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| Guggenheim, Peggy (August 26, 1898 – December 23, 1979) |
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| In any history of the migrations and transformations of modernism, Peggy Guggenheim (1898-1979) deserves a privileged place. She shares with Marcel Duchamp (a close friend and her first guide to modern art) the distinctive merit of introducing surrealism to the New York School artists. Though it formed her taste, surrealism was by no means the only force behind her acquisitions. Her collection comprises masterpieces by a variety of European artists she enthusiastically promoted—from Kandinsky to Klee, from De Chirico to Severini, from Giacometti to Brancusi—and of American artists she supported through thick and thin, most notably Jackson Pollock. It is Pollock’s wife, painter Lee Krasner, who perhaps helps document Peggy Guggenheim’s role with some degree of accuracy when she describes Art of This Century, the New York gallery at 30 West 57th, as ‘the foundation’: ‘it’s where it all started to happen. There was nowhere else in New York one could expect an open-minded reaction. Peggy was invaluable in founding and creating what she did.’ |
| In any history of the migrations and transformations of modernism, Peggy Guggenheim (1898-1979) deserves a privileged place. She shares with Marcel Duchamp (a close friend and her first guide to modern art) the distinctive merit of introducing surrealism to the New York School artists. Though it formed her taste, surrealism was by no means the only force behind her acquisitions. Her collection comprises masterpieces by a variety of European artists she enthusiastically promoted—from Kandinsky to Klee, from De Chirico to Severini, from Giacometti to Brancusi—and of American artists she supported through thick and thin, most notably Jackson Pollock. It is Pollock’s wife, painter Lee Krasner, who perhaps helps document Peggy Guggenheim’s role with some degree of accuracy when she describes Art of This Century, the New York gallery at 30 West 57th, as ‘the foundation’: ‘it’s where it all started to happen. There was nowhere else in New York one could expect an open-minded reaction. Peggy was invaluable in founding and creating what she did.’  File: Guggenheim Portrait.jpg  Figure 1 Guggenheim Portrait 1  Source: Alfred Courmes, *Portrait of Peggy Guggenheim*, 1926. Oil on canvas, 100 x 65 cm. Musée National de la Coopération. Franco-Américaine, Château de Blérancourt, Gift of the Amis du Musée, 1985. Image can be found at <http://www.artnet.com/magazineus/features/kuspit/chaos-and-classicism10-20-10_detail.asp?picnum=11>  Her career began in London in 1937 with the opening of her first gallery, the Guggenheim jeune. For fifteen years before then she had apprenticed herself to the Parisian bohemian circles and had met Marcel Duchamp. His ready-mades had introduced her to the surrealist technique of activating unconscious thoughts through ordinary objects which, taking on irrational, perturbing, or erotic meanings, were displaced and metamorphosed. But it was in London that her surrealist iconography was further refined under the teachings of Herbert Read, one of the organizers of the first British exhibition on Surrealism (1936), and her friendship with Humphrey Jennings, who introduced her to André Breton. She felt the unbearable affront that the growing movement represented for the art establishment and was led to favour the work of Jean Arp, Henry Moore and Paul Delvaux. Guggenheim Jeune was a critical success though not a financial one.    In October 1942 she opened her second gallery in New York, entitled Art of This Century. The paintings were detached from the walls and suspended with ropes reaching from the ceiling to the floor so that they might be experienced as material objects within the viewer’s space. The surrealist room, lined with striated wood, seemed a tunnel with a low and fluctuating ceiling. This time Howard Putzel (1898-1945), a writer and art dealer, replaced Duchamp and Read in the role of trusted advisor. He made her aware of little known American artists active in New York. She soon gave shows to Pollock, Baziotes, Motherwell, Hare, Rothko, and many others.  From 1948 her collection was housed in Palazzo Vanier dei Leoni in Venice. She finally realised the dream she shared with other internationally renowned collectors before her like the Fricks and the Steins—that of a house-museum. Like Sarah Stein she was consumed by art because it was an affordable outlet for their intellectual ambition. This ambition has not always been generously assessed by her compatriots. Writing for *The Nation* (1945) Clement Greenberg praised her as an intuitive force of nature who lacked a ‘sure or judicious’ taste. Similarly, to aspiring artists like Nell Blain in love with Arp and Mondrain who visited Art of this Century regularly, its owner could remain a somewhat unreadable figure-- an eccentric businesswoman in a pink knit dress without stockings or underwear ‘looking like a sexy witch.’ |
| Further reading:  (Barbero)  (M. L. Barbero)  (Berengo-Gardin)  (Calas and Calas)  (Dortch)  (Guggenheim)  (Masterpieces from the Peggy Guggenheim Collection)  (Vail) |