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FACT SHEET

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TITLE	<i>The Vorticists: Rebel Artists in London and New York, 1914-1918</i>
VENUES AND DATES	Nasher Museum of Art at Duke University, Durham, NC Sept. 30, 2010 – Jan. 2, 2011 Peggy Guggenheim Collection Jan. 29 – May 15, 2011 Tate Britain, London, UK June 14 – Sept. 4, 2011
EXHIBITED WORKS	Approximately 100 works, comprising paintings, sculpture, works on paper, photography, printed matter.
CURATORS	Mark Antliff, Professor of Art History at Duke University, Durham, NC, USA and Vivien Greene, Curator of 19th- and Early 20th-Century Art at the Guggenheim Museum New York.
OVERVIEW	The first exhibition devoted to this London-based movement to be presented in Italy, and the first to attempt to recreate the three Vorticist exhibitions mounted during World War I that served to define the group's radical aesthetic for an Anglo-American public. An abstracted figurative style, combining machine-age forms and the energetic imagery suggested by a vortex, Vorticism emerged in London at a moment when the staid English art scene had been jolted by the advent of French Cubism and Italian Futurism. Absorbing elements from both, but also defining themselves against these foreign idioms, Vorticism was a short-lived, but pivotal modernist movement that essentially spanned the years of World War I. The exhibition is co-organized by the Peggy Guggenheim Collection, Venice, the Nasher Museum of Art at Duke University, Durham, NC, and Tate Britain, London.
PUBLICATION	The catalogue consists of a series of essays by British and American scholars who consider such themes as the critical reception of the Vorticists' exhibitions, the impact of World War I on the cultural politics of the movement, the reception of Vorticism in the United States, and the leading role of Ezra Pound in shaping the movement. Contributors include (in alphabetical order) Mark Antliff, Professor of Art History, Duke University; Paul Edwards, Professor of English and History of Art, Bath Spa University; Vivien Greene, Curator of 19th- and Early 20th-Century Art, Guggenheim Museum; Anna Greutzner Robins, Professor, History of Art, Reading University; Robert Hewison, cultural historian and specialist in 19th- and 20th-century British culture; Tom Normand, Senior Lecturer, Art History, St. Andrews University; Philip Rylands, Director, Peggy Guggenheim Collection, Venice; and Robert Upstone, former Curator, Modern British Art, Tate Britain. The catalogue is published by Tate Publishing, in English and Italian. Price to public: 28 euros.
ADMISSION TICKET TO THE COLLECTION	Regular euro 12; seniors euro 10 (over 65); students euro 7 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: <a href="mailto:membership@guggenheim-venice.it">membership@guggenheim-venice.it</a> ).

## Peggy Guggenheim COLLECTION

Palazzo Venier dei Leoni  
701 Dorsoduro  
30123 Venezia, Italy  
Telephone 041 2405 411  
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Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Gianni Mattioli Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3:30 pm. Reservations are not required.

OPENING HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
INFORMATION	<a href="mailto:info@guggenheim-venice.it">info@guggenheim-venice.it</a> <a href="http://www.guggenheim-venice.it/peggyg.mobi">www.guggenheim-venice.it/peggyg.mobi</a>
BOOKINGS	tel. 041.2405440/419
EDUCATIONAL ACTIVITIES AND GUIDED TOURS	tel. 041.2405401/444
HOW TO ARRIVE	From Piazzale Roma - Ferrovia (train station): vaporetto no. 2 towards Lido, get off at the Accademia stop (25 minutes); vaporetto no. 1 towards Lido, get off at the Accademia stop (30 minutes). From St. Mark's Square: vaporetto no. 1, 2 towards Piazzale Roma-Ferrovia, get off at Accademia stop (5 minutes).
COMMUNICATION AND PRESS OFFICE	Alexia Boro, Maria Rita Cerilli tel. 041.2405404/415 Please, once published, send the article to: <a href="mailto:press@guggenheim-venice.it">press@guggenheim-venice.it</a>

**THE VORTICISTS: REBEL ARTISTS IN LONDON AND NEW YORK, 1914-1918**

**January 29 – May 15, 2011**

**Peggy Guggenheim Collection**

From January 29 through May 15, 2011, the Peggy Guggenheim Collection presents *The Vorticists: Rebel Artists in London and New York, 1914-1918*, curated by Mark Antliff, Professor of Art History and Visual Studies at Duke University, Durham, NC, USA, and Vivien Greene, Curator of 19th- and Early 20th-Century Art at the Guggenheim Museum New York. This is the first exhibition devoted to Vorticism to be presented in Italy and the first to attempt to recreate the three Vorticist exhibitions mounted during World War I that served to define the group's radical aesthetic for an Anglo-American public. Vorticism was Britain's most original and radical contribution to the visual avant-gardes that flourished in Europe in the years before and during World War I. An abstracted figurative style, combining machine-age forms and the energetic imagery suggested by a vortex, this movement emerged in London at a moment when the staid English art scene had been jolted by the advent of French Cubism and Italian Futurism. Absorbing elements from both, but also defining themselves against these foreign idioms, Vorticism was a short-lived, but pivotal modernist movement that essentially spanned the years from 1913 to 1918. The exhibition features approximately 100 works, comprising paintings, sculpture, works on paper, photography, printed matter. It is co-organized by the Peggy Guggenheim Collection, Venice, the Nasher Museum of Art at Duke University, Durham, NC, and Tate Britain, London.

Vorticism takes its name from "Vortex", a term coined by the American expatriate poet Ezra Pound at end of 1913 when describing the "maximum energy" he and his colleagues wished to instill in London's literary and artistic avant-garde. In 1914 the self-proclaimed leader of this new movement, Wyndham Lewis, founded the radical journal *Blast*, and within the pages of the first issue baptized the circle of painters, sculptors, and writers working in this new style as "Vorticists."

The exhibition opens with an introductory section of large-scale iconic works associated with Vorticism: Jacob Epstein's *Rock Drill* (1913-15; a recreation of the original assemblage, plus the 1916 "torso" in bronze), David Bomberg's *The Mud Bath* (1914), Henri Gaudier-Brzeska's *Hieratic Head of Ezra Pound* (1914; 1973 authorized copy), and Wyndham Lewis's *The Crowd* (1914-15). Painters and sculptors, they were surprisingly international and multi-denominational in their make-up: Epstein was American and Jewish, Bomberg was English and also of Jewish heritage, Gaudier-Brzeska was an expatriate from France, and Wyndham Lewis was Canadian by birth. By so introducing figures pivotal to Vorticism, the exceptional diversity of this movement is immediately underscored. And, via his effigy, the Vorticists' major thinker, Pound, also figures prominently.

The core of the exhibition will then trace the evolution of Vorticism through the movement's central exhibitions: the 1915 Doré Gallery show in London, the January 1917 Penguin Club exhibition in New York, and the February 1917 Camera Club exhibition of Vortographs in London. In each case, new research has been undertaken to identify and locate the works originally shown in these historic presentations. Additional components of the exhibition revolve around the two issues of *Blast* and feature literary ephemera and associated artwork by the group. These will highlight the production of Lewis and the prints of Wadsworth.

Although Vorticism initially emerged in England, its practitioners had important links to the American avant-garde, impacting such figures as the collector John Quinn, who, together with Ezra Pound, facilitated the introduction of Vorticism to an American audience. Conceived as a survey to introduce a non-British audience to this seminal movement, the emphasis on Anglo-American connections, combined with the recreation of Vorticism's three exhibitions, is unprecedented.

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To mark the opening of the exhibition, Saturday, January 29, the international symposium *The Vorticists* will take place in Venice, at the Auditorium Santa Margherita (Dorsoduro 3689), from 9:30 am to 6 pm. The symposium looks broadly at the artists and thinkers who contributed to the movement. It introduces students, scholars, and the general public to an avant-garde virtually unknown in this country. Nine international scholars will participate, each focusing on the core ideas of Vorticism's main protagonists. Vivien Greene, co-curator of the exhibition, will be the moderator. This symposium has been made possible by The Gladys Kriebel Delmas Foundation. Additional support has been received from The Henry Moore Foundation and Ca' Foscari University.

The exhibition has the patronage of the British Council and has been supported by Intrapresae Collezione Guggenheim. Hangar Design Group realized the graphic design. Radio Italia and *Corriere della Sera* are media partners.

On the occasion of the exhibition, Gian Nicola Colucci, Executive Chef of Hotel Danieli, is creating a special Vorticist-inspired menu. The menu *Vortices: Culinary Rebels* will be available for lunch and dinner at the Restaurant Terrazza Danieli from January 29 through May 15, 2011.

Ticket holders of Trenitalia Frecciarossa, Frecciargento and Frecciabianca trains destined for Venice dated 3 days prior to visiting the museum are entitled to a discounted entrance charge of €10 instead of €12. Offer valid through May 15, 2011

Daily at 3:30 pm free guided visits of the temporary exhibition are offered to the public.

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