

## Display case

**Jean Arp** (1886–1966)

**Sculpture to be Lost in the Forest**, 1932 (cast c.1953–8)

Bronze

Tate: Accepted by HM Government in lieu of tax and allocated to the Tate Gallery 1986

Arp was an artist and poet. By the early 1930s, his work was moving towards greater abstraction with an emphasis on natural forms. Arp noted that he was inspired by the playful rearrangement of pebbles at the water's edge, leading him to make work that he called constellations. *Sculpture to be Lost in the Forest*, is representative of Arp's work at this time, with its multiple elements that suggest they could be rearranged into new configurations. Arp also responded to the poetic aspect of Surrealism, noting, 'The Surrealists encouraged me to ferret out the dream, the idea behind my plastic work and to give it a name which were often abbreviated little stories.'

In 1938, Arp travelled to London to help install the *Contemporary Sculpture* exhibition at Guggenheim Jeune. During this time, Guggenheim invited Arp to stay at Yew Tree Cottage. Guggenheim wrote how they had a delightful week visiting Petersfield and travelling around the South Downs, noting how Arp was particularly enthusiastic about the tiny ancient churches he saw in the Hampshire and Sussex countryside.

The *Contemporary Sculpture* exhibition caused a scandal when works by European sculptors were banned by British customs from entering the country under the category of artworks, which would have made them exempt from import duties. The director of Tate, J. B. Manson, was consulted. He refused to acknowledge them as artwork, saying 'they were the sort of stuff I should like to keep out of the country.'

Wyn Henderson, the gallery manager at Guggenheim Jeune, submitted a petition and the case was heard in the House of Commons, where Manson's decision was overturned. Guggenheim was always willing to challenge traditional attitudes and, as her friend and lover, Samuel Beckett, advised, to support contemporary art and 'to accept the art of our day as it was a living thing.'

**Yves Tanguy** (1900–1955)

**Untitled**, c.1937

Rosewood

The Penrose Collection & Lee Miller Archives

During a brief affair between Guggenheim and Tanguy he stayed at Yew Tree Cottage. As a sign of affection, he carved this ring for Guggenheim using wood from a tree growing in the garden of the cottage. Its geometric shape and precise hole through the bottom half make this ring a piece of wearable modern sculpture.

***Private view card for Drawings & Furniture by Jean Cocteau***

Guggenheim Jeune, London

24 January – 12 February 1938

Tate Archive. Collection of Prunella Clough

***Exhibition of Contemporary Sculpture***

Catalogue of exhibition

Guggenheim Jeune, London

21 June – 2 July 1938

Tate Archive. Collection of Ithell Colquhoun

***Private view card for Exhibition of Contemporary Painting***

Guggenheim Jeune, London

21 June – 2 July 1938

Tate Archive. Collection of Prunella Clough

***Private view card for Exhibition of Paintings by Yves Tanguy***

Guggenheim Jeune, London

6 – 16 July 1938

Tate Archive. Collection of Prunella Clough

**Henry Moore** (1898–1986)

***Reclining Figure***, 1935 (cast 1946)

Polished bronze

Peggy Guggenheim Collection, Venice

(Solomon R. Guggenheim Foundation, New York)

Henry Moore was the only British artist in the Contemporary *Sculpture* exhibition at Guggenheim Jeune. Moore showed a large wooden reclining figure that Guggenheim would have liked to have purchased, but it was too large for her home, which at this time was Yew Tree Cottage. Later, Moore arrived at the Gallery and offered Guggenheim a smaller bronze sculpture, *Reclining Figure*, which she acquired.

**Peggy Guggenheim with Henry Moore, *Reclining Figure*, 1938 (cast 1946),  
at the Venice Biennale, 1948**

Modern exhibition print

Reproduced by permission of The Henry Moore Foundation

**Yves Tanguy** (1900–1955)

**Untitled**, July 20 1938

Pencil and feather on paper

Inscribed bottom right:

**Pour Peggy, Yew Tree Cottage 20 Juillet 1938 YVES TANGUY**

Peggy Guggenheim Collection, Venice

(Solomon R. Guggenheim Foundation, New York)

Yves Tanguy was close friends with Andre Breton, Marcel Duchamp and Max Ernst. Together, they enjoyed playing the surrealist game *Cadavre exquis* (exquisite corpse) to create dreamlike figures. In July 1938, Guggenheim gave Yves Tanguy a solo exhibition. During a brief affair, Guggenheim invited Tanguy down to Yew Tree Cottage, where he spent time drawing in the garden, including this drawing. Guggenheim saw within its rounded and elongated shapes a portrait of herself. She was particularly taken by the little feather in place of a tail and eyes that looked like the china eyes of a doll when its head is broken and you can see inside.

**Yves Tanguy** (1900-1955)

***Sans titre (Untitled)***, 1933

Gouache on paper

On Loan from Wakefield Permanent Art Collection

(The Hepworth Wakefield)

Tanguy was fascinated by Surrealism and the writings of its leader, André Breton. In response, Tanguy's paintings depict flat, organic elements reminiscent of modern sculpture within infinite landscapes that seem otherworldly. In 1936, his work was included in the *International Surrealist Exhibition* at London's New Burlington Galleries, which introduced Surrealism to the British public.

Tanguy's exhibition at Guggenheim Jeune opened in July 1938. Guggenheim asked friends to assist with sales and the writer Djuna Barnes recalled that Guggenheim 'gave me hell for not bringing Edward James to the gallery to buy a Tanguy.' Still, Guggenheim's sister, Hazel King-Farlow, purchased this painting for her collection. In 1939, just before she left for New York, she gifted this painting to the Wakefield Art Gallery, now The Hepworth Wakefield.

**Lee Miller** (1907–1977)

***Roland Penrose making a postcard collage Hotel Vaste Horizons, Mougins, France*** 1937

Modern Exhibition Print

Lee Miller Archives as part of Farleys 75 year celebrations

**The Guggenheim Gallery must be complimented again on giving us a glimpse of the future. The collages at Guggenheim's may be taken as the forerunners of the art of tomorrow.**

[Art News, November 1938]

The exhibitions held at Guggenheim Jeune significantly promoted modern art in Britain. *Exhibition of Collages, Papier-collés and Photo-montage*, which opened in November 1938, was the first exhibition in Britain to be entirely dedicated to collage. Part of the exhibition was organised by Arp, who sent work over from Paris while Guggenheim borrowed pieces from her London contacts. The 94 works on show included pieces by Max Ernst, Marcel Duchamp, Pablo Picasso, Man Ray, Wassily Kandinsky, Rita Kernn-Larsen and Mina Loy, as well as *Magnetic Moths* by Roland Penrose. Penrose also lent items from his own collection, including work by Ernst, who he considered the master of collage.

**Roland Penrose** (1900–1984)

***Magnetic Moths***, 1938

Postcards, graphite and watercolour on paper on board

55.8 x 81.3 cm

Tate: Purchased 1976

While on holiday with Lee Miller in the South of France, Penrose began to experiment with incorporating postcards, not for their imagery, but as a new approach to creating colour within his work. In *Magnetic Moths*, this technique can be seen in his treatment of the thorax of the moth and the column of the torch.

**John Tunnard** (1900–1971)

***Pi, Spring***, 1941

Watercolour, tempera, ink, pastel and pencil on paper

Peggy Guggenheim Collection, Venice

(Solomon R. Guggenheim Foundation, New York).

Based in Cornwall, Tunnard was, by the mid-1930s, influenced by Surrealism and, in particular, the work of Joan Miró with its combination of abstract art, Surrealist fantasy and poetic motifs. Guggenheim recalled Tunnard coming into the Gallery with his work and asking if she could give him a show. Guggenheim was immediately interested, seeing in Tunnard's work a connection to the musicality of Wassily Kandinsky and the delicateness of Paul Klee. She noted, 'and then and there I fixed a date.'

The exhibition was a success but critics found Tunnard's work difficult to understand. One article stated, 'a display of [Tunnard's] work at the Guggenheim Gallery is one of the most difficult now open in London. The titles of his paintings give practically no clue as to the meaning of the curious shapes, twisted lines and extraordinary designs that compose the exhibits [...] Mr Tunnard has obviously something important to express as an artist, and it is a pity that he does not offer more clues as to the significance of his work.'

**Julian Trevelyan** (1910–1988)

***Symbols of Growth***, 1936,.

Intaglio print on paper

Signed, titled, dated and Artist's Proof in pencil

Tate, Presented by Mrs Mary Trevelyan, the artist's widow 1989

**Julian Trevelyan** (1910–1988)

***Pie in the Sky***, 1936

Intaglio print on paper

Signed, titled, dated and Artist's Proof in pencil

Tate, Presented by Mrs Mary Trevelyan, the artist's widow 1989

**They expressed a need I felt for something more poetic and mysterious.** [Julian Trevelyan]

While a student at Bedales School in the 1920s, Trevelyan developed his passion for art through the encouragement of his art teacher, Innes Meo. Later, at Cambridge University, Trevelyan became interested in Surrealism and was part of a group involved with the literary magazine *Experiment*. However, his desire to be an artist led Trevelyan to leave university and move to Paris in 1931.

In Paris, Trevelyan studied at Stanley William Hayter's *Atelier 17*, where he experimented with etching. This allowed him to explore his preoccupation with the unconscious, a central theme of Surrealism. Back in London, Trevelyan created engravings that he described as 'a sort of mythology of cities, of fragile structures carrying here and there a few waif-life inhabitants.'

**Stanley William Hayter** (1901–1988)

***Combat***, 1936

Etching on paper

Signed, titled, dated and numbered 15/30 in pencil

On Loan from Dolan/Maxwell

**Engraving has proved particularly suitable for the surrealist artist, whose images are all the more effective in this precise element.** [Herbert Read]

*Combat* takes as its subject matter the Spanish Civil War and was one of the largest and most ambitious plates made by Hayter in the 1930s. Hayter's vigorous use of line to create dramatic movement and a complex arrangement of space exemplifies the expressive potential of engraving.

Hayter was the most influential British printmaker of the 20th century. In 1927, he opened a printmaking workshop at his studio in Paris, known as Atelier 17. It was a collaborative space for artists to experiment with printmaking techniques, and it became the centre for avant-garde artists, including Alexander Calder, Joan Miró, and Max Ernst.

## Display case

**Rita Kernn-Larsen** (1904–1998)

***Sycamore Leaf***, 1939

Oil on canvas

The National Trust. Bequeathed to the National Trust

by Ernö Goldfinger and Ursula Ruth Blackwell, Mrs Ernö Goldfinger, 1994

Kernn-Larsen was a Danish Surrealist artist whom Guggenheim had met in Paris. In her paintings, she merged images arising from her subconscious, dreams and mythology, including the idea of the *femme-arbres*, the concept of transformation and the connection between human life and the natural world. At the opening of her exhibition, Kernn-Larsen, in surrealist fashion, wore a hat adorned with little bells, feathers and porridge oats, which floated down as she walked.

### ***Surrealist Paintings by Rita Kernn-Larsen***

Guggenheim Jeune, London

31 May – 18 June 1938

Tate Archive. Collection of Prunella Clough

### ***Exhibition of Collages Papiers-Collés and Photo-Montages***

Guggenheim Jeune, London

4 November – 26 November 1938

Tate Archive. Collection of Prunella Clough

### ***Works by John Tunnard***

Guggenheim Jeune, London

16 March – 8 April 1939

Tate Archive. Collection of Prunella Clough

### ***Julian Trevelyan 1936–37***

Guggenheim Jeune, London

Tate Archive. Collection of Prunella Clough

### ***S. W. Hayter's Studio 17. Engravings – Etchings– Plaster Prints***

#### ***Julian Trevelyan: Paintings, Collages, Etchings***

Guggenheim Jeune, London

9 June – 22 June 1939

Tate Archive. Collection of Ithell Colquhoun



**Gisèle Freund** (1908–2000)

***Peggy Guggenheim and Herbert Read***, 1939

Modern exhibition print

©RMN gestion droit d'auteur/Fonds MCC/IMEC

When Guggenheim appointed Herbert Read as director of her planned museum of modern art in London, he drew up a list of works Guggenheim should acquire to create a museum collection. Later, when Guggenheim was in New York, she wrote, 'I was still trying to complete my collection and buy all the pictures that Mr. Read and I had meant to exhibit in London in our opening show, as a survey of modern art from 1910 to 1939.'

**Max Ernst** (1891–1976)

***Zoomorphic Couple***, 1933

Oil on canvas

Peggy Guggenheim Collection, Venice

(Solomon R. Guggenheim Foundation, New York)

Max Ernst was a leading Surrealist painter known for his innovative techniques and for exploring dreamlike and fantastical imagery. Under the influence of André Breton, Ernst became intrigued by automatism. This method allowed him to explore the creative potential of the unconscious mind. He also developed innovative techniques, including taking rubbings of textured surfaces, in which he discovered strange and wonderful forms, including birds, horsemen and forests.

By the 1930s, Ernst had become fascinated with birds, and they appeared throughout his work. In *Zoomorphic Couple*, an abstracted single-eyed form emerges from the painted depths to extend a caressing hand towards a bird-like form. The light, sinuous channels through the dark-painted areas produce a relief-like effect. Ernst created the effect by putting paint-laden string or rope on top of the canvas and spraying over it.

**Peggy Guggenheim and Max Ernst**

Surrealist Gallery, Art of This Century, 1942

Guggenheim appointed Frederick Kiesler to design her new gallery in New York. He transformed the space, creating a series of galleries, including the Surrealist Gallery. Here, Guggenheim is shown seated on Kiesler's Correalist Rocker, alongside Ernst and two of his paintings, *The Kiss*, 1927 and *Zoomorphic Couple*, 1933.

***Art of This Century. Objects - Drawings - Photographs -  
Paintings - Sculpture – Collages 1910 to 1942***

Edited by Peggy Guggenheim, New York, 1942

Petersfield Museum and Art Gallery Library and Archive

Purchased with support from the Friends of the  
National Libraries

Guggenheim started cataloguing her collection in 1940. Edited by Guggenheim with introductions by André Breton, Jean Arp and Piet Mondrian. Each artist is represented with a biography, list of works and statements by the artist. Guggenheim dedicated the book to the memory of John Ferrar Holms.

**Lee Miller** (1907–1977)

***Peggy Guggenheim with her dogs at the Venice Biennale***, 1948

Modern Exhibition Print

Lee Miller Archives as part of Farleys 75 year celebrations

In 1948, Guggenheim showed her collection at the Venice Biennale. Lee Miller, in her article for *British Vogue*, wrote, 'Most sensational was the pavilion of Peggy Guggenheim.' Miller also noted how at home Guggenheim looked, surrounded by her collection and seated with her two Lhasa terriers who 'flip-flapped' around the exhibition, looking extraordinarily like the dogs of the Renaissance Venetians.'

**Petersfield to Palazzo**, 2024

Film by MacoFilm

Commissioned by Petersfield Museum and Art Gallery

3 mins

This film has been specially commissioned to capture the places connected with this exhibition. Travelling from Petersfield Museum and Art Gallery, along Sussex Road and past Petersfield Heath to Yew Tree Cottage, then onto the Downs, where Guggenheim loved to walk. Then, sweeping along the Grand Canal in Venice to the Palazzo Venier dei Leoni. From Petersfield to Palazzo.