image was obtained; what previously had been merely a commonplace page of advertising became a drama revealing our most secret desires.

It remains to speak of another process in resorting to which I have been brought under the direct influence of the information concerning the mechanism of inspiration that is provided in the *Manifesto of Surrealism*. This process rests on nothing other than the *intensification of the mind's powers of irritability*, and in view of its technical features I have dubbed it *frottage* (rubbing), and it has had in my own personal development an even larger share than *collage*, from which, indeed, I do not believe it differs *fundamentally*.

Commencing with a memory of childhood during which a panel of false mahogany placed opposite my bed had played the role of optical provocation of a vision of half-sleep and finding myself on a rainy day in a hostelry by the seaside, I was astonished by the obsession, which exerted itself on my irritated gaze of the floorboards, on which a thousand scrubblings had accentuated the grain of the wood.

I decided then to interrogate the symbolism of this obsession, and to come to the rescue of my contemplative faculties and hallucinations. I drew from the board a series of designs by placing haphazardly some sheets of paper, which I began to rub with a pencil. By carefully studying the drawings thus obtained, the dark parts and the dusky ones, I was surprised by the sudden intensification of my visionary faculties and by the hallucinative quality of the contradictory images super-imposing themselves one on the other, with the persistence and rapidity of amorous souvenirs. My curiosity aroused, I marvelling, came to interrogate other indifferent materials, leaves and their nerves, the ragged edge of a sack, the thread of an unravelled spool, etc. My eyes then perceived human heads, diverse animals, a battle that ended in a kiss, (the wind's bride), rocks, the sea and rain, earthquakes, the sphinx in her stable, little tables around the earth, Caesar's pallet, false positions, a shawl of ice-flowers, pampas, the strokes of a whip and threads of lava, battlefields, inundations and earthquake-plants, etc.

I insist on the fact, that the design thus obtained loses more and more the character of the interrogated material, and takes the aspect of second images, capable of unveiling the first reason of the obsession or to produce a symbol of this reason. This new image forms itself passing by a series of suggestions and transmutations which offer themselves spontaneously in the manner of the hypnagogical visions.

Therefore the process of *frottage* rests only on the intensification of the irritability of the mental faculties by special technical means. It excludes all conscious mental conduct, reason, taste, morale. It reduces to the extreme the active part of the person, previously named "author of the work". This procedure revealed itself to me to be the veritable equivalent of that which was already known by the term "automatic-writing". The author assists at the birth of his work as an indifferent or impassioned spectator and observes the phases of his development. In the same manner as the poet writes that which articulates itself in his mind, the painter outlines and projects that which takes form in his mind. Devoting myself more and more to this activity I saw with my eyes the semblance of things vanish and their metaphysical reality appear. I felt as a result a ferocious and calm joy.

The field of vision and action surpasses very far the limits of artistic and poetic activity. It contributes to the general overthrowing of our age in relation to reality, in the general consciousness, knowledge and the human behavior.

I think we are entitled to say without exaggeration that Surrealism has enabled painting to travel with seven-league boots a long way from Renoir's three apples, Manet's four sticks of asparagus, Derain's little chocolate women and the Cubist's tobacco-packet, and to open up for it a field of *vision* limited only by the *irritability*.

*capacity of the mind's powers.* Needless to say, this has been a great blow to art critics, who are terrified to see the importance of the "author" being reduced to a minimum and the conception of "talent" abolished. Against them however, we maintain that Surrealist painting is within the reach of everybody who is attracted by real revelations and is therefore ready to assist inspiration or make it work to order. We do not doubt that in yielding quite naturally to the vocation of pushing back appearances and upsetting the relationships of "realities", it is helping, with a smile on its lips, to hasten the general crisis of consciousness due in our time.

MAX ERNST, 1932

## Peggy Guggenheim COLLECTION

Any work of art, not signed by me, is an imitation.

M. E.

## NOTES ON ABSTRACT ART

About Abstract Art: I have not yet seen it pointed out that this liberation of form and color is closely linked with all the other liberations one hears about. I think it ought, perhaps, to come into one of our lists of war-aims. After all, every movement of human life is affected by form and color, everything we see, touch, think and feel is linked up with it, so that when an artist can use these elements freely and creatively it can be a tremendously potent influence in our lives. The power, for instance, to create space (not "literary" space but actual space) is surely invaluable. I think, too, that so far from *Constructivist*, or so-called *Abstract* art, being the withdrawal of the artist from reality (into an "ivory tower") it has brought art once again into common every-day life — there is evidence of this in its common spirit with and influence on many things like contemporary architecture, aeroplanes, cars, refrigerators, typography, publicity, electric torches, lipstick holders, etc. But like all the more profound religious, poetic, scientific, musical or artistic ideas its deepest meaning is only understood by a few and the process seems to be that these interpret it to a few more who pass it on to the rest of the world who unconsciously incorporate it in their lives. A Raphael is not a painting in the National Gallery —

is in medicine in our lives.

It was interesting that during an exhibition of abstract work which I held in London several people in different professions wrote saying that they felt a common bond between their job and mine: a yacht designer, for instance, wrote that it was a hair's breadth in design which decided the pace or lack of pace in a yacht and that it seemed to be this same hair's breadth in design which decided the power or lack of power in a relief. These people were getting at the roots of the matter far more than those critics who were concerned as to whether they were works of art, and if so why (at first sight) they were so unlike the work of Tintoretto. One can say that the problems dealt with in *Abstract* art are related to the interplay of forces and therefore that any solution reached has a bearing on all interplay between forces: it is related to Arsenal v. Tottenham Hotspur quite as much as to the stars in their courses. I think the recent liberation of the powerful forces of form and color is an important event, and when critics announce or foretell the death of abstract art they show the same misunderstanding of the freedom of form and color as the dictators do of the freedom of the individual: putting an end to the liberty of either is, however, a hopeless job, right from the start, as there is only one way of doing so —

by putting an end not only to the human race but to every other form of life. Many people expect one kind of art to exclude all others, but I don't see why all the different forms can't proceed — there is a place for *Constructivism*, for *Super-realism*, for literary painting, for descriptive records, etc. . . . though since *Constructivist* art is painting and sculptural expression free and undiluted, it must have a greater potency because it, alone, can develop the full available power.

A great deal of painting and sculpture today is concerned with the imitation of life, with the imitation of a man, a tree or a flower instead of using color and form to create its *equivalent* in paint (no one will ask what a tree is supposed to represent and yet, with the most innocent expression in the world, they will ask what a painting or a sculpture or a construction in space is supposed to represent). The equivalent must be conceived within the terms of the medium, it must be pure painting and sculptural expression, since the introduction of anything extraneous, like nature, into these other mediums means that the conception is adulterated and, therefore, can no longer have a complete application to other forms of life.

The *Abstract-Surrealists*, in order to achieve an extra contrast or *drama*, will superimpose a naturalistic or unresolved eye or breast on to an *abstract* form, but surely true *drama* can, also, only be solved in terms of the medium. We set ourselves a more difficult problem but I can quite understand that without all these heads, breasts, eyes, spiders and sexual organs — lifted from nature — our solution must seem to them singularly sterile! Another school of artists is concerned with the imitation of the Post-Impressionists, but to paint today as Cézanne and Seurat did in the 'nineties is to show a complete misunderstanding of the real revolutionary discoveries contained in their work — a magnificent idea becomes stagnant in their hands instead of generating further life. The *Cubists* in 1908 understood these discoveries and took the next revolutionary step, but the Bloomsbury artist, so far from understanding the importance of *Cubism*, one of the big historical movements in painting, is today still grappling with the 'nineties. The *Constructivist* movement has grown out of *Cubism* and comes in a direct line from Post-Impressionism. There is an excellent and authentic history of *Cubism and Abstract Art* (up to 1936) and their origins by Alfred Barr, published by the Museum of Modern Art, New York, which everyone interested in contemporary painting and sculpture should read.

One of the main differences between a representational and an abstract painting is that the former can transport you to Greece by a representation of blue skies and seas, olive trees and marble columns, but in order that you may take part in this you will have to concentrate on the painting, whereas the abstract version by its free use



of form and color will be able to give you the actual quality of Greece itself, and this will become a part of the light and space and life in the room — there is no need to concentrate, *it becomes a part of living.*

In painting a still life one takes the simple every-day forms of a bottle — mug — jug — plate on table as the basis for the expression of an idea: the forms are not entirely free though they are free to the extent that each object can be seen from as many viewpoints as you wish at one and the same time, but the colors are free: bottle-color for plate, plate-color for table, or just as you wish, and working in this way you have in time not a still life of objects but an equivalent of something much more like deer passing through a winter forest, over foothills and mountains, through sunlight and shadows in Arizona, Cornwall or Provence, and so, inevitably, you eventually discard altogether the forms of even the simplest objects as a basis, and work out your idea, not only in free color, but also in free form. To most people this development must sound easy, but, for example, although I made my first *Abstract* painting in 1923 it wasn't till 1933 that I was able to establish this development. At first the circles were freely drawn and the structure loose with accidental textures, later I valued more the direct contact that could be obtained by flat planes of color made and controlled to an exact pitch and the greater tension obtainable by the use of true circles and rectangles — the superficial appeal became less, but the impact of the idea more direct and therefore more powerful. The geometrical forms used by *Contemporary* artists in this manner, as has been thought, a conscious and intellectual, mathematical approach — a square or a circle in art are nothing in themselves and are alive only in the instinctive and inspirational use an artist can make of them in expressing a poetic idea. If you take a large ultramarine blue and a small cadmium red square and place them on a cool white surface along with a pencilled circle, you can create a most exciting tension between these forces, and if at any time this tension becomes too exciting you can easily, by the smallest mark made by a compass in its centre, transfix the circle like any butterfly!

In a recent number of *Horizon*, Grahame Greene, in an article on Herbert Read, mentions a Calder, "a decoration of wires with little balls attached dangling from the ceiling" and suggests, I think, that this is some strange kind of new fashion with no bearing on art. The first time I encountered a Calder (such as this) was in Paris some years ago when I borrowed one and hung it from the center of the ceiling of a white room overlooking the Seine, and at night, with the river glistening outside, this mobile object turned slowly in the breeze in the light of an electric bulb hung near its center — a large black, six white and one small scarlet ball on their wires turned

slowly in and out, around, above and below each other, with their shadows chasing, round the white walls in an exciting interchanging movement, suddenly hastening as they turned the corners and disappearing, as they crossed the window, into the night — it was alive like the hum of the city, like the passing river and the smell of Paris in early spring, but it was not a work of art as many people think of a work of art — imprisoned in a gold frame or stone-dead on a pedestal in one of our marble-pillared mausoleums. But it was “alive” and that, after all, is not a bad qualification for a work of art.

About Space-Construction: I can explain this by an early painting I made of a shop-window in Dieppe, though, at the time, this was not made with any conscious idea of space but merely using the shop-window as a theme on which to base an imaginative idea. The name of the shop was *Au Chat Botté*, and this set going a train of thought connected with the fairy tales of my childhood and, being in French, and my French being a little mysterious, the words themselves had also an abstract quality — but what was important was that this name was printed in very lovely red lettering on the glass window — *giving one plane* — and in this window were reflections of what was behind me as I looked in — *giving a second plane* — while through the window objects on a table were performing a kind of ballet and forming the “eye” or life-point of the painting — *giving a third plane*. These three planes and all their subsidiary planes were interchangeable so that you could not tell which was the real thing and which was only a reflection (and this crystal, as I see now, some kind of space or an imaginative world in which one could live).

The same process takes place in making an abstract painting or an abstract relief, where, for instance, as the simplest example — you can take a rectangular surface and cut a section of it in one plane lower and then in the higher plane cut a circle deeper than, but without touching, the lower plane. *One is immediately conscious that this circle has pierced the lower plane without having touched it* — even a dog or a cat will realize instantly — and this creates space. The awareness of this is felt subconsciously and it is useless to approach it intellectually, as this, so far from helping, only acts as a barrier. This language is comprehensible to anyone who doesn't set up barriers — the dog and cat set up no barriers and their eyes, whiskers and tails are alive, without restriction, but the whiskers of an intellectual do not give off the necessary spark, and contact cannot be made.

I think that so far from being a limited expression, understood by a few, Abstract Art is a powerful, unlimited and universal language.

BEN NICHOLSON

*Horizon, October, 1941*



*Hopi Kachina*

**DRAWINGS ENGRAVINGS PHOTOGRAPHS  
OBJECTS COLLAGES GOUACHES**

**BERENICE ABBOTT**

*American photographer. Well-known for her various publications on the New York scene.*

SAINTS FOR SALE	17 x 14 inches	Photograph	1937
ROOSTER FACADE	15½x19½ inches	Photograph	1937

**ARP**

MUTILATED AND STATELESS FACE TOWN ALGONQUIN THE LAWS OF CHANCE	16 x 14 inches	Object	1936
DRAWING	15 x 11 inches	Collage	1938
	8½x10½ inches		1940

Also see pages 101-102

**SOPHIE TAEUBER ARP**

*Wife of Jean Arp. Member of Zurich Dada group. Swiss Abstractivist. Lives in South of France.*

DRAWING	10 x 12½ inches		1940
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**HANS BELLMER**

*German graphic artist and photographer. Associated with Paris Surrealists.*

TWO DRAWINGS			1939
PORTRAIT OF MAX ERNST		Drawing	c.1939
		<i>Gifts of Max Ernst</i>	

**VICTOR BRAUNER**

- FAUX COLLAGE 19 x 24½ inches 1938  
*Gift of Mrs. Charles Everett McKinley, Jr.*  
 Also see page 125

**JOSEPH CORNELL**

*American artist. Self-taught. Lives on Long Island.*

- BALL AND BOOK Object 1934  
 THIMBLE BOX Object 1938

**JIMMY ERNST**

- DYING DRAGON FLY 10 x 11½ inches Drawing 1941

**MAX ERNST**

- DADAMAX 20 x 25½ inches Drawing 1919  
 THE POSTMAN CHEVAL 19 x 25 inches Collage 1931

THREE VISIBLE POEMS (*extracted*

*from La Semaine de Bonté*)

1934

Peggy Guggenheim COLLECTION (Also see pages 103-105)

**JOHN FERREN**

- TEMPORA 15 x 12½ inches Oil on plaster 1937  
 Also see page 98

**RAOUL HAUSMANN**

*German painter and photomontagist. A leader of Berlin Dadaists.*

- DRAWING 10 x 14½ inches Ink 1919

**WILLIAM S. HAYTER**

*English engraver. Participates in Surrealist group. Directed atelier 17 in Paris. Lives in Connecticut.*

- ENGRAVING 19 x 16 inches 1937  
 ENGRAVING ON PLASTER 15 x 9½ inches 1938-39

		<b>CHARLES HOWARD</b>
DISCOVERY	29 x 21 inches	Gouache 1937
		Also see page 100

**WIFREDO LAM**

*Cuban painter. Lived in Paris. Was greatly influenced by Picasso. Associated with Surrealists. Lives in Cuba.*

GOUACHE	28 x 29½ inches	1940
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**BARONESS ELSA VON FREYTAG LORINGHOVEN**

*Born Germany, 1874. Died, 1928, in Paris.*

OBJECT		Date unknown
		<i>Gift of Mrs. Mary Reynolds</i>

		<b>ANDRE MASSON</b>
THE LADDER OF EXISTENCE	19 x 24½ inches	Gouache 1940
		Also see pages 110-111

# Peggy Guggenheim COLLECTION

**HENRY MOORE**

DRAWING	21½x14½ inches	1937
DRAWING	22 x 15 inches	Crayon 1937
		Also see page 124

**RICHARD OELZE**

*German painter, born Magdeburg, 1900. Lived in Paris and Switzerland. Associated with Surrealists in Paris.*

DRAWING	7 x 10½ inches	c.1933
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**PABLO PICASSO**

DREAMS AND LIES OF FRANCO	16½x12½ inches	two etchings 1937
		<i>Gift of Mrs. Charles Everett McKinley, Jr.</i>
		Also see pages 38-41

**MAN RAY**

FIVE RAYOGRAMS 9 $\frac{1}{2}$ x11; 11x15; 11 $\frac{1}{2}$ x15; 7x9 $\frac{1}{2}$ ; 9x11 inches  
DRAWING 25 $\frac{1}{2}$ x20 inches Ink  
Also see pages 106-107

**KURT SELIGMANN**

*Swiss painter. Member of Surrealist Group. Lives in New York.*

THE YOUTH OF THE  
COUNT OF GABALIS 42 x 31 inches Drawing 1941

THREE COLLECTIVIST DRAWINGS

*done by: André and Jacqueline Breton, Wifredo Lam, Oscar Dominguez, Victor Brauner, Maguy Pöet, Herold and Pino in Marseilles at the Chateau Bel Air in December, 1940.*

*Gift of André Breton*



**CHILDREN'S DRAWINGS  
DRAWINGS BY THE INSANE  
PRIMITIVE PAINTING**

**CONTEMPORARY INDIAN ART**  
**Peggy Guggenheim COLLECTION**

*"When we are no longer children we are already dead!"*

Brancusi

*"Drawings of children or those of the insane are no curios.  
They are true dreams of solitude."*

J. E.

TEN CHILDREN'S DRAWINGS

Selected at random, representing work done between the age of five and twelve.

SEVEN DRAWINGS BY THE INSANE *Gift of Max Ernst*

ONE PAINTING FROM CONTEMPORARY NEW GUINEA *Gift of Max Ernst*

FIVE HOPI KACHINAS

Contemporary Indian art of the last forty years found in New Mexico and Arizona.

*Gift of Max Ernst*

## Morris Hirshfield

*Self-taught primitive painter. Born in Russian-Poland near the German border, 1872. At the age of 18 came to America and worked as a factory-hand in a women's clothing factory. Later went into same kind of business with brothers. Still later became manufacturer of boudoir slippers employing over 300 people. Due to illness gave up his business and started painting in 1937. Lives in Brooklyn.*

### NUDE AT THE WINDOW

30 x 53¼ inches Oil 1941

It seems that in my young days I exhibited artistic tendencies — not in painting — but in wood carving. In a town of 12,000 I aroused our little town by producing for myself a unique noisemaker to be used in the Jewish *Purim* festivals at the Synagogue. On this noisemaker I managed to depict the main event of the *Purim* day by modelling in wood actual miniature figures of the well-known Jewish biblical characters Mordecai, his adopted cousin Ester, Haman and King Xerxes. . . . I painted the features to make the appearance more life-like and actually clothed them in garments I felt befitted their day. The furor it created was so great that the Rabbi of that congregation was compelled to go to my father pleading that he hide my work-of-art in order that prayers could be rendered.

M. H.

*"My Life Biography", from They Taught Themselves by Sidney Janis*

*Note: This one example of American Primitive painting was added to the collection after the rest of the book was completely assembled. Therefore, necessarily it can only appear in this part of the book.*

P. G.



Peggy Guggenheim COLLECTION



Hirshfield: *Nude at the Window*, 1941

Peggy Guggenheim COLLECTION

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