

GUGGENHEIM FROM LOVE TO IMMORTALIZATION IN ART

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ABSTRACT:

THE SCULPTOR CONSTANTIN BRÂNCUȘI LOVED THE BEAUTY WHICH HE IMMORTALIZED IN FAMOUS WORKS. THE BEAUTIFUL FEMININE HAS FOUND A SPECIAL PLACE IN THE HEART AND ART OF THE SCULPTOR. HE TURNED THE WOMEN WHO INSPIRED HIM INTO STATUES. BRÂNCUȘI HAD A TUMBLED LOVE LIFE, BUT SOME OF HIS GIRLFRIENDS LEFT A DEEP MARK ON HIM, INFLUENCING HIS LIFE AND ARTISTIC WORK.

ONE OF ARTIST BRÂNCUȘI'S LOVES WAS MARGUERITE "PEGGY" GUGGENHEIM, WHO WAS ONE OF THE GREATEST ART COLLECTORS FROM THE 1930'S TO THE 1950'S OF THE TWENTIETH CENTURY. MANY OF THE WORKS HE HAS COLLECTED OVER TIME ARE ON DISPLAY IN THE PEGGY GUGGENHEIM MUSEUM IN VENICE, ONE OF THE MOST VISITED TOURIST TARGETS.

THE LOVE STORY BETWEEN THE SCULPTOR AND THE AMERICAN COLLECTOR HAS ENTERED LEGEND. LOVE AND ART BETWEEN THEIR RELATIONSHIP, BUT DESTINY WAS AGAINST THEM.

KEY WORDS: ART, SCULPTURE, LOVE, MUSEUM, BOOTS, GUGGENHEIM.

Introduction

The sculptor Constantin Brâncuși found in the grace of women a sublime source of inspiration. The most beautiful muses completed the life and work of the Romanian artist.

Constantin Brâncuși loved women and translated their beauty and grace into the brilliant works with which he amazed the world.

Without the female muses, he would have been a huge artist, of course, but incomplete.

The women in Brâncuși's life always came second to his art. Friends, lovers or patrons, they were all his muses. But with Peggy Guggenheim, art collector and philanthropist, he had a special connection. Peghiță caressed her and had met her in the interwar period, at a time when the artist had begun to feel loneliness and old age.

Peggy Guggenheim² was a rich American woman, whose father had died in the Titanic disaster, whom Brâncuși had known since the early 1920s. Peggy had no idea about art, but she loved being surrounded by artists. He wanted to build a vast collection of modern art, which would be the core of a future museum.

From love to interest in art

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² Peggy Guggenheim, a former wife of artist Max Ernst and a niece of mining magnate Solomon R. Guggenheim, collected artworks mostly between 1938 and 1946, buying works in Europe "in a dizzying succession" at the beginning of the World War II and later in America, where he discovered the talent of Jackson Pollock, among others.

At the beginning of World War II, Peggy Guggenheim began to buy a lot of works. He asked Brâncuși to sell him the "Bird in the Air", but he only wanted to sell it for 4000 dollars. To Peggy, the price seemed much too high, but Brâncuși did not sit for discussions and turned his back on her. Stubborn, the rich American thought to seduce him. Brâncuși did not realize the woman's intention, or he did not want to understand, being happy to renew his friendship with her, especially since, thus, loneliness was once again forgotten.

Peggy Guggenheim (1898-1979) has been called the Mistress of Modernism. In reality, the "mistress of the modernists" suits her better. She herself admitted, in her memoirs, that she had "hundreds of boyfriends and girlfriends" and that by coming to Europe, at the age of 22, she was pursuing nothing but the search for "sexual and artistic adventures".

He was born in New York, into a very wealthy American Jewish family. Her father, Benjamin, a prosperous businessman, was one of the victims of the sinking of the Titanic in 1912. At the age of 22, Peggy Guggenheim had an annual allowance of \$22,500, which she had nothing to do with. Life in America bored her, so she decided to cross the ocean. In 1939 he was in Paris, where he began to acquire valuable works at low prices.

The time was as favorable as possible, because the great modern artists were preparing to leave Paris, because of the war, selling everything they had "in stock". He wanted to buy a version of the "Bird in the Air" from Constantin Brâncuși. However, the artist set a price that the collector was not used to: 4,000 dollars.

Peggy noted in her diary: «For years, without being able to afford it, I wanted to have a Brâncuși bronze. Now that was possible. I had to maintain close relations with the artist for several months before the sale was closed. I, who had known Brâncuși for sixteen years, could not have imagined that so many problems would arise. It was complicated to talk about prices with him and you had to arm yourself with a lot of courage, because he was throwing out a huge figure. I had been warned, but I hoped that our great friendship would facilitate things".

"Brâncuși's workshop was on a street that was getting clogged. It was a huge room, full of colossal sculptures. Next to the big room, there is a second, smaller one. In the middle was a furnace where he heated his working tools and cast bronze. Everything was covered with a white powder released during the work. Brâncuși was a wonderful little man with a beard, with dark, piercing eyes: a mixture of a rugged peasant and a genius. He went out of his way to make you feel happy around him and it was a privilege to know him"³.

She visited him regularly and they were often seen together at a fancy restaurant. For a while she thought of marrying Brâncuși and, in this way, inheriting him, but this turned out to be very complicated, Brâncuși still maintaining his principle of not marrying, and she gave up the idea.

"He called me "Peghița" and told me that he likes long trips. He had visited the Maharajah of Indore in India, in whose gardens he had installed three copies of the "Bird in the Air", one in white marble, another in black marble and the third in bronze. [...] Brâncuși polished his works with his own hand. This, of course, was where their great beauty came from. This took several weeks of work».

³ Fragment from the article "Sophisticated young ladies from Brâncuși's life" published in Historia Special no. 24, 2018, piddemic.com.

Their relationship lasted almost a year, until June 1940, when Peggy had to leave Paris. All this time, he could not give up the idea of buying the "Bird in the Air" at a lower price than the one set by the artist.

All her Jewish strategy proved useless in front of this stubborn Oltean. Furious, one day she left him.. She realized that she could not afford to miss "The Bird in the Air", so she renewed the relationship, accepting the price imposed by Brâncuși. But in French francs, at the equivalent of the dollar amount.

However, "Peghița" had made a financial maneuver, buying francs from America at an advantageous price, which brought him a saving of 400 dollars compared to the European exchange rate. Brâncuși found out, got angry and was about to take his "bird" back. He gave in, but on the condition that he doesn't give it to him immediately, but only after he polishes it some more.

The relationship continued, but not for long. In mid-May 1940, the famous Maginot Line was breached by the Germans, who began the occupation of France. Fatally, Peggy had to return to America. One day in June 1940, he went to ask for his work. "He brought the Bird to my car - the American tells in "Peggy Guggenheim and Her Friends") -, with tears streaming down his cheeks. I don't know if he was crying because he didn't want to part with his sculpture or because he would never see me again."

Peggy also bought the bronze "Maiastra", which had been purchased by a fashion designer in 1912, for 50,000 francs, which was then the equivalent of 1000 dollars. a lot

There are three works by Brâncuși in Peggy Guggenheim's collection: "Muse", "Măiastra" and "Bird in the Air".⁴

The Guggenheim family bearing the name of the museum of modern art

The Guggenheim family is an American-Jewish family known for making their fortune in the mining industry in the early 20th century, particularly in the United States and South America. After World War I, many family members retired from business and became involved in philanthropy, particularly in the arts, aviation, medicine and culture⁵.

Meyer Guggenheim, a Swiss citizen of Ashkenazi Jewish descent, arrived in the United States in 1847. His family name was derived from the Alsatian village of Guggenheim. He married Barbara Meyer, whom he met in the United States. Over the next few decades, their children and descendants became known for their global mining successes. At the beginning of the 20th century, the family developed one of the largest fortunes in the world.

After World War I, they sold their global mining interests and later bought nitrate mines in Chile. Subsequently, the family largely withdrew from direct involvement in business management. Family members have become known for their philanthropy in various fields such as modern art, aviation and medicine. They donated funds to develop the Guggenheim Museums.

⁴ <https://yorick.ro/peggy-guggenheim-si-arta-acestui-secol/>, accesat in 12,10.2022

⁵ P.Pandrea, Brâncuși, *Memories and exegesis*, Ed. Meridians 1967

The Guggenheim Museums

The Guggenheim Museums are a group of museums from different parts of the world, established by the Solomon R. Guggenheim Foundation.

Museums in this group include:

Solomon R. Guggenheim Museum in New York, United States (1937-present)

The Guggenheim Museum in Venice, Italy – originally the private collection of Peggy Guggenheim (1951-present).

Muzeul Guggenheim SoHo, o filială a Muzeului Guggenheim situat în cartierul SoHo din Manhattan (1992–2001)

Muzeul Guggenheim Bilbao din Bilbao, Spania (1997- în prezent)

Guggenheim din Berlin, Germania (finanțat de Deutsche Bank; 1997–2013)

Muzeul Ermitaj Guggenheim din Las Vegas, Nevada, Statele Unite (2001–2008)

Muzeul Guggenheim Guadalajara din Guadalajara, Mexic (2007–2009)

Muzeul Guggenheim Abu Dhabi, un muzeu planificat în Emiratele Arabe Unite (în construcți, proiectate= pentru in 2025)

Muzeul Solomon R. Guggenheim din New York

Pe 21 octombrie 1959, la New York a avut loc deschiderea unuia dintre cele mai importante muzee de artă contemporană din lume: Muzeul Guggenheim.

Istoria Guggenheim-ului este una ușor diferită față de a altor muzee și pornește de la magnatul Solomon R. Guggenheim.

Membru al unei familii extrem de bogate, cu afaceri cunoscute în producția de oțel, Solomon R. Guggenheim a început să colecționeze diferite opere de artă încă de la sfârșitul anilor 1890. Apetitul său pentru artă a crescut după ce a cunoscut-o, în 1926, pe Hilla von Rebay, o baroneasă de origine germană, ea însăși pictoriță și susținătoare a curentului european avangardist, în special al artelor abstracte, concepte pe care i le-a prezentat și lui Guggenheim, acesta îmbrățișându-le rapid. Colecționarea de opere de artă a devenit activitatea curentă a magnatului, care la sfârșitul anilor '30 s-a retras din afaceri.

În 1939, cu ajutorul Hillei von Rebay, fostul mare afacerist american a început să își expună colecțiile de artă în apartamentul său de la *Plaza Hotel* din New York și în spațiul unui fost *showroom* auto. În scurt timp, însă, locurile de acest tip au devenit neîncăpătoare pentru arta adunată de Guggenheim.

Era nevoie de o clădire, deci, de un arhitect.

În anul 1943, Rebay l-a contactat pe arhitectul Frank Lloyd Wright cerându-i să proiecteze clădirea unui muzeu, dar nu orice fel de muzeu, ci un *templu al spiritului*, unde oamenii să poată învăța să privească arta într-un mod nou. Și, fără îndoială, asta a și făcut. La intrarea în muzeu, de altfel, se află un sigiliu pe care sunt gravate următoarele cuvinte ale dramaturgului grec Aristofan (în 422 î. Hr.): *Fiecare om trebuie lăsat să aplice arta pe care o știe. (Let each man exercise the art he knows).*

Mai mult de 15 ani și peste 700 de schițe i-au trebuit lui Wright pentru a realiza capodopera arhitecturală de pe Fifth Avenue, care avea să găzduiască alte mii de capodopere ale artei contemporane aparținând celor mai cunoscuți artiști din lume precum Cezanne, Gauguin, van

Gogh, Picasso, Brâncuși, Renoir, Manet, Matisse, Kandinsky și lista se poate întinde pe multe rânduri. Arhitectul a desenat și proiectat fiecare element al muzeului, inclusiv scaunele din interiorul acestuia, și nu a scăpat de scepticismul criticilor, infirmat ulterior, dar oglindit vizibil în presa epocii. Revista Life, de exemplu, publica într-un număr din anul 1954 un articol cu titlul *Noul Muzeu de Artă va fi cea mai ciudată clădire din New York (New Art Museum Will Be New York's Strangest Building)*.

Istoria, însă, a transformat acel *nou Muzeu de Artă* într-unul de referință la nivel mondial, atât prin conținut, cât și prin forma sa.

Muzeul Guggenheim din VENETIA

Muzeul este găzduit în Palazzo Venier dei Leoni, cumpărat de Peggy Guggenheim în 1949.^[1] Deși uneori este confundat cu o clădire modernă, este un palat din secolul al XVIII-lea proiectat de arhitectul venetian Lorenzo Boschetti. Clădirea a fost neterminată și are o altitudine neobișnuit de mică pe Canalul Mare.

Palatul a fost casa lui Peggy Guggenheim timp de treizeci de ani⁶. În 1951, palatul, grădina sa, numită acum Grădina de sculptură Nasher, și colecția sa de artă au fost deschise publicului din aprilie până în octombrie pentru vizionare. Colecția ei de la palat a rămas deschisă în timpul verilor până la moartea ei în Camposampiero, nordul Italiei, în 1979; ea donase palatul și colecția de 300 de piese către Fundația Solomon R. Guggenheim în 1976. Fundația, aflată atunci sub conducerea lui Peter Lawson-Johnston, a preluat controlul asupra palatului și a colecției în 1979 și a redeschis colecția acolo în aprilie 1980 sub denumirea de Peggy Guggenheim Collection.

După ce Fundația a preluat controlul clădirii în 1979, a luat măsuri pentru extinderea spațiului galeriei; până în 1985, „toate camerele de la etajul principal au fost transformate în galerii ... albul Istrian fațada de piatră și terasa unică a canalului au fost restaurate "și o aripă arcadă proeminentă, numită barchessa, a fost reconstruită de arhitectul Giorgio Bellavitis.^[15] Din 1985, muzeul a fost deschis pe tot parcursul anului.^[11] În 1993, apartamentele adiacente muzeului au fost transformate într-o anexă de grădină, un magazin și mai multe galerii.^[15] În 1995, Grădina de sculptură Nasher a fost finalizată, au fost adăugate încăperi de expoziție suplimentare și a fost deschisă o cafenea.^[15] Câțiva ani mai târziu, în 1999 și în 2000, au fost achiziționate cele două proprietăți vecine.^[15] În 2003, a fost deschis un nou birou de intrare și rezervare pentru a face față numărului tot mai mare de vizitatori, care a ajuns la 350.000 în 2007.^[16] Din 1993, muzeul și-a dublat dimensiunile, de la 2.000 la 4.000 de metri pătrați

Muzeul "găzduiește o selecție impresionantă de artă Modernă. Decorul său pitoresc și colecția respectată atrag aproximativ 400.000 de vizitatori pe an ",^[1] făcându-l „cel mai vizitat site din Venetia după Palatul Dogilor".^[2] Lucrările expuse includ cele ale unor futuristi italieni proeminenți și moderniști americani. Piesele din colecție îmbrățișează cubismul, suprarealismul și expresionism abstract.

The Guggenheim Museum in Bilbao⁷

⁶ Geist Sidney, Brancusi, Ed. Meridiane, Bucharest 1973

⁷ https://wikicro.icu/wiki/Solomon_R._Guggenheim_Museum, accesat în 14.10.2022

The Guggenheim Museum Bilbao is a contemporary art museum located in Bilbao, Basque Country, Spain. The museum is one of the five world museums of the Solomon R. Guggenheim Foundation. It is probably by far the most recognizable building in Bilbao.

The museum was designed by the architect Frank Gehry, one of the most respected and admired architects today, being designed in a "typical" deconstructivist architectural manner. Opened to the public in 1997, it was designed to represent one of the central elements of the process of urban renewal and cultural relaunch of the city of Bilbao. Almost immediately after its opening, the Guggenheim Bilbao became a major tourist attraction and was credited with almost instantly promoting the Basque city worldwide. Many are of the opinion that this museum "put the city of Bilbao on the map".

The museum is among the world's most prominent and spectacular buildings in the Deconstructivist style. Like most buildings designed by Gehry, the structure is made up of radically sculpted contour lines in an organic style. The museum administration claims that the museum does not have even a single straight side or surface in the entire building. Part of the construction is crossed by an elevated highway and an important portion of the edifice is covered with titanium panels, giving the whole construction a metallic and modern appearance.

Being located in a port city, the museum was built to resemble a ship. The titanium panels, which strongly reflect light, resemble the shapes of a fish, again emphasizing Gehry's intention to build a structure with an organic appearance.

A lot of modern technology was used in planning the construction. Computer visualizations, including CAD programs, were used. This technology helped the builders produce a functional and aesthetically harmonious block that is considered an architectural wonder. During construction, the stone panels used as the base of the titanium-coated surfaces were cut with a laser.

An important observation is that although the museum appears as a monument-spectacle when seen from the air or from the Nervión River, it appears rather modest when seen from street level, blending harmoniously with the surrounding edifices.

The exhibits in the museum change frequently. As most of the art on display is from the 20th century, traditional paintings and sculptures are often in the minority compared to modern installations and electronic art objects. Many visitors to the museum, especially those from the art world, argue that the spectacular appearance of the entire edifice overshadows the museum's art collection, which is not particularly unique or of particular interest.

The Guggenheim Museum in Berlin

The Deutsche Guggenheim was an art museum in Berlin, Germany, open from 1997 to 2013.[1][2] It was located on the ground floor of the Deutsche Bank building on Unter den Linden.

The museum was a collaboration between the Solomon R. Guggenheim Foundation and Deutsche Bank, which owns the largest collection of corporate art in the world. The 3,800 square meter exhibition space was designed by Richard Gluckman, an American architect.

In 1993, a year before the withdrawal of American troops from the city, the then director of the Solomon R. Guggenheim Foundation, Thomas Krens, was approached with the idea of a Berlin branch of the museum by Richard C. Holbrooke, then the American ambassador to Germany. The museum opened in November 1997, just one month after the opening of the Guggenheim Museum Bilbao.

The modest gallery in Berlin occupied a corner of the ground floor of the Deutsche Bank building, a brick building built in 1920. The exhibition space consisted of a single gallery that was 50 meters long, 8 meters wide and 6 meters high. Gluckman designed the gallery in a minimalist style.

After 15 years of operation, the Deutsche Guggenheim closed in February 2013. Two months later, Deutsche Bank reopened the site as the Deutsche Bank KunstHalle, to present contemporary art projects in collaboration with independent curators, museums and international partner cultural institutions, as well as exhibitions of works from Deutsche Bank's art collection. Under the patronage of the Italian Ministry of Culture, in 2016 Deutsche Bank received pptArt's Corporate Art Award for the best "Corporate Collection". The Deutsche Bank KunstHalle closed in 2018 and the art collection was moved to the "PalaisPopulaire" in the Prinzessinnenpalais.

The Guggenheim Hermitage Museum⁸

The Hermitage Guggenheim Museum was a museum originally owned and operated by the Solomon R. Guggenheim Foundation. It was located in The Venetian Resort Hotel Casino on the Las Vegas Strip, and the Venetian took over museum operations in 2007. It was designed by architect Rem Koolhaas and opened on October 7, 2001, one of two Guggenheim Museums to open in Las Vegas in 2001 and the third art installation on the Strip. [3] The Guggenheim Las Vegas closed in 2003. The Guggenheim Hermitage was the result of a collaborative agreement between the State Hermitage Museum in Saint Petersburg, Russia, and the Solomon R. Guggenheim Foundation, and its exhibitions featured works supported by both institutions.

Collaboration between the two museums began in the late 1990s, and construction followed quickly thereafter, but attendance never reached projected levels. The museum, known as the "Jewel Box", closed on May 11, 2008 after failing to attract community support. It attracted more than 1.1 million visitors with ten exhibitions of masterpieces by leading artists from the last six centuries, from Van Eyck, Titian and Velázquez, to Van Gogh, Picasso, Pollock and Lichtenstein.

The Guggenheim Museum in Guadalajara

Guadalajara's first Guggenheim Prize-winning project with TEN Arquitectos redefines the museum as a public space, with its galleries stacked like a vertical city and offering a spiral path accessible to the public to the museum. This innovative organization of art spaces allows great curatorial freedom throughout the building, using both the galleries and the interstitial space between them as a place for intervention, discussion, exchange and exploration.

Each gallery can be organized independently or as a series of connected galleries, using its interstitial space to enter.

Located on the edge of the massive beauty of La Barranca, the museum is minimally invasive on its site, while maximizing the amazing views of the Barranca throughout the museum and offering 360 degree views of the area along the uphill peripheral public path that passes along the facades of the museum tower.

A viewing platform allows visitors to step out into the stunning surroundings of the valley and feel out of its natural richness.

The Guggenheim Museum Guadalajara would have been the sixth Guggenheim Museum in the world, located in the Mexican city of Guadalajara, located in Mirador Independencia Park, Huentitán Ravine, in the Guadalajara Metropolitan Area.

⁸ https://wikicro.icu/wiki/Solomon_R._Guggenheim_Museum, accessed in 14,10.2022

On October 26, 2009, the Director of Global Strategy for the Solomon R. Guggenheim Foundation in New York, Juan Ignacio Vidarte, reported that the organization had completely canceled the Guadalajara project.

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