

PEGGY GUGGENHEIM COLLECTION

Press release

Surrealism and Magic: Enchanted Modernity

Curated by Gražina Subelytė, Associate Curator, Peggy Guggenheim Collection

April 9–September 26, 2022

Peggy Guggenheim Collection, Venice

#SurrealismandMagic

“ [Magic is] the means of *approaching the unknown* by other ways than those of science or religion.” Max Ernst, 1946

From April 9 through September 26, 2022 the Peggy Guggenheim Collection presents *Surrealism and Magic: Enchanted Modernity*, curated by Gražina Subelytė, Associate Curator, Peggy Guggenheim Collection. This is the first large-scale international loan exhibition to focus on the Surrealists' interest in magic, alchemy, and the occult, and it includes about 60 works by more than 20 artists, from 40 international lenders, including prestigious museums and private collections. Chronologically, it ranges from the “metaphysical painting” of Giorgio de Chirico around 1915, through iconic paintings such as Max Ernst's *Attirement of the Bride* (1940) and Victor Brauner's *The Lovers* (1947), to the occult symbolism of the late works of Leonora Carrington and Remedios Varo. The exhibition is organized by the Peggy Guggenheim Collection, Venice, and the Museum Barberini, Potsdam. There, it will be on view from October 22, 2022 to January 29, 2023, curated by Daniel Zamani, Curator, Museum Barberini, Potsdam.

With his *Manifesto of Surrealism*, published in October 1924, the French writer André Breton founded a literary and artistic movement that became the leading international avant-garde and also offered a philosophy of life. Affected by the horrific experience of World War I and II, the Surrealists rejected rationality, and chose to pursue alternative avenues: dreams, the irrational, the unconscious, but also magic, myth, alchemy, and the occult. For the artists that moved in the intellectual orbit of the movement, these were powerful ways to stimulate and free the imagination from any imposed limitations, and thus produce marvelous art works that they hoped could regenerate humanity and bring about change in the world at a time of struggle, anxiety, and profound socio-political shifts. For them, magic provided a gateway to a postwar cultural and spiritual renaissance and fulfilled their goal of a total revolution, which was not just material, but one of the mind and, thus, of individual transformation. They drew on occult symbolism, relating it to both arcane knowledge and self-empowerment, and cultivated the traditional image of the artist's persona as a magician, seer, alchemist, goddess, witch, and enchantress. The lasting influence of these interests was reflected by the exhibition *Le Surréalisme en 1947*, held at the Galerie Maeght in Paris and conceived of as a Surrealist initiation into a new,

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emphatically magical, worldview. In his book *L'Art magique* (1957), Breton defined magic as the power that renders the invisible visible, and described Surrealism as the rediscovery of magic in the midst of a disenchanted and rationalized modernity, placing it at the end of a long lineage of “magical art,” which included precursors such as the early Netherlandish master Hieronymus Bosch.

The exhibition's point of departure is the world-class Surrealist holdings of the Peggy Guggenheim Collection, containing emblematic paintings that reflect the Surrealists' dialogue with the occult tradition. Many artists represented in this show were exhibited by Peggy Guggenheim, who emerged as one of the most energetic collectors and patrons of Surrealism in the late 1930s. Having familiarized herself with Surrealism during her stay in Paris between the wars, she was on intimate terms with Max Ernst and Breton.

The exhibition will explore themes such as alchemy, metamorphosis and the androgyne, the tarot, the evil eye, totemic substance, invisible and cosmic dimensions, as well as the notion of the artist as a magician and woman as a magical being, goddess, and witch. It will begin with the “metaphysical paintings” of Giorgio de Chirico, whom Breton considered the chief precursor of the Surrealist movement, and confirmed his influence on their early fascination with magic and the occult. De Chirico's seminal painting *The Child's Brain* (1914), which was part of Breton's personal collection at home, will be on view. It was described by Breton as a case of androgyny and gender transformation that “was not merely Freudian, but also magical.” For many Surrealists, the androgyne signified an erasure of the male/female binary and consequently subverted the power hierarchies inherent in patriarchal societies. The next room will explore the alchemical notion of the Royal Wedding, which represents the unity of the sexes, united into an advanced state of perfection to create a cohesive whole. This room will reunite two masterpieces, after 80 years, Ernst's *Attirement of the Bride* and Carrington's *Portrait of Max Ernst* (ca. 1939). In his painting, Ernst depicts Carrington as a witch and an enchantress, while Carrington portrays Ernst as an alchemist/a hermit/a shamanic figure. This highlights their artistic exchange and shared interests in witchcraft, magic, and alchemical and animal symbolism. Also, it reveals Carrington's influence on Ernst, since her portrait likely acted as a key inspiration for Ernst.

The next room will explore the influence of totemic substance, and the cosmic vision of the universe, pointing at the endless analogies between man and nature, and the micro- and macrocosm, as reflected in works such as Ernst's *Day and Night* (1941-42). The Swiss-born artist and occult scholar Kurt Seligmann will be the protagonist of the next room. He painted works infused with magical undercurrents and wrote the book *The Mirror of Magic* (1948), now an occult classic, widely read by the Surrealists, Carrington among them. The following rooms will delve into the notion of woman as a magical being, and the overlap between animal, vegetal, and human life, with works such as Carrington's *Cat Woman (La Grande Dame)* (1951), Leonor Fini's *The Ends of the Earth* (1949), René Magritte's *Black Magic* (1945), and Dorothea Tanning's *The Magic Flower Game* (1941). The next three rooms will be dedicated to the proto-feminist embrace of alchemy, witchcraft, the goddess, and androgyny, and strategies of female empowerment in the works such as Carrington's *The Pleasures of Dagobert* (1945), Fini's *Portrait of the Princess Francesca Ruspoli* (1944) and *Stryges Amaouri* (1947) and Remedios Varo's *Celestial Pablum* (1958). The final room will be devoted to the theme of cosmic forces and invisible dimensions with works by Salvador Dalí, Óscar Domínguez, Matta, Wolfgang Paalen, Kay Sage, and Yves Tanguy placed in dialogue.

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The Ukrainian-born American avant-garde filmmaker Maya Deren's unfinished occultist short film *The Witch's Cradle* (1943), shot in Peggy Guggenheim's New York museum/gallery Art of This Century, and highlighting Deren's interest in witchcraft and ritualism, will be on view by the exhibition entrance in a special space used as a screening room.

For the duration of the exhibition, in the Palazzo Venier dei Leoni, numerous Surrealist works that Guggenheim collected will be placed in dialogue with African and Oceanic works, with potent spiritual meaning, that are also part of the permanent collection. Oceanic cultures and their art, in particular, captivated the Surrealists due to their depiction of magical processes of metamorphoses and resistance to fixed states.

Among the international lenders to the exhibition are the Centre Pompidou in Paris, the National Galleries of Scotland, Edinburgh, the Moderna Museet in Stockholm, The Menil Collection in Houston, the Museo Nacional Centro de Arte Reina Sofia in Madrid, Art Institute of Chicago, The Metropolitan Museum of Art, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art in New York, and the Castello di Rivoli Museo d'Arte Contemporanea in Rivoli-Torino.

The exhibition will be accompanied by 270-page catalog (Prestel, 2022), featuring essays by Susan Aberth, Will Atkin, Helen Bremm, Victoria Ferentinou, Alyce Mahon, Kristoffer Noheden, Gavin Parkinson, Gražina Subelytė, and Daniel Zamani.

In Venice, the exhibition is made possible with the generous support of the Manitou Fund, with special thanks to Kevin and Rosemary McNeely. Thanks to Rubelli for its kind contribution.

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TITLE	<i>Surrealism and Magic: Enchanted Modernity</i>
VENUE AND DATE	Peggy Guggenheim Collection, April 9–September 26, 2022 Museum Barberini, Potsdam, October 22, 2022–January 29, 2023
CURATORS	Grazina Subelyte, Associate Curator, Peggy Guggenheim Collection Daniel Zamani, Curator, Museum Barberini, Potsdam
OVERVIEW	The first large-scale international loan exhibition to focus on the Surrealists' interest in magic, alchemy, and the occult, and it includes about 60 works by more than 20 artists, from 40 international lenders, including prestigious museums and private collections.
CATALOGUE	The exhibition is accompanied by 270-page catalog (Prestel, 2022), featuring essays by Susan Aberth, Will Atkin, Helen Bremm, Victoria Ferentinou, Alyce Mahon, Kristoffer Noheden, Gavin Parkinson, Gražina Subelytė, and Daniel Zamani. Price: € 45
ADMISSION TICKET TO THE COLLECTION	Regular euro 16; seniors euro 14 (over 65); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3 pm. Reservations are not required.
HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
INFORMATION	info@guggenheim-venice.it / www.guggenheim-venice.it
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EXHIBITION ROOMS

INTRODUCTION

Magic is “the means of approaching the unknown by other ways than those of science or religion.”
(Max Ernst, 1946)

With his *Manifesto of Surrealism* (1924), the French writer André Breton founded a leading literary and artistic movement that became an international avant-garde. Affected by the horrific experience of World Wars I and II, the Surrealists rebelled against the cult of reason and rationality. While a specific style does not characterize their work, the exploration of dreams, the irrational, and the unconscious to express inner desires and fears united these artists. Moreover, alchemy, magic, and the occult inspired many of them. Drawing on occult symbolism for self-empowerment, the Surrealists cultivated the image of the artist as an alchemist, goddess, magician, seer, or witch, who could conjure up fantastical worlds. The Surrealists read Sigmund Freud’s text “Totem and Taboo” (1913), which proclaimed magic to be the belief in “the omnipotence of thought.” This idea that human imagination and wishes could directly impact external reality fascinated them. Magic became a metaphor for the elusive realm of the “surreal,” where reality and dream merged into a new, absolute lived experience. Magic is closely related to occultism, a system of thought based on the existence of higher, mystical forces in the universe that are hidden from sight. Occultism comes from the Latin term *occultus*, meaning “concealed.” In the context of World War II, magic and the occult became ways to stimulate and free the mind from any imposed limitations. The Surrealists produced art they hoped could help regenerate humanity spiritually during a time of struggle and trauma. Magic fulfilled their goal to achieve a total revolution—not just material, but of individual transformation. The post-war exhibition *Le Surréalisme en 1947*, held at the Galerie Maeght in Paris, and dedicated to magic, myth, and the occult, reflected the enduring influence of these interests. In his book *L’Art magique* (1957), Breton proposed that magic had the power to render the invisible visible. He described Surrealism as the rediscovery of magic in a disenchanted and rationalized modernity, placing it at the end of a long lineage of “magical art.”

ROOM 1 - The Occultation of Surrealism

By the late nineteenth century, Paris was the center of a popular occult revival, which embraced mystical and esoteric practices. This was, in part, a reaction to the industrialization and modernization occurring with great rapidity in the city, as well as the overarching secular tenor of French society. The Surrealists, whose movement originated in the aftermath of World War I and burgeoned in the metropolis, were heirs to this phenomenon. In the *Second Manifesto of Surrealism* (1929), the French author André Breton asked for the “profound... occultation of Surrealism,” a phrase referring to a wide-scale embrace of alchemy, magic, and the occult. The “occultation” of the group was an ongoing process, set in motion in the 1920s, and reaching its apex after World War II. The artworks and books in this gallery were key points of departure for the Surrealists as they engaged with occult ideas and symbols. A particular touchstone was Émile-Jules Grillot de Givry’s book on witchcraft, magic, and alchemy, *Le Musée des sorciers, mages et alchimistes* (1929). The “metaphysical” paintings by the Greek-born Italian painter Giorgio de Chirico were also a significant influence. His meticulous compositions centered on themes of mystery and enigma. In them, irrational and bizarre dream worlds

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take concrete form, intimating that a magical dimension pervades ordinary reality. Breton championed de Chirico, calling him a “painter of genius,” and considered his early works examples of “revelation.” In doing so, Breton related de Chirico to the Surrealists’ fascination with magic and the occult. De Chirico’s *The Child’s Brain* (1914) was among Breton’s favorite paintings and in his private collection, where Surrealists would have seen it in his Parisian home.

ROOM 2 - The Royal Wedding: Surrealism and Alchemy

Many Surrealists employed alchemical symbolism in their work. Alchemy was a supposed science entailing the transmutation of base metals into precious ones. It was also a metaphor for transformation, both physical and spiritual, to attain a perfected state of being. Animals and imaginary creatures represented alchemical phases. Changes in color did as well. Green corresponded to alchemy’s initial raw material, while red embodied its final stage. The union of opposites, often a red King and a white Queen—or their attributes, the sun and the moon—achieved this ultimate conversion, described as the Royal Wedding. In Surrealist art, this fusion signified erotic desire, spiritual maturation, or social and cultural renewal. The Surrealists premised their interpretations of alchemy on multiple sources, from the occult books of Émile-Jules Grillo de Givry and Éliphas Lévi to the psychological theories of Carl G. Jung. The concept of the Royal Wedding captivated artists Leonora Carrington and Max Ernst, who both investigated alchemy, occultism, and witchcraft. Initially, Ernst learned about these topics through his studies at the University of Bonn and from the medieval folklore of his native Rhineland. Celtic mythological tales, which Carrington heard as a child, first informed her embrace of the otherworldly. Ernst portrayed himself as the Royal Wedding’s male protagonist in works that mapped personal relationships, such as those on view here. He and Carrington had a relationship from 1937–40 and frequently alluded to each other through alter egos: a bird for Ernst, and a horse for Carrington. This gallery reunites Carrington’s *Portrait of Max Ernst* (ca. 1939) and Ernst’s *Attirement of the Bride* (1940). Carrington depicted Ernst dressed in a feathery burgundy fish-tailed garment. Carrington is likely the nude wearing an avian-headed crimson feather mantle in Ernst’s composition (he compared Carrington to the “Bride of the Wind”—a witchlike being in medieval lore.) It is possible that Carrington’s work inspired *Attirement of the Bride*.

ROOM 3 - Cosmic Unity and Infinite Analogies

After the start of World War II and the occupation of France by Nazi Germany, most Surrealists went into exile in the U.S. or Mexico, producing uncanny dreamscapes to express existential anguish and fear. The German-born artist Max Ernst, who moved to New York in 1941, made several seemingly apocalyptic works, such as *Europe after the Rain II* (1940–42), rendering desolate and barren landscapes that were allegories for political violence, war, and the rise of Fascism. Other paintings by Ernst from this period evidence his fascination with a pillar of occultism in European thought: the belief that all of nature’s manifestations are connected through analogy. Known as the “theory of correspondences,” the dualistic motto “as above, so below,” often encapsulates this belief. The theory of correspondences encompasses the intrinsic ties between humans and the universe, the micro- and the macrocosm, and proposes a vision of the cosmos as a single, living entity in constant flux. In *Day and Night* (1941–42), such analogies are found in the diurnal and nocturnal manifest in the shimmering canvases within the painting and in the diagonal separation of the composition into land and sky. The parallels between the earth below and the heavens above are akin to imagery in alchemical engravings which inspired Ernst as he sought to portray a world in equilibrium. Additionally, these dichotomies may represent states of

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mind: reality and dream, the conscious and the unconscious. With *Day and Night*, Ernst positioned himself as an artist-seer who has the power to illuminate what is dark and unreachable in times of chaos and agony. In *Bewildered Planet* (1942), Ernst also used division and contrast as organizing principles. The greenish “totem” pole (stemming from his ethnographic interests) in the work’s center vertically splits the sky into blue and yellow registers animated by oscillating black lines. While the left side speaks of order and cosmic harmony, the right implies a state of imbalance and illness, referencing the trauma of war. Evoking both decay and healing, the painting points to Surrealism’s anti-war stance during the crisis after 1939. This metaphor for struggle and eventual redemption further reflects Ernst’s embrace of alchemy and its core concept of infinite duality.

ROOM 4 - The Mirror of Magic: Kurt Seligmann

The Swiss-American artist and scholar Kurt Seligmann was a fundamental source on the occult for the Surrealists, above all when they were in exile during the 1940s, and magic and myth became two of the movement’s most urgent preoccupations. Having moved from his native Basel to Paris in 1929, he joined the group in 1934. In 1938, he was the first Surrealist to visit the Northwest Coast of British Columbia, where he acquired Indigenous works, such as a Tsimshian totem pole. After the outbreak of World War II, Seligmann also was the first European Surrealist to arrive in New York in September 1939. There he continued to collect rare books on magic, alchemy, and witchcraft and became renowned for his expertise on the occult among fellow artists and writers, including André Breton. He contributed articles on magic to the Surrealist journal *VVV*, and the avant-garde magazine *View*, which championed the Surrealist émigrés. His studies culminated with the publication of the occult classic, *The Mirror of Magic: A History of Magic in the Western World* (1948). This book was particularly relevant for the Surrealist artist Leonora Carrington. In it, Seligmann stressed magic’s liberating possibilities: “Magic was a stimulus to thinking. It freed man from fears, endowed him with a feeling of his power to control the world, sharpened his capacity to imagine, and kept awake his dreams of higher achievement.” Seligmann’s art, infused with alchemical, carnivalesque, heraldic, and magical associations, became increasingly esoteric over time. Even early on, Basel’s macabre carnival had made a lasting impression on the artist, as did the demonic personages proliferating in some Swiss medieval and Renaissance imagery. In many of his works he drew on occult literature, his titles and motifs often directly related to the tarot, witchcraft, sorcery, the witches’ Sabbath, initiation rites, and exorcism. Yet, he believed that his art had protective qualities that could ward off evil after the detrimental impact of war and Fascism. Paintings such as *Isis* and *Melusine and the Great Transparents*, on view in this gallery, also speak to the role Seligmann and other Surrealists thought female attributes could play in rejuvenating a world traumatized by war, albeit reflecting stereotypical views of gender from today’s purview.

ROOM 5 / 6 - Agents of Change: Women as Magical Beings

The Surrealist conception of women was multifaceted, even contradictory: they were deadly, disorderly, erotic, magical, powerful. Women in Surrealist imagery could transform, or be transformed, into fairies, goddesses, priestesses, prophetesses, witches, or dangerous mythical beasts, including chimeras, sirens, and sphinxes. Often, the significance these female figures assumed hinged on the gender of the artist.

Male painters Paul Delvaux, René Magritte, and André Masson, on view in the next room, assigned women stereotypical attributes in their works (sexualized, fertile, bound to nature). Nonetheless, in

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theory, male Surrealists championed women. André Breton's alchemically themed text *Arcanum 17* (1945) referenced matriarchal authority and portrayed triumphant female characters. He and other men proposed that the liberation of women would eventually collapse the boundaries between the sexes, annul dominant dualistic attitudes, and bring about a utopian revolution to aesthetically and politically better society. Many female artists and writers ultimately participated in Surrealism. Their emergence during the 1930s and their interpretations of women as self-confident questers and magicians, rather than inspirational muses, destabilized the biased female typologies initially formulated by an exclusively male circle. Women artists recognized Surrealism's potential and the possibilities offered by the movement's engagement with myth and the occult. They employed both to advance a proto-feminist agenda and strategies of empowerment. The English-born artist Leonora Carrington, the Argentinian-born painter Leonor Fini, and the American Dorothea Tanning, whose works are on view in this and next room, rejected the notion of women as passive accessories in a male hero's quest for adventure and supremacy. Instead, they depicted female protagonists as active agents in narratives reflecting their deep interest in magic, mythology, and witchcraft. Myriad works express their belief in the overlap between the human, animal, and plant spheres and the enchanted continuity underlying the natural realm.

ROOM 7 - Wifredo Lam and Wilhelm Freddie

Cuban-born artist Wifredo Lam engaged with Afro-Cuban themes of spirituality and renewal in his work. In *Zambezia, Zambezia* (1950), he depicted an anthropomorphic being inspired by the African diasporic Santería religion, whose ceremonies he witnessed first-hand. The hybrid half-horse, half-woman references the *femme cheval* myth, which represents an individual's spiritual possession by an Orisha deity. Lam's paintings from this period often portray bodies in metamorphosis to suggest magical transformation, reenacting the moment of entry into a different realm that occurs during Santería rituals. A Cuban of African, Chinese, and European descent, Lam worked in Paris before World War II, creating his own unique style that merged Cubist and Surrealist techniques. After returning to Cuba in 1941, his art became more explicitly political, and he looked to shared vernacular imagery while endeavoring to affirm a national artistic identity.

A leading Danish Surrealist, Wilhelm Freddie met André Breton in 1947, when he participated in the magic- and occult-themed international exhibition, *Le Surréalisme en 1947*, at the Galerie Maeght in Paris. As a result, Freddie's interest in magic grew and he began to incorporate esoteric and arcane imagery into his art. In *Sphinx* (1947), Freddie reinterpreted the titular hybrid androgynous creature of ancient mythology, a recurrent motif in his production. For him the sphinx symbolized "a woman with an animal's body, here with a distinctly masculine character," emphasized by a prominent phallus. Embodying "the enigma of life and death," at once seductive and violent, in this sculpture the inscrutable sphinx also signifies estrangement. Freddie's erotic subjects and iconoclastic behavior made him a scandalous figure in his time.

ROOM 8 - Modern Enchantress: Leonora Carrington and Magic

From the late 1930s, the English-born artist Leonora Carrington was a central player in Surrealism. Although her partnership with Max Ernst in 1937–40 fueled her fascination with magic, her study of its history and symbolism predated her association with Surrealism, and she appropriated the movement's ideas in a very personal way. Of Anglo-Irish heritage, she identified with Celtic folklore and adopted

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the witch and enchantress as formidable alter egos. Subverting the stereotypical vision of the sexualized and deviant enchantress, Carrington transformed her into an icon of female empowerment. For her art, she culled from her extensive esoteric knowledge, combining magical and occult quotations with a fantastic iconography inspired by medieval and Renaissance art, in particular the painter Hieronymus Bosch. Carrington moved to Mexico in 1943, where she lived for the rest of her life. There her artistic talent blossomed. She appreciated the country's traditions of magic and witchcraft, and looked to Mexican mysticism, among other sources. The works on view here were completed after her arrival in Mexico, where she joined *émigré* artists, such the Spanish-born painter Remedios Varo, who shared Carrington's interest in magic. Two books published in 1948 were seminal for Carrington: Robert Graves's mythological study *The White Goddess* and Kurt Seligmann's *The Mirror of Magic*. She described Graves's book as the "greatest revelation" of her life. Carrington's investment in magic synchronized with her support of ecology and women's rights—politicized subjects that were inextricably linked for her. She thought the witch or the goddess embodied respect for nature's resources. Her female characters often defend life in works infused with anti-patriarchal sentiment. Moreover, Carrington initiated the first woman's liberation group in Mexico in the 1970s, when feminists were organizing into a movement there. André Breton admired Carrington's talent and invited her to contribute to the occult-centered exhibition *Le Surréalisme en 1947*. The author also asked her to respond to a questionnaire in his book *L'Art magique* (1957), in which she stated that magic was a vital ingredient of modern life.

ROOM 9/10 - Goddesses and Witches

Leonor Fini and Remedios Varo deployed magical and mythological thematics in their work to very different ends from their male Surrealist counterparts. Unlike the majority of the men in the circle around André Breton, Fini and Varos rejected representations of subjugated women, such as the clairvoyant or the muse. Instead, they critically investigated the possibility of emancipated female subjects offered by the realm of enchantment. Spanish-born painter Varo went to Mexico to escape World War II and ultimately made the country her home. By the 1950s, multiple threads of influence wove through Varo's compositions of individuals engaged in magical rites, alchemical activities, or mystical journeys. The detailed scientific drawings produced by her father, a hydrological engineer, impacted the precise draftsmanship she employed in her imaginary scenes. Spurred by her exchanges with fellow Mexican expatriate artist Leonora Carrington, Varo immersed herself in esoteric iconography and the occult—above all, the history of witchcraft—which informed her subject matter. For both, as for other Surrealist women artists, the witch was a female alter ego that signaled mastery over one's own destiny. Varo's deep level of identification with these occult personas is apparent in the many figures she endowed with her own features. Fini anchored her work in myths about sovereign goddesses and in medieval witchcraft imagery. She populated her paintings with intimidating, often lethally seductive women and female hybrids, such as the part-woman, part-male-beast sphinx, an ancient keeper of secrets and a symbol of enigma, with whom she identified. These characters engage in ritualistic acts occurring in fantastic settings out of time or place. When men appear, they are beautiful, passive, and weaker beings. Through such interpretations of power relations, Fini questioned stereotypical gender roles.

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ROOM 11 - Enrico Donati, *Fist* (1946)

Along with *The Evil Eye* (1946), on view at the exhibition entrance, *Fist* was one of Donati's works included in the postwar exhibition dedicated to myth and magic—*Le Surréalisme en 1947* at the Galerie Maeght in Paris. *Fist* consists of a hand clenching two fishy eyes which together create an uncanny facial expression. The work alludes to the evil eye. In *Le Surréalisme* it was in a gallery dedicated to superstition, where the viewers were meant to conceptually confront and ward off their fears.

ROOM 12 - The Magic of Tarot: Victor Brauner

Magic, the tarot, and the Kabbalah were central to the art of Romanian-born Jewish artist Victor Brauner. He joined the Surrealist circle in Paris in 1933, but after the outbreak of World War II, unable to secure a visa to Mexico or the U.S., he spent the war years in hiding in France. Brauner showed in the first major Surrealist postwar exhibition, *Le Surréalisme en 1947*. Organized by André Breton and Marcel Duchamp at the Maeght gallery in Paris, *Le Surréalisme* focused on alchemy, myth, and occultism. Brauner's painting *The Lovers* took pride of place in the final room. While titling the work after the sixth card of the Major Arcana in the traditional tarot deck, Brauner's "lovers" allude to the male and female figures pictured on "The Magician" and "The Priestess" cards. Both have magical associations and their meeting in the painting represents the alchemical "Royal Wedding," or the ideal union of the sexes. The composition is rife with further symbolism reconciling opposing forces: sun and moon (in the wand); predator (the woman's head in the form of a bird of prey) and quarry (the snakes on the man's front); fire and water (emitting from the man's head); and, of course, male and female. Three vertical registers—earth, flora, and sky—establish a set of processual tiers, with the words "destiny," "magic," and "liberty" inscribed on the left, and "past," "present," and "future" on the right. These words evoke themes of prophecy, resonating with the work's tarot-inspired imagery. At the bottom right, "1713" references Breton, who considered these numbers a diagram of his initials. Brauner dedicated *The Lovers* to Breton in homage to the latter's book *Arcanum 17* (1945), much of which pivots on the tarot, alchemy, and the androgyne. In *The Surrealist*, executed in 1947 like *The Lovers*, and based on "The Magician" card, Brauner portrayed himself in the guise of the all-powerful tarot magician with the power and creative energy to fulfill his potential. In both paintings, Brauner included the four tarot cards suits (coins, swords, wands, and cups), which correspond to the four elements (earth, air, fire, and water). Additional mystical cyphers appear on the Magician's head: the first letter of the Hebrew alphabet, *aleph*, possibly symbolizing beginning, and the looping infinity sign, which stands for life.

ROOM 13 - Invisible Dimensions

Despite their absorption in magic and the occult, the Surrealists reconsidered the idea of the supernatural, which refers to phenomena beyond the tangible universe. Instead, they arrived at the notion of the "surreal," locating such experiences in concealed layers of the lived world. They used the term "marvelous" almost interchangeably with surreal. The marvelous indicated the sudden eruption of inexplicable occurrences in exterior reality that triggered wonder, astonishment, strangeness, or disbelief. Because of their engagement with the marvelous and their wish to pictorially express unconscious and irrational concepts, many Surrealists eschewed recognizable narratives. The artists created bizarre dreamscapes that could be described as occult topographies or cosmic fantasies. Full of mystery and enigma, these compositions evidence the long-lasting influence of Giorgio de Chirico's

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“metaphysical” paintings. However, diverse sources—among them fourth-dimension theories, the Celtic Otherworld, alchemical and magical operations—nourished the Surrealists’ iconography and style. Thus, they could evoke a space outside of rational bounds that overflowed with obscured or invisible forces. Such strategies echo André Breton’s *Second Manifesto of Surrealism* (1929), in which the occult is a powerful metaphor for the unconscious. Breton defined Surrealism as “the dizzying descent into ourselves, the systematic illumination of hidden places, the progressive darkening of other places, [and] the perpetual excursion into the midst of forbidden territory.”

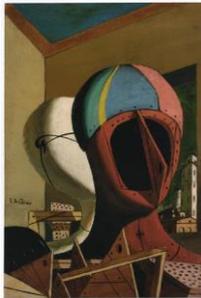
VERANDA (video) - The Power of Witchcraft: Maya Deren

Maya Deren was a Ukrainian-born avant-garde filmmaker. In 1943 she shot her unfinished occult short film, *The Witch’s Cradle*, in Peggy Guggenheim’s New York museum/gallery, Art of This Century. While Deren rejected the Surrealist label, she rubbed shoulders with the European expatriate art community in the U.S. By this time she had some knowledge of witchcraft as well as Caribbean and African diasporic religions, having worked as an assistant for the occult writer William Seabrook on his book exploring witchcraft and, after, for the anthropologist and dancer Katherine Dunham. Dunham studied Vodou in Haiti and included elements of Afro-Caribbean ritual in her choreography. Thanks to her, Deren became fascinated with ceremonial practices in which possession and trance occurred through movement and sound. The title *The Witch’s Cradle* puns on “cat’s cradle,” a children’s string game. Tying knots is common in witchcraft, the act’s repetitiveness supposedly makes spells more efficient. Deren employed string motifs in various unsettling modalities throughout her film to suggest magical operations. The main characters, artists Anne Matta-Clark and Marcel Duchamp, ritualistically manipulate string. It also takes on a life of its own, moving autonomously, or creating trap-like webs. In an eerie collage of cinematic images, Deren intercuts these scenes with shots of Matta-Clark wandering the darkened gallery spaces and mysteriously interacting with artworks, while inexplicable events happen around her. Among the occult symbols prevalent in the film are the magic circle with a pentagram that appears on Matta-Clark’s forehead, with the inscription “the end is the beginning is the end,” referencing the infinite cycle of life, death, and reincarnation.

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Surrealism and Magic: Enchanted Modernity

Peggy Guggenheim Collection, April 9–September 26, 2022
Museum Barberini, Potsdam, October 22, 2022–January 29, 2023

Entrance			
1.	<p>Enrico Donati <i>The Evil Eye</i> 1946 Painted plaster, acrylic sheet, copper wire, mirrors, glass 24.7 x 29.2 x 17.7 cm Private collection</p>		
ROOM 1 - The Occultation of Surrealism			
2.	<p>Giorgio de Chirico <i>Le Cerveau de l'enfant (The Child's Brain)</i>, 1914 Oil on canvas 60 x 65 cm Moderna Museet, Stockholm, Purchase 1964 (The Museum of Our Wishes) Inv. NM 6068</p>		
3.	<p>Giorgio de Chirico <i>Muse Metafisiche</i> 1918 Oil on canvas 55 x 35 cm Collezione Fondazione Francesco Federico Cerruti per l'Arte, on long- term loan at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin Inv. CC.00.P.DEC.1918.B5</p>		

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<p>4.</p>	<p><i>Jeu de Marseille, 1941</i> Musée Cantini, Marseille, Gift of Aube Breton Elléouët and Oona Elléouët in memory of Varian Fry, 2003</p> <p>Oscar Domínguez: <i>Freud, Magus of Dreams—Star</i>, March 1941, Gouache, colored pencil, and India ink on Canson paper, 27.1 × 17 cm Inv. C.03.05.14</p> <p>Victor Brauner: <i>Hélène Smith, Siren of Knowledge—Locks</i>, March 1941 Black and colored pencil on tracing paper, 27.4 × 18.1 cm Inv. C.03.05.10</p> <p>Jacqueline Lamba: <i>Baudelaire, Genius of Love—Flame</i>, March 1941 Gouache, India ink, and collage on Canson paper, 27.9 × 16 cm Inv. C.03.05.02</p> <p>Jacqueline Lamba: <i>Ace of Revolution—Wheel</i>, March 1941 Red and black ink on paper, 24 × 13.6 cm Inv. C.03.05.01</p>		
<p>5.</p>	<p>André Masson <i>Study for a Portrait of Goethe, 1940</i> Oil and gouache on canvas 61 x 46 cm The Israel Museum, Jerusalem, Gift of Daniel-Henry Kahnweiler, Paris B52.11.2093</p>		

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ROOM 2 - The Royal Wedding: Surrealism and Alchemy

<p>6.</p>	<p>Max Ernst <i>The Antipope</i> c. 1941 Oil on cardboard, mounted on board 32.5 x 26.5 cm Peggy Guggenheim Collection, Venice</p>		
<p>7.</p>	<p>Max Ernst <i>The King Playing with the Queen</i> 1944 Bronze 99 x 85 x 53 cm The Israel Museum, Jerusalem, Gift of Sylvia and Joseph Slifka, New York, to the American Friends of the Israel Museum Inv. B03.0824</p>		
<p>8.</p>	<p>Leonora Carrington <i>Portrait of Max Ernst</i> ca. 1939 Oil on canvas 50.3 x 26.8 cm National Galleries of Scotland, Edinburgh, Purchased with assistance from the Henry and Sula Walton Fund and the Art Fund, 2018 Inv. GMA 5600</p>		

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<p>9.</p>	<p>Max Ernst <i>Attirement of the Bride</i> 1940 Oil on canvas, 129.6 × 96.3 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York) 76.2553 PG 78</p>		
<p>10.</p>	<p>Max Ernst <i>Chemical Nuptials (Noces Chimiques)</i> 1948 Oil on canvas 150.5 x 66.5 cm Private collection, Switzerland</p>		
<p>ROOM 3 - Cosmic Unity and Infinite Analogies</p>			
<p>11.</p>	<p>Max Ernst <i>Europe after the Rain II</i> 1940-42 Oil on canvas, 54.8 × 147.8 cm Wadsworth Atheneum Museum of Art, Hartford, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund Inv. 1942.281</p>		

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<p>12.</p>	<p>Max Ernst <i>Day and Night</i> 1941-42 Oil on canvas 112.4 x 146.1 cm Menil Collection, Houston, Purchased with funds provided by Adelaide de Menil Carpenter Inv. 1977-01 DJ</p>		
<p>13.</p>	<p>Max Ernst <i>The Bewildered Planet</i> 1942 Oil on canvas 110 x 140 cm Tel Aviv Museum of Art, Gift of the artist, 1955 Inv. 2426</p>		
<p>14.</p>	<p>Unrecorded Haida Artist, Haida Gwaii, British Columbia, Canada House Post Pole, mid-nineteenth century Carved and polychrome wood 88 x 15 x 22 cm Mark Kelman, New York</p>		
<p>ROOM 4 - The Mirror of Magic: Kurt Seligmann</p>			
<p>15.</p>	<p>Kurt Seligmann <i>The Alchemy of Painting</i> 1955 Oil on canvas 112.4 x 97.1 cm Collection of Amy and Eric Huck</p>		

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<p>16.</p>	<p>Kurt Seligmann <i>Melusine and the Great Transparents</i> 1943 Oil on canvas 76 x 60 cm The Art Institute of Chicago, Mary and Earle Ludgin Collection Inv. 1981.823</p>		
<p>17.</p>	<p>Kurt Seligmann <i>Isis</i> 1944 Oil on canvas 165 x 76.2 cm (185,4 x 96,5 cm) Private Collection, courtesy Weinstein Gallery, San Francisco</p>		
<p>18.</p>	<p>Kurt Seligmann <i>Baphomet</i>, 1948 Oil on canvas 122.6 x 147.6 cm Collection Museum of Contemporary Art Chicago, Gift of Joseph and Jory Shapiro Inv. 1992.72</p>		
<p>ROOM 5 - Agents of Change: Women as Magical Beings</p>			
<p>19.</p>	<p>Leonor Fini <i>Shepherdess of the Sphinxes</i> 1941 Oil on canvas 46.2 x 38.2 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York) Inv. 76.2553 PG 118</p>		

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<p>20.</p>	<p>Leonora Carrington <i>Cat Woman (La Grande Dame)</i> 1951 Carved and polychrome wood Ca. 202 cm high Private Collection</p>		
<p>21.</p>	<p>Leonor Fini <i>At the End of the World</i> 1949 Oil on canvas 35 x 28 cm (framed framed 53 x 45 x 5 cm) Private Collection</p>		
<p>ROOM 6 - Agents of Change: Women as Magical Beings</p>			
<p>22.</p>	<p>Paul Delvaux <i>The Call of the Night</i> 1938 Oil on canvas 110 x 145 cm National Galleries of Scotland, Purchased with the support of the Heritage Lottery Fund and the Art Fund 1995 Inv. GMA 3884</p>		
<p>23.</p>	<p>André Masson <i>Ophelia</i>, 1937 Oil on canvas 113.7 x 146.7 cm The Baltimore Museum of Art, Bequest of Saidie A. May Inv. BMA 1951</p>		

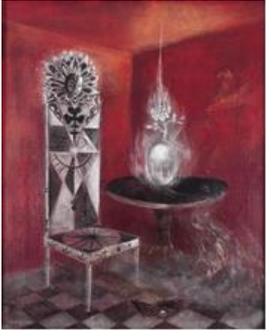
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24.	René Magritte <i>Black Magic (La magie noire)</i> , 1945 Oil on canvas 79 x 59 cm Royal Museums of Fine Arts of Belgium, Brussels, Bequest of Mrs. Georgette Magritte, Brussels, 1987 Inv. 10706		
25.	Dorothea Tanning <i>The Magic Flower Game</i> 1941 Oil on canvas 91.5 x 43.5 cm Private Collection, South Dakota		
ROOM 7 - Wifredo Lam and Wilhelm Freddie			
26.	Wilhelm Freddie <i>Sphinx</i> 1947 Brass 55.9 x 31.2 x 27.7 cm Kunsten Museum of Modern Art, Aalborg		

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<p>27.</p>	<p>Wifredo Lam <i>Zambezia, Zambezia</i> 1950 Oil on canvas 125.4 x 110.8 cm Solomon R. Guggenheim Museum, New York, Gift, Mr. Joseph Cantor, 1974 Inv. 74.2095</p>		
<p>ROOM 8 - Modern Enchantress: Leonora Carrington and Magic</p>			
<p>28.</p>	<p>Leonora Carrington <i>Grandmother Moorhead's Aromatic Kitchen</i> 1975 Oil on canvas 79 x 124 cm Charles B. Goddard Center for Visual Performing Arts, Ardmore, Oklahoma</p>		
<p>29.</p>	<p>Leonora Carrington <i>Ritual</i> 1964 Oil on canvas 81.3 x 33 cm Private collection, courtesy Weinstein Gallery, San Francisco</p>		

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<p>30.</p>	<p>Leonora Carrington <i>Oink (They Shall Behold Thine Eyes)</i> 1959 Oil on canvas 40 x 90.9 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York) Inv. 76.2553 PG 117</p>		
<p>31.</p>	<p>Leonora Carrington <i>Les Distractions de Dagobert</i> 1945 Egg Tempera on Masonite 74.9 x 86.7 cm Private Collection</p>		
<p>32.</p>	<p>Leonora Carrington <i>The Necromancer</i> ca. 1950 Oil on canvas 73 x 54.5 cm Private collection, courtesy Weinstein Gallery, San Francisco</p>		
<p>33.</p>	<p>Leonora Carrington <i>The Chair. Dagha Tuatha dé Danaan</i> 1955 Oil on canvas 51 x 41 cm (framed 58 x 48 cm) Private Collection</p>		

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ROOM 9 - Goddesses and Witches

<p>34.</p>	<p>Remedios Varo <i>Celestial Pablum</i> 1958 Oil on masonite 92 x 62 cm (framed 106 x 76.2 cm) FEMSA Collection</p>		
<p>35.</p>	<p>Remedios Varo <i>Three Destinies</i>, 1956 Oil on masonite 90 x 108 cm Private collection, California</p>		
<p>36.</p>	<p>Remedios Varo <i>El Relojero or Revelación</i> ("The Watchmaker" or "Revelation") 1955 Oil on masonite 71 x 84 cm Private collection, New York, courtesy Drexel Galería</p>		
<p>37.</p>	<p>Victor Brauner <i>La Pierre philosophale</i>, 1940 Oil on canvas 65 x 81 cm Musée d'Art Moderne et Contemporain de Saint-Etienne Métropole, Bequest of Jacqueline Victor Brauner, 1987 Inv. 90.10.9</p>		

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ROOM 10 - Goddesses and Witches			
<p>38.</p>	<p>Leonor Fini <i>Chthonian Divinity Watching Over the Sleep of a Young Man</i> 1946 Oil on canvas 28 x 41.3 cm Francis Naumann, Francis Naumann Fine Art & Rowland Weinstein, Weinstein Gallery</p>		
<p>39.</p>	<p>Leonor Fini <i>Sphinx Regina</i> 1943 Oil on canvas 40 x 50 cm Private Collection</p>		
<p>40.</p>	<p>Leonor Fini <i>Stryges Amaouri</i> 1947 Oil on canvas 47 x 53 cm Private Collection</p>		
<p>41.</p>	<p>Leonor Fini <i>Portrait of the Princess Francesca Ruspoli</i> 1944 Oil on canvas 40 x 24 cm Private Collection, Switzerland</p>		

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42.	Dorothea Tanning <i>The Mirror</i> 1950 Oil on canvas 30.5 x 46.4 cm Private collection	 A surrealist oil painting by Dorothea Tanning. It features a dark, shadowy face on the left, partially obscured by a large, bright, sun-like eye on the right. The background is dark with hints of a landscape.	
ROOM 11 - Enrico Donati, <i>Fist</i> (1946)			
43.	Enrico Donati <i>Fist</i> 1946-1997 Bronze and glass 81.2 x 45.7 x 46.9 cm Private collection	 A dark, abstract sculpture by Enrico Donati. It depicts a clenched fist, rendered in a dark, textured material, possibly bronze or glass, mounted on a black rectangular base.	
ROOM 12 - The Magic of Tarot: Victor Brauner			
44.	Victor Brauner <i>The Surrealist</i> 1947 Oil on canvas 60 x 45 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York) Inv. 76.2553 PG 111	 A surrealist painting by Victor Brauner. It depicts a figure with a large, dark, pointed hat and a face that is a combination of human and animal features. The figure is holding a blue fish and a yellow object. The background is a dark, forest-like setting.	

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<p>45.</p>	<p>Victor Brauner <i>The Lovers</i> 1947 Oil on canvas 92 x 73 cm Centre Pompidou, Paris, Musée National d'Art Moderne/Centre de Création Industrielle, Bequest of Jacqueline Victor Brauner, 1986 Inv. AM 1987.1204</p>		
<p>ROOM 13 - Invisible Dimensions</p>			
<p>46.</p>	<p>Yves Tanguy <i>Fear</i> 1949 Oil on linen 152.4 x 101.6 cm (framed 155.7 x 105.3 cm) Whitney Museum of American Art, New York, Purchase Inv. 49.21</p>		
<p>47.</p>	<p>Yves Tanguy <i>Imaginary Numbers</i> 1954 Oil on canvas 99 x 80 cm (framed 129 x 112 cm) Museo Nacional Thyssen-Bornemisza, Madrid Inv. 768 (1973.12)</p>		

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<p>48.</p>	<p>Yves Tanguy <i>Le Soleil dans son écrin</i> <i>The Sun in ist Jewel Case</i> 1937 Oil on canvas 115.4 x 88.1 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York) Inv. 76.2553 PG 95</p>		
<p>49.</p>	<p>Oscar Dominguez <i>Untitled</i> 1940 Oil on canvas 82 x 65 cm (framed 105 x 90 cm) Colección TEA Tenerife Espacio de las Artes—Cabildo Insular de Tenerife, Santa Cruz de Tenerife Inv. TEA 2004.002</p>		
<p>50.</p>	<p>Roberto Matta <i>Years of Fear</i> 1941 Oil on canvas 111.8 x 142.5 cm (framed 119,6 x 150,1 cm) Solomon R. Guggenheim Museum, New York Inv. 72.1991</p>		
<p>51.</p>	<p>Kay Sage <i>Tomorrow is Never</i> 1955 Oil on canvas 96.2 x 136.8 cm The Metropolitan Museum of Art, New York, Arthur Hoppock Hearn Fund, 1955 Inv. 55.179</p>		

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<p>52.</p>	<p>Salvador Dalí <i>Uranium and Atomica Melancholia Idyll</i> 1945 Oil on canvas 66.5 x 86.5 cm Museo Nacional Centro de Arte Reina Sofia, Madrid, Salvador Dalí Bequest, 1990 Inv. AS11147</p>		
<p>53.</p>	<p>Wolfgang Paalen <i>Orages magnétiques</i> 1938 Oil and fumage on canvas 73 x 100 cm (framed 86,3 x 113 cm) Private Collection</p>		
<p>Veranda. The Power of Witchcraft: Maya Deren</p>			
<p>54.</p>	<p>Maya Deren <i>The Witch's Cradle</i>, 1943 Black and white digital film, no sound.</p> <p>Shot in Peggy Guggenheim's museum/gallery Art of This Century in New York</p> <p>Courtesy of Tavia Ito, Maya Deren Estate</p>		

PEGGY GUGGENHEIM COLLECTION

BEYOND THE EXHIBITION: PUBLIC PROGRAMS

On the occasion of the *Surrealism and Magic: Enchanted Modernity* exhibition, the Peggy Guggenheim Collection offers a varied program of collateral events in order to introduce and explore the themes of the exhibition in relation to Surrealism – such as occultism, magic, alchemy, the world of dreams and the subconscious. The program also aims to celebrate the fascinating cultural and historical context that the Surrealist called “a new modernity,” or “an enchanted modernity.” Public programs are free and made possible by the Araldi Guinetti Foundation, Vaduz.

The public programs started with *Lead up to “Surrealism and Magic,”* two free online lectures led by Gražina Subelytė, Associate Curator of the Peggy Guggenheim Collection and the curator of the exhibition, titled *Esoteric Secrets: Surrealism and its Magical Beginnings,* and *Symbols of Healing: Surrealism and Magic in the 1940s.*

The complete calendar of the events that will take place from April through September is available at the following [link](#).

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INSTITUTIONAL PATRONS – PEGGY GUGGENHEIM COLLECTION

EFG

EFG is a global private banking group offering private banking and asset management services and is headquartered in Zurich. Its registered shares (EFGN) are listed on the SIX Swiss Exchange. As a leading Swiss private bank, EFG has a presence in major financial centres and growth markets. It has strong roots in Switzerland and operates in around 40 locations worldwide, with a network spanning Europe, Asia Pacific, the Americas and the Middle East. EFG is a financial partner that offers security and solidity. An entrepreneurial spirit has shaped the bank since it was established in 1995, enabling it to develop hands-on solutions and to build long-lasting client relationships, also through its partnerships and sponsorship activities.

In this context, EFG considers many facets of life and society to be both fascinating and important. It therefore supports a variety of partners in areas ranging from art and music to sport and social commitments with a particular emphasis on the development of young talents. In the art field, the bank has its own contemporary art collection, created in 2000, which is displayed in the offices of EFG around the world and in national and international museums. EFG is additionally a long-term supporter and Institutional Patron of the Peggy Guggenheim Collection in Venice since 2001. The bank recently sponsored the restoration projects related to two art pieces of the Peggy Guggenheim Collection: *The studio (L'Atelier)* of Pablo Picasso and *Woman in a Sailor Shirt* of Modigliani. In 2019, EFG decides to contribute to the support of the restoration of a Peggy Guggenheim Collection masterpiece: *Box in a suitcase (Boîte en-valise)*, 1941 by Marcel Duchamp.

www.efginternational.com

LAVAZZA

Lavazza has a long history of promoting the arts and culture. From its first steps taken with revolutionary campaigns created by the undisputed Italian advertising genius Armando Testa, through to the celebration of artistic creativity represented by the Lavazza Calendar, the company has always been a pioneer in the visual arts. From photography and design to fine advertising graphics, today Lavazza is a partner of one of the leading international art museums such as the Guggenheim Museum in New York (USA). Lavazza is also partner of Vela, the main events management organization in Venice, and supports different cultural institutions such as Triennale in Milan, Camera (the Italian Center for Photography), and top international art and photography events worldwide. Since 2004, Lavazza has collaborated with the renowned photographer Steve McCurry, who has developed the photographic reportage in coffee makers' countries for the project *iTierra!*: the series of photographs shot in Honduras, Peru, Colombia, India, Brazil, Tanzania, Ethiopia and Vietnam, that has taken us on a journey to discover coffee trading routes and communicating all the passion and commitment that the Lavazza Foundation invests in coffee-producing communities. Lavazza is an Institutional Patron of the Peggy Guggenheim Collection since 2016 and has supported the exhibition *Mark Tobey. Threading Light, Marino Marini. Visual Passions* and *Peggy Guggenheim. The last Dogaresa*.

www.lavazza.it

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SANLORENZO

The world's first monobrand shipyard in the production of yachts and superyachts, Sanlorenzo has a heritage of more than 60 years in the production of motor yachts of extraordinary quality, the result of a combination of craftsmanship, design and advanced technology, made to measure according to the owner's specific requirements. Under the management of Cav. Massimo Perotti, who took over the helm in 2005, the yard has experienced extraordinary growth. The strong impetus towards innovation that has characterised the company's vision has allowed the company to create, through the years, many completely new solutions that have profoundly changed the yachting world, such as the innovative asymmetrical layout or the introduction of the open space concept on board. Fundamental in this sense has been the opening to world of design and architecture through collaboration with authoritative names such as Rodolfo Dordoni, Citterio Viel, Piero Lissoni (since 2018 the company's Art Director), Patricia Urquiola and Studio Liaigre.

From the unique and innovative approach that has driven Sanlorenzo to embrace new creative languages and to connect with the world of art comes Sanlorenzo Arts, an active and interactive channel for projects related to these worlds, which addresses current issues in original and resourceful ways, which acts as a true producer of culture and design. Sanlorenzo's actions and collaborations have moved internationally over the years, leading the company to collaborate with important cultural institutions such as La Triennale di Milano, with the installation "Sanlorenzo: Il mare a Milano" which won the Compasso d'Oro ADI 2020; Tornabuoni Arte; FuoriSalone, with the iconic installation "From shipyard to courtyard" curated by Piero Lissoni; and Art Basel, of which it is a host partner and which at each edition presents a project commissioned by the shipyard and created by an international artist. From 2020 Sanlorenzo has also been Institutional Patron of the Peggy Guggenheim Collection, the most important museum in Italy for 20th century European and American art.

In 2022 Sanlorenzo decided to support the Italian art establishment by participating as main sponsor of the Italian Pavilion at the 59th International Art Exhibition - La Biennale di Venezia, a unique opportunity and an extraordinary milestone for the shipyard, the first in the world to commit actively to support and disseminate contemporary art.

www.sanlorenzoyacht.com