Press Release

Peggy Guggenheim in London: The Making of a Collector

The Peggy Guggenheim Collection presents the first large-scale museum exhibition dedicated to Peggy Guggenheim's years in London and her gallery, Guggenheim Jeune.

"I have been in love with Venice for fifty years. If I didn't live here I would live in the English countryside." – Peggy Guggenheim

From April 25 through October 19, 2026, the Peggy Guggenheim Collection presents *Peggy Guggenheim in London: The Making of a Collector*, the first large-scale museum exhibition dedicated to Peggy Guggenheim's years in London and her first gallery, Guggenheim Jeune, active at 30 Cork Street from 1938 to 1939. Organized by Gražina Subelytė, Curator, Peggy Guggenheim Collection, and Simon Grant, Guest Curator, the show casts a spotlight on a key chapter in Guggenheim's life, which defined her future as a collector and patron of twentieth-century art.

Guggenheim Jeune played a crucial role in shaping the artistic landscape of prewar Britain by increasing the visibility and acceptance of contemporary art at a time when institutions in London were still largely conservative. Alongside galleries such as the Redfern Gallery, the Mayor Gallery, and the London Gallery, it challenged established norms and provided an essential platform for the avant-garde. Additionally, this period proved essential in defining Guggenheim's identity as a patron of the arts—marked by her intention to establish a modern art museum in London, a vision that ultimately came to fruition in Venice. Over the course of eighteen months, Guggenheim Jeune became a beacon for the era's artistic avant-garde, distinguished for promoting local and international artists, many of whom were connected to Surrealism and abstraction, as well as for its bold and experimental exhibition program. Over a surprisingly brief period, from January 1938 through June 1939, Guggenheim organized over twenty shows and marked several curatorial firsts, including Vasily Kandinsky's first solo show in the United Kingdom, a solo exhibition of Jean Cocteau, the first U.K. group exhibition dedicated to collage, a controversial contemporary sculpture exhibition, and an exhibition of works created by children, including a very young Lucian Freud, marking the renowned British artist's debut.

The exhibition brings together about one hundred key works—on loan from leading international institutions and private collections—that were on view at those pioneering shows, and related objects from the same period, as well as works by artists that Guggenheim later collected. These include Eileen Agar, Jean (Hans) Arp, Barbara Hepworth, Vasily Kandinsky, Rita Kernn-Larsen, Piet Mondrian, Henry Moore, Cedric Morris, Sophie Taeuber-Arp, Yves Tanguy, and others. The show features paintings, sculptures, works on paper, photographs, puppets, and archival material that highlights the variety of media exhibited by the gallery. It also documents a period of intense artistic experimentation and cultural innovation, marked by the profound sociopolitical tensions that preceded the outbreak of World War II. Guggenheim's friendships and collaborations in London are also a key focus of the exhibition, especially with leading figures of modernism—including Arp, Samuel Beckett, Marcel Duchamp, Roland Penrose, Herbert Read, and Mary Reynolds—as well as the vital network of galleries and intellectuals active in the city at the time.

The exhibition unfolds starting with key abstract and Surrealist works exhibited during Guggenheim Jeune's brief but intense period of activity, reflecting the main artistic currents underpinning the gallery's program. The following rooms are dedicated to solo shows the gallery devoted to artists including Kandinsky and Russian-born artist Marie Vassilieff, a pioneering figure in the development of the "portrait doll" genre, that is today regarded as an early reference for transdisciplinary artistic practices. This section is also dedicated to the modern sculpture exhibition that became a major event in the cultural history of pre-war London, revealing Guggenheim's vital role in promoting and ensuring the acceptance of modern and abstract art in Britain. Next are a series of portraits by Welsh artist Cedric Morris, a

Solomon R. Guggenheim Foundation
Peggy Guggenheim Collection
Palazzo Venier dei Leoni
Dorsoduro 701
I-30123 Venezia
+39 041 2405415
guggenheim-venice.it

central figure in the British avant-garde, while another section is dedicated to shows presenting the work of U.S. painter Charles Howard and German sculptor Heinz Henghes, and the exhibition of Atelier 17, a printmaking studio founded by Stanley William Hayter. This is followed by a tribute to the exhibition Abstract and Concrete Art, featuring works by artists such as Mondrian, Taeuber-Arp, and Van Doesburg. A section will also focus on the photographic color portraits of Gisèle Freund, presented at Guggenheim Jeune as slide projections, her favored form of showing her color transparencies of artists and intellectuals throughout her life. Finally, the last rooms bring together works by artists included in the collage exhibition and several Surrealist exhibitions, including Kernn-Larsen, André Masson, Reuben Mednikoff, Wolfgang Paalen, Grace Pailthorpe, Man Ray, Tanguy, and John Tunnard.

Peggy Guggenheim in London: The Making of a Collector also stands as a tribute to the love that connected Guggenheim to England, which she always considered her spiritual home and where she maintained several close ties. When reflecting on her life during an interview in 1976, she stated: "I have been in love with Venice for fifty years. If I didn't live here I would live in the English countryside."

The exhibition is accompanied by an extensive illustrated catalogue, edited by the Peggy Guggenheim Collection and published by Marsilio Arte, which includes new essays by numerous scholars and art historians. Edited by the exhibition's curators Gražina Subelytė and Simon Grant, the volume includes essays by the editors and by Emma Boyd, James Chadwick, Emily Christensen, Ambra D'Antone, Susan Davidson, Patrick Elliott, Alice Ensabella, Paul B. Franklin, Sarah Lea, Clara L. Masnatta, Rosalind McKever, Benoît Noël, Abi Shapiro, Umberto Varricchio, Louise Weller, and Christina Weyl.

A rich program of free collateral events also accompanies the show, exploring and interpreting the exhibition, organized with the support of Fondazione Araldi Guinetti, Vaduz.

After Venice, *Peggy Guggenheim in London: The Making of a Collector* will travel to the Royal Academy of Arts, London, from November 21, 2026, through March 14, 2027, strengthening the international dialogue surrounding a key figure of twentieth-century art history and the context that marked her development, and to Guggenheim New York, from April 16, through September 12, 2027

In Venice, the exhibition is made possible with the generous support of The KHR McNeely Family Foundation, Kevin, Rosemary and Hannah Rose McNeely.

The Peggy Guggenheim Collection acknowledges the Advisory Board, Lavazza inclusivity supporter and:

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PEGGY GUGGENHEIM
COLLECTION

Solomon R. Guggenheim Foundation
Peggy Guggenheim Collection
Palazzo Venier dei Leoni
Dorsoduro 701
I-30123 Venezia
guggenheim-venice.it

TITLE	*Peggy Guggenheim in London: The making of a Collector*
VENUE AND DATE	Peggy Guggenheim Collection, April 25 – October 19, 2026
CURATORS	Gražina Subelytė, Curator, Peggy Guggenheim Collection, and Guest Curator Simon Grant
OVERVIEW	The first large-scale museum exhibition celebrating Peggy Guggenheim's years In the United Kingdom and her first gallery, Guggenheim Jeune, active in London between 1938 and 1939.
CATALOGUE	The exhibition is accompanied by an extensive illustrated catalogue, edited by the Peggy Guggenheim Collection and published by Marsilio Arte, which includes new essays by numerous scholars and art historians. Price: € 55
ADMISSION TICKET TO THE COLLECTION	Regular euro 17; seniors euro 14 (over 70); 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 4 pm. Reservations are not required.
HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
INFORMATION	info@guggenheim-venice.it / +39.041.2405411 www.guggenheim-venice.it
BOOKINGS AND GUIDED TOURS	Tel. +39.041.2405440/419 visitorinfo@guggenheim-venice.it
EDUCATIONAL ACTIVITIES	tel. 041.2405401/444
HOW TO ARRIVE	Vaporetto 1/2, Accademia stop
COMMUNICATION AND PRESS OFFICE	Maria Rita Cerilli / tel. +39.041.2405415 Please, once published, send the article to: press@guggenheim-venice.it

Peggy Guggenheim a Londra. La nascita di una collezionista

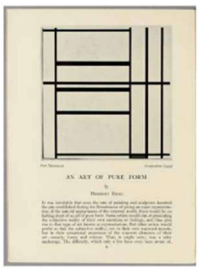
Peggy Guggenheim in London: The Making of a Collector

Peggy Guggenheim Collection, Venice/25 April – 19 October 2026
Royal Academy of Arts, London/21 November 2026 – 14 March 2027
Solomon R. Guggenheim Museum, New York/16 April – 12 September 2027

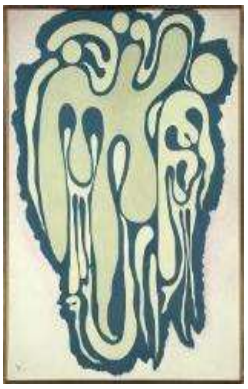
GALLERY 1 - Introduction to Guggenheim Jeune gallery in London

1.	Wolfgang Paalen *Articulated Cloud* (*Le Nuage articulé*) 1937/2023 Assemblage with umbrella and natural sponges 105 x 85 x 85 cm Edition 1/3 The Wolfgang Paalen Society, e.V., Berlin	Wolfgang Paalen *Nube articolata* (*Le Nuage articulé*) 1937/2023 Assemblaggio di ombrello e spugne naturali 105 x 85 x 85 cm edizione 1/3 The Wolfgang Paalen Society, e.V., Berlino	
2.	Paule Vézelay *Three Forms (One Sewn on Canvas)* 1935 String and charcoal on canvas 60 x 36.8 cm Private collection, Courtesy England & Co, London	Paule Vézelay *Tre forme (una cucita sulla tela)* (*Three Forms [One Sewn on Canvas]*) 1935 Corda e carboncino su tela 60 x 36,8 cm Collezione privata, courtesy England & Co, Londra	
3.	Rita Kernn-Larsen *Behind the Mirror* (*Spejlets Revers*) 1937 Oil on canvas 120 x 84 cm Kunstmuseet i Tønder, Denmark	Rita Kernn-Larsen *Oltre lo specchio* (*Spejlets Revers*) 1937 Olio su tela 120 x 84 cm Kunstmuseet i Tønder, Danimarca	

4.	Jean (Hans) Arp *Head and Shell* (*Tête et coquille*) ca. 1933 Polished brass 19.7 x 22.5 x 16 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Jean (Hans) Arp *Testa e conchiglia (Tête et coquille)* 1933 c. Ottone lucidato 19,7 x 22,5 x 16 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
5.	Pegeen Vail *Girls in the Arches* ca. 1936 Tempera and watercolor on paper 40.5 x 55.5 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Pegeen Vail *Ragazze tra gli archi* (*Girls in the Arches*) 1936 c. Tempera e acquerello su carta 40,5 x 55,5 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
VITRINE: EPHEMERA, PEGGY GUGGENHEIM'S SCRAPBOOKS AND LONDON BULLETIN			
6.	Yves Tanguy *Earrings for Peggy Guggenheim* ca. 1938 Silver, gold, pearls, and oil on shell Blue-green earring: 7 x 3.7 x 1.6 cm; pink earring: 7.1 x 3.7 x 1.6 cm Solomon R. Guggenheim Foundation, New York, Purchased with funds given by the Friends of the Peggy Guggenheim Collection	Yves Tanguy *Orecchini per Peggy Guggenheim* 1938 c. Argento, oro, perle e olio su conchiglia Orecchino blu/verde: 7 x 3,7 x 1,6 cm; orecchino rosa: 7,1 x 3,7 x 1,6 cm Fondazione Solomon R. Guggenheim, New York, Acquistato grazie ai fondi degli Amici della Collezione Peggy Guggenheim	

7.	Yves Tanguy *Untitled* ca. 1937 Rosewood 3.5 x 2.8 x 1.1 cm The Penrose Collection, Farleys House & Gallery, East Sussex	Yves Tanguy *Senza titolo* 1937 c. Legno di palissandro 3,5 x 2,8 x 1,1 cm The Penrose Collection, Farleys House & Gallery, East Sussex	
	"New London Museum," *Evening Standard*, May 20, 1939, and "New Art Chief," *Evening Times*, May 24, 1939. Peggy Guggenheim Scrapbook, 1938–39, Peggy Guggenheim Collection Archives, Venice	*New London Museum*, "Evening Standard", 20 maggio 1939, e *New Art Chief*, "Evening Times", 24 maggio 1939. Peggy Guggenheim Scrapbook, 1938–39, Archivi collezione Peggy Guggenheim, Venezia	
	Herbert Read, "An Art of Pure Form," *London Bulletin* 14 (May 1939), pages 6–9	Herbert Read, *An Art of Pure Form*, "London Bulletin" 14 (1 maggio 1939), pp. 6–9.	
	London Bulletin 3 (June 1938)	"London Bulletin" 3 (giugno 1938)	

GALLERY 2 - Vassily Kandinsky's exhibition, February-March 1938

8.	Vasily Kandinsky *Cossacks* (*Cosaques*) 1910–11 Oil on canvas 94.5 x 130.2 cm Tate, Presented by Mrs Hazel McKinley, 1938	Vasily Kandinsky *Cosacchi* (*Cosaques*) 1910–11 Oil on canvas 94,5 x 130,2 cm Tate, Presentato da Mrs Hazel McKinley, 1938	
9.	Vasily Kandinsky *Dominant Curve* (*Courbe dominante*) April 1936 Oil on canvas 129.2 x 194.3 cm Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection	Vasily Kandinsky *Curva dominante* (*Courbe dominante*) aprile 1936 Olio su tela 129,2 x 194,3 cm Museo Solomon R. Guggenheim, New York, Solomon R. Guggenheim Founding Collection	
10.	Vasily Kandinsky *Green Figure* (*Figure verte*) 1936 Oil on canvas 117.5 cm x 89.3 cm Centre Pompidou, Paris, Musée national d'art moderne / Centre de création industrielle, Bequest Nina Kandinsky, 1981, In deposit, from July 20, 1998, at Musée d'art moderne et contemporain de la Ville de Strasbourg, Strasbourg	Vasily Kandinsky *Figura verde* (*Figure verte*) 1936 Oil on canvas 117,5 cm x 89,3 cm Centre Pompidou, Paris, Musée national d'art moderne / Centre de création industrielle, Lascito Nina Kandinsky, 1981, in deposito dal 20 luglio 1998 al Musée d'art moderne et contemporain de la Ville de Strasbourg, Strasburgo	

11.	Vasily Kandinsky *Red Knot* (*Le Nœud rouge*) 1936 Oil on canvas 89 x 116 cm Fondation Marguerite et Aimé Maeght, Saint Paul, France	Vasily Kandinsky *Il nodo rosso* (*Le Nœud rouge*) 1936 Olio su tela 89 x 116 cm Fondation Marguerite et Aimé Maeght, Saint Paul, Francia	
	Exhibition of Paintings, Water-colour Drawings and Gouaches by Wassily Kandinsky February 18–March 12, 1938	*Exhibition of Paintings, Water-colour Drawings and Gouaches by Wassily Kandinsky* 18 febbraio–12 marzo 1938	

GALLERY 3 - Marie Vassilieff's Exhibition of Paintings, Sculpture, Masks, etc., December 1938

12.	Marie Vassilieff Dolls of *Jean Cocteau* and *Alexandre Dianou*, photographed by Pierre Delbo 1922 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambole *Jean Cocteau* e *Alexandre Dianou*, fotografate da Pierre Delbo 1922 Photograph 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	

13.	Marie Vassilieff Doll *Mon Trésor*, photographed by Pierre Delbo ca. 1920 Gelatin silver print 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Mon Trésor*, fotografata da Pierre Delbo 1920 c. Stampa ai sali d'argento 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
14.	Marie Vassilieff Doll *Autoportrait*, photographed by Pierre Delbo 1929 Gelatin silver print 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Autoportrait*, fotografata da Pierre Delbo 1929 Stampa ai sali d'argento 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
15.	Marie Vassilieff Doll *Jean Borlin*, photographed by Pierre Delbo ca. 1920 Gelatin silver print 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Jean Borlin*, fotografata da Pierre Delbo 1920 c. Stampa ai sali d'argento 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
16.	Marie Vassilieff Doll *Toti*, photographed by Pierre Delbo ca. 1920 Gelatin silver print 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Toti*, fotografata da Pierre Delbo 1920 c. Stampa ai sali d'argento 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	

17.	Marie Vassilieff Doll *Carina Ari*, photographed by Pierre Delbo ca. 1922 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Carina Ari*, fotografata da Pierre Delbo 1922 c. Photograph 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
18.	Marie Vassilieff Doll *Jenu*, photographed by Pierre Delbo ca. 1922 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambola *Jenu*, fotografata da Pierre Delbo 1922 c. Photograph 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
19.	Marie Vassilieff *Primitive Shoe*, photographed by Pierre Delbo ca. 1922 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff *Scarpa primitiva*, fotografata da Pierre Delbo 1922 c. Photograph 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
20.	Marie Vassilieff Dolls *Saint François d'Assise* and *Le Diable*, photographed by Pierre Delbo ca. 1922 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Bambole *Saint François d'Assise* e *Le Diable*, fotografate da Pierre Delbo 1922 c. Photograph 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	

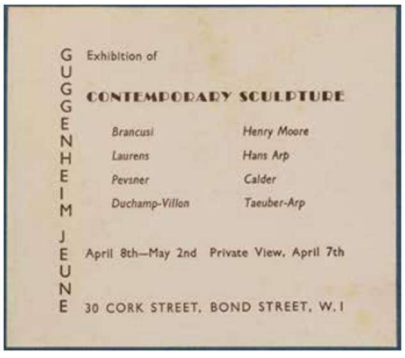
21.	Marie Vassilieff Vowel Costume in Rhodoïd for *Une saison en enfer* 1937 Photograph 22 x 17 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Costume in rhodoid per *Une saison en enfer* 1937 Fotografia 22 x 17 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
22.	Marie Vassilieff Mask of Marlene Dietrich, photographed by Pierre Delbo 1930 Photograph 15 x 11 cm Collection of Claude Bernès, Paris, courtesy Rouillac, France	Marie Vassilieff Maschera di Marlene Dietrich, fotografata da Pierre Delbo 1930 Photograph 15 x 11 cm Collezione Claude Bernès, Parigi, courtesy Rouillac, France	
23.	Albert Harlingue Marie Vassilieff holding Jean Cocteau's doll in her studio, 1925 Photograph 31 × 41 cm framed Roger Viollet Collection	Albert Harlingue Marie Vassilieff con la bambola di Jean Cocteau nello studio, 1925 Photograph 31 × 41 cm framed Collezione Roger Viollet Collection	
24.	Willy Maywald Marie Vassilieff in her studio, Cagnes-sur-Mer, 1942 Photograph 48 x 50 cm Collection of Claude Bernès, Paris	Willy Maywald Marie Vassilieff nello studio, Cagnes-sur-Mer, 1942 Fotografia 48 x 50 cm Collezione Claude Bernès, Parigi	

25.	Willy Maywald Marie Vassilieff in her studio, Cagnes-sur-Mer 1942 Photograph 48 x 50 cm Collection of Claude Bernès, Paris	Willy Maywald Marie Vassilieff nello studio, Cagnes-sur-Mer 1942 Fotografia 48 x 50 cm Collezione Claude Bernès, Parigi	
26.	Marie Vassilieff *Saint Clare of Assisi* (*La Pauvreté Claire*) 1928 Fabric, burlap, plastic, and zinc 69 x 49 x 12 cm Private collection	Marie Vassilieff *La povertà di Chiara* (*La Pauvreté Claire*) 1928 Tessuto, iuta, plastica e zinco 69 x 49 x 12 cm Collezione privata	
27.	Marie Vassilieff *The Architect* (*L'Architecte*)1928 Fabric, painted cardboard, and wood 70 x 26 x 10.5 cm Private collection	Marie Vassilieff *L'architetto* (*L'Architecte*) 1928 Tessuto, cartone dipinto e legno 70 x 26 x 10,5 cm Collezione privata	
28.	Marie Vassilieff *The devil* (*Le Diable*) 1928 Fabric, painted cardboard, felt, buttons, and mother-of-pearl buttons 82 x 32 x 10 cm Private collection	Marie Vassilieff *Il diavolo* (*Le Diable*) 1928 Tessuto, cartone dipinto, feltro, bottoni e bottoni in madreperla 82 x 32 x 10 cm Collezione privata	

29.	Marie Vassilieff *The Policeman* (*Le Gendarme*) 1928 Fabric, painted cardboard and wood, hair, and buttons 71.5 x 45 x 10.5 cm Private collection	Marie Vassilieff *Il gendarme* (*Le Gendarme*) 1928 Tessuto, cartone dipinto, legno, capelli e bottoni 71,5 x 45 x 10,5 cm Collezione privata	
30.	Marie Vassilieff *The King* (*Le Roi*) 1928 Fabric and cardboard, embroidery, and mother-of-pearl buttons 89 x 35 x 18 cm Private collection	Marie Vassilieff *Il re* (*Le Roi*) 1928 Tessuto, cartone, ricamo e bottoni in madreperla 89 x 35 x 18 cm Collezione privata	
31.	Marie Vassilieff *Saint Francis of Assisi* (*Saint François d'Assise*) 1928 Fabric, cardboard, trimmings, and cord 84.5 x 48 x 18 cm Private collection	Marie Vassilieff *San Francesco d'Assisi* (*Saint François d'Assise*) 1928 Tessuto, cartone, passamaneria e corda 84,5 x 48 x 18 cm Collezione privata	
32.	Marie Vassilieff *Dolls* (*Poupées*) 1938 Oil on canvas 54 x 85 cm Collection RAW	Marie Vassilieff *Bambole* (*Poupées*) 1938 Olio su tela 54 × 85 cm Collezione RAW	

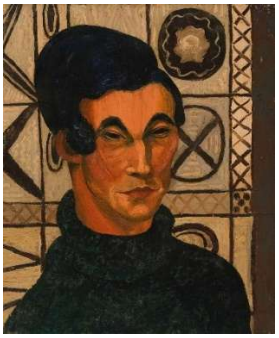
GALLERY 4 - Exhibition of Contemporary Sculpture, April-May 1938

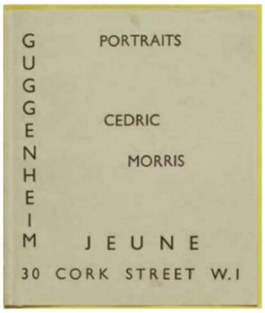
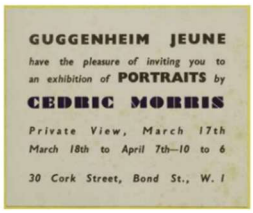
33.	Barbara Hepworth *Pierced Hemisphere I* 1937 Marble 35 x 38 x 38 cm Wakefield Permanent Art Collection (The Hepworth Wakefield), Presented by Mr H. R. Hepworth Esq., 1940	Barbara Hepworth *Emisfero forato I* (*Pierced Hemisphere I*) 1937 Marmo 35 x 38 x 38 cm Wakefield Permanent Art Collection (The Hepworth Wakefield), Presentata da Mr H. R. Hepworth Esq., 1940	
34.	Sophie Taeuber-Arp *Wood Relief* (*Relief en bois*) 1937 Oil on plywood Diameter: 59.7 cm; depth: 6.1 cm Stiftung Arp e. V., Berlin/Rolandswerth	Sophie Taeuber-Arp *Rilievo in legno* (*Relief en bois*) 1937 Olio su compensato Diametro: 59.7 cm; profondità: 6.1 cm Stiftung Arp e. V., Berlin/Rolandswerth	
35.	Henry Moore *Reclining Figure* 1938 (cast 1946) Polished bronze 13.4 x 31.5 x 10 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Henry Moore *Figura reclinata* (*Reclining Figure*) 1938 (fusione 1946) Bronzo lucidato 13,4 x 31,5 x 10 cm Collezione Peggy Guggenheim, Venezia (Fondazione SolomonR. Guggenheim, New York)	

36.	Henry Moore *Reclining Stringed Figure* 1939 (cast 1982) Bronze and brass wire, edition of 5 11.5 × 28.5 × 9.8 cm with base The Henry Moore Foundation, Acquired 1987	Henry Moore *Figura reclinata con corde* (*Reclining Stringed Figure*) 1939 (fusione 1982) Bronzo e fili di bronzo, edizione di 5 11,5 x 28,5 x 9,8 cm base inclusa The Henry Moore Foundation, Acquisto 1987	
37.	Edward Wadsworth *Dux et Comes I* 1932 Tempera on canvas 50.8 × 61 cm Tate, Presented by the Trustees of the Chantrey bequest 1969	Edward Wadsworth *Dux et Comes I* 1932 Tempera su tela 50,8 × 61 cm Tate, Presentato dai garanti del lascito Chantrey 1969	
38.	Jean (Hans) Arp *Human Concretion* (*Concrétion humaine*) 1935 Plaster 65x 70 x 60 cm Musée d'Art et d'Histoire Pissarro-Pontoise	Jean (Hans) Arp *Concrezione umana* (*Concrétion humaine*) 1935 Gesso 65 x 70 x 60 cm Musée d'Art et d'Histoire Pissarro-Pontoise	
	Exhibition of Contemporary Sculpture April 8–May 2, 1938	*Exhibition of Contemporary Sculpture* 8 aprile–2 maggio 1938	

GALLERY 5 - Exhibition of Portraits by Cedric Morris, March-April 1938 & Lucian Freud (Children's exhibition)

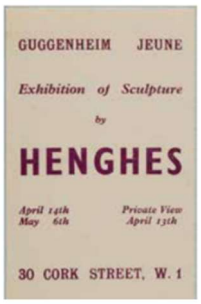
39.	Cedric Morris *Scott MacGregor* ca. 1935–37 Oil on board 59 x 48 cm Gainsborough's House, Sudbury, Suffolk	Cedric Morris *Scott MacGregor* 1935–37 c. Olio su pannello 59 x 48 cm Gainsborough's House, Sudbury, Suffolk	
40.	Cedric Morris *Vero Pieris* ca. 1934–38 Oil on canvas 68.2 x 55.7 cm Gainsborough's House, Sudbury, Suffolk	Cedric Morris *Vero Pieris* 1934–38 c. Olio su tela 68,2 x 55,7 cm Gainsborough's House, Sudbury, Suffolk	
41.	Cedric Morris *Miss Thomas* 1935 Oil on canvas 44.5 x 39.5 cm Gainsborough's House, Sudbury, Suffolk	Cedric Morris *Miss Thomas* 1935 Olio su tela 44,5 x 39,5 cm Gainsborough's House, Sudbury, Suffolk	
42.	Cedric Morris *Ena Douglas* ca. 1926 Oil on board 56.5 x 47.2 cm Gainsborough's House, Sudbury, Suffolk	Cedric Morris *Ena Douglas* 1926 c. Olio su pannello 56,5 x 47,2 cm Gainsborough's House, Sudbury, Suffolk	

43.	Cedric Morris *Roma Milla* 1936 Oil on canvas 75.2 x 62.7 cm Gainsborough's House, Sudbury, Suffolk	Cedric Morris *Roma Milla* 1936 Olio su tela 75,2 x 62,7 cm Gainsborough's House, Sudbury, Suffolk	
44.	Cedric Morris *Barbara Hepworth* 1931 Oil on board 50 x 35 cm Monsoon Art Collection, London	Cedric Morris *Barbara Hepworth* 1931 Olio su pannello 50 x 35 cm Monsoon Art Collection, Londra	
45.	Cedric Morris *Paul Odo Cross* 1925 Oil on canvas 61 x 51 cm Amgueddfa Cymru – Museum Wales	Cedric Morris *Paul Odo Cross* 1925 Olio su tela 61 x 51 cm Amgueddfa Cymru – Museum Wales	
46.	Lucian Freud *Old Man Running* 1936 Oil on canvas on board 27.3 x 36.8 cm Private collection, courtesy of Ordovas	Lucian Freud *Vecchio che corre* (*Old Man Running*) 1936 Olio su tela su pannello 27,3 x 36,8 cm Collezione privata, courtesy Ordovas	

	Exhibition of Portraits by Cedric Morris March 18–April 7, 1938	*Exhibition of Portraits by Cedric Morris* 18 marzo–7 aprile 1938	 

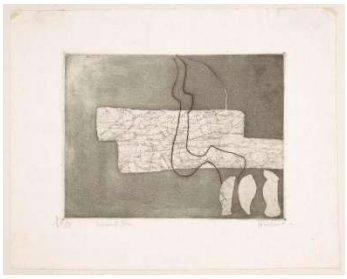
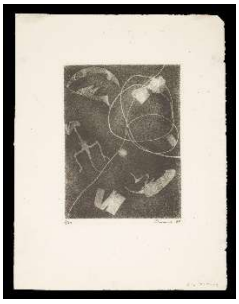
GALLERY 6 - Charles Howard's and Heinz Henghes's exhibitions, April-May 1939

47.	Charles Houghton Howard *The Cage* 1938 Tempera and watercolor on paper 54.9 x 75.3 cm Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection	Charles Houghton Howard *La gabbia* (*The Cage*) 1938 Tempera e acquerello su carta 54,9 x 75,3 cm Museo Solomon R. Guggenheim, New York, Solomon R. Guggenheim Founding Collection	
48.	Charles Houghton Howard *Elevation* 1939 Gouache and graphite on paper 54.3 x 74.9 cm Collection of Galen Howard Hilgard, Santa Cruz	Charles Houghton Howard *Elevazione* (*Elevation*) 1939 Guazzo e grafite su carta 54,3 x 74,9 cm Collezione Galen Howard Hilgard, Santa Cruz	
49.	Charles Houghton Howard *Untitled* 1936 Gouache on paper 29.2 x 44.5 cm Collection of Adaline J. Hilgard, Santa Cruz	Charles Houghton Howard *Senza titolo* 1936 Guazzo su carta 29,2 x 44,5 cm Collezione Adaline J. Hilgard, Santa Cruz	

50.	Charles Houghton Howard *The Prison*, 1937 Gouache on paper 36.8 x 54 cm Collection of Galen Howard Hilgard, Santa Cruz	Charles Houghton Howard *La prigione* (*The Prison*) 1937 Guazzo su carta 36,8 x 54 cm Collezione Galen Howard Hilgard, Santa Cruz	
51.	Heinz Henghes *Bride* (*Guda*) 1939 Red sandstone 63 x 34 x 28 cm Wakefield Permanent Art Collection (The Hepworth Wakefield), Gift of Mrs Hazel King-Farlow, 1939	Heinz Henghes *Sposa* (*Guda*) 1939 Arenaria rossa 63 x 34 x 28 cm Wakefield Permanent Art Collection (The Hepworth Wakefield), Donazione Mrs Hazel King-Farlow, 1939	
	Exhibition of Works by Charles Howard and Sculpture by Henghes April 14–May 6, 1939	*Exhibition of Works by Charles Howard and Sculpture by Henghes* 14 aprile–6 maggio 1939	

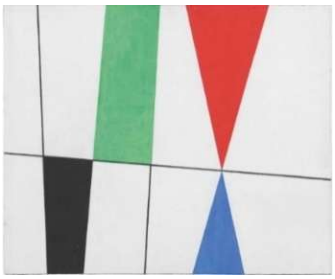
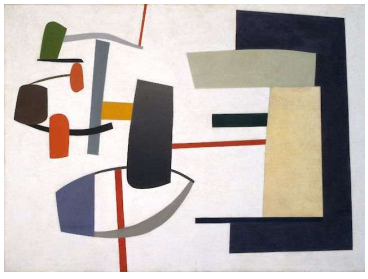
GALLERY 7 - S.W. Hayter's Studio 17 exhibition, June 1939

52.	Stanley William Hayter *Combat* 1936 Etching, scorper, and soft-ground etching Plate: 39.7 x 48.8 cm Private collection, Paris	Stanley William Hayter *Combattimento (Combat)* 1936 Incisione, acquaforte a cera molle e raschietto Immagine: 39,7 x 48,8 cm Collezione privata, Parigi	

53.	Stanley William Hayter *Defeat* 1938–39 Plaster, tinted with ink 24 x 38 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Stanley William Hayter *Sconfitta* (*Defeat*) 1938–39 Gesso inciso e inchiostro 24 x 38 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
54.	Helen Phillips *Stream* 1938 Burin and silk through soft-ground etching print on buff laid paper, mounted on board Image: 13,6 x 10,5 cm; sheet: 29.2 x 19.4 cm Victoria and Albert Museum, London	Helen Phillips *Ruscello* (*Stream*) 1938 Stampa a bulino e acquaforte a cera molle su carta montata su pannello Immagine: 13,6 x 10,5 cm; foglio: 29,2 x 19,4 cm Victoria and Albert Museum, Londra	
55.	Dalla Husband *Innocente Force* 1938 Print, soft-ground impression with resin ground aquatint and burin on zinc Plate: 17.4 x 23.1 cm; sheet: 27.9 x 34.9 cm; Victoria and Albert Museum, London	Dalla Husband *Forza innocente* (*Innocente Force*) 1938 Stampa, impressione a cera molle con acquatinta a resina e bulino su zinco Immagine: 17,4 x 23,1 cm; foglio: 27,9 x 34,9 cm; Victoria and Albert Museum, Londra	
56.	Anton Prinner *Métamorphose* 1934 Photogram print 43.2 x 33 cm Victoria and Albert Museum, London	Anton Prinner *Metamorfosi* (*Métamorphose*) 1934 Stampa da fotogramma 43,2 x 33 cm Victoria and Albert Museum, Londra	

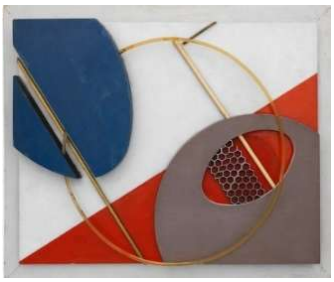
57.	Stanley William Hayter *Mirror I* (*La Glace*) 1938 Etching, scorper, and soft-ground etching23.3 x 30.5 cm British Museum, London	Stanley William Hayter *Specchio I* (*La Glace*) 1938 Acquaforte, bulino e acquaforte a cera molle23,3 x 30,5 cm British Museum, Londra	
58.	Julie Van der Veen *The Dream of Unita* 1938 Etching 17 x 25 cm Estate of Julie Van der Veen, The Netherlands	Julie Van der Veen *Il sogno di Unita* (*The Dream of Unita*) 1938 Acquaforte 17 x 25 cm Estate of Julie Van der Veen, Paesi Bassi	
59.	Jeanne Oosting *Shells* (*Coquillages*) 1936 Etching 26.5 x 33 cm British Museum, London, Presented by Désirée Hayter	Jeanne Oosting *Conchiglie* (*Coquillages*) 1936 Incisione 26,5 x 33 cm British Museum, Londra, Presenta da Désirée Hayter	
60.	Siri Rathsman *Komposition* n.d. Etching and watercolor Plate: 22 × 29.6 cm; sheet: 31.4 × 38.7 cm Moderna Museet, Stockholm, Donation 1973 from the artist through Birger Kock	Siri Rathsman *Composizione* (*Komposition*) n.d. Acquaforte e acquerello Immagine: 22 × 29.6 cm; foglio: 31.4 × 38.7 cm Moderna Museet, Stoccolma, Donazione dell'artista attraverso Birger Kock 1973	

GALLERY 8 - Abstract and Concrete Art exhibition, May 1939

61.	Piet Mondrian *Composition No. 1 with Grey and Red 1938 / Composition with Red 1939* 1938–39 Oil on canvas 105.2 x 102.3 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Piet Mondrian *Composizione n. 1 con grigio e rosso 1938 / Composizione con rosso 1939* (*Composition No. 1 with Grey and Red 1938 / Composition with Red*) *1939* 1938–39 Olio su tela 105,2 x 102,3 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
62.	Sophie Taeuber-Arp *Vertical Composition* (*Plans et triangles pointe sur pointe [Composition verticale]*) 1931 Oil and graphite on cardboard 37.4 x 45.5 cm Arp Museum Bahnhof Rolandseck, Remagen	Sophie Taeuber-Arp *Composizione verticale* (*Plans et triangles pointe sur pointe [Composition verticale]*) 1931 Olio e grafite su cartone 37,4 x 45,5 cm Arp Museum Bahnhof Rolandseck, Remagen	
63.	Jean Hélion *Equilibrium* (*Equilibre*) 1933–34 Oil on canvas 97.4 x 131.2 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Jean Hélion *Equilibrio* (*Equilibre*) 1933–34 Olio su tela 97,4 x 131,2 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	

64.	Sophie Taeuber-Arp *Equilibrium* (*Equilibre*) 1932 Oil on canvas 41.7 x 33.5 cm Stiftung Arp e. V., Berlin/Rolandswerth	Sophie Taeuber-Arp *Equilibrio* (*Equilibre*) 1932 Olio su tela 41,7 x 33,5 cm Stiftung Arp e. V., Berlin/Rolandswerth	
65.	Georges Vantongerloo *Construction of Volumetric Interrelationships Derived from the Inscribed Square and the Square Circumscribed by a Circle* (*Construction des rapports des volumes émanante du carré inscrit et le carré circonscrit d'un cercle*) 1924 Painted cast cement 31 x 20.2 x 25.4 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Georges Vantongerloo *Costruzione di rapporti volumetrici derivanti dal quadrato iscritto e dal quadrato circoscritto da un cerchio* (*Construction des rapports des volumes émanante du carré inscrit et le carré circonscrit d'un cercle*) 1924 Cemento dipinto 31 x 20,2 x 25,4 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
66.	Otto Freundlich *Composition* 1930 Oil on canvas 147 x 113 cm Musée d'Art et d'Histoire Pissarro-Pontoise, Pontoise, Donation Freundlich	Otto Freundlich *Composizione* (*Composition*) 1930 Olio su tela 147 x 113 cm Musée d'Art et d'Histoire Pissarro-Pontoise, Pontoise, Donation Freundlich	
67.	Otto Freundlich *Composition* 1926–36 Glass tesserae on panel 26.5 x 20.5 cm Musée d'Art et d'Histoire Pissarro-Pontoise, Pontoise, Donation Freundlich	Otto Freundlich *Composizione* (*Composition*) 1926–36 Tessere vitree su pannello 26,5 x 20,5 cm Musée d'Art et d'Histoire Pissarro-Pontoise, Pontoise, Donation Freundlich	

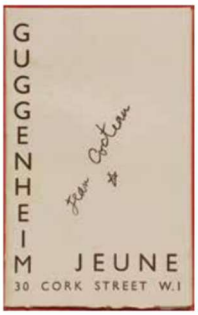
Gallery 9

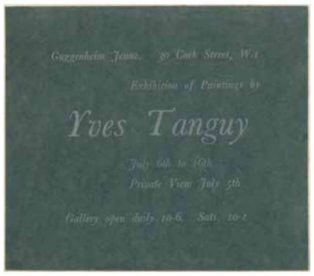
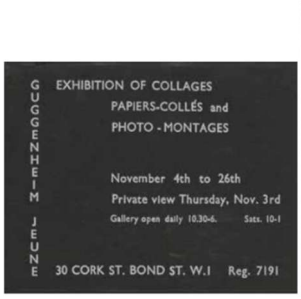
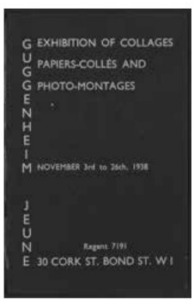
68.	César Domela *Relief no. 11 C* 1936 Painted wood, metal, and plastic on panel 46.1 x 56 x 6 cm Galerie Berinson, Berlin	César Domela *Rilievo n. 11* (*Relief no. 11 C*) 1936 Legno dipinto, metallo e plastica su pannello 46,1 x 56 x 6 cm Galerie Berinson, Berlino	
	Exhibition of Abstract and Concrete Art May 11–27, 1939	*Exhibition of Abstract and Concrete Art* 11–27 maggio 1939	

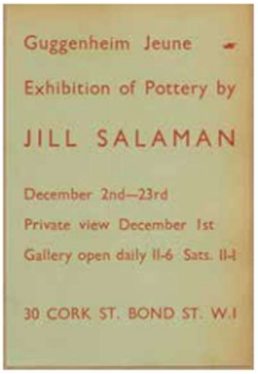
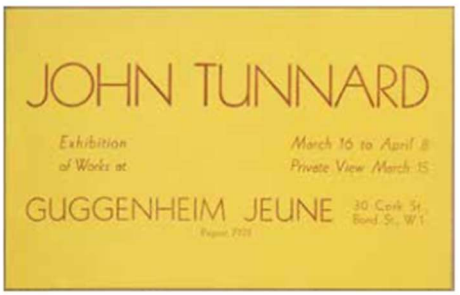
GALLERY 10 - Gisèle Freund's color portrait photographs' projection, June 1939

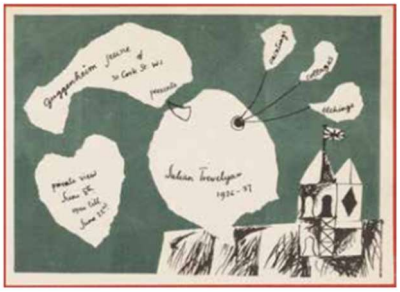
69.	César Domela *Relief no. 11 C* 1936 Painted wood, metal, and plastic on panel 46.1 x 56 x 6 cm Galerie Berinson, Berlin	César Domela *Rilievo n. 11* (*Relief no. 11 C*) 1936 Legno dipinto, metallo e plastica su pannello 46,1 x 56 x 6 cm Galerie Berinson, Berlino	

70.	Gisèle Freund *André Breton, Paris* 1939 Resin-coated chromogenic color print on Kodak paper 20.5 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, France	Gisèle Freund *André Breton, Paris* 1939 Stampa cromogenica a colori con rivestimento in resina su carta Kodak 20,5 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, Francia	
71.	Gisèle Freund *Jean Cocteau* 1939 Resin-coated chromogenic color print on Kodak paper 20.3 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, France	Gisèle Freund *Jean Cocteau* 1939 Stampa cromogenica a colori con rivestimento in resina su carta Kodak 20,3 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, Francia	
72.	Gisèle Freund *Herbert Read and Peggy Guggenheim* 1939 (printed 1977) Dye transfer print 46 x 35 cm Peggy Guggenheim Collection Archives, Venice, Purchase courtesy Ikona Photo Gallery, Venice, 1988	Gisèle Freund *Herbert Read and Peggy Guggenheim* 1939 (stampa 1977) Stampa a trasferimento di coloranti 46 x 35 cm Archivio Collezione Peggy Guggenheim, Venezia, Acquisto grazie a Ikona Photo Gallery, Venezia, 1988	
73.	Gisèle Freund *Samuel Beckett* 1964 Fiber-base gelatine silver print 19.9 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, France	Gisèle Freund *Samuel Beckett* 1964 Stampa ai sali d'argento e gelatina su carta baritata 19.9 x 30 cm IMEC, Saint-Germain-la-Blanche-Herbe, Francia	

74.	Augustus John *Portrait of Wyn Henderson* n.d. Ink on paper, 24.8 x 19.1 cm Solomon R. Guggenheim Foundation, New York, Purchase	Augustus John *Portrait of Wyn Henderson* s.d. Inchiostro su carta, 24,8 x 19,1 cm Fondazione Solomon R. Guggenheim, New York, Acquisto	
75.	Man Ray *Transmutation (Theatr)* 1916 Collage with watercolor, ink chalk, charcoal, and graphite on newspaper on wood 44.5 x 60.5 cm Moderna Museet, Stockholm, Purchase 1966	Man Ray *Trasmutazione (Theatr)* (*Transmutation [Theatr]*) 1916 Collage con acquerello, inchiostro, gesso, carboncino e grafite su carta da giornale su legno 44,5 x 60,5 cm Moderna Museet, Stoccolma, Acquisto 1966	
VITRINE: Peggy Guggenheim's Scrapbooks: various catalogues and brochures related to the exhibitions at the Guggenheim Jeune gallery, 1938-39			
	Exhibition of Drawings, also Furniture, designed for "Les Chevaliers de la Table Ronde" *by Jean Cocteau* January 24–February 12, 1938	*Exhibition of Drawings, also Furniture, designed for* "Les Chevaliers de la Table Ronde" *by Jean Cocteau* 24 gennaio–12 febbraio 1938	

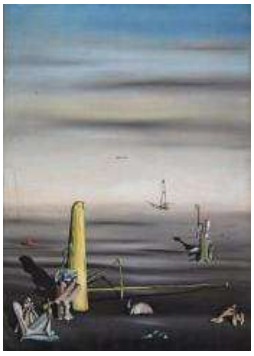
	Exhibition of Paintings by Benno May 31– June 18, 1938 *Exhibition of Surrealist Paintings by Rita Kernn-Larsen* May 31–June 18, 1938	*Exhibition of Paintings by Benno* 31 maggio–18 giugno 1938 *Exhibition of Surrealist Paintings by Rita Kernn- Larsen* 31 maggio–18 giugno 1938	
	Exhibition of Paintings by Yves Tanguy July 6–16, 1938	*Exhibition of Paintings by Yves Tanguy* 6–16 luglio 1938	
	Exhibition of Paintings and Drawings by Children, exhibition invitation October 13, 1938, Guggenheim Jeune, London	*Exhibition of Paintings and Drawings by Children*, invito alla mostra, 13 ottobre 1938, Guggenheim Jeune, Londra	
	Exhibition of Paintings and Drawings by Children October 14–29, 1938	*Exhibition of Paintings and Drawings by Children* 14–29 ottobre 1938	 

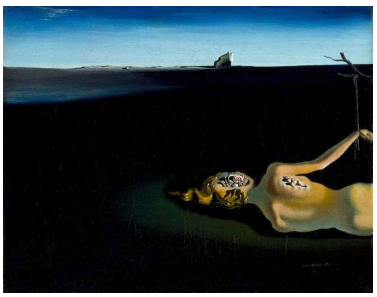
	Exhibition of Pottery by Jill Salaman December 2–23, 1938 *Christmas Exhibition of Paintings, Sculpture, Masks, Portrait-dolls and Decorated Objects by Marie Vassilieff* December 2–23, 1938	*Exhibition of Pottery by Jill Salaman* 2–23 dicembre 1938 *Christmas Exhibition of Paintings, Sculpture, Masks, Portrait- dolls and Decorated Objects by Marie Vassilieff* 2–23 dicembre 1938	
	Exhibition of Paintings and Drawings by Grace W. Pailthorpe and R. Mednikoff January 10–31, 1939	*Exhibition of Paintings and Drawings by Grace W. Pailthorpe and R. Mednikoff* 10–31 gennaio 1939	
	John Tunnard March 16–April 8, 1939	*John Tunnard* 16 marzo–8 aprile 1939	

	A Farewell Party with Gisèle Freund photographs June 22, 1939 *S.W. Hayter's Studio 17—Engravings, Etchings, Plaster Prints* June 8–23, 1939	*A Farewell Party with Gisèle Freund photographs* 22 giugno 1939 *S.W. Hayter's Studio 17. Engravings, Etchings, Plaster Prints* 8–23 giugno 1939	
	"A Farewell Party" exhibition invitation, June 22, 1939, Guggenheim Jeune, London	*A Farewell Party*, invito, 22 giugno 1939, Guggenheim Jeune, Londra	

GALLERY 11 - Various Surrealist Exhibitions & Exhibition of Collages, Papiers-Collés and Photo-montages, November 1938

76.	Rita Kernn-Larsen *Self-Portrait (Know Thyself)* (*Selvportræt [Kend dig selv]*) 1937 Oil on canvas 40 x 45 cm Solomon R. Guggenheim Foundation, New York, Purchased with funds contributed by Penny Borda, Lewis and Laura Kruger, and the Guggenheim Circle, 2013	Rita Kernn-Larsen *Autoritratto (Conosci te stesso)* (*Selvportræt [Kend dig selv]*) 1937 Olio su tela 40 x 45 cm Fondazione Solomon R. Guggenheim, New York, Acquistato grazie a Penny Borda, Lewis e Laura Kruger e il Guggenheim Circle, 2013	

77.	Rita Kernn-Larsen *Dance and Counterdance* (*Dans og kontradas*) 1936 Oil on canvas 89 x 66.8 cm Private collection, Denmark	Rita Kernn-Larsen *Danza e contraddanza* (*Dans og kontradas*) 1936 Olio su tela 89 x 66,8 cm Collezione privata, Danimarca	
78.	Paul Nash *Nocturnal Landscape* 1938 Oil on canvas 76.5 x 101.5 cm Manchester City Galleries, Purchased from Margaret Nash, 1948	Paul Nash *Paesaggio notturno* (*Nocturnal Landscape*) 1938 Olio su tela 76,5 x 101,5 cm Manchester City Galleries, Acquistato da Margaret Nash, 1948	
79.	Yves Tanguy *The Sun in Its Jewel Case* (*Le Soleil dans son écrin*) 1937 Oil on canvas 115.4 x 88.1 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Yves Tanguy *Il sole nel suo portagioie* (*Le Soleil dans son écrin*) 1937 Olio su tela 115,4 x 88,1 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
80.	Yves Tanguy *The Ribbon of Excess* (*Le Ruban des excès*) 1932 Oil on wood 35 x 45.2 cm National Galleries of Scotland, Accepted in lieu of tax and allocated to the Scottish National Gallery of Modern Art 1998	Yves Tanguy *Il nastro dell'eccesso* (*Le Ruban des excès*) 1932 Olio su pannello 35 x 45,2 cm National Galleries of Scotland, Accettato in vece delle imposte e assegnato alla Scottish National Gallery of Modern Art 1998	

81.	Salvador Dalí *Untitled* 1931 Oil on canvas 27.2 x 35 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Salvador Dalí *Senza titolo* 1931 Olio su tela 27,2 x 35 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
82.	Grace Pailthorpe *Sea Urchin / The Escaped Prisoner* May 7, 1938 Watercolor on board 55.5 x 77 cm James Birch, London	Grace Pailthorpe *Riccio di mare / Il prigioniero fuggito* (*Sea Urchin / The Escaped Prisoner*) 7 maggio 1938 Acquerello su pannello 55,5 x 77 cm James Birch, Londra	
83.	Grace Pailthorpe *November 16, 1937 at 2:30* 1937 Oil on canvas 68.6 x 50.8 cm The Jeffrey Sherwin & Family Collection, permanently housed at The Hepworth Wakefield	Grace Pailthorpe *16 novembre 1937 alle 2.30* (*November 16, 1937 at 2:30*) 1937 Olio su tela 68,6 x 50,8 cm The Jeffrey Sherwin & Family Collection, in deposito permanente presso The Hepworth Wakefield	
84.	Grace Pailthorpe *The Five Firemen* 1938 Watercolor on paper 28.5 x 52 cm Peter Black Collection	Grace Pailthorpe *I cinque vigili del fuoco* (*The Five Firemen*) 1938 Acquerello su carta 28,5 x 52 cm Collezione Peter Black	
85.	Wolfgang Paalen *The Genius of the Species* (*Le Génie de l´espèce*) 1938/2017 Poultry and mammal bones, brass, and velvet mounted in black wooden box with glass lid Object: 23 x 38 cm; case: 30.9 x 41.7 x 6.6 cm Edition 5/8 The Wolfgang Paalen Society, e.V., Berlin	Wolfgang Paalen *Il genio della specie* (*Le Génie de l´espèce*) 1938/2017 Ossa di volatile e mammifero, ottone e velluto montati in una scatola nera di legno con coperchio di vetro Oggetto: 23 x 38 cm; scatola: 30,9 x 41,7 x 6,6 cm edizione 5/8 The Wolfgang Paalen Society, e.V., Berlino	

86.	Wolfgang Paalen *Octopus Sky* (*Ciel de pieuvre*) 1938 Oil and candle smoke on canvas 97 x 130 cm Private collection, Courtesy Malingue S.A., Paris	Wolfgang Paalen *Cielo di piovra* (*Ciel de pieuvre*) 1938 Olio e fumo di candela su tela 97 x 130 cm Collezione privata, courtesy Malingue S.A., Parigi	
87.	John Tunnard *Psi* 1938 Oil, gesso, gouache, and wax crayon on composite board 79.9 x 119.8 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	John Tunnard *Psi* 1938 Olio, gesso, guazzo, e pastello a cera su pannello 79,9 x 119,8 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
88.	John Tunnard *Installation A* 1939 Oil, body color, and watercolor on canvas 76 x 121.8 cm Laing Art Gallery, North East Museums, Newcastle upon Tyne	John Tunnard *Installazione A* (*Installation A*) 1939 Olio, guazzo e acquerello su tela 76 x 121,8 cm Laing Art Gallery, North East Museums, Newcastle upon Tyne	
89.	Kurt Schwitters *Maraak, Variation I (Merzbild)* 1930 Oil, rusted steel, laminate, enameled tin, paper, china, and cork mounted to paperboard 46.2 x 37.2 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Kurt Schwitters *Maraak, Variazione I (Merzbild)* (*Maraak, Variation I [Merzbild]*) 1930 Olio, ferro arrugginito, lamina di metallo, latta smaltata, carta, porcellana e sughero montati su cartone 46,2 x 37,2 cm Collezione Peggy Guggenheim, Venezia (Fondazione Solomon R. Guggenheim, New York)	
90.	André Masson *Deep Down the Sea* (*Le Fond de la mer*) 1937 Sand, seashells, and algae on board 27 x 35 cm Private collection	André Masson *Il fondo del mare* (*Le Fond de la mer*) 1937 Sabbia, conchiglia e alghe su pannello 27 x 35 cm Collezione privata	

91.	André Masson *Ondine* 1937 Gouache, sand, seashell, and feather on wood 21.5 x 15 cm Galerie Natalie Seroussi, Paris	André Masson *Ondine* 1937 Guazzo, sabbia, conchiglia e piuma su pannello di legno 21,5 x 15 cm Galerie Natalie Seroussi, Parigi	
92.	André Masson *Mélusine* 1937 Shells, feather, and sand on wood 27 x 20 cm Private collection	André Masson *Mélusine* 1937 Conchiglie, piuma e sabbia su pannello di legno 27 x 20 cm Collezione privata	
93.	Reuben Mednikoff *The Flying Pig* September 10, 1936 Oil on board 43 x 59 cm Private collection	Reuben Mednikoff *Il maiale volante* (*The Flying Pig*) 10 settembre 1936 Olio su pannello 43 x 59 cm Collezione privata	
94.	Hans Hartung *T1938-16* 1938 Metal, wire mesh, rope, nails, screws, and glue on paper mounted to wooden panel 102 x 91 cm Collection Fondation Hartung-Bergman, Antibes	Hans Hartung *T1938-16* 1938 Metallo, rete metallica, corda, chiodi, viti e colla su carta montata su pannello di legno 102 x 91 cm Collezione Fondation Hartung-Bergman, Antibes	

95.	Eileen Agar *Precious Stones* 1936 Gouache and photolithographic collage 26 x 20.9 cm Leeds Museums & Galleries (Leeds Art Gallery), Purchased with the aid of grants from the Leeds Art Collections Fund and the MGC/V&A Purchase Grant Fund 1986	Eileen Agar *Pietre preziose* (*Precious Stones*) 1936 Guazzo e collage fotolitografico 26 x 20,9 cm Leeds Museums & Galleries (Leeds Art Gallery), Acquistato grazie a donazioni di Leeds Art Collections Fund e MGC/V&A Purchase Grant Fund 1986	
96.	Eileen Agar *Untitled* ca. 1936 Paper, celluloid, feather, string, printed papers, and watercolor on paper 26.9 x 20.7 cm The Penrose Collection, Farleys House & Gallery, East Sussex	Eileen Agar *Senza titolo* (*Untitled*) 1936 c. Carta, celluloide, piume, corda, carta stampata e acquerello su carta 26,9 x 20,7 cm The Penrose Collection, Farleys House & Gallery, East Sussex	
97.	Humphrey Jennings *Seal*, 1935 Rotogravure on rotogravure 19 x 14 cm Solomon R. Guggenheim Foundation, New York, Gift, Erina Siciliani	Humphrey Jennings *Foca* (*Seal*) 1935 Rotocalcografia su rotocalcografia 19 x 14 cm Fondazione Solomon R. Guggenheim, New York, Donazione, Erina Siciliani	

Solomon R. Guggenheim Foundation
Peggy Guggenheim Collection
Palazzo Venier dei Leoni
Dorsoduro 701
I-30123 Venezia
guggenheim-venice.it

Exhibition Rooms

INTRODUCTION

Peggy Guggenheim in London: The Making of a Collector

This exhibition explores Peggy Guggenheim's formative years in the United Kingdom, focusing on her pioneering gallery, Guggenheim Jeune (1938–39), at 30 Cork Street, London. Though short-lived, the gallery played a pivotal role in shaping the prewar British art scene by increasing the visibility and acceptance of contemporary art at a time when London's institutions remained conservative. Alongside galleries like the Redfern Gallery, the Mayor Gallery, and the London Gallery, it challenged established norms and provided an essential platform for avant-garde art. This period was crucial in shaping Guggenheim's identity as a patron of the arts—marked by her intention to establish a modern art museum in London, a vision that would ultimately be realized in Venice.

Over eighteen months, from January 1938 to June 1939, Guggenheim staged twenty-one exhibitions with the help of gallery manager Winifred (Wyn) Henderson, introducing British audiences to the latest work by both local and international artists, many affiliated with abstraction and Surrealism. The gallery hosted many "firsts," including the first U.K. solo shows of Vasily Kandinsky and the Surrealist artists Rita Kernn-Larsen, Wolfgang Paalen, and Yves Tanguy. It presented the first group exhibition of collage in the United Kingdom and a controversial contemporary sculpture show. In her program, Guggenheim championed women artists, giving exhibitions to Marie Vassilieff and Grace Pailthorpe, photographer Gisèle Freund, and ceramicist Jill Salaman, and including works by artists such as Eileen Agar, Barbara Hepworth, Sophie Taeuber-Arp, and Paule Vézelay in group exhibitions.

Guggenheim's friendships and connections with figures such as Jean (Hans) Arp, Samuel Beckett, Marcel Duchamp, Roland Penrose, Herbert Read, and Mary Reynolds helped realize her vision. While Guggenheim Jeune did not achieve commercial success, its impact lay in its bold curatorial approach. Operating in a period of mounting political anxiety, on the eve of World War II, the gallery became a platform for radical artistic expression and a quiet but powerful form of resistance to Fascism.

Peggy Guggenheim in London: The Making of a Collector brings together numerous works for the first time since their original presentation at Guggenheim Jeune, alongside related objects from the period, shedding light on the early experiences that launched Guggenheim's career as a collector and champion of modern art.

GALLERY 1

Peggy Guggenheim in the United Kingdom and Guggenheim Jeune

Peggy Guggenheim was a self-declared anglophile who had many connections with England. As a teenager, she joined her mother Florette on regular trips to Europe, often visiting England, the home of family members including her uncle Isaac and aunt Lina Seligman, her cousin Eleanor May, and her sister Hazel. From 1934–39, Guggenheim lived at Yew Tree Cottage, on the borders of Hampshire and Sussex, where her children Pegeen and Sindbad attended local liberal and progressive schools. In a 1976 interview, she reflected on her life, saying, "I have been in love with Venice for fifty years. If I didn't live here, I would live in the English countryside."

In 1937, Guggenheim's friend Peggy Waldman may have partly inspired her decision to become a gallery owner, encouraging her to undertake "some serious work . . . such as run a gallery." Throughout the entire existence of the Guggenheim Jeune gallery, the country cottage remained Guggenheim's home. She invited artists who exhibited at her gallery, including Jean (Hans) Arp and Yves Tanguy, and it was there that Tanguy created the rosewood ring and pair of earrings inset with miniature Surrealist landscapes especially for Guggenheim, shown here.

This room brings together key works of abstraction and Surrealism exhibited at Guggenheim Jeune, reflecting the artistic tendencies that defined the gallery's program. These include Arp's *Head and Shell* (ca. 1933), the first artwork she acquired for her collection; Wolfgang Paalen's *Articulated Cloud* (1937/2023), an assemblage of sponges forming an umbrella; Rita Kernn-Larsen's Surrealist painting *Behind the Mirror* (1937); and the abstract collage *Three Forms* (1935) by the English-born, Paris-based artist Paule Vézelay. Also featured is Girls in the *Arches* (1936), by Guggenheim's daughter Pegeen Vail who, alongside her brother Sindbad, showed her work in the *Exhibition of Paintings and Drawings by Children* at Guggenheim Jeune in October 1938.

GALLERY 2

Vasily Kandinsky at Guggenheim Jeune

When Peggy Guggenheim presented *Exhibition of Paintings, Water-color Drawings and Gouaches by Wassily Kandinsky* at her Guggenheim Jeune gallery from February 18–March 12, 1938, it marked a pivotal moment for both the artist and the patron. This was Kandinsky's first retrospective in the United Kingdom and his most comprehensive presentation in the country to date, spanning works made between 1909 and 1937. While widely celebrated in prewar Germany, Kandinsky was living in exile in Paris, after the Nazis closed the Bauhaus in 1933, where he had taught, and banned modern art.

Although little-known to British audiences, Kandinsky's work was shown in London at a moment of growing curiosity about abstraction. British artists such as Ben Nicholson and Barbara Hepworth were increasingly looking to modern art from Europe for inspiration, while émigré artists fleeing Nazi-fascism brought new urgency to debates around artistic freedom. Encouraged by her friend and advisor Marcel Duchamp, Guggenheim organized the exhibition and worked closely with Kandinsky, who, unable to travel, oversaw the installation remotely through detailed gallery plans.

The exhibition presented Kandinsky's evolving abstract language, from early compositions in which traces of landscape and figures remain visible to later works characterized by floating forms and rhythmic lines. Though critical responses in Britain ranged from admiration to confusion, the exhibition significantly raised his profile in London and beyond. Only two paintings sold, purchased by Guggenheim herself, including *Dominant Curve* (1936), a key example of his Paris-period abstraction. The 1938 exhibition displayed all the works on view here, apart from *Cossacks* (1910–11). Guggenheim's advocacy extended beyond the gallery, facilitating loans for exhibitions at regional schools and institutions and mediating the gift of *Cossacks*, made by her sister, the artist Hazel McKinley, to Tate Gallery, which initially refused it.

GALLERY 3

Marie Vassilieff: Dolls, Masks, and the Art of Invention

In December 1938, Peggy Guggenheim presented the *Christmas Exhibition of Paintings, Sculpture, Masks, Portrait-Dolls and Decorated Objects by Marie Vassilieff* at her London gallery. A central figure of the School of Paris, the Russian artist Vassilieff developed a hybrid practice that blurred the boundaries between fine art, craft, and design.

In the early 1910s, she founded the Académie Marie Vassilieff in Montparnasse, later transformed during World War I into a canteen that became a gathering place for artists and writers including Guillaume Apollinaire, Amedeo Modigliani, and Pablo Picasso.

Her long friendship with Jean Cocteau played a decisive role in securing her solo exhibition at Guggenheim Jeune, where her work was shown alongside Jill Salaman's pottery.
Building on an earlier exhibition in London, the show offered British audiences a rare opportunity to encounter the full scope of Vassilieff's inventive work. It brought together around twenty paintings and sculptures with her distinctive handcrafted figures—ranging from intimate "portrait dolls" to larger puppets—and masks depicting cultural icons such as

Joséphine Baker and Marlene Dietrich. Crafted from fabric, cardboard, wire, and innovative materials such as celluloid (rhodoïd), these works playfully explored identity and gender. Vassilieff also presented wearable and decorative objects, including celluloid hats, belts, painted cigarette cases, and fantastical figures, many of which were first shown at the 1937 *Exposition internationale des arts et techniques dans les vie moderne* in Paris.

Vassilieff's exhibition received positive reviews in several press outlets. Critics described the striking combination of wit and lifelike presence in her works. One noted that Guggenheim herself wore a pink celluloid hat by Vassilieff at the opening. Today, Vassilieff's work invites renewed attention for its experimental materials, cross-disciplinary practice, and its challenge to the hierarchies that long separated art from design and craft.

GALLERY 4

Mostra di scultura contemporanea

In the spring of 1938, Peggy Guggenheim organized the *Exhibition of Contemporary Sculpture* at Guggenheim Jeune, a landmark event for the acceptance of modern sculpture in Britain. At a time when abstraction and non-figurative forms were still met with skepticism, the exhibition introduced audiences to new sculptural languages emerging across Europe and Britain. It affirmed Guggenheim's role as a decisive champion of cutting-edge art, at a moment when London's leading institutions remained largely conservative toward the avant-garde.

The exhibition brought together thirty-six works by eight artists, including Jean (Hans) Arp, Henry Moore, and Sophie Taeuber-Arp. Marcel Duchamp played a crucial role in helping Guggenheim assemble the exhibition, arranging for works to be shipped from Paris, while Arp assisted with the installation. For many visitors, this was the first encounter with sculpture that rejected traditional representation in favor of abstract and organic forms.

Even before it opened, the exhibition became the center of public controversy. Under the British Import Duty Act of 1932, imported stone and sculpture were subject to taxation unless officially certified as "art." When the director of Tate Gallery refused to recognize the works to be shown at Guggenheim Jeune as such, customs withheld them temporarily. The dispute that followed was widely reported in the press and debated in Parliament, and ultimately ended in Guggenheim's favor. The resulting publicity drew record attendance, though no works were sold. Shortly afterward, Guggenheim purchased Moore's bronze Reclining Figure (1938), on view here.All the works in this gallery explore abstract shapes, organic growth, and innovative approaches to materials.

Barbara Hepworth and Edward Wadsworth, included here for their visual and conceptual affinities, were not part of the 1938 exhibition. However, Arp, Hepworth, Taeuber-Arp, and Wadsworth all participated in the *Exhibition of Abstract and Concrete Art* at Guggenheim Jeune in May 1939, further helping to secure abstract art's place in Britain.

GALLERY 5

Cedric Morris and Lucian Freud

Peggy Guggenheim knew the Welsh-born artist, art teacher, and plantsman Cedric Morris from her years living in Paris, and was probably introduced to him through Mary Reynolds, a U.S. artist and bookbinder, in the late 1920s. This friendship led to Morris exhibiting his paintings at Guggenheim Jeune in March 1938.

As Guggenheim wrote in her memoirs: "Cedric Morris, one of my oldest friends, was a painter of flowers who had an iris farm and a school of painting in Suffolk. He wanted to have a show in my gallery, but he did not want to exhibit his beautiful flower pictures for which he was famous. Instead, he wished to exhibit some fifty portraits he had done of London celebrities." Much to Guggenheim's surprise, Morris delivered over one hundred portraits that she and gallery manager Winifred (Wyn) Henderson nonetheless managed to fit into the gallery space. The reviews of the exhibition were mixed.

The portraits reflect his culturally diverse network of friends that included artists, writers, stage designers, publishers, ballet dancers, art teachers, students from his East Anglian School of Painting and Drawing, his housekeeper, and several politicians. Here are included portraits of Vero Pieris, who left Sri Lanka to study art in London; Roma Milla, an actress of Caribbean descent living in West Ham who also sat for Jacob Epstein, Augustus John, and Ethel Walker; Paul Odo Cross, a ballet dancer and painter; the Scottish-born stage designer Scott MacGregor; and artist Barbara Hepworth.

The first work Lucian Freud exhibited was *Old Man Running* (1937–38), painted while he was still a teenager. It was included in Guggenheim Jeune's exhibition *Paintings and Drawings by Children* in October 1938. Freud later joined Morris's art school and was influenced by his style of portrait painting.

GALLERY 6

Charles Howard

The U.S.-born artist Charles Howard made his artistic debut in Julien Levy's 1932 *Surréalisme* exhibition in New York, alongside Jean Cocteau, Joseph Cornell, Max Ernst, and Man Ray. Soon after, he relocated to London and held his second solo exhibition in the United Kingdom at Guggenheim Jeune in Spring 1939, presenting twelve oil paintings, thirteen gouaches, and a selection of drawings, including *The Prison* (1937), *The Cage* (1938), and *Elevation* (1939), on view here. In these works, his distinctive near-Surrealist style of abstract, biomorphic forms blends with partly representational imagery, described by one critic as "a balance between reasoned construction and free intuition." In a text coinciding with the show, published in the illustrated journal London Bulletin, in which Peggy Guggenheim publicized her exhibitions, poet George Reavey described Howard's work as "restless mobile architecture . . . a sort of animated jigsaw puzzle the liberated parts of which are struggling to form a new organic unity of their own." Howard became a British citizen in 1963, before retiring to Bagni di Lucca, Italy, in 1970.

Heinz Henghes

In the text entitled "*My Sculptures Bear Strange Names*," accompanying his exhibition at Guggenheim Jeune, the self-taught, German-born artist Heinz Henghes wrote: "I shall exhibit nine statues in stone and one in wood. They represent a year's work in England, which has been kind to me and where I have been happy." One of these works, a red sandstone sculpture titled Bride (1939), is exhibited here. While verging on abstraction, its title suggests the artist may have been thinking about a female form, here reduced to a stylized, totemic mass. The shape also echoes prehistoric, Cycladic, and African sculptural traditions that Henghes admired. Peggy Guggenheim's sister Hazel King-Farlow bought Bride and donated it to Wakefield Art Gallery (today the Hepworth Wakefield). Guggenheim acquired two works—a Connemara black-stone sculpture titled Maya, as well as a green marble piece called *The Unborn*.

GALLERY 7

S.W. Hayter's Studio 17. Engravings, Etchings, Plaster Prints

In June 1939, Guggenheim Jeune presented one of the most consequential printmaking exhibitions staged in prewar London. At a moment when Europe stood on the eve of conflict, the show introduced British audiences to a radically experimental approach to printmaking that challenged the boundaries between medium, method, and modernist expression. Stanley William Hayter founded Atelier 17, known in English as Studio 17, in Paris in 1927. A hub for experimental printmaking that became a revolutionary force in the graphic arts, Studio 17 attracted major figures including Alexander Calder, Max Ernst, André Masson, Joan Miró, Nina Negri, and David Smith.

The Guggenheim Jeune exhibition featured one hundred and eighty-three prints by twenty-seven established and emerging international artists, including the U.S.-born Helen Phillips, the Dutch Julie Van der Veen and Jeanne Oosting, the Canadian Dalla Husband, the Swedish Siri Rathsman, the French-born painter Yves Tanguy, as well as Hayter. Their work included a multiplicity of styles including abstraction, figurative art, and Surrealism.

The exhibition also featured prints from *Solidarité* (1938) and *Fraternity* (1939), two political portfolios created to raise funds for the refugees of the Spanish Civil War, and among the most overtly political works shown at Guggenheim Jeune.

To London viewers, many of whom still associated printmaking with craft tradition, the works appeared contemporary, marked by many dynamic biomorphic forms and textured surfaces. Hayter regarded Studio 17 as much a laboratory of technical research as a place for artistic collaboration. Press reactions ranged from hostile to celebratory. New Statesman and Nation mocked the work as "excremental, testicular, vaginal," blaming a "school poisoned by the modern world." In contrast, The Times called the exhibition "lively," arguing that engraving served contemporary abstraction and Surrealism more effectively than painting.

Studio 17 would continue in New York (1940–55) and return to Paris (1950–88).

GALLERY 8

The Exhibition of Abstract and Concrete Art

The *Exhibition of Abstract and Concrete Art* took place at Guggenheim Jeune from May 11–27, 1939. It was a groundbreaking exhibition featuring forty-five works by twenty-three international artists, showcasing a broad range of approaches to abstraction across painting, sculpture, relief, and collage.

The artists, including Jean (Hans) Arp, Theo van Doesburg, Otto Freundlich, Naum Gabo, Jean Hélion, Barbara Hepworth, Alberto Magnelli, Piet Mondrian, Sophie Taeuber-Arp, Georges Vantongerloo, and Paule Vézelay, had a shared belief in the expressive potential of pure form. For many visitors, the exhibition offered their first encounter with the international abstract movement. It took place at a time when the idea of abstraction was still considered radical. Issues of nationality, exile, and persecution had brought about changes in the ideological and philosophical landscape for artists. In that context, there was a strong political undercurrent to the inclusion of artists in *Exhibition of Abstract and Concrete Art* who were either émigrés (like Gabo and Mondrian) living in London and Paris or were regarded as "degenerate" (as in the case of Freundlich) by the Nazi regime.

Peggy Guggenheim's connections and friendships with several artists such as Arp and Taeuber-Arp ensured their inclusion in the exhibition. Marcel Duchamp had introduced Guggenheim to Mondrian in London in 1938, soon after he had fled Paris for England. Subsequently, his abstract painting of vertical and horizontal lines *Composition No. 1 with Grey and Red 1938 / Composition with Red 1939* (on view here) would not only be included in the show but was also acquired by Guggenheim for her collection. She also actively supported and financed Otto Freundlich, a German artist of Jewish descent living in Paris, and campaigned for his art to be shown in London, including four of his works in the exhibition..

GALLERY 10

Gisèle Freund and Winifred (Wyn) Henderson

In June 1939, Peggy Guggenheim invited the Franco-German photographer Gisèle Freund to present her pioneering color portraits at a farewell event marking the closing of Guggenheim Jeune. The lease had ended, and Guggenheim was preparing a new venture in collaboration with her adviser, British art historian Herbert Read, to establish a museum of modern art in London.

Marcel Duchamp encouraged Freund to meet Guggenheim. Freund, who had fled Nazi Germany for Paris in 1933, captured leading artists and writers in vivid color, including André Breton, Jean Cocteau, and Duchamp himself. Her photographs were projected as large-scale slides and shown in rotation throughout the evening, bringing these figures to life and offering guests an intimate encounter with Europe's creative circles. The party drew a full house and widespread press attention. Following the event, Freund photographed Guggenheim and Read in Guggenheim's London flat. The portrait shows them sitting side by side before Yves Tanguy's

painting *The Sun in Its Jewel Case* (1937; on view in the next room). As Guggenheim recalled, "We had to choose whether to cut this or ourselves in half. We decided to favor ourselves."

Pages from Guggenheim's scrapbook, preserving invitations and catalogues of Guggenheim Jeune exhibitions, are on view in this room. All of them feature the gallery's graphic identity, designed by Winifred (Wyn) Henderson, the gallery's manager and sole employee, whom Guggenheim described as a "Titian beauty with a genius for remembering faces." Henderson secured the 30 Cork Street location and used her wide network to connect artists with exhibitions. She also coined the name Guggenheim Jeune, nodding to the Parisian Bernheim-Jeune gallery while highlighting Peggy Guggenheim's status as the younger (*jeune*) family member active in the art world—her uncle, Solomon R. Guggenheim, being the elder. Henderson's professionalism, skill, and dedication were central to the gallery's success.

GALLERY 11

Surrealist Exhibitions and the Exhibition of Collages, Papiers-collés and Photo-montages

While groups associated with Dada and Surrealism flourished in cities such as Berlin, New York, and Paris after the end of World War I, their activities initially attracted limited interest in London. This skepticism began to fade when Surrealism entered Britain first through the literary realm, especially avant-garde magazines, and then through a small but influential network of progressive galleries. Alongside the Mayor Gallery and the London Gallery, both located on Cork Street, Guggenheim Jeune emerged as a leading venue for the promotion of Surrealism in Britain.

Between 1938–39, Peggy Guggenheim organized the first monographic exhibitions devoted to international Surrealist artists, including the Danish Rita Kernn-Larsen, the Austrian-born Wolfgang Paalen, and the French-born Yves Tanguy. She also gave visibility to British artists closely aligned with Surrealism, among them Grace Pailthorpe and Reuben Mednikoff (through a two-person exhibition), and John Tunnard, who absorbed Surrealist ideas while never formally joining the movement. Although Guggenheim did not attend the first *International Surrealist Exhibition* held in London in 1936, she reflected, "In view of future events this was a most strange coincidence." Indeed, through both solo and group shows, she contributed to establishing Surrealism as an urgent force within the British art scene.

The *Exhibition of Collages, Papiers-collés and Photo-montages* (November 1938) marked another historic milestone: the first survey of modern collage ever held in the United Kingdom, staged at a moment when the terminology for the medium was still in formation. Bringing together ninety-four works by nearly fifty international artists, such as the Argentine-British Eileen Agar, the German-born Hans Hartung, the British Humphrey Jennings, the French André Masson, and the U.S.-born Man Ray, the exhibition asserted collage as a central language of modern art and traced its development from Cubism through Surrealism.
This gallery reunites works originally shown in Guggenheim Jeune's Surrealist exhibitions and in the *Exhibition of Collages*, alongside closely related works from the same period by artists featured in those shows.

Solomon R. Guggenheim Foundation
Peggy Guggenheim Collection
Palazzo Venier dei Leoni
Dorsoduro 701
I-30123 Venezia
guggenheim-venice.it

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EFG International 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 talent. The portfolio of art partnerships, coupled with the banks own contemporary art collection, allows EFG to invest in the future of art in the communities where they are located.

EFG has been a long-term supporter and Institutional Patron of the Peggy Guggenheim Collection in Venice since 2001. To ensure that works of art are conserved for future generations to experience, the bank has sponsored the restoration of some important pieces in the Peggy Guggenheim Collection. These include Pablo Picasso's *The studio (L'Atelier)* and Modigliani's *Woman in a Sailor Shirt*, as well as Marcel Duchamp's masterpiece *(Box in a Valise),* 1935-41.

In 2025, EFG renewed its commitment as an Institutional Patron of the Peggy Guggenheim Collection for a further three-year period to 2027. Additionally, the bank has extended the partnership to become a Patron of the museum's new conservation laboratory.

Franco Polloni, Head of Switzerland and Italy region, EFG International said: "At the heart of our longstanding collaboration with the Peggy Guggenheim Collection is a shared belief in their mission: that art should not only conserve the past but also shape the future. The new laboratory will play a vital role in safeguarding our cultural heritage, ensuring that some of the most important artworks remain on display to inspire generations to come."

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