

# Acquisitions at the Peggy Guggenheim Collection, Venice

ACQUISITIONS BY THE Peggy Guggenheim Collection, Venice – the Italian branch of the Solomon R. Guggenheim Foundation, New York – are a subsection of accessions by the Guggenheim Foundation as a whole. With few exceptions (for which ad hoc funds are raised for a specific purchase), works are acquired mostly through the generosity of donors. Some works are practical, such as the benches by Jenny Holzer that furnish the sculpture gardens, or they may illustrate the founder's biography – for example, a collage by Humphrey Jennings, who introduced Peggy Guggenheim to André Breton in 1937; a pencil portrait by Charles Seliger of Howard Putzel, friend and adviser for the exhibitions at her New York gallery, Art of This Century; or again, Franz von Lenbach's portrait (c.1903); and earrings by Yves Tanguy (Fig. I) and Alexander Calder that formerly belonged to her.

Peggy Guggenheim's collection is dominated by the avant-gardes of Cubism, European abstraction, Surrealism and early American Abstract Expressionism. Following her definitive return to Europe from New York in 1948, Peggy Guggenheim continued to acquire European and American contemporary art during the 1950s and 1960s, but in a sporadic way. Posthumous acquisitions have gone some way to rectifying this, with works by, for example, Josef and Anni Albers, Pierre Alechinsky, Anthony Caro, Heinz Mack and Germaine Richier, and with a concentration of Italian post-War art. A subset of the Italian acquisitions includes works by Peggy Guggenheim's friends and protégés from Venice: Edmondo Bacci, Armando Pizzinato, Tancredi, Giuseppe Santomaso and Emilio Vedova.

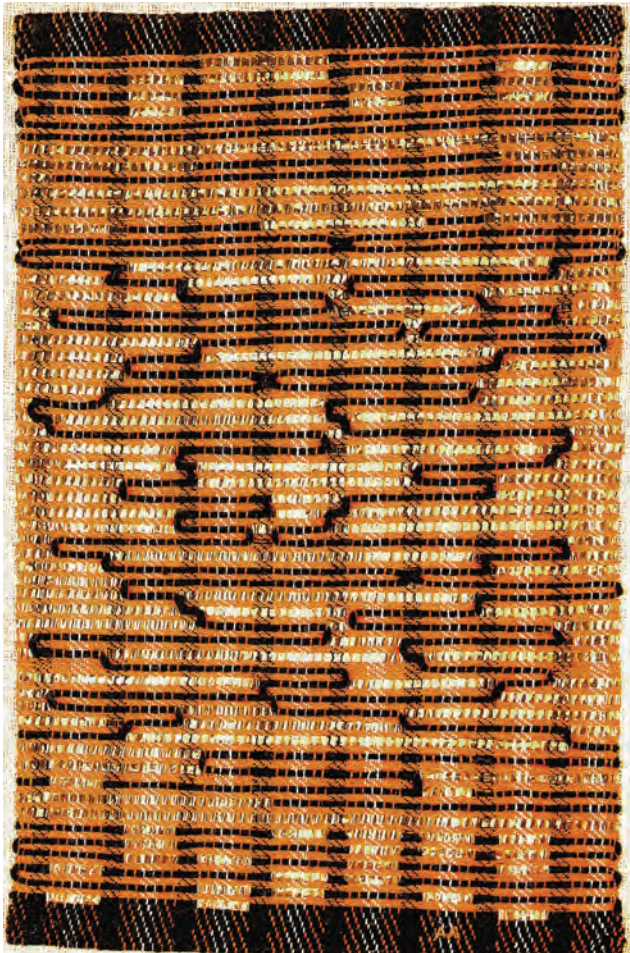
Additions have also been made to the pre-Second World War holdings – a Cubist still life by Karel Čapek, Vorticist woodcuts by Edward Wadsworth, a watercolour by George Grosz, works on paper by Jean Cocteau and Kurt Seligmann, and Mario Sironi's *The cyclist* (c.1916; Fig. V), the first painting by Sironi to enter the Guggenheim Foundation. Given that Peggy Guggenheim's decision to close her New York gallery in 1947 prematurely truncated her collecting of the New York School, the Museum has added to its holdings of American art from the 1940s onwards. Works by William Baziotas, Adolph Gottlieb, Conrad Marca-Relli, Charles Pollock and Richard Pousette-Dart document Peggy Guggenheim's close involvement with the early years of Abstract Expressionism. Lastly, works by major post-War American and European artists will be acquired in the future thanks to a munificent promised gift from the Hannelore B. and Rudolph B. Schulhof collection, an event that is eagerly anticipated.

Philip Rylands  
Director



I. Earrings for Peggy Guggenheim, by Yves Tanguy (1900–55). c.1938. Oil on shell in silver and gold mounts with pearls, each 7 by 3.7 by 1.6 cm. Purchased with funds given by the Friends of the Peggy Guggenheim Collection, 2011. 2011.2.





II. *From the East*, by Anni Albers (1899–1994). 1963. Cotton and plastic, 63.5 by 41.4 cm. Gift of The Josef and Anni Albers Foundation in honour of Philip Rylands for his continued commitment to the Peggy Guggenheim Collection, 1999. 99.5259.



IV. *Untitled*, by Jean Cocteau (1889–1963). c.1920. Pen and black ink on paper, 26.3 by 20.4 cm. Gift of Erina Siciliani, 2007. 2007.11.



III. *Toilette*, by George Grosz (1893–1959). 1927. Watercolour and India ink on paper, 50 by 39.2 cm. Gift of the George Grosz Estate, 1998. 98.4622.



V. *The cyclist*, by Mario Sironi (1885–1961). c.1916. Canvas, 96 by 71 cm. Gift of Giovanni and Lilian Pandini, Bergamo, 2008. 2008.62.





VI. *Street singers*, by Edward Wadsworth (1889–1949). c.1914. Woodcut print, 14.7 by 11.2 cm. Gift of Erina Siciliani, 2007. 2007.150.



VII. *Intertwined forms*, by Karel Čapek (1890–1938). 1920. Paper collage, gouache and pencil on paper, 19.8 by 15 cm. Gift of Lynven Inc., 2009. 2009.35.



VIII. *Portrait of Peggy Guggenheim*, by Franz von Lenbach (1836–1904). c.1903. Oil on board, 128.9 by 92.7 cm. Purchased in 1999. 98.5247.

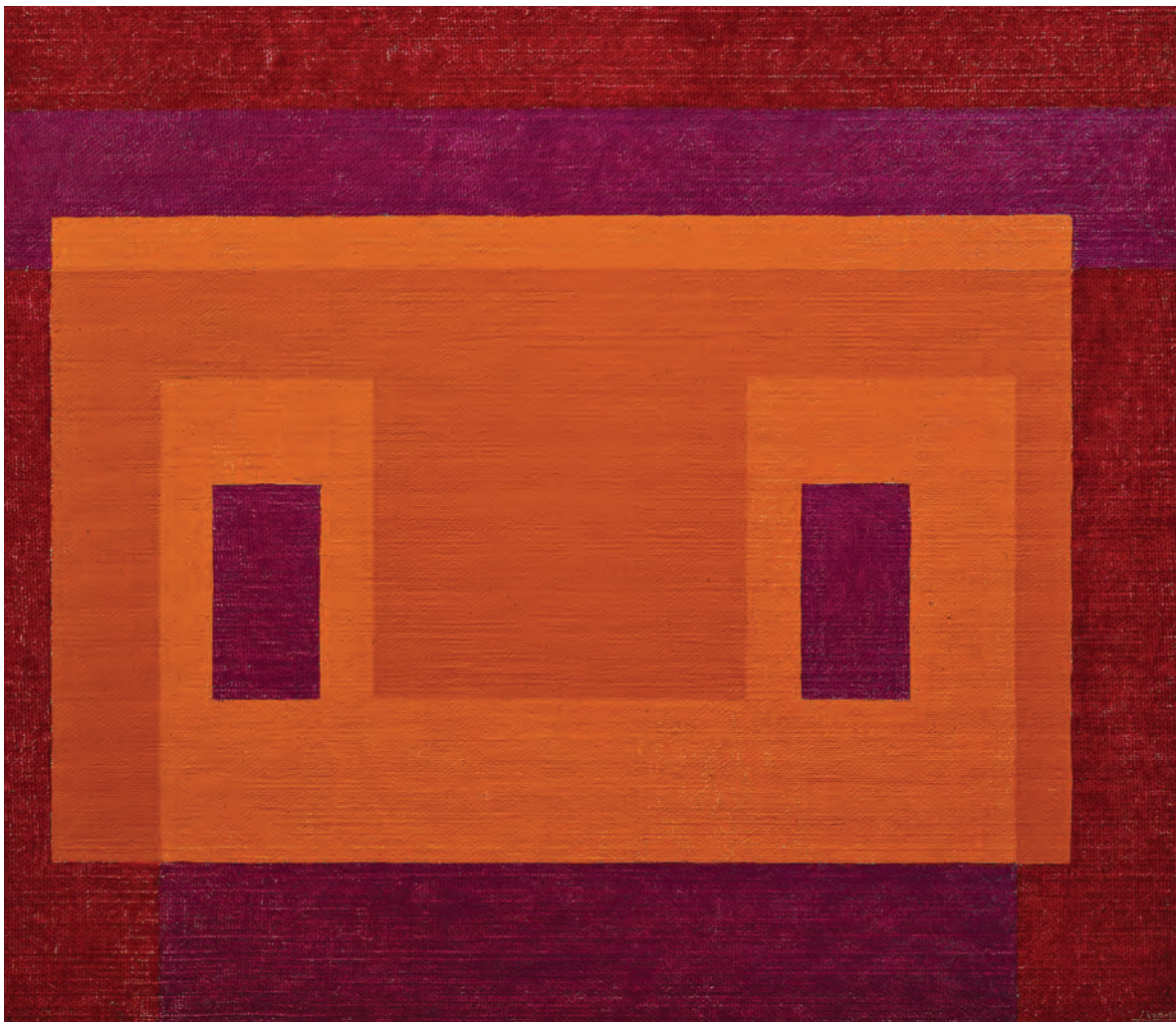


IX. *Peggy Guggenheim*, by André Kertész (1894–1985). 1945. Gelatin silver print, 24.13 by 19.37 cm. Gift of the Canton Argovia, Switzerland, in recognition of the origins of the Guggenheim family in Lengnau, 2002. 2002.43.





X. *The parachutists*, by William Baziotes (1912–63). 1944. Duco enamel on canvas, 76.2 by 101.6 cm. Gift of Ethel Baziotes, 2004. 2004.89.



XI. *Variant 'Orange Front'*, by Josef Albers (1888–1976). 1948–58. Oil on masonite, 59.6 by 68.5 cm. Gift of The Josef and Anni Albers Foundation in honour of Philip Rylands for his continued commitment to the Peggy Guggenheim Collection, 1997. 97.4555.





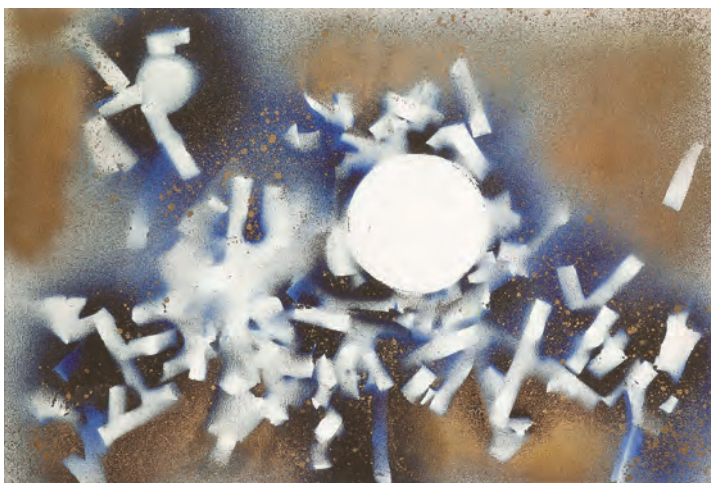
XII. *Color sketch for Drake University mural (Study for Allée)*, by Stuart Davis (1892–1964). 1955. Gouache on paper, 24.7 by 90.8 cm. Gift of Earl Davis, 1997. 97.4564.



XIII. *Chapala 3*, by Charles Pollock (1902–88). 1956. Oil and tempera on canvas. 121.92 by 91.44 cm. Gift of Charles Pollock Archives, courtesy American Contemporary Art Gallery, Munich, 2009. 2009.36.



XIV. *Floating*, by Adolph Gottlieb (1903–74). 1945. Oil, gouache and casein on canvas, 81 by 63.5 cm. Anonymous gift, 2011. 2011.1.



XV. *Untitled*, by David Smith (1906–65). 1963. Spray enamel on paper, 29 by 44 cm. Gift of The David Smith Estate, 2007. 2007.148.



XVI. *Figure form*, by Conrad Marca-Relli (1913–2000). 1958. Canvas collage, 88.9 by 134.6 cm. Anonymous gift, 1998. 98.4620.





XVII. *The atom, one world*, by Richard Pousette-Dart (1916–92). 1947–48. Oil on linen, 127 by 135.9 cm. Gift of the Estate of Richard Pousette-Dart, New York, 2007. 2007.50.



XVIII. *Roaring line, II*, by Mirko (1910–69). 1956. Bronze, 77 by 94 cm. Gift of Vera and Raphael Zariski, 2004. 2004.6.



XIX. *If the form vanishes its root is eternal*, by Mario Merz (1925–2003). 1982–89. Neon, 46 by 1200 by 4 cm. Gift of the artist, 1989. 89.3632.a-b.



XX. *H'om*, by Barry Flanagan (1941–2009). 2001. Marble, each 60 by 55 by 95 cm. Gift of the artist, 2001. 2001.62.





XXI. *Spatial concept (expectation)*, by Lucio Fontana (1899–1968). 1965. Water-based paint on canvas, 130 by 97 cm. Gift of the Fondazione Lucio Fontana, 1988. 88.3590.



XXII. *The cloud*, by Fabrizio Clerici (1913–93). 1968. Panel, 50 by 70 cm. Gift of the artist, 1990. 90.3655.



XXIII. *Survival: Savor kindness because cruelty is always possible later*, by Jenny Holzer (b.1950). 2003. Imperial white marble, 43 by 58 by 40 cm. Given in honour of the Peggy Guggenheim Collection by Art of This Century, Sandro Rumney, Nicolas Hélon, and the artist, 2003. 2003.73.

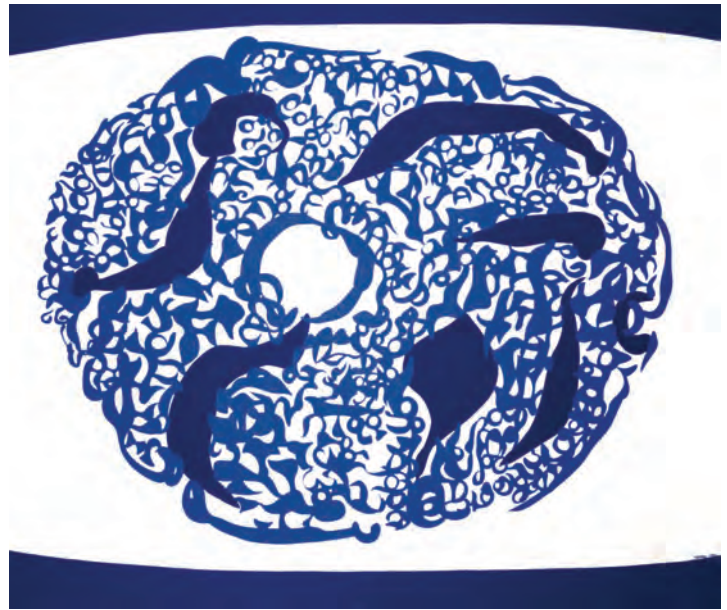


XXIV. *The joy of Calvin*, by Heinz Mack (b.1931). 1963. Aluminium and wood, 160 by 100 cm. Gift of the artist, 2007. 2007.4.





XXV. *Casablanca*, by Mimmo Rotella (1918–2006). 1965–80. Décollage, 89.2 by 68.5 cm. Gift of the artist, 2001. 2001.40.



XXVI. *Blue concentric*, by Carla Accardi (b.1924). 1960. Casein on canvas, 176 by 203 cm. Gift of the artist, 2002. 2002.20.



XXVII. *Aztec volcano*, by Pierre Alechinsky (b.1927). 1971. Mixed media on canvas, 157 by 200 cm. Gift of Enrico and Fiorella Chiari, 1985. 84.3253.



XXVIII. *Black*, by Agostino Bonalumi (b.1935). 1966. Extroflexed canvas and vinyl tempera, 110 by 100 cm. Anonymous gift, 2001. 2001.9



XXIX. *The shipyards*, by Armando Pizzinato (1910–2004). 1947–48. Oil on board. 63.5 by 86.6 cm. Gift of the artist, 1987. 87.3532.