



**FROM
KANDINSKY
TO POLLOCK**
THE ART OF THE GUGGENHEIM
COLLECTIONS

FLORENCE
PALAZZO
STROZZI

19 MARCH
24 JULY
2016

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DI FIRENZE

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THE SOLOMON R. GUGGENHEIM FOUNDATION NEW YORK, VENICE

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PRESS RELEASE

Opening 19 March 2016, Palazzo Strozzi in Florence presents masterpieces of European and American art of the 1930s to the 1960s from the collections of Peggy Guggenheim and Solomon R. Guggenheim.

FROM KANDINSKY TO POLLOCK. The Art of the Guggenheim Collections Palazzo Strozzi, Florence 19 March–24 July 2016

Starting 19 March through 24 July 2016, Palazzo Strozzi hosts a major exhibition bringing to Florence over one hundred works of European and American art from the 1920s to the 1960s, in a narrative that reconstructs relationships and ties across the Atlantic through the museums of two American collectors, Peggy Guggenheim and Solomon R. Guggenheim.

Curated by Luca Massimo Barbero, associate curator of the Peggy Guggenheim Collection, Venice, the exhibition – a joint venture of the Fondazione Palazzo Strozzi and the Solomon R. Guggenheim Foundation in New York – offers visitors an exceptional opportunity to view together parts of the collections of the museums of both Solomon and his niece Peggy through the work of some of the greatest figures in 20th century art. Opening with masterpieces by such major artists as **Kandinsky**, **Duchamp** and **Max Ernst**, the exhibition goes on to explore postwar developments on both sides of the Atlantic, with the *Art informel* of such European masters as **Alberto Burri**, **Emilio Vedova**, **Jean Dubuffet** and **Lucio Fontana**, and with work by leading figures on the American art scene from the 1940s to the 1960s: **Jackson Pollock**, with no fewer than eighteen works, **Mark Rothko** with six, and **Alexander Calder** with five sculptures, the so-called ‘mobiles’, alongside work by **Willem de Kooning**, **Robert Motherwell**, **Roy Lichtenstein**, **Cy Twombly** and others.

The opening of this exceptional exhibition in Florence evokes a tie that goes back many years. Palazzo Strozzi was the venue that Peggy Guggenheim (who had only recently arrived in Europe) chose in February 1949 to show the collection that was later to find a permanent home in Venice. The exhibition includes twenty-five of the same works of art that were displayed in that exhibition, the first to be held in Palazzo Strozzi's then newly-restored Strozzina cellars.

The paintings, sculptures, engravings and photographs from the Guggenheim Collections in New York and Venice, as well as from a small number of other museums and private collections, offer the visitor a unique opportunity to admire and compare some of the great masterpieces which played a crucial role in defining the very concept of modern art, from Surrealism and Action Painting to *Art informel* and Pop Art. The works of art on display include **Vasily Kandinsky's** monumental *Dominant Curve* (1936), which Peggy was to sell during the war (one of the "seven tragedies in her life as a collector"); **Max Ernst's** *The Kiss* (1927), a manifesto of Surrealist Art and the painting used to advertise the Strozzina exhibition in 1949; **Francis Bacon's** *Study for Chimpanzee* (1957), rarely shown outside Venice, of which Peggy Guggenheim was so fond that she hung it in her bedroom; works of American Abstract Expressionism such as **Sam Francis's** *Shining Back* (1958), of Color-Field and Post-Painterly Abstraction such as **Frank Stella's** *Gray Scramble* (1968–9), and of Pop Art, such as **Roy Lichtenstein's** grandiose *Preparedness* (1968), in which the artist turned his characteristic cartoon-like style to protest the war in Vietnam.

ART FROM THE GUGGENHEIM COLLECTIONS

The exhibition testifies to the importance of the two collections and confirms the crucial role played by Peggy and Solomon Guggenheim in the history of 20th century art. On the one hand Solomon Robert Guggenheim (1861–1949), under the guiding hand of German painter the Baroness Hilla Rebay von Ehrenwiesen, who was to become the first director of the Guggenheim in New York, opened a Museum of Non-Objective Painting in 1939 based on the purist notion of abstraction as an absence of figures, and on Kandinsky's art in particular. Four years later he commissioned innovative and visionary architect Frank

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Lloyd Wright to design the celebrated museum on Fifth Avenue that was to open in 1959. On the other hand, Peggy Guggenheim (1898–1979) opted for more transversal collecting, open to a variety of movements of her time. Her engagement with contemporary art began when she was almost forty years of age. On the advice of historian and critic Herbert Read and of friends such as Marcel Duchamp, Howard Putzel and Nellie van Doesburg, she focused on European movements such as Cubism and Surrealism, in addition to the various avant-gardes of abstraction. Her collection was eventually to include works of American Abstract Expressionism by artists such as Jackson Pollock and Robert Motherwell, which she showed in New York in the course of the short but intense and fertile period during which she operated her Art of This Century Gallery (1942–47), prior to opening her museum in Venice in 1951. When Solomon died in 1949, his New York museum was named for him and, under its new director James Johnson Sweeney, it expanded its collecting beyond abstraction and its sources, focusing in particular on post-war European and American work, thus becoming a truly comprehensive museum of modern and contemporary art.

Solomon's original collection was to grow over the years, acquiring other collections such as the legacy of Karl Nierendorf (1948), the Justin K. Thannhauser collection (1976), the collection of Giuseppe Panza di Biumo (1990–2), major donations from the Robert Mapplethorpe Foundation (1992) and the Bohem Foundation (2001), and, most recently (2012) eighty works of postwar American and European art, including several masterpieces, from the collection of Hannelore B. and Rudolph B. Schulhof. A crucial moment in the Solomon R. Guggenheim Foundation's internationalisation was marked by Peggy Guggenheim's donation to the Foundation of her collection in Venice in 1976.

THE EXHIBITION

The exhibition occupies nine rooms. The first offers an introduction to the two great collectors in the Guggenheim family: Peggy with the Art of This Century Gallery, New York, and Solomon with the celebrated Frank Lloyd Wright museum. The second room illuminates Peggy's career as a collector and her affinity to Surrealism. The third room is devoted to Jackson Pollock and to his astonishingly original painting. Rooms four and five focus on the Abstract Expressionism of de Kooning and on pictorial trends that were coming to maturity in Europe in the same years. A small adjacent room showcases, four sculptures by Laurence Vail, Peggy's first husband, in an evocative atmosphere reminiscent of a *Wunderkammer*. The sixth room is devoted to Color Field Painting, to Post-Painterly Abstraction and to Calder's mobiles, some suspended from the ceiling. Room seven is given over to the work of Mark Rothko, whose potential Peggy recognized early. The exhibition concludes with artistic research in Europe and in the United States in the 1960s, with Roy Lichtenstein's outside *Preparedness*, painted in 1968, ideally closing the circle of the Guggenheim family's story as collectors of 20th century Modernism.

The exhibition is promoted and organized by the Fondazione Palazzo Strozzi and the Solomon R. Guggenheim Foundation with the support of the Comune of Florence, the Camera di Commercio of Florence, the Associazione Partners Palazzo Strozzi and the Regione Toscana, and with a contribution from the Ente Cassa di Risparmio di Firenze.

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FACT SHEET

Title	<i>FROM KANDINSKY TO POLLOCK. The Art of the Guggenheim Collections</i>
Site	Palazzo Strozzi
Period	19 March-24 July 2016
Curated by	Luca Massimo Barbero associate curator of the Peggy Guggenheim Collection, Venice
With the Patronage of	Ministero dei Beni e delle Attività Culturali e del Turismo Consulate General of the United States of America, Florence Honorary Consulate of France, Florence
Promoted and organised by	Fondazione Palazzo Strozzi and The Solomon R. Guggenheim Foundation, New York and Venice
With the support of	Comune di Firenze, Camera di Commercio di Firenze, Associazione Partners Palazzo Strozzi, Regione Toscana
With the contribution of	Ente Cassa di Risparmio di Firenze Ferrovie dello Stato Italiane, ATAF GESTIONI, BUSITALIA-Sita Nord, Ufficio Turismo della Città Metropolitana di Firenze, Toscana Aeroporti Spa, Unicoop Firenze, Firenze Parcheggi, Feltrinelli
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Info	T. +39 055 2645155 www.palazzostrozzi.org
Admission	Full price € 12,00; concessions € 9,50; Schools € 4,00

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PHOTO SHEET

The images can be downloaded from the press area in our website: www.palazzostrozzi.org

Room 1 The Guggenheims and Their Collections		
1.02	Theo van Doesburg (1883–1931) <i>Composition XI (Kompositie XI)</i> , 1918. Oil on canvas in artist's frame 64.6 x 109 cm (73.2 x 117.8 cm) Solomon R. Guggenheim Museum, New York 54.1360 Photo Ellen Labenski	
1.03	Vasily Kandinsky (1866–1944) <i>Upward (Empor)</i> , October 1929. Oil on cardboard, 70 x 49 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. More info in the section The Show in 12 masterpieces	
1.04	Vasily Kandinsky (1866–1944) <i>Dominant Curve (Courbe dominante)</i> , April 1936. Oil on canvas, 129.2 x 194.3 cm. Solomon R. Guggenheim Museum, New York. Solomon R. Guggenheim Founding Collection 45.989. Photo by Kristopher McKay	
1.07	Paul Klee (1879–1940) <i>Portrait of Frau P. in the South (Bildnis der Frau P. im Süden)</i> , 1924. Watercolor and oil transfer drawing on paper, mounted on gouache-painted board, 42.5 x 31 cm including Mount. Peggy Guggenheim Collection, Venice 76.2553 Photo by Carmelo Guadagno	

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1.01	Giorgio de Chirico (1888–1978) <i>The Gentle Afternoon (Le Doux Après-midi)</i> , 1916. Oil on canvas, 65.3 x 58.3 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald © Giorgio de Chirico, by SIAE 2016	
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1.08	Max Ernst (1891–1976) <i>The Kiss (Le Baiser)</i> , 1927. Oil on canvas, 129 x 161.2 cm. Peggy Guggenheim Collection, Venice, 76.2553. Photo by David Heald. © Max Ernst, by SIAE 2016. More info in the section The Show in 12 masterpieces	
1.10	Constantin Brancusi (1876–1957) <i>Bird in Space (L'Oiseau dans l'espace)</i> , 1932–40. Polished brass, 151.7 cm high, including base. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Constantin Brancusi, by SIAE 2016	
1.13	Paul Delvaux (1897–1994) <i>The Break of Day (L'Aurore)</i> , July 1937. Oil on canvas, 120 x 150.5 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Paul Delvaux Fondation, St Idesbald, Belgique, by SIAE 2016	
Room 2 Europe–America. Surrealism and the Birth of the New Avant-Gardes		
2.01	André Masson (1896–1987) <i>Armour (L'Armure)</i> , January–April 1925. Oil on canvas, 80.6 x 54 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo David Heald © André Masson by SIAE 2016	
2.07	Yves Tanguy (1900–1955) <i>The Sun in Its Jewel Case (Le Soleil dans son écrin)</i> , 1937. Oil on canvas, 115,4 x 88,1 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Yves Tanguy, by SIAE 2016	
2.08	Max Ernst (1891–1976) <i>"The Antipope"</i> , ca. 1941. Oil on cardboard, mounted on board, 32.5 x 26.5 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by Carmelo Guadagno. © Max Ernst, by SIAE 2016	
2.09	Leonora Carrington (1917-2011) <i>Oink (They Shall Behold Thine Eyes)</i> , 1959. Oil on canvas, cm 40 x 90,9. Peggy Guggenheim Collection, Venice, 76.2553. Photo by David Heald. © Leonora Carrington, by SIAE 2016	
2.10	Leonor Fini (1907–1996) <i>The Shepherdess of the Sphinxes</i> , 1941. Oil on canvas, 46.2 x 38.2 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Leonor Fini, by SIAE 2016	

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2.11	<p>Pablo Picasso (1881–1973) <i>Half-length Portrait of a Man in a Striped Jersey (Buste d'homme en tricot rayé)</i>, 14 September 1939. Gouache on paper, 63.1 x 45.6 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Succession Picasso, by SIAE 2016 More info in the section The Show in 12 masterpieces</p>	
2.13	<p>Marcel Duchamp (1887–1968) <i>Box in a Valise (Boîte en-valise)</i>, 1941. Leather valise containing miniature replicas and color reproductions of works by Duchamp, and one photograph with graphite, watercolor, and ink additions, 40.7 x 37.2 x 10.1 cm Peggy Guggenheim Collection, Venice 76.2553. Photo by Sergio Martucci. © Succession Marcel Duchamp, by SIAE 2016 Marcel Duchamp <i>L.H.O.O.Q. da Boîte en-valise</i> 1941. Venice, Peggy Guggenheim Collection. © Succession Marcel Duchamp, by SIAE 2016. More info in the section The Show in 12 masterpieces</p>	
2.14	<p>William Baziotes (1912–1963) <i>The Parachutists</i>, 1944. Duco enamel on canvas 76.2 x 101.6 cm. The Solomon R. Guggenheim Foundation. Gift, Ethel Baziotes 2004.89. Photo by David Heald</p>	
2.15	<p>Clyfford Still (1904–1980) <i>Jamais</i>, May 1944. Oil on canvas, 165.2 x 82 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Clyfford Still, by SIAE 2016</p>	
2.17	<p>Arshile Gorky (1904–1948) <i>Untitled</i>, summer 1944. Oil on canvas, 167 x 178.2 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Arshile Gorky by SIAE 2016 More info in the section The Show in 25 masterpieces</p>	
<p>Room 3 Jackson Pollock</p>		
3.04	<p>Jackson Pollock (1912–1956) <i>The Moon Woman</i>, 1942. Oil on canvas, 175.2 x 109.3 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016. More info in the section The Show in 12 masterpieces</p>	
3.07	<p>Jackson Pollock (1912–1956) <i>Untitled</i>, ca. 1946. Gouache and pastel on paper, 58 x 80 cm. Peggy Guggenheim Collection, Venice 76.2553 Photo by David Heald © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016</p>	

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3.08	Jackson Pollock (1912–1956) <i>The Water Bull</i> (from the Accabonac Creek series), 1946. Oil on canvas, 76.5 x 213 cm. Stadelijk Museum, Amsterdam A 2970. Gift of Peggy Guggenheim © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016	
3.09	Jackson Pollock (1912–1956) <i>Watery Paths</i> , 1947. Oil on canvas, 114 x 86 cm. GNAM-Galleria di Arte Moderna e Contemporanea, Rome. inv. 4554. Gift of Peggy Guggenheim, 1950 © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016	
3.10	Jackson Pollock (1912–1956) <i>Enchanted Forest</i> , 1947. Oil on canvas, 221.3 x 114.6 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald. © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016. More info in the section The Show in 12 masterpieces	
3.11	Jackson Pollock (Cody 1912 - East Hampton 1956) <i>Untitled (Green Silver)</i> , ca.1949. Enamel and aluminium paint on paper, mounted on canvas, cm 57,8 x 78,1. New York, Solomon R. Guggenheim Museum, Gift, Sylvia and Joseph Slifka, 2004.63 © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016	
3.12	Jackson Pollock (Cody 1912 - East Hampton 1956) <i>Number 18</i> , 1950. Oil and enamel on Masonite, cm 56 x 56,7. New York, Solomon R. Guggenheim Museum, Gift, Janet C. Hauck, in loving memory of Alicia Guggenheim and Fred Hauck, 91.4046 © Pollock-Krasner Foundation / Artists Rights Society, ARS, New York, by SIAE 2016	
Room 4 Abstract Expressionism		
4.01	Willem de Kooning (1904–1997) <i>Composition</i> , 1955. Oil, enamel, and charcoal on canvas, 201 x 175.6. Solomon R. Guggenheim Museum, New York 55.1419. Photo by Kristopher McKay	
4.03	Sam Francis (1923–1994) <i>Shining Back</i> , 1958. Oil on canvas 202.6 x 135.4 cm. Solomon R. Guggenheim Museum, New York 59.1560 Photo by Kristopher McKay. © 2016 Sam Francis Foundation, California, by SIAE 2016	
4.05	Hans Hofmann (1880–1966) <i>The Gate</i> , 1959–60. Oil on canvas, 190.5 x 123.2 cm. Solomon R. Guggenheim Museum, New York 62.1620. Photo by David Heald. © Hans Hofmann, by SIAE 2016	

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4.09	Willem de Kooning (1904–1997) <i>Nude Figure–Woman on the Beach</i> , 1963. Oil on paper, mounted on canvas, 81.3 x 67.3 cm. Solomon R. Guggenheim Foundation. Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.44. Photo by David Heald. ©The Willem de Kooning Foundation, by SIAE 2016	
Room 5 Postwar Europe		
5.01	Jean Dubuffet (1901–1985) <i>Fleshy Face with Chestnut Hair (Châtaine aux hautes chairs)</i> , August 1951. Oil-based mixed-media on Masonite, 64.9 x 54 cm. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald © Jean Dubuffet, by SIAE 2016	
5.02	Jean Dubuffet (1901–1985) <i>Portrait of Soldier Lucien Geominne (Portrait du soldat Lucien Geominne)</i> , December 1950. Oil-based mixed-media on Masonite, 64.8 x 61.6 cm. Solomon R. Guggenheim Foundation. Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.49 Photo by David Heald. © Jean Dubuffet, by SIAE 2016	
5.08	Emilio Vedova (Venezia 1919-2006) <i>Image of Time (Barrier)</i> 1951. Egg tempera on canvas, cm 130,5 x 170,4. Peggy Guggenheim Collection, Venice 76.2553. Photo by Kristopher McKay. © Fondazione Emilio e Annabianca Vedova.	
5.10	Tancredi Parmeggiani (Feltre 1927-Rome 1964) <i>Composition</i> 1955. Oil and tempera on canvas, cm 129,5 x 181. Peggy Guggenheim Collection, Venice 76.2553. Photo by David Heald.	
5.07	Alberto Burri (1915–1995) <i>White B (Bianco B)</i> , 1965. Plastic, acrylic paint, Vinavil, 'combustione' on cellotex, 151.1 x 151.1 cm Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012 2012.29. Photo by David Heald. © Fondazione Palazzo Albizzini Collezione Burri, Città di Castello, by SIAE 2016	
5.09	Asger Jorn (1914–1973) <i>Untitled</i> , 1956. Oil on canvas 99.8 x 69.5 cm. Solomon R. Guggenheim Museum, New York. Gift, Mr. and Mrs. Rudolph B. Schulhof, 1986 86.3474. Photo by Kristopher McKay. © Donation Jorn, Silkeborg, by SIAE 2016	
5.11	Mirko Basaldella (1910–1969) <i>Lion of Damascus</i> , 1954. Bronze, 76 x 92 cm. Solomon R. Guggenheim Foundation. Gift, Vera and Raphael Zariski 2004.4. Photo by David Heald	

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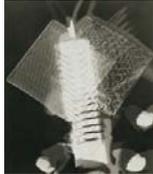
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5.12	Mirko Basaldella (1910–1969) <i>Roaring Lion II</i> , 1956. Bronze, 77 x 94 cm. Solomon R. Guggenheim Foundation. Gift, Vera and Raphael Zariski 2004.6. Photo by David Heald	
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6.10	André Kertész (1894–1985) <i>Peggy Guggenheim</i> , 1945. Gelatin-silver print, 24.1 x 19.4 cm. Solomon R. Guggenheim Foundation. Gift, Canton Argovia, Switzerland, In recognition of the origin of the Guggenheim family in Lengnau. 2001.43	
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7.02	Robert Motherwell (1915–1991) <i>Elegy to the Spanish Republic No. 110, Easter Day</i> , 1971. Acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm. Solomon R. Guggenheim Museum, New York. Gift, Agnes Gund 84.3223. Photo by Kristopher McKay. © Dedalus Foundation, Inc. /Licensed by SIAE 2016	

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7.03	Alexander Calder (1898–1976) <i>Red Yellow and Blue Gongs (or Triple Gong)</i> , 1951. Painted sheet metal, and steel wire 135 x 220 x 170 cm. Fondazione Musei Civici di Venezia, Galleria Internazionale di Arte Moderna. Ca' Pesaro, Venice, inv. 2020. Gift of the artist, 1952 © Calder Foundation New-York, by SIAE 2016	
7.05	Alexander Calder (1898–1976) <i>Yellow Moon (Croissant jaune)</i> , 1966. Painted sheet metal, metal rods and steel wire, 162.6 x 243.8 x 177.8 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.33. Photo by David Heald. © Calder Foundation New-York, by SIAE 2016. More info in the section The Show in 12 masterpieces	
7.09	Helen Frankenthaler (1928–2011) <i>Canal</i> , 1963. Acrylic on canvas 205.7 x 146 cm. Solomon R. Guggenheim Museum, New York. Purchased with the aid of funds from the National Endowment for the Arts, in Washington, D.C., a federal agency; matching funds contributed by Evelyn Sharp 76.2225. Photo by Masood Kamandy. © Helen Frankenthaler, by SIAE 2016	
7.11	Kenneth Noland (1924–2010) <i>Birth</i> , 1961. Oil on canvas, 91.4 x 91.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.90. Photo by David Heald. © Kenneth Noland, by SIAE 2016	
7.12	Frank Stella (b. 1936) <i>Gray Scramble</i> , 1968– 69. Oil on canvas, 175.3 x 175,3 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.101. Photo by David Heald. © Frank Stella, by SIAE 2016	
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8.03	Mark Rothko (1903–1970) <i>No.18 (Black. Orange on Maroon)</i> 1963, oil on canvas, 175.6 x 163.5 cm. New York, Solomon R. Guggenheim Museum. Gift, The Mark Rothko Foundation, Inc., 86.3421 Photo by David Heald. © Kate Rothko Prizel & Christopher Rothko / ARS, New York, by SIAE 2016	
8.05	Marc Rothko (1903–1970) <i>Untitled (Red)</i> , 1968. Oil on paper mounted on canvas, 83.8 x 65.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.92. Photo by David Heald © Kate Rothko Prizel & Christopher Rothko / ARS, New York, by SIAE 2016. More info in the section The Show in 12 masterpieces	

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8.06	Marc Rothko (1903–1970) <i>Untitled (Black on Gray)</i> , 1969–70. Acrylic on canvas, 203.3 x 175.5 cm Solomon R. Guggenheim Museum, New York. Gift, The Mark Rothko Foundation, Inc., 1986, 86.3422. Photo by Kristopher McKay © Kate Rothko Prizel & Christopher Rothko / ARS, New York, by SIAE 2016	
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9.03	Cy Twombly (1928–2011) <i>Untitled</i> , 1967. Oil based house paint and wax crayon on canvas, 127 x 170.2 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.97. Photo by David Heald. © 2016 Cy Twombly Foundation	
9.07	Roy Lichtenstein (1923–1997) <i>Preparedness</i> , 1968. Oil and Magna on three joined canvases, 304.8 x 548.6 cm overall. Solomon R. Guggenheim Museum, New York 69.1885 Photo by Kristopher McKay. © Estate of Roy Lichtenstein New York, by SIAE 2016	
9.06	Lucio Fontana (1899–1968) <i>Spatial Concept, Expectations</i> , 1965. Water-based paint on canvas, 130 x 97 cm. Solomon R. Guggenheim Foundation. Gift, Fondazione Lucio Fontana 88.3590 Photo by David Heald. © Fondazione Lucio Fontana, Milano, by SIAE 2016	

PEGGY GUGGENHEIM

4	Peggy Guggenheim with earrings made for her by Alexander Calder, 1950s © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005	
5	Peggy Guggenheim with earrings made for her by Yves Tanguy, 1950s. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005	
6	Peggy Guggenheim and Max Ernst in the Surrealist gallery of Art of This Century, New York, 1942 ca. Left to right: Max Ernst, <i>The Kiss</i> (1927, Peggy Guggenheim Collection), and <i>Zoomorphic Couple</i> (1933, Peggy Guggenheim Collection). Courtesy Solomon R. Guggenheim Foundation	

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7	<p>The Abstract Gallery of Art of This Century, New York, 1942. Background, left: Vasily Kandinsky, <i>Landscape with Red Spots, No. 2</i> (1913, Peggy Guggenheim Collection); foreground, right: Jean Hélion, <i>Equilibrio</i> (1933, Peggy Guggenheim Collection) Courtesy Solomon R. Guggenheim Foundation</p>	
12	<p>Peggy Guggenheim and Jackson Pollock in front of <i>Mural</i>, commissioned by Peggy to Pollock for her house in New York (1943, University of Iowa Museum of Art, Iowa City, Gift Peggy Guggenheim). © Photo by George Kargar</p>	
14	<p>Peggy Guggenheim in her room at the Hotel Savoia & Jolanda along Riva degli Schiavoni, Venice, 1948 © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005</p>	
19	<p>Peggy Guggenheim on the steps of Palazzo Venier dei Leoni on the occasion of the first exhibition she organized in Venice, September 1949. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005</p>	
20	<p>Peggy Guggenheim on the roof terrace of Palazzo Venier dei Leoni, Venice, early 1950s © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005</p>	
21	<p>Peggy Guggenheim at Palazzo Venier dei Leoni with Alexander Calder, <i>Arc of Petals</i> (1941, Peggy Guggenheim Collection), behind her Jean Arp, <i>Overturned Blue Shoe with Two Heels Under a Black Vault</i> (1925, Peggy Guggenheim Collection), Venice, early 1950s. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005</p>	
22	<p>Peggy Guggenheim in her bedroom at Palazzo Venier dei Leoni, behind her Alexander Calder, <i>Silver Bed Head</i> (1945-46, Peggy Guggenheim Collection), Venice, early 1950s. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005</p>	

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24	Peggy Guggenheim behind a sculpture by Antoine Pevsner, 1950s © Photo Roloff Beny / National Archives of Canada	
28	Peggy Guggenheim in her bedroom at Palazzo Venier dei Leoni, behind her Alexander Calder, Silver Bed Head (1945-46, Peggy Guggenheim Collection), Venice, early 1950s. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005	
29	Peggy Guggenheim in the library of Palazzo Venier dei Leoni; behind her, two <i>United</i> by Tancredi Parmeggiani (1954, and 1953 respectively, Peggy Guggenheim Collection); suspended from the ceiling Alexander Calder, <i>Mobile</i> (1934, Peggy Guggenheim Collection), Venice, 1960s. © Solomon R. Guggenheim Foundation. Photo Archivio Cameraphoto Epoche. Gift, Cassa di Risparmio di Venezia, 2005	

SOLOMON R. GUGGENHEIM

1	Hilla Rebay, ca. 1937 © The Hilla von Rebay Foundation. Courtesy of the Solomon R. Guggenheim Foundation, New York	
2	Solomon R. Guggenheim at the Plaza Hotel, New York, ca. 1937 Courtesy of the Solomon R. Guggenheim Foundation, New York	
3	Irene Guggenheim, Vasily Kandinsky, Hilla Rebay, and Solomon R. Guggenheim at the Bauhaus, Dessau, July 7, 1930 Courtesy of the Solomon R. Guggenheim Foundation, New York	
4	Solomon R. and Irene Guggenheim's apartment at the Plaza Hotel, New York, ca. 1937. Courtesy of the Solomon R. Guggenheim Foundation, New York	

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11	Frank Lloyd Wright, Hilla Rebay, and Solomon R. Guggenheim with the model of Wright's design for the new museum at a press luncheon, Plaza Hotel, New York, September 20, 1945 Courtesy of the Solomon R.Guggenheim Foundation, New York	
12	The Solomon R. Guggenheim Museum under construction, ca. 1958 . Photo William H. Short © Solomon R.Guggenheim Foundation, New York	
13	The Solomon R. Guggenheim Museum under construction, ca. 1958 . Photo William H. Short © Solomon R.Guggenheim Foundation, New York	
14	Opening day of the Solomon R. Guggenheim Museum, New York, October 21, 1959. Photo Robert E. Mates. © Solomon R.Guggenheim Foundation, New York	
15	Installation view, Inaugural Selection, Solomon R. Guggenheim Museum, October 21, 1959-June 19, 1960. Photo Robert E. Mates. © Solomon R.Guggenheim Foundation, New York	
16	Installation view, Works from the Peggy Guggenheim Foundation, Solomon R. Guggenheim Museum, New York, ca. January 1969 Photo Robert E. Mates. © Solomon R.Guggenheim Foundation, New York	

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EXHIBITION WALKTHROUGH

From Kandinsky to Pollock. The Art of the Guggenheim Collections offers an unprecedented opportunity to see assembled together works of art from the museums of Solomon R. Guggenheim and of his niece Peggy, and to explore their pivotal roles in the history and development of 20th century art. Built around their collections, the exhibition presents masterpieces which helped to define the very concept of modern art, while also documenting the life and times of Solomon and Peggy and the story of the museums they founded. Enthusiastic collectors passionate about the art of their own time, the Guggenheims were eager to acquaint the wider world with the work of the avant-garde. Peggy introduced modern European art to the new world of American painters and sculptors, and in this way contributed to the formation of the first New York avant-garde, while American artists such as Jackson Pollock were, in their turn, to have a profound impact on European art. This exhibition celebrates an earlier link between Peggy Guggenheim and Florence. Palazzo Strozzi was the venue which she chose in February 1949 (she had only recently returned to Europe) to exhibit the collection that was later to find its permanent home in Venice. Twenty-five works that were on view then, in the newly-restored cellars of the palace, La Strozziina, are included here.

Section 1-The Guggenheims and Their Collections

The Guggenheim family's two great collectors are introduced here by their museum projects in New York. To the left, the interior of Art of This Century, the museum-gallery that Peggy Guggenheim opened in 1942. With its innovative design by Frederick Kiesler, this was a venue that brought together European emigré artists and the new American avant-garde. To the right, the Solomon R. Guggenheim Museum, designed by Frank Lloyd Wright and opened to the public in 1959. This swiftly became both a Manhattan and an international architectural icon.

The art on display here encapsulates the origins of the two collections. From 1929, with the help of artist and adviser Hilla Rebay, Solomon focused on abstract art, devoid of all reference to the real world. Peggy's collection, which she began to assemble while in Europe in the late 1930s, demonstrates her "impartiality between Surrealist and abstract art."

Section 2-Europe–America. Surrealism and the Birth of the New Avant-Gardes

When World War II broke out, many European Surrealists emigrated to the States where, due in no small measure to Peggy Guggenheim, they were to influence young artists who went on to develop an American avant-garde in the post-war era. The exhibits in this room illustrate Peggy's passion for Surrealism and the work of her good friend and adviser Marcel Duchamp. The Surrealists had much in common but never a single style. Peggy, who loved them for their diversity, collected their work with generous enthusiasm. The works of Gorky, Gottlieb, Baziotès and Still (the latter two were given their first solo exhibitions at Art of This Century) reveal the contamination of avant-garde experiences from both continents that was to lead to Abstract Expressionism, the dominant manifestation of the rise of American non-figurative painting in the late 1940s and 50s.

Section 3-Jackson Pollock

Jackson Pollock, Action Painting's most emblematic figure, became in the space of a few years one of the United States most celebrated artists of his generation – almost a living legend following an article in Life magazine in 1949 – thanks primarily to Peggy Guggenheim's unflinching support. Pollock, who had worked as a carpenter in Solomon R. Guggenheim's museum, was given a contract by Peggy in 1943 that allowed him to focus solely on his painting. The works assembled here date from 1942 to 1951, from early paintings that betray the influence of Picasso and Surrealism (*The Moon-Woman*, 1942, and *Two*, 1943–45) to paintings using the poured technique which, as its name indicates, consists in pouring paint onto a horizontal canvas. In his mature phase Pollock sought inspiration in the choreographic gestures reminiscent of Native American magic rituals (*Enchanted Forest*, 1947, *Untitled (Green Silver)*, c. 1949, *Number 18*, 1950). His painting here takes the form of an animated tangle of colored lines and patches stretching almost beyond the edge of the canvas with no apparent figurative intent. His work was to revolutionize post-war art, spreading like wildfire thanks to Peggy, who promoted it with exhibitions in Europe (1948, 1949, and 1950) and with donations to museums, some of which are exhibited here.

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Section 4-Abstract Expressionism

Willem de Kooning was one of Abstract Expressionism's most representative figures. A restless rebel of Dutch origin, he anticipated the most important stylistic developments in modern painting, discovering the strength of symbols and creating compositions combining color, matter and gesture. The movement coalesced around eighteen artists who, in 1950, took their cue from Adolph Gottlieb to protest the selection of artists for a contemporary American painting show organised by the Metropolitan Museum of Art, thus earning themselves the name "the Irascible 18." Works by some of them are shown here alongside examples of Sam Francis's "Post-Painterly Abstraction", of the work of Joan Mitchell and of Hans Hofmann, who developed an independent abstract vocabulary and who was to influence new generations of artists through his dedication to teaching.

Section 5- Postwar Europe

While the tendency in America in the 1940s was towards a new abstraction, in Europe two leading artists were also experimenting and anticipating inventive forms of non-figuration: Lucio Fontana in the 1930s and Jean Dubuffet in the 1940s. Europe in the immediate post-war years was a dynamic crucible of creativity, its vitality evident in the movement known as Art informel or Art autre, in which the medium of paint itself acquired a new expressive value. This is exemplified by Burri's plastics, Fontana's notorious holes (*buchi*), the gestural vigor of artists whom Peggy began to appreciate after her arrival in Venice such as Vedova, the sculpture of Consagra and Mirko, and the experimentalism of Dubuffet, whose art is represented here by works collected by Hannelore B. and Rudolph B. Schulhof who bequeathed an important part of their collection to the Solomon R. Guggenheim Foundation in 2012.

Section 6-Palazzo Venier de Leoni: Peggy in Venice

The images of one of Peggy Guggenheim's New York residences and of her palazzo in Venice show how Peggy surrounded herself with the work of the artists she collected or who were her friends: from Cornell's boxes and the bottles of her first husband Laurence Vail (these together with Duchamp's Valise constituted the first show at Art of This Century), Man Ray's rayographs and Bacon's painting which hung in her bedroom in Venice, to Tancredi's compositions. Peggy's special enthusiasm for Tancredi's work testifies to her continuing activity as patroness and collector even after she moved to Venice.

Section 7-Great American Painting

Abstract Expressionism's revolutionary phase (to which Motherwell's early work belongs) was followed by a second generation which based its art no longer on an existentialist emphasis on gesture but on an exploration of painting in its moment of creation, leading to diminished interest in expressionist and painterly content. Artists moved in two directions: Color Field and Post-Painterly Abstraction, typified by unmodulated, two-dimensional color, which artists such as Morris Louis would allow to flow onto the canvas, saturating it in paint, and by the cool geometry of Frank Stella and Kenneth Noland. The rich variety of this mature panorama in American art at the turn of the 1950s is completed by the galaxy of mobiles invented by Alexander Calder, one of the greatest masters of the abstract who changed the very notion of sculpture, orchestrating contrasting forces that constantly change both their relationships in space and the shape of the work itself. Peggy admired and collected Calder's work, while the Solomon R. Guggenheim Museum celebrated it with a major retrospective in the early 1960s.

Section 8-Mark Rothko

Peggy instantly recognized Rothko's potential, devoting an exhibition to his work at Art of This Century as early as 1945, while many of his works are held by the Solomon R. Guggenheim Museum, clearly illustrating the esteem of both. Rothko developed a highly personal abstract style in the 1950s. His painting's appeal lies in the mysterious process that enabled him to simplify the complex vision that his pictures express. Time is non-existent in his paintings, their slow progress to meet the observer's soul endlessly testifying to the tragic facts of birth, life and death. The intense emotive force transmitted by his work prompts one to reassess one's relationship to visual art. Rothko eventually achieved absolute monochrome, in blacks and grays, an 'old-age style' that was his last endeavour to probe the limits of pictorial expression.

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DI FIRENZE

PROMOTED AND ORGANISED BY

FONDAZIONE PALAZZO STROZZI FLORENCE
THE SOLOMON R. GUGGENHEIM FOUNDATION NEW YORK, VENICE

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FROM KANDINSKY TO POLLOCK

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Section 9-The 1960s: The Start of a New Era

Propitious Moment, one of Dubuffet's masterpieces, opens the 1960s. Among various exhibitions of Dubuffet's art organized by the Solomon R. Guggenheim Museum, that in 1966 was dedicated to *Hourloupe*, Dubuffet's neologism to describe his work based on *cloisonné* black lines framing white with occasional patches of primary color, that was to influence Street Art. European and American art moved forward with a synthesis of the minimal and the abstract exemplified by Twombly (who employed a calligraphic technique of graffiti on a solid gray, brown or white ground, midway between painting and engraving), by the precision of Fontana's *cuts* and by the formal, clean-edged elegance of Kelly. But this trend, which traced its roots to the avant-gardes of the early part of the century, was to be cut short in this decade by the explosion of a new artistic movement, Pop Art. Roy Lichtenstein's *Preparedness*, painted in the pivotal year of 1968 and on display here, inaugurated a new era in contemporary art. Nothing was quite the same again.

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5 QUESTIONS FOR THE CURATOR

1) Why is this exhibition such a unique, once-in-a-lifetime event?

In the development and growth of art history in what we know as the "short century", the 20th century, certain works of art can be seen to have played a germinal role in putting into focus, possibly even in presenting, such a rich, complex, varied and original moment. Many of these works, which we might call pivotal in the birth of the 20th century avant-garde movements, are well known to the public, but what is rare is to see them displayed one alongside the other, as they will be here in Florence, in a narrative that tells the story of the Guggenheim collections and of the European and American avant-gardes at such an intense pace. Above all, this exhibition is a valuable opportunity for visitors to track the dazzling development and growth of art after World War II, a phenomenon which is only recently being celebrated at the international level and which sprang from the avant-garde movements earlier in the century. The opportunity to view at one and the same exhibition Marcel Duchamp's *Boîte en Valise*, dedicated to Peggy Guggenheim, and Vasilii Kandinsky's *Dominant Curve*, a masterpiece from the Solomon R. Guggenheim Museum in New York, together with work by Paul Klee, Giorgio de Chirico and Lucio Fontana, or work by Jean Dubuffet alongside that of Robert Motherwell, Mark Rothko and Cy Twombly, offers visitors unique room-by-room insight into the art of both continents in an intense exchange of assonance, contrast, stimulus and deeper exploration. Bringing together such a large number of pivotal works embodying the development of art in those years is not just a rare occurrence, it is also the first time that an ongoing debate has been built between the European and American avant-gardes in a chronological crescendo of research movements, which will not only surprise the visiting public but also enchant them with its vigour as the exhibition unfolds.

2) What is the new idea driving this exhibition, compared to the Guggenheim collections *per se*?

The exhibition is built around the new idea of displaying, room after room, in an intense and scientifically unimpeachable sequence, a narrative whose "bricks" can only be the story behind the individual works in the Guggenheim collections. Thus we present Peggy's unique life and experience as a collector and patron of the arts alongside the story – still little-known in Italy – of Solomon and of the Guggenheim museums themselves. We also take a completely new look at the role of Baroness Hilla Rebay as consultant to, and first director of, the Guggenheim in New York. She was an artist and critic who played a crucial role in researching, promoting and safeguarding the European avant-gardes associated with abstraction, rationalism, neoplasticism and modernism. Bringing these stories together in a single exhibition has meant that we have been able to offer visitors a potentially new take on collections which are developing and growing, and which never cease to evolve.

3) What is the leitmotif running through the exhibition?

In addition to the scientific criterion, we have endeavoured to build a pathway offering several layers of interpretation in greater depth, ranging from art history to the artists' life stories and to their relations with the Guggenheim patrons and collectors and with the directors of the museum in New York, thus building a kind of layered show in which visitors can follow their whim at any one time and "read" the exhibits in one of several different ways. These – what one might call intimate – tales of the works on display form the leitmotif, the narrative of the whole exhibition. The exhibits "tell their own story" to the public, and those stories are always fascinating. For instance, take Peggy Guggenheim's rapport with Giacometti, whose sculpture opens the exhibition, or her friendship with Alexander Calder and her love of Italian sculptors such as Pietro Consagra and Mirko, whom visitors will rediscover here along with such famous names as Mark Rothko, Hans Hofmann, Frank Stella and Alberto Burri. Or take the importance of Solomon Guggenheim and Hilla Rebay with respect to Kandinsky, whose masterpieces they collected, building a whole section of the museum around his artistic endeavour. Or Rebay's love of rationalism and of the European avant-garde movements, with rare works by Gabo and Van Doesburg (whose wife Nellie was to befriend and advise Peggy regarding numerous works for her collection). Over the years the New York museum was also to pursue its mission of introducing contemporary European art to the American public; in that connection, we may consider emblematic the presence of Dubuffet with some of his crucial works, highlighting his popularity with art lovers stateside. So it is the "biographies", the

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major and minor history of the individual works – a history of which most people are often totally unaware – that constitutes the leitmotif of this "story in pictures".

4) Peggy and Solomon Guggenheim played crucial roles in a fascinating era for 20th century art, but why are their names still so iconic today, so much a part of the popular imagination?

The exhibition starts by introducing these leading figures, who were collectors and who founded museums but who were primarily in love with the art of the 20th century, which they saw as a means with which to build a new idea of knowledge, of visual culture. They both saw their mission as a venture for the public, designed to allow people to get to know the avant-gardes, the deeper roots of what was then contemporary art. Solomon R. Guggenheim, with his astonishing collection which grew and grew over the decades, built the foundations of a fully-fledged compendium of the abstract avant-gardes, beginning chiefly with the great European artists. Peggy Guggenheim, on the other hand, built herself a life that was in close touch with the very sources of the avant-garde movements that were contemporary with her, to the point where she even became a part of them and, in some instances, became the driving force behind them, allowing them to exist and to develop, and personally promoting them. Another aspect that is a focal feature of the collective imagination is unquestionably the strength and the impact that the building housing the Guggenheim in New York had at the time and still has today. Created for Solomon by Frank Lloyd Wright, the museum immediately made its mark on account of its originality and its unique character, gradually becoming a focal point in the New York cityscape, at once international, emblematic of the avant-garde, of modernity and of fascination. Peggy, on other hand, represents for countless generations, right down to today's young people, the ideal of a contemporary patron of the arts who achieved unusual perfection in what we may identify as the rapport between "art and life", proving herself singularly successful in exploring, experiencing and collecting the most exciting artistic developments of her time. Her home in Venice is also an inescapable focal point in the panorama enjoyed by the city's visitors. The Guggenheims created an excellent meeting point between the exploration, conservation and enhancement of their works and the image (still active today) of their passion, of their desire to be able to acquaint the public with a potential idea of the avant-garde movements and of contemporary art, whose representatives we may consider them to be today.

5) Venice, Florence, New York and elsewhere. What artistic journey does this exhibition suggest?

The exhibition is indeed built in the form of a journey, a return trip around the works of art, the biographies and the history of the collections. Visitors are greeted by the artists who worked between the wars, from de Chirico who painted in "his" city of Ferrara, to Kandinsky and Klee whose work tells the story of the Russian, German and then French avant-garde movements, and on up to Gabo who moved to the United States as early as in 1946. The works that symbolise this toing and froing of works of art and artists, and of the Guggenheims, their patrons, are Duchamp's *Boîte en Valise* where the artist decided to "bring together" all of the work he had produced till then – we are talking about the outbreak of World War II – to make their history "portable". In leaving Europe more than just symbolically with her collection and in bringing together so many European artists and thinkers and allowing them to flee the horror of the war, Peggy "ferried" the Old World's avant-garde movements to the New World, thus forming new generations. When she returned to Europe with her collection immediately after the war, she created a new and dynamic humus for generations of artists. And with the exhibition held at the Strozzi in 1949, Florence was to become a cardinal point in the display of this collection that literally introduced the public to a "new world", revolutionising the habits, styles and schools that had formed the panorama of Italian art up until that moment. Once again, this is a journey through the history of 20th century art.

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PEGGY GUGGENHEIM BIOGRAPHY

Peggy Guggenheim was born in New York on August 26, 1898, the daughter of Benjamin Guggenheim and Florette Seligman. Benjamin Guggenheim was one of seven brothers who, with their father, Meyer (of Swiss origin) created a family fortune in the late 19th century from the mining and smelting of metals, especially silver, copper and lead. The Seligmans were a leading banking family. In April 1912 Benjamin Guggenheim died heroically on the RMS Titanic. Peggy Guggenheim grew up in New York and in 1921 traveled to Europe. Thanks to Laurence Vail (her first husband, and father of her two children Sindbad and Pegeen, the painter), Peggy soon found herself at the heart of Parisian bohemia and American expatriate society. Many of her acquaintances of the time, such as Constantin Brancusi, Djuna Barnes and Marcel Duchamp, became lifelong friends.

In 1938, encouraged by her friend Peggy Waldman, Peggy opened an art gallery in London. The first show presented works by Jean Cocteau, while the second was the first one-man show of Vasily Kandinsky in England. In 1939, Peggy conceived "the idea of opening a modern museum in London," with her friend Herbert Read as its director. From the start the museum was to be formed on historical principles, and a list of all the artists that should be represented, drawn up by Read and later revised by Duchamp and Nellie van Doesburg, was to become the basis of her collection. In 1939-40, [SGA1]Peggy busily acquired works for the future museum, with a resolve to "buy a picture a day." Some of the masterpieces of her collection, such as works by Francis Picabia, Georges Braque, Salvador Dalí and Piet Mondrian, were bought at that time. She astonished Fernand Léger by buying his *Men in the City* on the day that Hitler invaded Norway. She acquired Brancusi's *Bird in Space* as the Germans approached Paris. In July 1941, Peggy fled Nazi-occupied France and returned to her native New York with Max Ernst, who was to become her second husband a few months later (they would separate in 1943).

Peggy began looking for a new location for her modern art museum, while she continued to acquire works for her collection. In October 1942, she opened her museum-gallery *Art of This Century* at 30 West 57th Street, New York. Designed by the Austrian architect Frederick Kiesler, the gallery was composed of innovative exhibition rooms and soon became the most stimulating venue for contemporary art in New York. Of the opening night she wrote: "I wore one of my Tanguy earrings and one made by Calder in order to show my impartiality between Surrealist and Abstract Art." Peggy exhibited there her collection of Cubist, abstract and Surrealist art, which was already substantially that which one sees today in Venice. She also held temporary exhibitions of leading European artists and of several then unknown Americans, such as Robert Motherwell, William Baziotes, Mark Rothko, David Hare, Richard Pousette-Dart, Robert de Niro Sr., Clyfford Still, and Jackson Pollock who was given his first show late in 1943. Pollock and the others pioneered American Abstract Expressionism and encountered one of their principal sources, Surrealism, at *Art of This Century*. However, more important was the encouragement and support that Peggy, and her gallery advisor Howard Putzel, gave to the members of this nascent New York avant-garde. Peggy and her collection thus played a vital rôle in the development of America's first art movement of international importance. In 1947, Peggy returned to Europe where her collection was shown for the first time at the 1948 Venice Biennale. She bought Palazzo Venier dei Leoni, on the Grand Canal in Venice, where she came to live and where, beginning in 1949 with an exhibition of sculptures in the garden, she opened her collection to the public. In 1950 she organized the first exhibition of Pollock in Europe, in the *Ala Napoleonica* of the Museo Correr in Venice. Her collection was also exhibited in Florence and Milan, and later in Amsterdam, Brussels, and Zurich. During her 30-year Venetian life, Peggy Guggenheim continued to collect works of art and to support artists, such as Edmondo Bacci and Tancredi Parmeggiani, whom she met in 1951. In 1962 Peggy was nominated Honorary Citizen of Venice. In 1969 the Solomon R. Guggenheim Museum in New York invited Peggy Guggenheim to show her collection there, in Frank Lloyd Wright's famous spiral structure on 5th Avenue. Peggy Guggenheim died aged 81 on December 23, 1979. Her ashes are placed in a corner of the garden of Palazzo Venier dei Leoni, next to the place where she customarily buried her beloved dogs. After Peggy's death, the Solomon R. Guggenheim Foundation [SGA2]converted and expanded her private house into one of the finest small museums of modern art in the world.

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PEGGY GUGGENHEIM COLLECTION

The Peggy Guggenheim Collection is a museum of modern art created by the American heiress Peggy Guggenheim (1898-1979). Peggy assembled the core of her collection in London, Paris and New York between 1938 and 1947. In 1948 her collection was exhibited at the first post-war Venice Biennale. The following year Peggy acquired Palazzo Venier dei Leoni, an unfinished 18th century palace on the Grand Canal of Venice, where she was to live for thirty years and which still today hosts her museum. The collection was assembled with the advice of distinguished artists and critics, such as Marcel Duchamp, Herbert Read, Nellie van Doesburg and Howard Putzel and today includes masterpieces by Picasso, Ernst, Magritte, Dalí, Pollock, Calder, and many other artists of the avant-garde. The Peggy Guggenheim Collection is owned and operated by the Solomon R. Guggenheim Foundation, New York, which also operates the Solomon R. Guggenheim Museum and which is a partner of the Basque Regional Government for the programming of the Guggenheim Museum Bilbao.

The Patsy R. and Raymond D. Nasher Sculpture Garden at the Peggy Guggenheim Collection presents works by Arp, Duchamp-Villon, Ernst, Fazzini, Giacometti, Holzer, Minguzzi, Mirko, Merz, Moore, Ono, Richier and others, as well as sculptures on temporary loan from other foundations and galleries (by Marini, Kapoor, and Nannucci).

From October 2012 eighty works of Italian, European and American art of the decades after 1945 are added to the collections of the Solomon R. Guggenheim Foundation in Venice. They includes works by Burri, Capogrossi, de Kooning, Dubuffet, Rothko, Oldenburg, Stella, Twombly, Warhol, Kapoor and are the bequest of Hannelore B. Schulhof, who collected the works with her late husband Rudolph B. Schulhof.

Peggy Guggenheim Collection

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Opening hours: 10 am – 6 pm. Closed on Tuesdays and December 25

Tickets: euro 15; euro 13 over 65 yrs; euro 9 students; free under 10 yrs. and members

Services: Museum Shop, Peggy Guggenheim Cafe, Audioguides

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SOLOMON R. GUGGENHEIM BIOGRAPHY

Solomon R. Guggenheim was born in Philadelphia in 1861 to a mercantile family, which later made its wealth in the mining industry. Along with his wife, Irene Rothschild, he earned a reputation as a patron of the arts and philanthropist.

Starting in the mid-1890s, Guggenheim began collecting old masters, American landscapes, the French Barbizon School, and primitive art. The nature of his collection, however, changed radically in 1927, when he met Hilla Rebay (1890–1967), who introduced him to the work of the European avant-garde. In July 1930 Rebay organized a meeting between Guggenheim and Vasily Kandinsky, whose work Guggenheim would buy in depth for his collection. Starting in 1930, the public was allowed to view Guggenheim's collection in his private apartment at the Plaza Hotel in New York. Soon the walls were covered with paintings by such artists as Rudolf Bauer, Marc Chagall, Fernand Léger, and László Moholy-Nagy.

In 1937 Guggenheim established the Solomon R. Guggenheim Foundation in 1937. This step led to the opening in 1939 of the Museum of Non-Objective Painting on East Fifty-fourth Street and then in 1947 to the museum's next temporary location in a townhouse at 1071 Fifth Avenue, as well as to the commissioning in 1943 of Frank Lloyd Wright to design a new building to house the collection. Guggenheim died in 1949 ten years before the completion of the museum that commemorates his name.

THE SOLOMON R. GUGGENHEIM FOUNDATION

The Mission Statement

Committed to innovation, the Solomon R. Guggenheim Foundation collects, preserves, and interprets modern and contemporary art, and explores ideas across cultures through dynamic curatorial and educational initiatives and collaborations. With its constellation of architecturally and culturally distinct museums, exhibitions, publications, and digital platforms, the foundation engages both local and global audiences.

Summary Founded in 1937, the Solomon R. Guggenheim Foundation is committed to innovation by collecting, preserving, and interpreting modern and contemporary art, while simultaneously exploring ideas across cultures through exhibitions, educational and curatorial initiatives, publications, and digital platforms. Dedicated to engaging both local and global audiences, the Solomon R. Guggenheim Foundation has built an international community of architecturally and culturally distinct museums. Initiated in the 1970's by the addition of the Peggy Guggenheim Collection, Venice, this international network has since expanded to include the Guggenheim Museum Bilbao (opened 1997), , and the Guggenheim Abu Dhabi, currently in development. Each museum in the Guggenheim constellation combines distinguished architecture with great artworks, a tradition that has become a Guggenheim hallmark. Looking to the future, the Guggenheim Foundation continues to forge international collaborations that take contemporary art, architecture, and design beyond the walls of the museum.

The Building: Frank Lloyd Wright's Masterpiece

Completed in 1959, the Guggenheim's Frank Lloyd Wright–designed museum is among the 20th century's most important architectural landmarks. The museum's great rotunda has been the site of many celebrated special exhibitions, while its smaller galleries are devoted to the Guggenheim's renowned collection, which ranges from Impressionism through contemporary art. Over the years, the Guggenheim has been through several restorations. Between 1990 and 1992 a new wing, designed by Gwathmey Siegel and Associates, Architects, was added. This tower provides four additional exhibition galleries as well as two upper floors devoted to offices. Another addition to the museum, the Sackler Center for Arts Education, opened in 2001 and provides a permanent public facility devoted to arts education. In 2008, the museum completed a three-year restoration project in preparation for its 50th anniversary celebration.

The Permanent Collection

Assembled over the past 80 years and still growing, the collection embodies the institution's distinctive history, which has intersected with and catalyzed the development of 20th century art. The story of the Guggenheim

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collection is essentially the story of several very different private collections that have been brought together. These collections, augmented through numerous acquisitions, reflect the rich trajectory of Modern art from the mid-19th century through the present.

Solomon R. Guggenheim Founding Collection

Solomon R. Guggenheim (1861–1949), with the guidance of the German artist Hilla Rebay (1890–1967), was a champion of a particular strand of abstraction known as nonobjective art, which attempted to sever ties to the observable world and aspired to spiritual and utopian goals. Beginning in 1929, Solomon built a collection that eventually included over one hundred fifty works by Vasily Kandinsky, whose oeuvre epitomized this tendency, as well as paintings by such notable exponents as Rudolf Bauer, Robert Delaunay, László Moholy-Nagy, and Rebay herself. At the same time, Solomon actively sought work that did not fit the mold of non-objectivity, including paintings by Marc Chagall, Albert Gleizes, Fernand Léger, Franz Marc, Amedeo Modigliani, Pablo Picasso, and Henri Rousseau. The Solomon R. Guggenheim Museum holds approximately six hundred artworks that were gifted to the museum by Solomon Guggenheim between 1937 (the year of the formation of the foundation) and 1949, or purchased by the foundation during those years. These works form the core of the Guggenheim's holdings, with such masterpieces as Franz Marc's *Yellow Cow* (1911), which the artist purportedly called his "standard" (*Standardwerk*) for its ability to evoke spiritual awakening through color theory, and Kandinsky's *Composition 8* (1923), among the first paintings Solomon purchased for his art collection following his visit to Kandinsky's studio in 1929. In 2007, to formally honor Solomon's legacy, and in celebration of the 70th anniversary of the creation of the foundation, the Guggenheim assigned a special credit line to these works, designating them as part of the Solomon R. Guggenheim Founding Collection.

Guided by his art adviser, the German painter Hilla Rebay, Solomon Guggenheim began to collect works by nonobjective artists in 1929. The word "nonobjective" came to signify for Rebay the spiritual dimensions of pure abstraction. In fact, the Guggenheim Museum was known as *The Museum of Non-Objective Painting* for its first 15 years. Rebay introduced Guggenheim to Vasily Kandinsky in the artist's studio in Dessau, Germany, and the collector went on to purchase more than 150 works by the artist. Other acquisitions by Guggenheim included paintings by Marc Chagall, Robert Delaunay, Albert Gleizes, Fernand Léger, Amedeo Modigliani, and Pablo Picasso. Ultimately, Guggenheim gave his entire collection to the institution that bears his name.

Thannhauser Collection

In 1963, the Solomon R. Guggenheim Museum's holdings were dramatically enriched when the Foundation received a portion of Justin K. Thannhauser's prized collection of Impressionist, Post-Impressionist, and modern French masterpieces as a permanent loan and promised gift. These paintings and sculptures formally entered the collection in 1978, two years after Thannhauser's death, and were augmented by additional gifts from his widow, Hilde, between 1981 and 1991. The Thannhauser bequest provided an important historical survey of the period directly antedating that represented by the Guggenheim's original holdings, allowing the museum to tell the story of modern art from its nineteenth-century roots for the first time. Among the works he gave are such incomparable masterpieces as Vincent van Gogh's *Mountains at Saint-Rémy* (1889), Edouard Manet's *Before the Mirror* (1876), and close to 30 paintings and drawings by Pablo Picasso.

The Karl Nierendorf Estate

In 1948 the Guggenheim Foundation purchased the entire estate of New York art dealer Karl Nierendorf (1889–1947). Nierendorf had begun his career in the art trade three decades earlier in Cologne, where together with his brother, Josef (1898–1949), he had specialized in watercolors and drawings, especially those of *The Blue Rider* (*Der Blaue Reiter*) group and other Expressionist artists. The purchase of the estate of Karl Nierendorf expanded the breadth of the Guggenheim Foundation's original holdings with a concentration of Expressionist works, such as Oskar Kokoschka's *Knight Errant* (1915); Surrealist paintings such as Joan Miró's *Personage* (1925); and several early paintings by Adolph Gottlieb—among the first works by a member of the nascent school of Abstract Expressionism to enter the Guggenheim's collection.

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The Katherine S. Dreier Bequest

In 1953, the Guggenheim received a small but significant bequest by one of 20th-century art's most influential figures, Katherine S. Dreier, who, along with Marcel Duchamp, had founded the Société Anonyme. Most important among the 28 works donated by the estate were Brancusi's *Little French Girl* (1914–18), an Aleksander Archipenko bronze (1919), an untitled Juan Gris still life (1916), and three collages dating from 1919–1921 by the German Dadaist Kurt Schwitters.

The Panza Collection

In 1991 and 1992, the Guggenheim acquired, through purchase and gift, over three hundred fifty works of Minimalist, Post-Minimalist, and Conceptual art from the renowned collection of Count Giuseppe Panza di Biumo and his wife, Giovanna. Widely acknowledged as one of the world's most important holdings of art of the 1960s and 1970s, the Panza Collection gave the Guggenheim depth and quality in its postwar holdings to match the strength of its prewar collection. Its acquisition may be seen as an extension of the Guggenheim's founding mission to collect and promote abstract art. At the same time it looked forward, allowing the museum to represent the most immediate historical roots of today's expanded and richly pluralistic art field. The collection includes many definitive examples of Minimalist sculpture by artists such as Carl André, Dan Flavin, and Donald Judd; equally strong examples of Minimalist paintings by Robert Mangold, Brice Marden, and Robert Ryman; and a rich array of Post-Minimal, Conceptual, and Environmental art by Robert Morris, Richard Serra, James Turrell, and Lawrence Weiner, among others.

The Robert Mapplethorpe Foundation

In 1992, the Robert Mapplethorpe Foundation named the Guggenheim Foundation the recipient of approximately two hundred of Mapplethorpe's finest photographs and unique objects. Realized in several stages between 1993 and 1998, the gift made the Guggenheim the most comprehensive public repository of this important American artist's work, and also inaugurated the museum's photography collection and exhibition program.

The Bohlen Foundation Gift

In 2001, the Bohlen Foundation, a private charitable organization that commissions new works of art with an emphasis on film, video, and new media, gave the Guggenheim its holdings of some 275 works by 45 artists, immeasurably expanding the museum's collection of contemporary art. Ranging from important photographic works by Hiroshi Sugimoto, Sam Taylor Wood Taylor-Johnson, and Sophie Calle, to room-sized installations incorporating large-scale video installations by Iñigo Manglano-Ovalle, Pierre Huyghe, and Willie Doherty, the collection represents a vital and dynamic cross-section of art at the turn of the millennium.

The Hannelore B. and Rudolph B. Schulhof Collection

From October 2012 eighty works of Italian, European and American art of the decades after 1945 had been added to the collections of the Solomon R. Guggenheim Foundation in Venice. They are the bequest of Hannelore B. Schulhof, who collected the works with her late husband Rudolph B. Schulhof (1912-1999).

The Peggy Guggenheim Collection

Widely recognized as one of the most influential art patrons of the 20th century, Peggy Guggenheim (1898-1979), Solomon R. Guggenheim's niece, assembled an unrivalled collection of modern art, beginning in the late 1930s in prewar Paris and London and continuing through World War II in New York—where she provided critical support to the nascent American school of Abstract Expressionism through her museum-gallery Art of this Century—and, from 1947 until her death in 1979, in Venice. Peggy gave her entire collection, as well as the Grand Canal palazzo that houses it, to the Solomon R. Guggenheim Foundation, complementing her uncle's collection and filling in critical gaps, particularly with her rich holdings of Surrealist works and paintings by Jackson Pollock.

Bilbao

From its inception in 1997, the Guggenheim Museum Bilbao's acquisition program has focused on art from midcentury to the present, complementing the Guggenheim's renowned holdings while establishing its own identity. Its collecting approach includes acquiring singular examples and signature works by leading artists, such

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as Joseph Beuys' *Lightning with Stag Caught in its Glare*, 1958–85, Robert Rauschenberg's *Barge*, 1962– 63, purchased jointly with the museum in New York, and Jeff Koons' *Puppy*, 1992, which has assumed an iconic status in its position before the museum's entrance. Following the Guggenheim's model, Bilbao's collection also features in-depth holdings of individual artists, such as Anselm Kiefer, with the aim of revealing their development over the course of their careers.

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TIMELINE

2 February 1861

Solomon R. Guggenheim is born in Philadelphia to a wealthy mining family of Swiss origin.

26 August 1898

Peggy Guggenheim is born to Benjamin and Florette Seligman in New York.

15 April 1912

Benjamin Guggenheim dies a hero's death on board the R.M.S. Titanic.

1 August 1914

Germany declares war first on Russia and then on France (3 August), also violating the neutrality of Luxembourg and Belgium (1–4 August) and thus prompting Great Britain to join the war. Japan enters the conflict on 23 August; Portugal sides with the Entente, Italy joins the war in 1915, while Spain opts for neutrality.

28 June 1919

The Allies and the powers that had sided with them during the conflict sign the Treaty of Versailles with Germany, bringing World War I to an end.

1921

Peggy leaves the United States for Europe.

1922

Peggy weds artist Laurence Vail in Paris. The couple have two children, Sindbad and Pegeen.

1928

Peggy leaves Vail for British literary critic John Ferrar Holms.

29 October 1929

Black Tuesday. The Wall Street stock market collapses, triggering the Great Depression.

7 July 1930

Solomon and German Baroness Hilla Rebay von Ehrenwiesen, his adviser and an artist in her own right, call on Vasily Kandinsky at the Bauhaus in Dessau.

Winter 1930–1

Solomon's collection is shown in a Plaza Hotel suite in New York

1933

Hitler is appointed chancellor of Germany. The Nazis shut down the Bauhaus in March. Kandinsky moves to Paris.

January 1937

The American Abstract Artists group is founded.

26 April 1937

The Germans, with support from the Italians who are favourable to Franco's Falange, bomb the Basque city of Guernica, razing it to the ground.

25 May–25 November 1937

Paris hosts the Exposition Internationale des Arts et Techniques; Picasso's Guernica is shown in the Spanish Pavilion.

19 July 1937

An exhibition entitled Entartete Kunst (Degenerate Art) opens in Munich.

1937

The Solomon R. Guggenheim Foundation is established with the intention of opening a museum or museums.

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January 1938

Peggy opens the Guggenheim Jeune gallery in London.

March 1939

Peggy plans to open a "modern art museum in London" and hires Herbert Read as its director.

1 June 1939

Solomon's Museum of Non-Objective Painting opens at nos. 24–26 East 54th Street with an exhibition titled Art of Tomorrow. Hilla Rebay is director.

1 September 1939

Germany invades Poland. France and Great Britain declare war on the Third Reich on 3 September. Franco's Spain opts for neutrality.

14 June 1940

German troops occupy Paris.

July 1941

Peggy leaves Lisbon to return to New York after helping numerous artists to flee occupied Europe. She travels to the US on board a flying boat.

1941

Peggy marries Max Ernst. The couple separate in 1943.

14 October–7 November 1942

An exhibition entitled First Papers of Surrealism, organized by André Breton with an installation by Marcel Duchamp, opens in New York.

20 October 1942

Peggy opens her Art of This Century museum-gallery in Manhattan at 30 West 57th Street. The innovative space designed by architect Frederick Kiesler becomes a focal point for interaction between European emigré artists and the new American avant-garde.

9–27 November 1943

Art of This Century hosts Jackson Pollock's first solo exhibition.

6 June 1944

D-Day. Allied troops land in Normandy.

1944

Dubuffet holds his first one-man exhibition at the Galerie René Drouin in Paris.

28 April 1945

Benito Mussolini is executed by firing squad at Giulino di Mezzegra in the province of Como.

1945

Dubuffet coins the term Art Brut to describe forms of art created outside the traditional categories of high art, now also known as 'outsider art'

18 June 1946

Italy is proclaimed a Republic following the abolition of the Monarchy by referendum on 2 June. Enrico De Nicola is elected to the presidency.

1947

Peggy returns to Europe. Art of This Century closes.

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May–September 1948

Peggy shows her collection at the first postwar Biennale in Venice, occupying the otherwise empty Greek Pavilion.

24 February–10 March 1949

An exhibition of Peggy's collection inaugurates the new Strozzi exhibition space in Florence.

July 1949

Peggy purchases Palazzo Venier dei Leoni in Venice. From May 1951 she opens her palazzo and collection to the public during the summer.

3 November 1949

Solomon dies aged 88 in New York.

1949

Lucio Fontana begins work on his Holes cycle.

1950

Peggy organises Jackson Pollock's first solo exhibition in Europe in the Ala Napoleonica of the Museo Correr in Venice.

March 1952

Hilla Rebay is appointed director emeritus of the Solomon R. Guggenheim Foundation and is replaced by James Johnson Sweeney.

4 July 1957

The new Fiat 500 is launched.

1958

'The New American Painting', a travelling exhibition organised by MoMa that would reach eight European countries, inaugurates in Basel. It opens in Milan's Galleria Civica d'Arte Moderna in June.

10-23 February 1959

Lucio Fontana shows his Slashes for the first time at the Galleria del Naviglio in Milan.

21 October 1959

The Solomon R. Guggenheim Museum opens in New York in a building designed by Frank Lloyd Wright, with an exhibition of selected works from the museum's collections.

March 1960

Fellini's *La Dolce Vita* premières.

1961

The Berlin Wall is erected. Yuri Gagarin is the first man in space.

1962

US military operations begin in South Vietnam.

22 November 1963

President John F. Kennedy is shot dead in Dallas.

4 April 1968

Martin Luther King is assassinated.

May 1968

Students and workers riot in the streets of Paris in protest against traditional society.

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6 June 1968

Robert Kennedy is assassinated.

15 January 1969

Works from the Collection of The Peggy Guggenheim Foundation opens at the Solomon R. Guggenheim Museum in New York.

20 July 1969

Man lands on the moon.

10 June 1970

Peggy Guggenheim gives her Palazzo to the Solomon R. Guggenheim Foundation, reserving the right to live there during her lifetime.

1973

The United States ceases all military operations in Vietnam.

1976

Peggy Guggenheim's collection is declared an Italian national monument and becomes part of the Solomon R. Guggenheim Foundation.

23 December 1979

Peggy dies aged 81 at the Camposampiero hospital in the province of Padua.

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THE EXHIBITION IN 12 MASTERPIECES

Paul Klee, *Portrait of Frau P. in the South (Bildnis der Frau P. im Süden)*

Paul Klee's vacation in Sicily during the summer of 1924 provided him with the subjects for several watercolors that capture the color, light, and mood of a specific geographical location and cast of characters. This portrait is a good-natured caricature of what might be two prim northern ladies whose absurd hats insufficiently shield them from the intensity of the Mediterranean sun. The vivid, warm color that thickens and thins atmospherically over the surface of the page is incised with simplified graphic contours. The heart shape on Frau P.'s chest appears frequently in Klee's work, sometimes as a mouth, nose, or torso. The motif bridged the organic and inorganic worlds for the artist by symbolizing life forces while serving as a "mediating form between circle and rectangle".

Vasily Kandinsky, *Upward (Empor)*

Vasily Kandinsky here achieves an effect of energy rising upward, while anchoring the forms together by balancing them on either side of a continuous vertical line. Geometric shapes and sections of circles combine in a structure suspended in a field of rich turquoise and green. A partial circle rests delicately on a pointed base. Another fragment of a circle glides along its vertical diameter, reaching beyond the circumference of the first form to penetrate the space above it. A linear design in the upper right corner of the present canvas echoes the vertical thrust of the central motif. This configuration resembles the letter E, as does the black cutout shape at the base of the central motif. These forms may at once be independent designs and playful references to the first letter of Empor, the German title of the painting. The physiognomic character indicates Kandinsky's association at the Dessau Bauhaus with fellow Blaue Vier artists Paul Klee and Alexej Jawlensky. Jawlensky showed sixteen abstract heads in an exhibition of the Blaue Vier in 1929, which offered Kandinsky the model of large, abstract faces composed of geometric planes of non-naturalistic color and accented by bar-shaped features. However, Kandinsky's working method more closely resembled that of Klee, who began with intuitively chosen forms that gradually suggested counterparts in the natural world, than that of Jawlensky, who began with the model and moved toward abstraction.

Max Ernst, *The Kiss (Le Baiser)*

From humorously clinical depictions of erotic events in the Dada period, Max Ernst moved on to celebrations of uninhibited sexuality in his Surrealist works. His liaison and marriage with the young Marie-Berthe Aurenche in 1927 may have inspired the erotic subject matter of this painting and others of this year. The major compositional lines of this work may have been determined by the configurations of string that Ernst dropped on a preparatory surface, a procedure according with Surrealist notions of the importance of chance effects. However, Ernst used a coordinate grid system to transfer his string configurations to canvas, thus subjecting these chance effects to conscious manipulation. The centralized, pyramidal grouping and the embracing gesture of the upper figure in *The Kiss* have lent themselves to comparison with Renaissance compositions, specifically the *Madonna and Saint Anne* by Leonardo da Vinci (Collection Musée National du Louvre, Paris).

Marcel Duchamp, *Box in a valise (Boîte en-valise)*

This is No. 1 of a 'de luxe' edition of a travelling case (by Louis Vuitton) assembling sixty-one reproductions of Duchamp's own work. This edition has one 'original' and a dedication to Peggy Guggenheim, who assisted Duchamp financially in its production. It includes a miniature of the celebrated upturned urinal, *Fountain* of 1917, and a reproduction of a 'corrected ready-made' of 1919—Leonardo da Vinci's *Mona Lisa*, hirsute and inscribed 'L.H.O.O.Q.' These letters, when pronounced in French, make the phrase 'Elle a chaud au cul', which was decorously translated by Duchamp as 'there is fire down below'.

Pablo Picasso, *Bust of a Man in a Striped Shirt*

Pablo Picasso moved to Royan, a small port at the mouth of the river Gironde situated some seventy-five miles north of Bordeaux, on 2 September 1939, shortly before the outbreak of World War II. He lived on the Atlantic coast for almost a year, travelling to Paris on several occasions for brief visits but only finally returning to live permanently in the city on 24 August 1940. During his time in Royan he produced a number of extremely successful works which critics hailed as marking "the birth of the Picasso style". He created ten known versions of the *Homme en tricot rayé* between 13 and 17 September 1939: six in gouache, three in oil on paper and one an

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india ink drawing. The images portray a "man" drawn from memory, probably a fisherman seen down at the port, sporting the traditional sailor's or sea dog's shirt. Based on an almost unreal modulation of tones of grey, the painting softens the troubled tension typical of the other work he produced that year and defines the metamorphic facial form that was to mark his style over the years.

Arshile Gorky, *Untitled*

Arshile Gorky was born Vosdanik Adoian in the village of Khorkom, province of Van, Armenia, on April 15, 1904. The Adoians became refugees from the Turkish invasion; Gorky himself left Van in 1915 and arrived in the United States in February 1920. He stayed with relatives in Watertown, Massachusetts, and with his father, who had settled in Providence, Rhode Island. By 1922 he lived in Watertown and taught at the New School of Design in Boston. In 1925 he moved to New York and changed his name to Arshile Gorky. He entered the Grand Central School of Art in New York as a student but soon became an instructor of drawing; from 1926 to 1931 he was a member of the faculty. Throughout the 1920s Gorky's painting was influenced by Georges Braque, Paul Cézanne, and, above all, Pablo Picasso. In 1930 Gorky's work was included in a group show at the Museum of Modern Art in New York. During the thirties he associated closely with Stuart Davis, Willem de Kooning, and John Graham. Gorky's first solo show took place at the Mellon Galleries in Philadelphia in 1931. From 1935 to 1937 he worked under the WPA Federal Art Project on murals for Newark Airport. His involvement with the WPA continued into 1941. Gorky's first solo show in New York was held at the Boyer Galleries in 1938. The San Francisco Museum of Art exhibited his work in 1941. In the 1940s he was profoundly affected by the work of European Surrealists, particularly Joan Miró, André Masson, and Matta. By 1944 he met André Breton and became a friend of other Surrealist emigrés in this country. Gorky's first exhibition at the Julien Levy Gallery in New York took place in 1945. From 1942 to 1948 he worked for part of each year in the countryside of Connecticut or Virginia. A succession of personal tragedies, including a fire in his studio that destroyed much of his work, a serious operation, and an automobile accident, preceded Gorky's death by suicide on July 21, 1948, in Sherman, Connecticut.

Jackson Pollock, *The Moon Woman*

Like other members of the New York School, Jackson Pollock was influenced in his early work by Joan Miró and Pablo Picasso, and seized on the Surrealists' concept of the unconscious as the source of art. In the late 1930s Pollock introduced imagery based on totemic or mythic figures, ideographic signs, and ritualistic events. The Moon Woman recalls Picasso, particularly in its palette and composition. The subject of the moon woman, which Pollock treated in several drawings and paintings of the early 1940s, could have been available to him from various sources. At this time many artists, among them Pollock's friends William Baziotis and Robert Motherwell, were influenced by the fugitive, hallucinatory imagery of Charles Baudelaire and the French Symbolists. In his prose poem "Favors of the Moon" Baudelaire addresses the "image of the fearful goddess, the fateful godmother, the poisonous nurse of all the moonstruck of the world." Although it is possible that Pollock knew the poem, it is likelier that he was affected in a more general way by the interest in Baudelaire and the Symbolists that was pervasive during the period.

Jackson Pollock, *Enchanted Forest*

Enchanted Forest exemplifies Jackson Pollock's mature abstract compositions created by the pouring, dripping, and splattering of paint on large, unstretched canvases. In Enchanted Forest Pollock opens up the more dense construction of layered color found in works such as *Alchemy* by allowing large areas of white to breathe amidst the network of moving, expanding line. He also reduces his palette to a restrained selection of gold, black, red, and white. Pollock creates a delicate balance of form and color through orchestrating syncopated rhythms of lines that surge, swell, retreat, and pause only briefly before plunging anew into continuous, lyrical motion. One's eye follows eagerly, pursuing first one dripping rope of color and then another, without being arrested by any dominant focus. Rather than describing a form, Pollock's line thus becomes continuous form itself.

Francis Bacon, *Study for Chimpanzee*

Although Francis Bacon is best known for his alienated and often hideously distorted human figures, animals are the subject of at least a dozen of his canvases. He rarely worked from nature, preferring photographs. Intrigued by

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the disconcerting affinities between simians and human beings, he first compared them in 1949. Like his human subjects, Bacon's animals are shown in formal portraits or candid snapshots in which they are passive, shrieking, or twisted in physical contortions. The chimpanzee in the Peggy Guggenheim work is depicted with relative benevolence, though the blurring of the image, reflecting Bacon's interest in frozen motion and the effects of photography and film, makes it difficult to interpret the pose or expression. In composition and treatment it is close to paintings of simians executed in the fifties by Graham Sutherland, with whom Bacon became friendly in 1946. The faint, schematic framing enabled Bacon to "see" the subject better, while the monochrome background provides a starkly contrasting field that helps to define form.

Alexander Calder, *Yellow Moon (Croissant jaune)*

In 1931 Calder created his first kinetic objects, or mobiles, moved by electric motors. He soon realized that his sculptures could move by themselves. Responding to air currents, *Yellow Moon* shifts spontaneously. As Calder once said, "a mobile is a piece of poetry that dances with the joy of life and surprise." Crafted entirely by the artist's hand *Yellow Moon* evokes outer space, with stars and orbiting planets: the yellow moon counterbalances the red circle, possibly symbolizing the heat-emanating sun. This may be inspired by a moving vision of a bright sunrise and a vanishing full moon, on opposite horizons, that Calder witnessed as a merchant marine off Guatemala in 1922.

Mark Rothko, *Untitled (Red)*

From the late 1940s Rothko began painting pure abstraction, contributing to the development of Color Field painting, marked by vast non-centered expanses of color. In *Untitled (Red)* the saturated black and red, floating in rectangular shapes, are dominant entities. Through these two-dimensional color-rich fields Rothko translated universal spiritual states, alluding primarily to the tragic human condition.

Lucio Fontana, *Spatial Concept 'Waiting'*

In the final years of his artistic career Fontana showed increasing interest in masterminding the display of his work in the numerous exhibitions devoted to his art throughout the world, and in the idea of purity achieved in his last white canvases. We can see this in the Venice Biennale of 1966, when he designed the setting for his work, and in the Kassel Documenta of 1968. Fontana died in Comabbio, Varese, on 7 September 1968.

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THE SOLOMON R. GUGGENHEIM FOUNDATION NEW YORK, VENICE

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PALAZZO
STROZZI



FROM KANDINSKY TO POLLOCK

THE ART OF THE GUGGENHEIM
COLLECTIONS

FLORENCE
PALAZZO
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19 MARCH
24 JULY
2016

ACTIVITIES IN THE EXHIBITION AND BEYOND

A PALAZZO TAILOR-MADE FOR THE VISITOR: ACTIVITIES, TOURS AND EDUCATIONAL SCHEMES

Each exhibition at Palazzo Strozzi is a workshop for experimenting with new, fun ways of relating to art. Our primary focus is on the individual experience of our visitors both young and mature, of schools and families. Each visitor can discover his or her own way of exploring *From Kandinsky to Pollock. The Art of the Guggenheim Collections*.

Families can opt to take part in assisted visits with workshops for various age groups, or benefit from special tools designed to allow them to explore the exhibition under their own steam, including audio-guides for kids and our Family Kit, a bag of tricks with games and information specially devised to allow grown-ups and children to enjoy the show in each others' company. Teens and young adults are an audience of choice for whom we reserve a special admission to the exhibition costing only € 4.00 for visitors aged 26 every Thursdays from 18.00. We are also eager to ensure that our exhibitions are accessible to all, in fact Palazzo Strozzi has become one of the leading institutions in the field of accessibility and a model for the rest of Italy with its educational schemes ranging from *With Many Voices* for Alzheimer sufferers to *Connections*, a scheme for people with mental health issues, cognitive impairment and/or restricted mobility. For further information regarding all our activities, please e-mail us at: info@palazzostrozzi.org or visit our website: www.palazzostrozzi.org/educazione

FAMILY ACTIVITIES

Workshops for Families

These activities are designed to allow the whole family to share in art, with kids and parents joining together to look at some of the works on display in the exhibition and then to complete their shared experience by giving free rein to their creativity in the workshop. Sponsored by Publiacqua, the workshops begin by exploring the world of water, a crucial primary resource for mankind that also plays a major role in the creation of art.

For families with children aged 3 to 6: *Splash! Wednesday, april 6th, may 4th, june 8th, july 6th*, from 17.00

For families with children aged 7 to 12: *Experimenting with Art, every Sunday* from 10.30 to 12.30.

Places are limited. There is no charge for taking part, but a ticket to the exhibition is required. Reservations: tel. +39.055.2469600 or prenotazioni@palazzostrozzi.org

Family Kit

For all visitors aged 5 and over. Always available free of charge from the Info Point in the exhibition. The Family Kit, now a regular feature of exhibitions at Palazzo Strozzi, allows families to enjoy a treasure trove of games and information designed to breathe life into the visit and explore the exhibition in a uniquely captivating way. The kit contains everything you'll need to visit the show under your own steam. Our gratitude to Il Bisonte for the satchel. For further information, please e-mail us at: edu@palazzostrozzi.org

Kids Festival 2016

To mark Kids' Festival 2016, the Fondazione Palazzo Strozzi will be hosting special workshops and events in the palazzo's Renaissance courtyard and inside the exhibition on Kandinsky to Pollock. The Art of the Guggenheim Collections, offering free admission to kids under 12 throughout the three-day event (April 15–17 2016, exhibition opening hours: daily from 10.00 to 20.00, last admission 19.00). In addition to offering a rich programme of events inside the exhibition, tailored to cater for different age groups and specially devised to help kids discover the great masterpieces of European and American modern art on show, Palazzo Strozzi urges everyone to take part in its *ART IN THE COURTYARD!* scheme with grown-ups and kids working together on creating a collective work of art in Palazzo Strozzi's famous courtyard.

ACTIVITIES FOR YOUNG PEOPLE AND ADULTS

Tours for individuals, adult groups and schools

Individual visitors, groups of adults and schools can sign up for tours of the exhibition and creative workshops. Each tour is tailored to cater for different age groups in terms of both content presented and language level used, and participants are encouraged to play an active part by asking questions and sharing their ideas with the other

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members of the group. Tours of the exhibition can also be associated with tours of other museums and sites in Florence. For further information and reservations: +39.055.2469600 or prenotazioni@palazzostrozzi.org

Exhibition touchtable

Always available inside the exhibition.

An interactive workstation for exploring the themes addressed in the exhibition, with special content:

Peggy Florence 1949. Peggy Guggenheim chose the Strozzi undercroft in Palazzo Strozzi to show her collection in Florence in 1949. The collection's modernity sparked something of a controversy in the city. Archive documents and eight previously unpublished Foto Locchi photographs recapture the mood of the era.

The Guggenheims. Let these evocative photographs whisk you into the world of the Guggenheim family, of Solomon and his niece Peggy, their homes, their galleries and their museums. The pictures are accompanied by Peggy's own words, taken from her autobiography.

Beyond the exhibition: a Tuscan journey. Take a ride through Tuscany to discover sites associated with art collecting and patronage in the 20th century and the places that Peggy Guggenheim visited when she came to Florence in 1949 and again in 1972. Includes both "must see" destinations and less obvious locations, allowing you to expand your tour of the exhibition outside Palazzo Strozzi's walls.

Let's talk about... A conversational tour of the exhibition

Three special moments devoted to three major 20th century artists whose work is on display in the exhibition: Mark Rothko, Alexander Calder and Vasily Kandinsky and Jackson Pollock. Visitors and educators sit in front of the exhibits to share a moment of dialogue and reflection in order to stimulate an exchange of views allowing them to explore some of the themes addressed in the exhibition in greater depth, taking their cue from a close observation of each artist's work.

Wednesday, april 20th, 18.00–19.30: *Let's talk about... Rothko*

Wednesday, may 18th, 18.00–19.30: *Let's talk about... Calder*

Wednesday, june 15th, 18.00–19.30: *Let's talk about... Kandinsky*

Wednesday, july 13th, 18.00–19.30: *Let's talk about... Pollock*

There is no charge for taking part, but a ticket to the exhibition is required.

Reservations are compulsory: tel. +39.055.2469600 / prenotazioni@palazzostrozzi.org

Through Peggy's Eyes

Thursday, april 7th, May 5th and June 9th, 21.00

A special theme-based tour of the exhibition with Fondazione Palazzo Strozzi Curator Ludovica Sebgondi. There is a charge for this activity in addition to the cost of admission to the exhibition. Reservations are compulsory: tel. +39.055.2469600 or prenotazioni@palazzostrozzi.org

Drawing Kit

For visitors of all ages. Always available

The Drawing Kit, containing a sketch pad, a pencil, an eraser and advice on how to look at the exhibits, is designed to appeal to visitors of all ages, helping you to fine-tune your powers of observation and give free rein to your creativity through drawing. The important thing isn't producing a fabulous drawing, it's letting your eye, hand and pencil work together to plunge you headfirst into the wonderful world of creativity. The kit can be obtained free of charge at the Info Point inside the exhibition. For further information, please e-mail us at: edu@palazzostrozzi.org

ACCESSIBILITY SCHEMES

With Many Voices. A project for Alzheimer sufferers and their carers

Tuesday afternoon, starts 15.00

With Many Voices is a project devised by the Fondazione Palazzo Strozzi in conjunction with expert geriatric educators, dedicated to Alzheimer sufferers, their families and their caregivers. The project aims to offer Alzheimer sufferers a chance to express themselves through art and to propose a model for a type of communication that is still possible. Using the imagination rather than the memory, and inventiveness rather than logical or cognitive faculties stimulates sufferers' residual ability for communication. For the *Kandinsky to*

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Pollock. The Art of the Guggenheim Collections exhibition, *With Many Voices* will consist of cycles of meetings held at 15.00 on Tuesday afternoons. In two of the meetings a work of art is chosen and the group spends some time in front of it. A guided conversation allows mediators and educators to prompt the creation of a collective narrative or poem, which not only provides a record of the group's experience but also becomes a resource adding new voices to the work of art and proposing different ways of looking at art. The third meeting consists of a creative activity focusing on the relationship between Alzheimer sufferers and their caregivers.

Reservations are compulsory: tel. + 39.055.3917141 or edu@palazzostrozzi.org

Participants are under no obligation to attend the full cycle of meetings. There is no charge for taking part.

Connections

Tours for groups of visitors suffering from mental health issues, cognitive impairment and/or restricted mobility. This programme of interactive tours is designed to meet specific needs. An encounter with the Education Department is held before the tour to get the group's special needs into focus and to gauge the timing and modality of the tour. During the tour, visitors are invited to observe a selection of works and to each play an active part in the ensuing discussion. Reservations are compulsory: tel. + 39.055.2469600 or prenotazioni@palazzostrozzi.org

FOR CLASSES

Exhibition tour

Tours are tailored to cater for different age groups. The tour, lasting an hour and a half, costs € 52.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student).

Tour + creative workshop (for primary and lower secondary school)

A tour of the exhibition and the close observation of a selection of exhibits is followed by a workshop allowing each participant to develop his or her personal reaction to the stimuli taken on board during the tour. The activity, which is tailored to cater for different age groups, lasts two hours and costs € 72.00 (for groups of max. 25 students) in addition to the cost of admission to the exhibition (€ 4.00 per student).

// Figures in Flight (primary school)

The activity takes its cue from the works of art observed during a tour of the exhibition to stimulate each participating child's personal creativity. Each child can experiment with colour, line and shape, using gestural painting to build his or her own abstract work of art.

// Art in a Box (lower secondary school)

The workshop explores the theme of art collecting. Developing a personal take on the way the exhibits interact with one another in the exhibition, students can build their own unique collection of works of art.

Tours of Florence

Tours of the exhibition can be supplemented by guided tours of the city at special rates.

Itineraries may be personalised and last either half a day (€ 132.00, max. 3 hours) or the whole day (€ 264.00, max. 6 hours). The above rates do not include the price of admission to sites, museums etc. Guided tours are also available on request in a selection of foreign languages. Reservations are compulsory: tel. + 39.055.2469600 or prenotazioni@palazzostrozzi.org

BEYOND THE EXHIBITION

Palazzo Strozzi aims to play the role of a catalyst for the city and its hinterland, fostering synergies and cooperation with museums, cultural institutes and partners in the region to allow its visitors to explore the content of the exhibition in greater depth thanks to a rich programme of joint ventures, events, conferences, films and special visits and tours. For further information regarding all events, please e-mail us at: info@palazzostrozzi.org or visit our website: www.palazzostrozzi.org/eventi

Off-site: a Tuscan journey

To mark *Kandinsky to Pollock. The Art of the Guggenheim Collections*, the Fondazione Palazzo Strozzi has produced a guide and a map taking visitors on a journey of discovery to visit areas and sites in Tuscany associated

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with Peggy Guggenheim's collecting and patronage of the arts and with her visits to Florence in 1949 and 1972. The journey takes visitors outside the palazzo's walls on a tour that includes both "must-do" sites and less obvious points of interest. Our Off-site suggestions for Kandinsky to Pollock. The Art of the Guggenheim Collections cover the whole of Tuscany, creating a unique opportunity to discover and appreciate the region and confirming the Fondazione Palazzo Strozzi's ground-breaking role in experimenting with the enjoyment of art both inside and outside its own walls. The guide and map are available free of charge at Palazzo Strozzi and at other selected venues, or they can be downloaded from our website: www.palazzostrozzi.org

PALAZZO STROZZI IN TOWN AND IN TUSCANY: Special tours and conferences

To mark its Kandinsky to Pollock. The Art of the Guggenheim Collections exhibition, the Fondazione Palazzo Strozzi has put together a programme of special visits to local museums and cultural institutions.

- **Thursday, march 31st**, 18.00 Lyceum Club Internazionale di Firenze (Florence, via degli Alfani) conference by Ludovica Sebregondi, *Marco Vichi and Leonardo Gori: dialogue between two authors on a city in transition. Florence 1945–50*, admission free while places last.
- **Saturday, april 2nd**, 18.00 Museo Marino Marini (Florence, Piazza San Pancrazio) free guided tour. Reservations are compulsory: tel. +39.055.2469600 or prenotazioni@palazzostrozzi.org.
- **Thursday, april 7th**, 18.00 Lyceum Club Internazionale di Firenze (Florence, via degli Alfani) conference by Lucia Mannini, *Florence in 1949: artists, exhibitions and galleries in those crucial years*, admission free while places last.
- **Wednesday, april 20th**, 11.00 Archivio Contemporaneo "A. Bonsanti-Gabinetto G.P. Vieuxseux" (Florence, Via Maggio 42), free guided tour. Reservations are compulsory: tel. +39.055.2469600 or prenotazioni@palazzostrozzi.org.
- **Friday, may 6th**, 10.00 Fondazione Primo Conti (Fiesole, Villa le Coste, Via Giovanni Duprè 18): free guided tour. Reservations are compulsory: tel. +39.055.290131.
- **Saturday, may 14th and June 11th**, 11.00, Castello di Ama for contemporary art (Ama, Gaiole in Chianti): free guided tour and wine tasting. Reservations are compulsory: tel. +39.055.2469600
- **Wednesday, may 18th**, 18.00, Accademia delle Arti del Disegno (Firenze, via Orsanmichele 4): *Dialogues between academics: memories of modernity*, admission free while places last.
- **Wednesday, june 8th**, 17.30, Museo Novecento (Firenze, piazza Santa Maria Novella): conference by Claudio Zambianchi, admission free while places last.

Special Event: The art of cooking

Wednesday, may 11th at 21.00, at the Mercato Centrale in Florence, the Fondazione Palazzo Strozzi will be compering The Art of Cooking, an exclusive encounter with Italian cuisine guru Gualtiero Marchesi, journalist Annamaria Tossani and art historian Ludovica Sebregondi. Admission free while places last.

Tuesday at the movies with Palazzo Strozzi:

The Guggenheims, 20th Century Art and the Cinema

The Odeon cinema will be screening four masterpieces of the American cinema. Admission is free and the movies are all in English. Interplay between avant-garde movements in the arts and the American cinema was ceaseless during the postwar era, as we can see in this rich new retrospective devised to coincide with Kandinsky to Pollock. The Art of the Guggenheim Collections, ranging from the psychedelic counterculture of Dennis Hopper's *Easy Rider* and the merciless fresco of the world of show biz painted by Joseph L. Mankiewicz in *All About Eve*, to the young black jazz culture of New York portrayed in John Cassavetes' *Shadows*, an unquestioned masterpiece of cinéma-verité, and the glittering yet desolate America portrayed in Elia Kazan's now legendary *On the Waterfront*.

Tuesday, april 26th, 20.30: *Easy Rider* directed by Dennis Hopper (USA, 1969, 94 min.)

Tuesday, may 3rd, 20.30: *All About Eve* directed by Joseph L. Mankiewicz (USA, 1950, 138 min.)

Tuesday, may 10th, 20.30: *Shadows* directed by John Cassavetes (USA, 1959, 79 min.)

Tuesday, may 17th, 20.30: *On the Waterfront* directed by Elia Kazan (USA, 1954, 108 min.)

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Palazzo Strozzi at the Oblate and in Florence's libraries

Palazzo Strozzi organises exhibition presentations and family workshops in conjunction with the Biblioteca delle Oblate and other libraries in the city. To mark Kandinsky to Pollock. The Art of the Guggenheim Collections, it will be cooperating with the Biblioteca delle Oblate, the Biblioteca Canova Isolotto, the Biblioteca Mario Luzi and the Biblioteca dell'Orticoltura, which will be hosting two conferences exploring the exhibition in greater depth and a cycle of activities for families with children aged 5 to 10 entitled Take Part in Art, urging children to discover the different techniques and languages of modern art.

Admission to all activities is free while places last. Reservations are required for the workshops.

Exhibition presentations:

- **Friday, april 1st**, 18.00, at the Biblioteca delle Oblate (Florence, Via dell'Oriuolo 26)
- **Thursday, april 14th**, 18.00, at the BiblioteCaNova Isolotto (Florence, Via Chiusi 3/4)

Admission free while places last.

Family workshop: Take Part in Art

Activity for families with children aged 5 to 10.

How can a work of art recount feelings and sensations without using words? Every element from an artist's choice of colour and form to their personal style helps to turn a work of art into an anthology of different moods. The workshop, which is free of charge, is held in the city's libraries.

- **Saturday, april 9th, May 14th and June 11th**, 11.00 at the Biblioteca delle Oblate - Kids' Section (Florence, Via Dell'Oriuolo, 26)
- **Friday, april 22nd**, 17.00 at the Biblioteca dell'Orticoltura (Florence, Via Bolognese, 17)
- **Saturday, may 7th**, 11.00 at the BiblioteCaNova Isolotto (Florence, Via Chiusi 3/4)
- **Friday, may 20th**, 17.00 at the Biblioteca Comunale Mario Luzi (Florence, Via Ugo Schiff 8)

Reservations should be made directly with the library concerned. For further information, please e-mail us at: edu@palazzostrozzi.org

Palazzo Strozzi at the Institut français de Florence

The Fondazione Palazzo Strozzi and the Institut Français de Florence celebrate the role of French culture and art in Kandinsky to Pollock. The Art of the Guggenheim Collections in two special events exploring the personalities of Man Ray and Marcel Duchamp on celluloid. Admission free while places last. Venue: the Institut Français de Florence (Florence, Piazza Ognissanti 2).

Thursday, may 19th, 20.00 Marchel Duchamp and Man Ray evening with the movie on Marchel Duchamp *Le temps spirale* by Alain Jaubert and Man Ray archival short films

Thursday, may 26th, 20.00: André Breton and the surrealism evening with the movie *André Breton malgré tout* by Fabrice Maze and archival images on the history of surrealism

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LIST OF THE WORKS

Room 1

The Guggenheims and Their Collections

1.1

Giorgio de Chirico (Volo 1888–Rome 1978) *The Gentle Afternoon (Le Doux Après-midi)* 1916, oil on canvas, 65.3 x 58.3 cm. Venice, Peggy Guggenheim Collection, 76.2553

1.2

Theo van Doesburg (Utrecht 1883–Davos 1931) *Composition XI (Kompositie XI)* 1918, oil on canvas in artist's frame, 64.6 x 109 cm (cm 73.2 x 117.8). New York, Solomon R. Guggenheim Museum, 54.1360

1.3

Vasily Kandinsky (Moscow 1866–Neuilly-sur-Seine 1944) *Upward (Empor)*, October 1929, oil on cardboard, 70 x 49 cm. Venice, Peggy Guggenheim Collection, 76.2553

1.4

Vasily Kandinsky (Moscow 1866–Neuilly-sur-Seine 1944) *Dominant Curve (Courbe dominante)*, April 1936, oil on canvas, 129.2 x 194.3 cm. New York, Solomon R. Guggenheim Museum. Solomon R. Guggenheim Founding Collection, 45.989

1.5

Antoine Pevsner (Klimavitchy 1884–Paris 1962) *Anchored Cross (La Croix ancrée)* 1933, marble, brass painted black, and crystal, 84.6 cm long diagonally. Venice, Peggy Guggenheim Collection, 76.2553

1.6

Naum Gabo (Bryansk 1890–Waterbury 1977) *Translucent Variation on Spheric Theme* 1937 (reconstructed 1951), Perspex, 56.8 x 44.8 x 44.8 cm. New York, Solomon R. Guggenheim Museum. Solomon R. Guggenheim Founding Collection, 48.1174

1.7

Paul Klee (Münchenbuchsee 1879–Muralto-Locarno 1940) *Portrait of Frau P. in the South (Bildnis der Frau P. im Süden)* 1924, watercolor and oil transfer drawing on paper, mounted on gouache-painted board 42.5 x 31 cm including mount. Venice, Peggy Guggenheim Collection, 76.2553

1.8

Max Ernst (Brühl 1891–Paris 1976) *The Kiss (Le Baiser)* 1927, oil on canvas, 129 x 161.2 cm. Venice, Peggy Guggenheim Collection, 76.2553

1.9

Alberto Giacometti (Borgonovo 1901–Coira 1966) *Woman Walking (Femme qui marche)* 1936 (cast 1969), bronze, 144.6 cm high. Venice, Peggy Guggenheim Collection, 76.2553

1.10

Constantin Brancusi (Hobitza 1876–Paris 1957) *Bird in Space (L'Oiseau dans l'espace)* 1932–40, polished brass, 151.7 cm high, including base. Venice, Peggy Guggenheim Collection, 76.2553

1.11

Germaine Richier (Grans 1902–Montpellier 1959) *Forest Man, Large version (L'Homme-forêt, grand)* 1945–6, dark patinated bronze (cast 2007), 94 x 45 x 45 cm. Solomon R. Guggenheim Foundation. Gift of the Germaine Richier Family, 2007.147

1.12

Morris Hirshfield (Poland 1872–New York 1945) *Two Women in Front of a Mirror* 1943, oil on canvas, 133 x 152 cm. Venice, Peggy Guggenheim Collection, 76.2553

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1.13

Paul Delvaux (Antheit 1897–Furnes 1994) *The Break of Day (L'Aurore)* July 1937, oil on canvas, 120 x 150.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

Room 2

Europe–America. Surrealism and the Birth of the New Avant-Gardes

2.1

André Masson (Balagny-sur-Oise 1896–Paris 1987) *Armour (L'Armure)* January–April 1925, oil on canvas, 80.6 x 54 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.2

Jean Arp (Strasbourg 1886–Basel 1966) *Crown of Buds I (Couronne de bourgeons I)* 1936, limestone, 49.1 x 37.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.3

Pablo Picasso (Malaga 1881–Mougins 1973) *Half-length Portrait of a Man in a Striped Jersey (Buste d'homme en tricot rayé)* 14 September 1939, gouache on paper, 63.1 x 45.6 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.4

Pablo Picasso (Malaga 1881–Mougins 1973) *The Dream and Lie of Franco (Sueño y mentira de Franco)* 1937, aquatint, two parts each 38.2 x 54.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.5

Roberto Sebastián Matta (Santiago de Chile 1911–Civitavecchia 2002) *Untitled* 1939, graphite and chalk on paper, 32.3 x 50 cm. Solomon R. Guggenheim Foundation. Gift, Lynven Inc., 2013, 2013.32

2.6

Roberto Sebastián Matta (Santiago de Chile 1911–Civitavecchia 2002) *The Dryads* 1941, watercolor, pencil and crayon on paper, 58.2 x 73.4 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.7

Yves Tanguy (Paris 1900–Woodbury 1955) *The Sun in Its Jewel Case (Le Soleil dans son écrin)* 1937, oil on canvas, 115.4 x 88.1 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.8

Max Ernst (Brühl 1891–Paris 1976) *"The Antipope"* c. 1941, oil on cardboard, mounted on board, 32.5 x 26.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.9

Leonora Carrington (Clayton-le-Woods o Chorley 1917–Mexico City 2011) *Oink (They Shall Behold Thine Eyes)* 1959, oil on canvas, 40 x 90.9 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.10

Leonor Fini (Buenos Aires 1907–Paris 1996) *The Shepherdess of the Sphinxes* 1941, oil on canvas, 46.2 x 38.2 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.11

Rita Kernn-Larsen (Hillerød 1904–Copenhagen 1998) *Self-Portrait (Know Thyself)* 1937, oil on canvas, 40 x 45 cm. Solomon R. Guggenheim Foundation. Purchased with funds contributed by Penny Borda, Lewis and Laura Kruger, and the Guggenheim Circle, 2013, 2013.41

2.12

Victor Brauner (Piatra Neamt 1903–Paris 1966) *The Surrealist (Le Surréaliste)* January 1947, oil on canvas, 60 x 45 cm. Venice, Peggy Guggenheim Collection, 76.2553

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2.13

Marcel Duchamp (Blainville 1887–Neuilly-sur-Seine 1968) *Box in a Valise* (Boîte en-valise) 1941, leather valise containing miniature replicas and color reproductions of works by Duchamp, and one photograph with graphite, watercolor, and ink additions, 40.7 x 37.2 x 10.1 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.14

William Baziotès (Pittsburgh 1912–1963) *The Parachutists* 1944, duco enamel on canvas, 76.2 x 101.6 cm. The Solomon R. Guggenheim Foundation. Gift, Ethel Baziotès, 2004.89

2.15

Clyfford Still (Grandin 1904–Baltimore 1980) *Jamais*, May 1944, oil on canvas, 165.2 x 82 cm. Venice, Peggy Guggenheim Collection, 76.2553

2.16

Adolph Gottlieb (New York 1903–1974) *Floating* 1945, oil, gouache and casein on canvas, 81 x 63.5 cm. Solomon R. Guggenheim Foundation. Anonymous gift, 2011.1

2.17

Arshile Gorky (Vosdanik Adoian; Khorkom Vari 1904–Sherman 1948) *Untitled*, Summer 1944, oil on canvas, 167 x 178.2 cm. Venice, Peggy Guggenheim Collection, 76.2553

**Room 3
Jackson Pollock**

3.1

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled CR 565*, c. 1940, pencil and colored pencil on paper, 25 x 20 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.2

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled M 46* 1943, monotype, 14 x 21.6 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.3

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled CR 688* c. 1943, pen, black ink and colored pencil on paper, 32 x 22 cm. Munich, Private Collection, Courtesy American Contemporary Art Gallery

3.4

Jackson Pollock (Cody 1912–East Hampton 1956) *The Moon Woman* 1942, oil on canvas, 175.2 x 109.3 cm. Venice, Peggy Guggenheim Collection, 76.2553

3.5

Jackson Pollock (Cody 1912–East Hampton 1956) *Two* 1943–5, oil on canvas, 193 x 110 cm. Venice, Peggy Guggenheim Collection, 76.2553

3.6

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled* 1946, monotype, cm 21.6 x 14. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.7

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled* c. 1946, gouache and pastel on paper, 58 x 80 cm. Venice, Peggy Guggenheim Collection, 76.2553

3.8

Jackson Pollock (Cody 1912–East Hampton 1956) *The Water Bull* 1946, oil on canvas, 76.5 x 213 cm. Amsterdam, Stadelijk Museum. Gift of Peggy Guggenheim

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3.9

Jackson Pollock (Cody 1912–East Hampton 1956) *Watery Paths* 1947, oil on canvas, 114 x 86 cm. Rome, GNAM-Galleria Nazionale d'Arte Moderna e Contemporanea, inv. 4554. Gift of Peggy Guggenheim, 1950

3.10

Jackson Pollock (Cody 1912–East Hampton 1956) *Enchanted Forest*, 1947, oil on canvas, 221.3 x 114.6 cm. Venice, Peggy Guggenheim Collection, 76.2553

3.11

Jackson Pollock (Cody 1912–East Hampton 1956) *Untitled (Green Silver)* c. 1949, enamel and aluminum paint on paper, mounted on canvas, 57.8 x 78.1 cm. New York, Solomon R. Guggenheim Museum. Gift, Sylvia and Joseph Slifka, 2004.63

3.12

Jackson Pollock (Cody 1912–East Hampton 1956) *Number 18*, 1950, oil and enamel on Masonite, 56 x 56.7 cm (63 x 63 cm). New York, Solomon R. Guggenheim Museum. Gift, Janet C. Hauck, in loving memory of Alicia Guggenheim and Fred Hauck, 91.4046

3.13

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1094 (P30)*, [after *Number 19*, 1951], 1951, silk-screen (set of 6: 6 of 6), ink on paper, 73.7 x 58.4 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.14

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1093 (P29)*, [after *Number 9*, 1951], 1951, silk-screen (set of 6: 2 of 6), ink on paper, 73.7 x 58.4 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.15

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1091 (P27)*, [after *Number 7*, 1951], 1951, silk-screen (set of 6: 5 of 6), ink on paper, 58.4 x 73.7 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.16

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1092 (P28)*, [after *Number 8 (Black Flowing)*, 1951], 1951, silk-screen, (set of 6: 1 of 6), ink on paper, 58.4 x 73.7 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.17

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1095 (P31)*, [after *Number 22*, 1951], 1951, silk-screen, (set of 6: 4 of 6), ink on paper, 73.7 x 58.4 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

3.18

Jackson Pollock (Cody 1912–East Hampton 1956) *CR 1096 (P32)*, [after *Number 27*, 1951], 1951, silk-screen (set of 6: 3 of 6), ink on paper, 58.4 x 73.7 cm. Munich, Private collection, Courtesy American Contemporary Art Gallery

Room 4
Abstract Expressionism

4.1

Willem de Kooning (Rotterdam 1904–East Hampton 1997) *Composition*, 1955, oil, enamel, and charcoal on canvas, 201 x 175.6 cm. New York, Solomon R. Guggenheim Museum, 55.1419

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4.2

Sam Francis (San Mateo 1923–Santa Monica 1994) *Untitled* c. 1958, watercolor on paper, mounted on canvas, 76.2 x 56.5 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.57

4.3

Sam Francis (San Mateo 1923–Santa Monica 1994) *Shining Back*, 1958, oil on canvas, 202.6 x 135.4 cm. New York, Solomon R. Guggenheim Museum, 59.1560

4.4

Sam Francis (San Mateo 1923–Santa Monica 1994) *Untitled*, March 1964, acrylic on paper, 103.7 x 69.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

4.5

Hans Hofmann (Weissenberg 1880–New York 1966) *The Gate*, 1959–60, oil on canvas, 190.5 x 123.2 cm. New York, Solomon R. Guggenheim Museum, 62.1620

4.6

Hans Hofmann (Weissenberg 1880–New York 1966) *Spring on Cape Cod* 1961, oil on canvas, 116.8 x 91.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.63

4.7

Joan Mitchell (Chicago 1925–Paris 1992) *Composition* 1962, oil on canvas, 146.1 x 114.3 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.87

4.8

Adolph Gottlieb (New York 1903–74) *Mist* 1961, oil on canvas, 182.9 x 121.9 cm. New York, Solomon R. Guggenheim Museum. Gift, Susan Morse Hilles, 1978, 78.2401

4.9

Willem de Kooning (Rotterdam 1904–East Hampton 1997) *Nude Figure–Woman on the Beach* 1963, oil on paper, mounted on canvas, 81.3 x 67.3 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.44

Room 5
Postwar Europe

5.1

Jean Dubuffet (Le Havre 1901–Paris 1985) *Fleshy Face with Chestnut Hair (Châtaines aux hautes chairs)* August 1951, oil-based mixed-media on Masonite, 64.9 x 54 cm. Venice, Peggy Guggenheim Collection, 76.2553

5.2

Jean Dubuffet (Le Havre 1901–Paris 1985) *Portrait of Soldier Lucien Geominne (Portrait du soldat Lucien Geominne)* December 1950, oil-based mixed-media on Masonite, 64.8 x 61.6 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.49

5.3

Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968) *Spatial Concept* 1951, oil on canvas, 85.1 x 66 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.56

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5.4

Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968) *Spatial Concept* 1957, oil, sand and glitter on canvas, 115.6 x 88.9 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.55

5.5

Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968) *Spatial Concept, Hell* 1956, oil, mixed media and glass on canvas, 121 x 93 cm. Florence, Private collection, courtesy Tornabuoni Arte

5.6

Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968) *Spatial Concept, Paradise* 1956, oil, mixed media and glass on canvas, 120 x 91 cm. Private Collection

5.7

Alberto Burri (Città di Castello 1915–Nice 1995) *White B (Bianco B)* 1965, plastic, acrylic paint, Vinavil, 'combustione' on cellotex, 151.1 x 151.1 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.29

5.8

Emilio Vedova (Venice 1919–2006) *Image of Time (Barrier)* 1951, egg tempera on canvas, 130.5 x 170.4 cm. Venice, Peggy Guggenheim Collection, 76.2553

5.9

Asger Jorn (Vejrun 1914–Aarhus 1973) *Untitled* 1956, oil on canvas, 99.8 x 69.5 cm. New York, Solomon R. Guggenheim Museum. Gift, Mr. and Mrs. Rudolph B. Schulhof, 1986, 86.3474

5.10

Tancredi Parmeggiani (Feltre 1927–Rome 1964) *Composition* 1955, oil and tempera on canvas, 129.5 x 181 cm. Venice, Peggy Guggenheim Collection, 76.2553

5.11

Mirko Basaldella (Udine 1910–Cambridge 1969) *Lion of Damascus* 1954, bronze, 76 x 92 cm. Solomon R. Guggenheim Foundation. Gift, Vera e Raphael Zariski, 2004.4

5.12

Mirko Basaldella (Udine 1910–Cambridge 1969) *Roaring Lion II (Leone urlante II)* 1956, bronze, 77 x 94 cm. Solomon R. Guggenheim Foundation. Gift, Vera e Raphael Zariski, 2004.6

5.13

Pietro Consagra (Mazzara del Vallo 1920–Milan 2005) *Alienated Mirror* 1961, bronze, 139.5 x 121 x 6 cm. Milan, Courtesy Archivio Pietro Consagra

5.14

Jean Dubuffet (Le Havre 1901–Paris 1985) *Staircase VII (Escalier VII)* 27 April 1967, vinyl on canvas, 149.5 x 132.1 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.48

5.15

Jean Dubuffet (Le Havre 1901–Paris 1985) *Logogriph of Blades (Logogriphe aux pales)* 31 March 1969, epoxy paint with polyurethane on cast polyester resin, 55.2 x 57.8 x 38.1 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.53

Room 6

Palazzo Venier de Leoni: Peggy in Venice

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6.1

Jean Cocteau (Maisons-Laffitte 1889–Milly-la-Forêt 1963) *Untitled* c. 1920, pen and ink on paper, 26.3 x 20.4 cm. Solomon R. Guggenheim Foundation. Gift, Erina Siciliani, 2007.11

6.2

Man Ray (Emmanuel Radnitsky; Philadelphia 1890–Paris 1976) *Untitled* 1923, rayograph, gelatin-silver print, 28.8 x 23.5 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.3

Man Ray (Emmanuel Radnitsky; Philadelphia 1890–Paris 1976) *Untitled* 1927, rayograph, gelatin-silver print, 30.4 x 25.4 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.4

Richard Oelze (Magdeburg 1900–Postholz 1980) *Fantastic Composition (Phantastische Komposition)* c. 1935, pencil on paper, 26.2 x 18.4 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.5

Humphrey Jennings (Walberswick 1907–Poros 1950) *Seal* 1935, collage on lithograph, 19 x 14 cm. The Solomon R. Guggenheim Foundation. Gift, Erina Siciliani, 2007.146

6.6

Henry Moore (Castleford 1898–Perry Green, Much Hadham 1986) *Ideas for Sculpture* 1937, conté crayon and watercolor on paper, 38 x 56 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.7

Henry Moore (Castleford 1898–Perry Green, Much Hadham 1986) *Untitled* 1937, watercolor, charcoal, black pencil and conté crayon on paper, 38 x 56 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.8

Kurt Seligmann (Basel 1900–Sugar Loaf 1962) *Fruit Bearing Tree, Design for the Ballet The Golden Fleece* 1941, watercolor on grey paper, 26.5 x 42.3 cm. Solomon R. Guggenheim Foundation. Gift, Lynven Inc., 2007.51

6.9

Joseph Cornell (Nyack 1903–New York 1972) *Setting for a Fairy Tale* 1942, box construction, 29.4 x 36.6 x 9.9 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.10

André Kertész (Budapest 1894–New York 1985) *Peggy Guggenheim* 1945, gelatin-silver print, 24.1 x 19.4 cm. Solomon R. Guggenheim Foundation. Gift, Canton Argovia, Switzerland, In recognition of the origin of the Guggenheim family in Lengnau, 2001.43

6.11

Laurence Vail (Paris 1891–1968) *Untitled* n.d., glass bottle and collage, 43 cm high. Venice, Peggy Guggenheim Collection, 76.2553

6.12

Laurence Vail (Paris 1891–1968) *Untitled* n.d., glass bottle and collage, 21 cm high. Venice, Peggy Guggenheim Collection, 76.2553

6.13

Laurence Vail (Paris 1891–1968) *Untitled* n.d., glass bottle, light fixture, and collage, 29 cm high. Venice, Peggy Guggenheim Collection, 76.2553

6.14

Laurence Vail (Paris 1891–1968) *Untitled* n.d., assemblage of objects and fabric, 34.5 cm high. Venice, Peggy Guggenheim Collection, 76.2553

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6.15

Tancredi Parmeggiani (Feltre 1927–Rome 1964) *Untitled* 1951–2, watercolor and ink on paper, 29 x 22.5 cm. Solomon R. Guggenheim Foundation. Gift, Giorgio Bellavitis, 2000.101

6.16

Tancredi Parmeggiani (Feltre 1927–Rome 1964) *Untitled* 1951–2, watercolor, gouache, oil, and pencil on paper, 29 x 22.5 cm. Solomon R. Guggenheim Foundation. Gift, Giorgio Bellavitis, 2000.99

6.17

Joseph Cornell (Nyack 1903–New York 1972) *Untitled (Medici Princess)* c. 1955, wood box construction with glass and mixed media, 38.1 x 25.4 x 6.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.41

6.18

Francis Bacon (Dublin 1909–Madrid 1992) *Study for Chimpanzee*, March 1957, oil and pastel on canvas, 152.4 x 117 cm. Venice, Peggy Guggenheim Collection, 76.2553

6.19

Mask, Zaire, Salampasu, wood, copper, paint, and vegetable fiber, 62 cm high. Venice, Peggy Guggenheim Collection, 76.2553

6.20

Flute Figure. Papua, Nuova Guinea, East Sepik Province, Chambri, polychrome wood and dog's teeth, 50 cm high. Venice, Peggy Guggenheim Collection, 76.2553

Room 7
Great American Painting

7.1

Alexander Calder (Philadelphia 1898–New York 1976) *Mobile* c. 1934, glass, china, iron wire, and thread approximately 167 x 117 cm. Venice, Peggy Guggenheim Collection, 76.2553

7.2

Alexander Calder (Philadelphia 1898–New York 1976) *Mobile* 1947–52, metal sheet and coated wires, 97 x 180 x 46.4 cm. Private collection

7.3

Alexander Calder (Philadelphia 1898–New York 1976) *Red Yellow and blue Gongs* (or Triple Gong) 1951, painted sheet metal, and steel wire, 135 x 220 x 170 cm. Venice, Fondazione Musei Civici di Venezia, Galleria Internazionale di Arte Moderna, Cà Pesaro, inv. 2020. Gift of the artist, 1952

7.4

Alexander Calder (Philadelphia 1898–New York 1976) *Red Disc, White Dots on Black* 1960, painted sheet metal, metal rods and steel wire, 88.9 x 101 x 99 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.32

7.5

Alexander Calder (Philadelphia 1898–New York 1976) *Yellow Moon (Croissant jaune)* 1966, painted sheet metal, metal rods and steel wire, 162.6 x 243.8 x 177.8 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.33

7.6

Grace Hartigan (Newark 1922–Baltimore 2008) *Ireland* 1958, oil on canvas, 200 x 271 cm. Venice, Peggy Guggenheim Collection, 76.2553

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7.7

Robert Motherwell (Aberdeen 1915–Provincetown 1991) *Elegy to the Spanish Republic No. 110*, Easter Day 1971, acrylic with graphite and charcoal on canvas, 208.3 x 289.6 cm. New York, Solomon R. Guggenheim Museum. Gift, Agnes Gund, 84.3223

7.8

Morris Louis (Baltimore 1912–Washington D.C. 1962) *Saraband* 1959, acrylic resin on canvas, 256.9 x 378.5 cm. New York, Solomon R. Guggenheim Museum, 64.1685

7.9

Helen Frankenthaler (New York 1928–Darren 2011) *Canal* 1963, acrylic on canvas, 205.7 x 146 cm. New York, Solomon R. Guggenheim Museum. Purchased with the aid of funds from the National Endowment for the Arts, in Washington, D.C., a federal agency; matching funds contributed by Evelyn Sharp, 76.2225

7.10

Morris Louis (Baltimore 1912–Washington D.C. 1962) *#48* 1962, oil on canvas, 203.2 x 30.5 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.77

7.11

Kenneth Noland (1924–2010) *Birth* 1961, oil on canvas, 91.4 x 91.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.90

7.12

Frank Stella (b. Malden 1936) *Gray Scramble* 1968–9, oil on canvas, 175.3 x 175.3 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.101

Room 8
Mark Rothko

8.1

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *Sacrifice*, April 1946, watercolor, gouache, and India ink on paper, 100.2 x 65.8 cm. Venice, Peggy Guggenheim Collection, 76.2553

8.2

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *Untitled* 1947, oil on canvas, 121 x 90.1 cm. New York, Solomon R. Guggenheim Museum. Gift, The Mark Rothko Foundation, Inc., 86.3420

8.3

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *No.18 (Black. Orange on Maroon)* 1963, oil on canvas, 175.6 x 163.5 cm. New York, Solomon R. Guggenheim Museum. Gift, The Mark Rothko Foundation, Inc., 86.3421

8.4

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *Untitled* 1968, acrylic on paper laid on panel, 100 x 65.3 cm. New York, Collection of Stephen Robert and Pilar Crespi Robert

8.5

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *Untitled (Red)* 1968, oil on paper mounted on canvas, 83.8 x 65.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.92

8.6

Mark Rothko (Marcus Rothkowitz; Dvinsk 1903–New York 1970) *Untitled (Black on Gray)* 1969–70, acrylic on canvas, 203.3 x 175.5 cm. New York, Solomon R. Guggenheim Museum. Gift, The Mark Rothko Foundation, Inc., 1986, 86.3422

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FONDAZIONE PALAZZO STROZZI FLORENCE
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Room 9

The 1960s: The Start of a New Era

9.1

Jean Dubuffet (Le Havre 1901–Paris 1985) *Propitious Moment (L'instant propice)*, 2–3 January 1962, oil on canvas, 200 x 165 cm. New York, Solomon R. Guggenheim Museum, 74.2080

9.2

Cy Twombly (Lexington, Virginia 1928–Rome 2011) *Untitled* 1961, oil paint, crayon and lead pencil on canvas, 133.4 x 151.1 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.98

9.3

Cy Twombly (Lexington, Virginia 1928–Rome 2011) *Untitled* 1967, oil based house paint and wax crayon on canvas, 127 x 170.2 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.97

9.4

Barbara Hepworth (Wakefield 1903–St Ives 1975) *Single Form (Chûn Quoit)* 1961, edition 3/7, bronze, 106 x 67.3 x 11.4 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, 2012.62

9.5

Ellsworth Kelly (Newburgh, New York 1923) *42nd*, 1958, oil on canvas, 153.7 x 203.2 cm. Solomon R. Guggenheim Foundation, Hannelore B. and Rudolph B. Schulhof Collection, bequest of Hannelore B. Schulhof, 2012, T161.2004, 2012.68

9.6

Lucio Fontana (Rosario de Santa Fé 1899–Varese 1968) *Spatial Concept, Expectations*, 1965, water-based paint on canvas, 130 x 97 cm. Solomon R. Guggenheim Foundation. Gift, Fondazione Lucio Fontana, 88.3590

9.7

Roy Lichtenstein (New York 1923–97) *Preparedness* 1968, oil and Magna on three joined canvases, 304.8 x 548.6 cm. New York, Solomon R. Guggenheim Museum, 69.1885

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