
Press Release

The Peggy Guggenheim Collection Presents
Manu-Facture: The Ceramics of Lucio Fontana

Manu-Facture: The Ceramics of Lucio Fontana

Organized by Sharon Hecker

October 11, 2025–March 2, 2026

Peggy Guggenheim Collection

"Between suicide and travel, I chose the latter because I hope to still make a series of ceramics and sculptures that give me the pleasure or feeling of still being a living man." –

Lucio Fontana

From October 11 through March 2, 2026, the Peggy Guggenheim Collection presents *Manu-Facture: The Ceramics of Lucio Fontana*, the first museum exhibition dedicated exclusively to the ceramic work of **Lucio Fontana** (1899–1968), one of the most innovative, and in his unique way irreverent, artists of the twentieth century. While Fontana is best known for his iconic, slashed and punctured canvases of the 1950s and '60s, this exhibition casts a spotlight on a lesser-known but essential part of his oeuvre: his work in clay, which he began in Argentina in the 1920s and continued to explore throughout his life. Organized by art historian **Sharon Hecker**, this is the first solo show to offer an in-depth examination of Fontana's ceramic production. As Hecker notes: "Long associated with craft rather than fine art, today Fontana's ceramics are receiving attention due to the resurgence of interest in the medium within contemporary art."

Through over seventy works, including several never previously exhibited, on loan from renowned public and private collections, the show seeks to illuminate the full scope of Fontana's sculptural vision in clay, revealing how over the years he regarded it as a rich, generative site of experimentation. Fontana's ceramic output is notable for its diversity of forms, techniques, and subject matter: from figurative sculptures of women, sea creatures, harlequins, and warriors to abstract forms, his approach to clay recaptured the age-old ritual of ceramic-making combined with experimentation. His ceramic practice unfolded across several decades and different contexts: from his early work in Argentina to his return to Fascist Italy, to another long stay in Argentina, and again in Italy after World War II during reconstruction and the later economic boom. Fontana also made objects for private interiors, from plates to crucifixes, fireplaces, and doorhandles, often in collaboration with leading designers. Working with prominent Milanese architects, he created ceramic friezes for building facades and sculptures for churches, schools, cinemas, hotels, sports clubs, and tombs that still adorn the city today. The selection of works on view features both unique handmade works and serially produced objects, some of which blur the boundaries between the two categories.

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The exhibition traces Lucio Fontana's ceramic practice across two continents and four transformative decades, unfolding through a dynamic interplay of chronology and sculptural themes. His protean production ranges from expressive figurative sculptures—women, harlequins, sea creatures—to radically abstract forms, reflecting the diverse historical, social, political, and geographic contexts in which he lived and worked. Beginning with a first work made during his return to Argentina in 1926, following the trauma of fighting in World War I as a

young man among the *ragazzi del '99*, the exhibition follows Fontana back to Fascist Italy where, in the early 1930s, he produced small, intimate terracottas—unglazed and dabbed with paint—like *Ritratto di bambina* (*Portrait of a Girl*, 1931) or *Busto femminile* (*Female Bust*, 1931), and then to his explosion of experiments with glazes thanks to his collaboration with local artisans in Albisola. Works from this period include the fascinating *Cocodrillo* (*Crocodile*, 1936–37), *Medusa* (1938–39), *Donna seduta* (*Seated Woman*, 1938), and the monumental *Torso Italico* (*Italic Torso*, 1938). During World War II, he again returned to Argentina and continued to make ceramics, before settling once more in postwar Italy, where the country's reconstruction and economic boom paralleled his conceptual expansion in ceramics, including plates, crucifixes, and abstract sculptural forms that explored the origins of ceramic-making. A dedicated gallery presents Fontana's deeply personal portraits of women in his life—from his wife, Teresita Rasini, and author and intellectual Milena Milani, the only woman to sign the *Manifesto dello Spazialismo*, to ceramicist Esa Mazzotti—revealing his intimate relationship with both his sitters and the medium itself. The exhibition emphasizes Fontana's embrace of clay's physicality—smooth, rough, incised, raw, painted, glazed—highlighting his innovative mixing of the languages of art and craft, design and artisanship. Archival photographs capture the artist at work, offering a portrait of a collaborative maker deeply attuned to material, process, and place.

The show is accompanied by *Lucio Fontana Ceramics in Milan*, an original short film commissioned especially for the exhibition and created by Argentinian director Felipe Sanguinetti. Conceived as an integral part of the exhibition, the film takes viewers on a cinematic journey through different places in Milan—the Monumental Cemetery, the Church of San Fedele, the Istituto Gonzaga, the Museo Diocesano, Villa Borsani, as well as apartment buildings—examining the ceramic works that Fontana created in collaboration with leading Italian architects, including Osvaldo Borsani, Roberto Menghi, Mario Righini, and Marco Zanuso. Since these site-specific works are integrated into the city's architectural and urban fabric, they cannot be exhibited in museum galleries. They are brought to life through this film's powerful and captivating imagery.

Manu-Facture: The Ceramics of Lucio Fontana invites visitors to reconsider Fontana not only as a pioneer of *Spazialismo* and Conceptual Art but also as a materially engaged artist deeply attuned to the tactile and expressive potential of clay. The exhibition also raises new historical, material, and technical questions about Fontana's ceramic practice, which one early critic defined as the artist's "other half" and "second soul." In contrast to the prevailing, familiar image of Fontana as a lone, hypermasculine, heroic figure violently slashing his canvases, the exhibition reveals a more informal, intimate, collaborative side of the artist—rooted in clay's soft physicality and shaped by enduring relationships, such as the one with the ceramist and poet Tullio d'Albisola and the Mazzotti ceramic workshop in Albisola. As Hecker puts it, "clay emerges as a vessel for life-affirming experimentation, multiplicity, and generativity."

A fully illustrated catalog, published by Marsilio Arte, features essays by curator Hecker, as well as Raffaele Bedarida, Luca Bochicchio, Elena Dellapiana, Aja Martin, Paolo Scrivano, and Yasuko Tsuchikane, all dedicated to Fontana's ceramic practice and its historical, social, and cultural contexts.

A rich program of free collateral events also accompanies the show, exploring and interpreting the artist's practice and visual idiom, organized with the support of Fondazione Araldi Guinetti, Vaduz.

Manu-Facture: The Ceramics of Lucio Fontana is supported by **Bottega Veneta**.

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TITLE

Manu-Facture: The Ceramics of Lucio Fontana

VENUE AND DATE

Peggy Guggenheim Collection, October 11, 2025 – March 2, 2026

CURATORS

Sharon Hecker, Art Historian and Curator

OVERVIEW

Through a selection of about seventy works *Manu-Facture: The Ceramics of Lucio of Fontana* is the first museum exhibition dedicated exclusively to the ceramic work of Lucio Fontana (1899–1968).

CATALOGUE

The exhibition is accompanied by an extensive illustrated catalogue, edited by Marsilio Arte, featuring essays by curator Hecker, as well as Raffaele Bedarida, Luca Bochicchio, Elena Dellapiana, Aja Martin, Paolo Scrivano, and Yasuko Tsuchikane. Price: € 42

**ADMISSION TICKET TO
THE COLLECTION**

Regular euro 16; seniors euro 14 (over 70); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 4 pm. Reservations are not required.

HOURS

Daily from 10 am to 6 pm, closed on Tuesday and December 25

INFORMATION

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Exhibition Rooms

INTRODUCTION

Recognized for his signature slashed canvases created in the last decades of his life, Lucio Fontana (Rosario, Argentina, 1899–Comabbio, Italy, 1968) worked with clay throughout his entire career. This exhibition focuses on his lesser known, deeply inventive ceramic practice, revealing clay as a vital medium for experimentation.

Fontana's ceramics span two continents: from his early explorations in Argentina following World War I, to his return to Fascist Italy, to another extended stay in Argentina during World War II, and, finally, to postwar Italy through its reconstruction and economic boom. His protean production ranges from figurative sculptures of women, harlequins, and sea creatures to abstract forms, responding to the diverse historical, social, political, and geographic contexts. This exhibition follows both chronological development and sculptural themes, while devoting attention to different techniques of ceramic-making. It underscores Fontana's embrace of clay's physicality and his mixing categories of art and craft, artisanship and design. It emphasizes his adherence to the age-old ritual of ceramic making and the intimacy of hands in clay, combined with experimentation. Archival photographs capture the artist at work, offering a portrait of a collaborative maker who worked in relation to material and place. For Fontana, clay was not a sideline but a second soul: generative, sensual, and essential to his artistic vision.

GALLERY 1

"I was only seventeen years old. I enrolled as a volunteer in the Italian army. I saw and lived the entire horror of the battlefields for two years.

[After World War I, I felt] the bitter taste of the tragedy and the desire to come home, full of torment and disappointed. I lived the battlefield in all its clamor. . . .

It was this that made me decide for art and for the external expression of all the reactions that it provoked in me. . . .

After reaching the age of twenty I began to model!"

Lucio Fontana, 1943

"[In Milan, I was] surrounded by the climate of the postwar movements. Art sought new horizons. We believed that in the old battlefield the old form had gone to pieces."

Lucio Fontana, 1943

In 1927, Lucio Fontana returned to Italy and enrolled at the Accademia di Belli Arti di Brera, where he studied under sculptor Adolfo Wildt. He soon distanced himself from academic conventions. By 1931, he began creating and exhibiting small, raw terracotta sculptures—unglazed, formally austere, fired at low temperatures. These early works engage in dialogue with classical and modern subjects, figuration and abstraction, vertical and horizontal forms. Some are deliberately flattened, evoking the surface of paintings or reliefs, while others play with sculptural volume and spatial depth. Decoration is minimal, their surfaces incised with shallow marks or dabbed with bright colored paint. A series of solemn, archaic female heads present introspective forms that avert the viewer's gaze, some unpainted, others adorned in gold.

GALLERY 2

"An entire petrified and shining aquarium."

"The material was shaken but firm."

Lucio Fontana, 1938

From the mid-1930s, Lucio Fontana's ceramics burst into vibrant life, animated by crawling creatures and forms inspired by the sea. He embraces a dynamic interplay of realism and abstraction, of textures both rough and smooth, of monumental and diminutive scale.

While his earliest terracottas (Gallery 1) remained unglazed, many subsequent works are vividly glazed by firing techniques. Among them we find the menacing green-and-orange glazed *Crocodile* (1936–37); *Crocodiles* (1937), interconnected yet differentiated by size and color, one gray, the other orange; and the bright orange *Crab* (1936), poised as if scuttling across a mound of mud-colored sand.

The fusion of nature and art further conjoins in the abstracted *Shells (Sea)* (1935–36), whose rough, raw, refractory clay delighted Fontana when real moss became embedded into the surface. This fertile period coincided with Fontana's time at the Sèvres porcelain factory in Paris and marked the beginning of his lifelong collaboration with his friend Tullio d'Albisola alongside the skilled artisans of Mazzotti's ceramic "laboratory" in Albisola.

GALLERY 3

"Fontana's 'other half' . . . is happily expressed in his ceramic works which amaze us, and the uninitiated can hardly believe that our masculinely aggressive friend is the creator of them. . . . For this 'other half' is filled with romantic delicacy, sensitive taste, indirect, indicated strength: it represents the 'second soul' . . . inspired by butterflies, shells, crabs, corals."

Erich Baumbach, 1938

Critic Erich Baumbach interpreted Lucio Fontana's poetic sensibility through his ceramics. The ethereal azure *Butterfly* (1935–36), delicately perched atop a mound of glazed black clay, becomes a symbol of delicacy and the artist's spiritual renewal through his ceramics practice. Many of Fontana's still lifes, such as the unrealistically monochromatic *Butterfly, Apple, and Grapes* (1938), evoke a relationship between sameness and variation. Through a uniform white glaze across differing forms, Fontana creates subtle visual vibrations in an interplay of shared yet diverse features, as in the divergent *Seahorses* (1936)—one rendered in deep black, the other in vivid pink. Fontana's seemingly prosaic titles underscore the relational logic of pairing: each object is defined in relation to its counterpart, suggesting affinity and difference.

In *Banana and Pear* (1938), Fontana heightens this tension through unexpected chromatic choices. On a mass of black, a stark white pear with a golden stem joins a banana glazed in radiant gold. Side by side, these chromatic choices produce an uncanny dissonance between the organic forms and their artificially colored surfaces, a tension that heightens the dialogue between identity and alterity.

A darker mood emerges in later works like *Turtle* (1940) and especially *Fish* (1940), which appears to swim through dense ceramic seas. These figures suggest a tonal shift, reflecting the undercurrents of a changing historical moment.

GALLERY 4

"The war exploded again. In that moment the European past was dead for me and I came back [to Argentina]."

Lucio Fontana, 1943

Lucio Fontana's *Italic Torso* (1938) represents his most direct engagement with Fascist iconography, a powerful reimagining of the Augusto di Prima Porta, the iconic statue of Emperor Augustus from antiquity. Adorned with a black breastplate, the monumental ceramic figure bears painted white motifs: a winged Victory, a nod to Fascist triumphalism; the equestrian statue of Marcus Aurelius; a tree; and the Lion of Judah—plundered from Ethiopia in 1935 and later installed beneath Rome's Dogali monument.

Created in the context of the *Augustan Exhibition of Romanitas* (1937–38), a grand celebration of imperial legacy tied to Mussolini's 1936 proclamation of empire, *Italic Torso* channels the regime's aesthetics without fully surrendering to its ideology. Though Fontana accepted Fascist commissions, his work resists easy categorization. The figure's severed arm may allude ironically to poet Gabriele D'Annunzio's nationalist cry, "Our victory will not be mutilated," later co-opted by Fascist rhetoric. The barren tree, with few leaves and no roots, suggests decay rather than vitality. The crimson cape may symbolize blood rather than glory. That *Italic Torso*—like *Medusa*—remained unsold to private or state patrons suggests public ambivalence. While steeped in imperial imagery, Fontana's work complicates definitive readings of his political stance.

GALLERY 5

"Between suicide and travel, I chose the latter because I hope to still make a series of ceramics and sculptures that give me the pleasure or feeling of still being a living man."

Lucio Fontana, 1947

In 1940, Lucio Fontana fled World War II and returned to Argentina, where he continued to make ceramics like *Combate Indio* (1940). After seven years, he came back to a devastated yet opportunity-filled Milan. Amid postwar reconstruction, Fontana collaborated with architects to embellish public buildings, homes, and theaters, as well as making ceramic figures inspired by *Commedia dell'arte*. Among them, *Clowns* (1947–53 ca.), often displayed in dynamic pairs, reflect postwar Italian optimism and, from an Argentinian lens, the lingering scars of war and the artist's fraught role in society.

Fontana's doubling and repetition was not merely stylistic; it embodied a psychological strategy of survival. This helps explain the persistent martial imagery in his postwar works. Initiated during his second stay in Argentina and continued after returning to Italy, combat scenes appear as freestanding sculptures, on plates, vases, friezes, and pilasters. Fontana's compulsive return to this theme feels jarring in an optimistic postwar Italy eager to forget its past. Yet for him, war was inescapable: "I lost many years of my life, a war, another war," he told a student in 1950.

Fontana's battles are not representations of violence. Doubled figures, locked in endless struggle, become theatrical, choreographed encounters that never resolve. In the small but potent glazed purple, aquamarine and blue *Battle* (1947), dueling bodies morph into fantastical sea corals. *The white Warrior* (1949) shares affinities with the black *Woman with Flower* (1948). These works do not seek to reconcile opposites; they function as psychic defense. Abstracting trauma into ornamental rhythm and repetition, Fontana creates a buffer—a way to manage the weight of war. On some, profound vertical cuts into the clay mass suggest a dive into matter, prefiguring Fontana's slashed canvases and making a direct connection between surface and depth.

GALLERY 6

In the years following World War II, Lucio Fontana created ceramic portraits of women with whom he shared close personal ties. His portrayal of his wife, *Portrait of Teresita* (1949), presents a tender and intimate likeness in clay, while his all-white glazed bust *Portrait of Milena Milani*

(1952)—a writer, journalist, and artist who lived in Albisola, the only woman to sign his manifesto of Spazialismo—captures an intellectual and a comrade who once aligned with Fascism but later distanced herself from it. The 1953 *Portrait of Esa*, niece of ceramicist Tullio d'Albisola, pays homage to a fellow artisan and artist known for her delicate ceramic roses and clay jewelry, symbolized by the necklace with a rose-shaped pendant Fontana sculpted into her likeness. These works reveal how Fontana's evolving vision of the feminine was not a fixed idea but rather layered, mutable, and deeply personal, moving between myth, memory, relatedness, and affection.

GALLERY 7

In the late-1940s and 1950s, Lucio Fontana continued with his colorful explosion of battle scenes, now transformed into ceramics that play with household objects, from plates to vases. In these works, he mixes the languages of sculpture and design, art and craft, 2D and 3D, hand-modeled and readymade plates, experimenting with a wide array of material and fired glazing techniques.

GALLERY 8

Lucio Fontana's most exuberant expressions of stasis and movement appear in his dazzling, serially produced crucifixes and depositions from the late 1940s and '50s, designed for Milanese homes during the economic boom. At their core, these ceramics begin with a repetitive return to a foundational clay matrix—identical horizontal and vertical lines forming the archetypal cross. Yet within this almost industrially replicated structure, Fontana reinvents the figure of Christ each time, through abstracted forms and unpredictable glazes. Between repetition and reinvention, he plays with stability and flux, sameness and difference. The Christ figure is at once not a Christ: religious intensity is transfigured into aesthetic ecstasy, a state of rapture that suspends the finality of death.

GALLERY 10

In sculptures such as *Spatial Ceramic* (1953), Lucio Fontana engages ceramics to explore fundamental conceptual questions about the identity of modern sculpture. Here he grapples with a raw, massive lump of clay, at once formed and formless, square and rounded, materially compact and incised. Evoking a mythic modernist return to origins, he goes back to the elemental beginnings of ceramic making, a process that starts in square and rectangular slabs—the initial encounter with clay. His square-shaped *Spatial Ceramic* (1949, see nearby image) refers to and simultaneously abstracts the raw cubes of clay delivered to workshops for modeling.

GALLERY 11

"You had to model and in the modelling you gave all the life, all the form."
Lucio Fontana, 1968

In the final decades of his career, Lucio Fontana discovered the slash gesture as a potent, autonomous form—an expressive act that came to define his late works. In his ceramics, this breakthrough signaled a return to his origins as a sculptor. Many of his last works are simple, unadorned terracotta, stripped of excess and decoration. What began with hands on clay ends



with hands immersed in matter. In some works, Fontana physically pries open the clay with his bare hands, leaving on it the tactile imprint of his gestures, showing how matter has been affected by human touch.

His pocked, rectangular panels, titled *Pane*, reference the panetto or pane used by ceramicists in Albisola: the initial slab of clay ready to be cut and formed into balls. From these origins emerge Fontana's *Nature* series—spherical and ovoid forms that continue the exploration of beginnings. The process starts with *balleggiare*—tossing balls of clay between the hands to knead and activate the material. From these forms, using primal gestures, Fontana creates objects that are slashed, pocked, and cleaved open. Often resembling eggs or seeds, these works evoke the genesis of creation, like the splitting of a cell or an atom. Doubling, halving, and dividing become elemental acts of making. Fontana would pry open the balls of clay with his hands and wires, sometimes leaving behind visible traces of manipulation—fingerprints, tensions, incisions. These late ceramic works are grounded in the physical, almost ritualistic labor of clay making, moving fluidly between repetition and experimentation, matter and gesture, beginning and becoming.

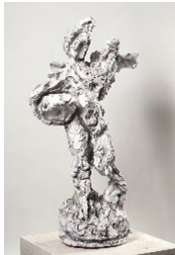
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11.10.2025 – 02.03.2026

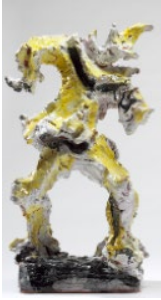
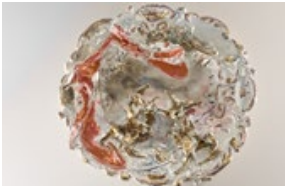
1.	<i>Ballerina di Charleston</i> 1926 Gesso dipinto 34,5 x 20,4 x 11,5 cm 26 SC 4 Collezione privata	<i>Ballerina di Charleston</i> <i>(Charleston Dancer)</i> 1926 Painted plaster 34.5 x 20.4 x 11.5 cm 26 SC 4 Private collection	
2.	<i>Figure nere</i> 1931 Terracotta dipinta a ingobbio e graffita 41 x 30 x 12,5 cm 31 SC 7 Milano, Fondazione Lucio Fontana	<i>Figure nere (Black Figures)</i> 1931 Slip-painted terracotta with incisions 41 x 30 x 12.5 cm 31 SC 7 Fondazione Lucio Fontana, Milan	
3.	<i>Figura alla finestra</i> 1931 Terracotta dipinta a ingobbio e graffita 40 x 18 x 20 cm 31 SC 4 Collezione privata	<i>Figura alla finestra (Figure at the Window)</i> 1931 Slip-painted terracotta with incisions 40 x 18 x 20 cm 31 SC 4 Private collection	
4.	<i>Venere</i> 1931 Terracotta dipinta a ingobbio e graffita 41,3 x 17,5 x 10 cm 31 SC 6 Collezione privata	<i>Venere (Venus)</i> 1931 Slip-painted terracotta with incisions 41.3 x 17.5 x 10 cm 31 SC 6 Private collection	
5.	<i>Toro</i> 1931 Terracotta graffita 15 x 20 x 9,5 cm 31 SC 8 Milano, Fondazione Lucio Fontana	<i>Toro (Bull)</i> 1931 Terracotta with incisions 15 x 20 x 9.5 cm 31 SC 8 Fondazione Lucio Fontana, Milan	

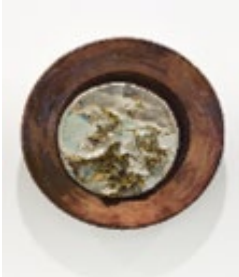
6.	<i>Ritratto di bambina</i> 1931 Terracotta graffita 20,5 x 14 x 16 cm 31 SC 23 Milano, Fondazione Lucio Fontana	<i>Ritratto di bambina (Portrait of a Girl)</i> 1931 Terracotta with incisions 20.5 x 14 x 16 cm 31 SC 23 Fondazione Lucio Fontana, Milan	
7.	<i>Busto femminile</i> 1931 Terracotta dipinta a ingobbio, graffita e dorata 33 x 36,5 x 13,5 cm 31 SC 20 Milano, Museo del Novecento	<i>Busto femminile (Female Bust)</i> 1931 Slip-painted and gilded terracotta with incisions 33 x 36.5 x 13.5 cm 31 SC 20 Museo del Novecento, Milan	
8.	<i>Studio di testa</i> 1931 Terracotta dipinta a ingobbio e graffita 45 x 35 x 17 cm 31 SC 21 Collezione Mario e Adriana Monti	<i>Studio di testa (Study of a Head)</i> 1931 Slip-painted terracotta with incisions 45 x 35 x 17 cm 31 SC 21 Mario and Adriana Monti Collection	
9.	<i>Conchiglie (Mare)</i> 1935-1936 Terracotta refrattaria 80 x 49,5 x 36,5 cm 35-36 SC 1 Parigi, Musée d'Art moderne de Paris	<i>Conchiglie (Mare) (Shells [Sea])</i> 1935-36 Refractory clay 80 x 49.5 x 36.5 cm 35-36 SC 1 Musée d'Art moderne de Paris	
10.	<i>Granchio</i> 1936 Terracotta invetriata 24 x 41 x 40 cm 36 SC 9 Collezione privata	<i>Granchio (Crab)</i> 1936 Glazed ceramic 24 x 41 x 40 cm 36 SC 9 Private collection	
11.	<i>Coccodrillo</i> 1936-1937 Terracotta invetriata 18 x 130 x 42 cm 36-37 SC 6 St. Moritz, Karsten Greve	<i>Coccodrillo (Crocodile)</i> 1936-37 Glazed ceramic 18 x 130 x 42 cm 36-37 SC 6 Karsten Greve, St. Moritz	

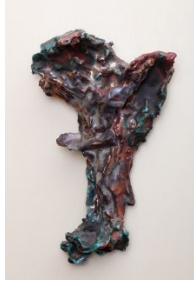
12.	<i>Coccodrilli</i> 1937 Terracotta invetriata 7 x 70 x 27 cm 37 FBE 9 Collezione privata	<i>Coccodrilli (Crocodiles)</i> 1937 Glazed ceramic 7 x 70 x 27 cm 37 FBE 9 Private collection	
13.	<i>Donna seduta</i> 1938 Terracotta invetriata 38 x 32 x 30,5 cm 38 SC 7 Monza, Collezione AM, courtesy Montrasio Arte	<i>Donna seduta (Seated Woman)</i> 1938 Glazed ceramic 38 x 32 x 30.5 cm 38 SC 7 Collezione AM, Monza, courtesy Montrasio Arte	
14.	<i>Nudo femminile seduto</i> 1940 Terracotta 22,6 x 21 x 24 cm 40 SC 18 Collezione Sergio Casoli	<i>Nudo femminile seduto (Seated Female Nude)</i> 1940 Terracotta 22.6 x 21 x 24 cm 40 SC 18 Sergio Casoli Collection	
15.	<i>Medusa</i> 1938-1939 Terracotta invetriata 36 x 28 x 13 cm 38-39 SC 2 Verona, Palazzo Maffei Fondazione Carlon	<i>Medusa</i> 1938-39 Glazed ceramic 36 x 28 x 13 cm 38-39 SC 2 Palazzo Maffei Fondazione Carlon, Verona	
16.	<i>Farfalla</i> 1935-1936 Terracotta invetriata 14,5 x 35,5 x 26 cm 35-36 SC 12 Collezione Massimo Carpi	<i>Farfalla (Butterfly)</i> 1935-36 Glazed ceramic 14.5 x 35.5 x 26 cm 35-36 SC 12 Massimo Carpi Collection	
17.	<i>Tartaruga</i> 1940 Terracotta invetriata 13 x 30 x 25 cm 40 FBE 2 Collezione Sergio Casoli	<i>Tartaruga (Turtle)</i> 1940 Glazed ceramic 13 x 30 x 25 cm 40 FBE 2 Sergio Casoli Collection	

18.	<i>Cavalli marini</i> 1936 Terracotta invetriata 40 x 52 x 34 cm 36 SC 7 Collezione privata	<i>Cavalli marini (Seahorses)</i> 1936 Glazed ceramic 40 x 52 x 34 cm 36 SC 7 Private collection	
19.	<i>Farfalla mela e uva</i> 1938 Terracotta invetriata 37 x 30 x 6 cm 38 SC 23 St. Moritz, Karsten Greve	<i>Farfalla, mela e uva (Butterfly, Apple, and Grapes)</i> 1938 Glazed ceramic 37 x 30 x 6 cm 38 SC 23 Karsten Greve, St. Moritz	
20.	<i>Banana e pera</i> 1938 Terracotta invetriata 16,6 x 34 x 23 cm 38 SC 19 Collezione Rira	<i>Banana e pera (Banana and Pear)</i> 1938 Glazed ceramic 16.6 x 34 x 23 cm 38 SC 19 Rira Collection	
21.	<i>Pesce</i> 1940 Terracotta invetriata 16 x 45 x 23 cm 40 FBE 4 Collezione privata	<i>Pesce (Fish)</i> 1940 Glazed ceramic 16 x 45 x 23 cm 40 FBE 4 Private collection	
22.	<i>Torso italico</i> 1938 Terracotta refrattaria dipinta 168 x 107 x 74 cm 38 SC 34 St. Moritz, Karsten Greve	<i>Torso italico (Italic Torso)</i> 1938 Painted refractory clay 168 x 107 x 74 cm 38 SC 34 Karsten Greve, St. Moritz	

23.	<i>Combate Indio</i> 1940 Terracotta invetriata 33 x 30 x 30 cm 40 SC 14 Collezione Piero Albini	<i>Combate Indio</i> 1940 Glazed ceramic 33 x 30 x 30 cm 40 SC 14 Piero Albini Collection	
24.	<i>Il guerriero</i> 1949 Terracotta invetriata 118 x 66 x 29 cm 49 SC 8 St. Moritz, Karsten Greve	<i>Il guerriero (The Warrior)</i> 1949 Glazed ceramic 118 x 66 x 29 cm 49 SC 8 Karsten Greve, St. Moritz	
25.	<i>Battaglia</i> 1947 Terracotta invetriata 15 x 39 x 21,5 cm 47 FBA 10 St. Moritz, Karsten Greve	<i>Battaglia (Battle)</i> 1947 Glazed ceramic 15 x 39 x 21.5 cm 47 FBA 10 Karsten Greve, St. Moritz	
26.	<i>Donna con fiore</i> 1948 Terracotta invetriata 122 x 54,5 x 48,5 cm 48 SC 4 Mart, Museo di arte moderna e contemporanea di Trento e Rovereto. Provincia autonoma di Trento - Soprintendenza per i beni culturali	<i>Donna con fiore (Woman with Flower)</i> 1948 Glazed ceramic 122 x 54.5 x 48.5 cm 48 SC 4 Mart, Museo di arte moderna e contemporanea di Trento e Rovereto. Provincia autonoma di Trento - Soprintendenza per i beni culturali	
27.	<i>Pagliaccio</i> 1951 Terracotta invetriata 65 x 35 x 25 cm 51 SC 2 Collezione privata	<i>Pagliaccio (Clown)</i> 1951 Glazed ceramic 65 x 35 x 25 cm 51 SC 2 Private collection	

28.	<i>-Pagliaccio</i> 1951 Terracotta invetriata 60 x 35 x 25 cm 51 SC 3 Collezione privata	<i>Pagliaccio (Clown)</i> 1951 Glazed ceramic 60 x 35 x 25 cm 51 SC 3 Private collection	
29.	<i>Ritratto di Teresita</i> 1949 Terracotta invetriata con topazio applicato 70 x 45 x 31 cm 49 SC 11 Milano, Fondazione Lucio Fontana	<i>Ritratto di Teresita (Portrait of Teresita)</i> 1949 Glazed ceramic and topaz 70 x 45 x 31 cm 49 SC 11 Fondazione Lucio Fontana, Milan	
30.	<i>Ritratto di Milena Milani</i> 1952 Terracotta invetriata 45 x 23 x 23 cm 52 SC 20 Savona, Fondazione Museo di Arte contemporanea Milena Milani in memoria di Carlo Cardazzo, Pinacoteca civica	<i>Ritratto di Milena Milani (Portrait of Milena Milani)</i> 1952 Glazed ceramic 45 x 23 x 23 cm 52 SC 20 Fondazione Museo di Arte contemporanea Milena Milani in memoria di Carlo Cardazzo, Pinacoteca civica, Savona	
31.	<i>Ritratto di Esa</i> 1953 Terracotta invetriata 57 x 43 x 28 cm 53 SC 5 Collezione privata	<i>Ritratto di Esa (Portrait of Esa)</i> 1953 Glazed ceramic 57 x 43 x 28 cm 53 SC 5 Private collection	
32.	<i>Battaglia</i> 1949 Terracotta invetriata Diametro 50 cm 49 FPS 1 Milano, Fondazione Luigi Rovati	<i>Battaglia (Battle)</i> 1949 Glazed ceramic Diameter: 50 cm 49 FPS 1 Fondazione Luigi Rovati, Milan	

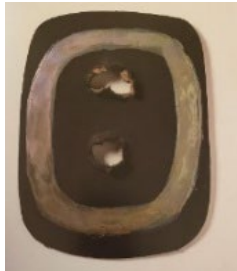
33.	<i>Galli</i> 1957 Terracotta invetriata Diametro 45 cm 57 FPC 13 Collezione Fabrizio d'Aloia e Francesco Romano	<i>Galli (Roosters)</i> 1957 Glazed ceramic Diameter: 45 cm 57 FPC 13 Fabrizio d'Aloia and Francesco Romano Collection	
34.	<i>Battaglia</i> 1950 Terracotta invetriata Diametro 45 cm 50 FPC 3 St. Moritz, Karsten Greve	<i>Battaglia (Battle)</i> 1950 Glazed ceramic Diameter: 45 cm 50 FPC 3 Karsten Greve, St. Moritz	
35.	<i>Battaglia</i> 1950 Terracotta invetriata Diametro 88 cm 50 FPS 28 Collezione privata, courtesy of Robilant+Voena	<i>Battaglia (Battle)</i> 1950 Glazed ceramic Diameter: 88 cm 50 FPS 28 Private collection, courtesy of Robilant+Voena	
36.	<i>Crocifisso</i> 1948 Terracotta invetriata 42 x 27 x 11,5 cm 48 FCR 12 St. Moritz, Karsten Greve	<i>Crocifisso (Crucifix)</i> 1948 Glazed ceramic 42 x 27 x 11.5 cm 48 FCR 12 Karsten Greve, St. Moritz	
37.	<i>Crocifisso</i> 1948 Terracotta invetriata 37,5 x 29,5 x 10 cm 48 FCR 8 St. Moritz, Karsten Greve	<i>Crocifisso (Crucifix)</i> 1948 Glazed ceramic 37.5 x 29.5 x 10 cm 48 FCR 8 Karsten Greve, St. Moritz	
38.	<i>Crocifisso</i> 1955-1956 Terracotta dipinta e invetriata 37,3 x 18,3 x 9,5 cm 4016/2 Milano, Collezione privata	<i>Crocifisso (Crucifix)</i> 1955-56 Painted and glazed ceramic 37.3 x 18.3 x 9.5 cm 4016/2 Private collection, Milan	

39.	<i>Crocifisso</i> 1953 Terracotta invetriata 34 x 21 x 7 cm 53 FCR 8 Collezione privata	<i>Crocifisso (Crucifix)</i> 1953 Glazed ceramic 34 x 21 x 7 cm 53 FCR 8 Private collection	
40.	<i>Crocifisso</i> 1951 Terracotta invetriata 50 x 35 x 18 cm 51 FCR 4 St. Moritz, Karsten Greve	<i>Crocifisso (Crucifix)</i> 1951 Glazed ceramic 50 x 35 x 18 cm 51 FCR 4 St. Moritz, Karsten Greve	
41.	<i>Crocifisso</i> 1952 Terracotta invetriata 44,5 x 30,5 x 15 cm MIC - Museo Internazionale delle Ceramiche in Faenza	<i>Crocifisso (Crucifix)</i> 1952 Glazed ceramic 44.5 x 30.5 x 15 cm MIC - Museo Internazionale delle Ceramiche, Faenza	
42.	<i>Crocifisso</i> 1955-1956 Terracotta invetriata 38 x 20 x 9 cm 55-56 FCR 5 St. Moritz, Karsten Greve	<i>Crocifisso (Crucifix)</i> 1955-56 Glazed ceramic 38 x 20 x 9 cm 55-56 FCR 5 Karsten Greve, St. Moritz	
43.	<i>Crocifisso</i> 1955-56 Terracotta invetriata 36 x 19,5 x 12 cm 55-56 FRC 11 St. Moritz, Karsten Greve	<i>Crocifisso (Crucifix)</i> 1955-56 Glazed ceramic 36 x 19.5 x 12 cm 55-56 FRC 11 Karsten Greve, St. Moritz	

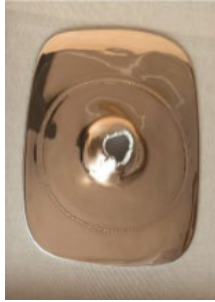
44.	Crocifisso 1956-1957 Terracotta invetriata 36 x 11 x 17,5 cm 56-57 FRC 11 Collezione privata	Crocifisso (Crucifix) 1956-57 Glazed ceramic 36 x 11 x 17.5 cm 56-57 FRC 11 Private collection	
45.	Crocifissione 1955 Terracotta invetriata 48,5 x 38 x 7,5 cm 55 FFC 16 Collezione privata	Crocifissione (Crucifixion) 1955 Glazed ceramic 48.5 x 38 x 7.5 cm 55 FFC 16 Collezione privata	
46.	Deposizione 1955 Terracotta invetriata 69 x 36 x 9 cm 55 FFC 4 St. Moritz, Karsten Greve	Deposizione (Deposition) 1955 Glazed ceramic 69 x 36 x 9 cm 55 FFC 4 St. Moritz, Karsten Greve	
47.	Deposizione 1955 Terracotta invetriata 70 x 36 x 7,5 cm 55 FFC 3 Milano, Casa Museo Boschi Di Stefano	Deposizione (Deposition) 1955 Glazed ceramic 70 x 36 x 7.5 cm 55 FFC 3 Casa Museo Boschi Di Stefano, Milan	
48.	Ceramica spaziale 1953 Terracotta invetriata 51 x 51 x 58,7 cm 53 SC 8 Männedorf-Zurich, Svizzera, Collezione Bischofberger	Ceramica spaziale (Spatial Ceramic) 1953 Glazed ceramic 51 x 51 x 58.7 cm 53 SC 8 Bischofberger Collection, Männedorf-Zurich, Switzerland	

49.	<i>Concetto spaziale</i> 1957 Terracotta dipinta a ingobbio e buchi 28 x 19 x 19 cm 57 SPC 77 Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1957 Slip-painted terracotta with holes 28 x 19 x 19 cm 57 SPC 77 Private collection	
50.	<i>Concetto spaziale</i> 1957 Terracotta dipinta a ingobbio e buchi 28 x 19 x 19 cm 57 SPC 79 Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1957 Slip-painted terracotta with holes 28 x 19 x 19 cm 57 SPC 79 Private collection	
51.	<i>Concetto spaziale, Natura</i> 1959 Terracotta dipinta a ingobbio e taglio 15,5 x 11,5 x 4,5 cm 59 N 42 Courtesy Amedeo Porro Fine Arts SA, Lugano-London	<i>Concetto spaziale, Natura (Spatial Concept, Nature)</i> 1959 Slip-painted terracotta with slash 15.5 x 11.5 x 4.5 cm 59 N 42 Courtesy Amedeo Porro Fine Arts SA, Lugano-London	
52.	<i>Concetto spaziale, Natura</i> 1952 Terracotta dipinta a ingobbio e buchi Due parti: 15,5 x 13 x 8 cm; 15 x 13 x 8 cm 59 N 47-48 Collezione privata	<i>Concetto spaziale, Natura (Spatial Concept, Nature)</i> 1952 Slip-painted terracotta with holes Two parts: 15.5 x 13 x 8 cm; 15 x 13 x 8 cm 59 N 47-48 Private collection	
53.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a buco 74 x 85 x 85 cm 59-60 N 8 Roma, Galleria Nazionale d'Arte Moderna e Contemporanea	<i>Concetto spaziale, Natura (Spatial Concept, Nature)</i> 1959-60 Painted terracotta with gouge 74 x 85 x 85 cm 59-60 N 8 Galleria Nazionale d'Arte Moderna e Contemporanea, Rome	

54.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a buco Diametro 75 cm 59-60 N 32 Collezione privata	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Painted terracotta with gouge Diameter: 75 cm 59-60 N 32 Private collection	
55.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a taglio 31 x 33 x 31,5 cm 59-60 SN 1 Collezione privata	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Painted terracotta with slash 31 x 33 x 31.5 cm 59-60 SN 1 Private collection	
56.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a taglio 21 x 20 x 20 cm 59-60 N 34 Collezione privata	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Painted terracotta with slash 21 x 20 x 20 cm 59-60 N 34 Private collection	
57.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a taglio 32 x 37 x 28,5 cm 59-60 N 26 Hubert Looser Foundation, prestito permanente alla Kunsthaus Zürich	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Painted terracotta with slash 32 x 37 x 28.5 cm 59-60 N 26 Hubert Looser Foundation, on permanent loan to Kunsthaus Zürich	
58.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta dipinta e squarcio a taglio 29 x 34,5 x 31 cm 59-60 N 40 Hubert Looser Foundation, prestito permanente alla Kunsthaus Zürich	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Painted terracotta with slash 29 x 34.5 x 31 cm 59-60 N 40 Hubert Looser Foundation, on permanent loan to Kunsthaus Zürich	

59.	<i>Concetto spaziale, Natura</i> 1959-1960 Terracotta e squarcio a taglio 57 x 65 x 69 cm 59-60 N 10 Collezione Luigi e Peppino Agrati - Intesa Sanpaolo	<i>Concetto spaziale, Natura</i> (<i>Spatial Concept, Nature</i>) 1959-60 Terracotta with slash 57 x 65 x 69 cm 59-60 N 10 Luigi and Peppino Agrati Collection - Intesa Sanpaolo	
60.	<i>Concetto spaziale</i> 1961-1962 Terracotta invetriata, ingobbiata, dipinta, squarcio e graffito 28 x 38 x 4,5 cm 61-62 SFO 30 Milano, Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1961-62 Slip-painted, painted, glazed terracotta with incisions and gash 28 x 38 x 4.5 cm 61-62 SFO 30 Private collection, Milan	
61.	<i>Concetto spaziale</i> 1962-1963 Terracotta ingobbiata, dipinta, squarci e graffiti 38,5 x 28,5 x 3 cm 62-63 SFO 14 Collezione Sergio Casoli	<i>Concetto spaziale (Spatial Concept)</i> 1962-63 Slip-painted and painted terracotta with incisions and gashes 38.5 x 28.5 x 3 cm 62-63 SFO 14 Sergio Casoli Collection	
62.	<i>Concetto spaziale</i> 1962-1963 Terracotta ingobbiata e dipinta, buco e graffito 27 x 25 x 23 cm 62-63 SOS 5 Roma, Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1962-63 Slip-painted and painted terracotta with holes and incisions 27 x 25 x 23 cm 62-63 SOS 5 Private collection, Rome	
63.	<i>Concetto spaziale</i> 1964-1966 Terracotta dipinta, buchi e graffito Diametro 28 cm 64-66 SOS 9 Milano, Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1964-66 Painted terracotta with holes and incisions Diameter: 28 cm 64-66 SOS 9 Private collection, Milan	

64.	<i>Concetto spaziale</i> 1961-1962 Terracotta dipinta e buchi 55 x 42 x 38,5 cm 61-62 SOS 40 Milano, Fondazione Lucio Fontana	<i>Concetto spaziale (Spatial Concept)</i> 1961-62 Painted terracotta with holes 55 x 42 x 38.5 cm 61-62 SOS 40 Fondazione Lucio Fontana, Milan	
65.	<i>Concetto spaziale</i> 1962-1963 Terracotta ingobbiata e dipinta e squarcio 28 x 21 cm 62-63 SOS 27 Milano, Fondazione Lucio Fontana	<i>Concetto spaziale (Spatial Concept)</i> 1962-63 Slip-painted and painted terracotta with gash 28 x 21 cm 62-63 SOS 27 Fondazione Lucio Fontana, Milan	
66.	<i>Concetto spaziale</i> 1963-1964 Terracotta dipinta a ingobbio, squarcio e graffito 36 x 28 x 5 cm 63-64 SFO 14 Collezione Luigi e Peppino Agrati - Intesa Sanpaolo	<i>Concetto spaziale (Spatial Concept)</i> 1963-64 Slip-painted and painted terracotta with incisions and gash 36 x 28 x 5 cm 63-64 SFO 14 Luigi and Peppino Agrati Collection – Intesa Sanpaolo	
67.	<i>Concetto spaziale</i> 1964-1966 Terracotta invetriata, taglio e graffito 17 x 46 x 16,8 cm 64-66 SOG 30 Collezione privata	<i>Concetto spaziale (Spatial Concept)</i> 1964-66 Glazed ceramic with incisions and slash 17 x 46 x 16.8 cm 64-66 SOG 30 Private collection	
68.	<i>Concetto spaziale</i> 1968 Porcellana 18 x 18 x 44 cm MIC - Museo Internazionale delle Ceramiche in Faenza	<i>Concetto spaziale (Spatial Concept)</i> 1968 Porcelain 18 x 18 x 44 cm MIC - Museo Internazionale delle Ceramiche, Faenza	

69.	<i>Concetto spaziale, Cratere</i> 1968 Porcellana 38 x 29 x 5 cm Roma, Collezione privata	<i>Concetto spaziale, Cratere</i> (Spatial Concept, Crater) 1968 Porcelain 38 x 29 x 5 cm Private collection, Rome	
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Lucio Fontana

Lucio Fontana was born February 19, 1899, in Rosario de Santa Fé, Argentina. His father was Italian and his mother Argentine. Fontana lived in Milan from 1905 to 1921 before moving back to Argentina, where he worked as a sculptor in his brother's studio. In 1926, he participated in the first exhibition organized by Nexus, a group of young Argentine artists working in Rosario de Santa Fé. Upon his return to Milan in 1928, Fontana enrolled at the Accademia di Belle Arti di Brera, which he attended for two years, studying under Adolfo Wildt. In 1930 he held his first solo exhibition at the Galleria Il Milione in Milan.

In Paris in 1935, he joined the Abstraction-Création group. The same year, he developed his skills in ceramics in Albisola, Italy, and later at the Sèvres factory, near Paris. In 1939, he joined Corrente, a group of Milanese expressionist artists. In 1940, Fontana moved back to Buenos Aires where, in 1946, together with some of his students, he founded the Academia de Altamira and published the Manifiesto Blanco. Back in Milan in 1947, in collaboration with a group of writers and philosophers, he signed the Primo manifesto dello Spazialismo. He subsequently resumed his ceramic work in Albisola to explore these new ideas with his Concetti spaziali (1949–60).

The year 1949 marked a turning point in Fontana's career. He created the Buchi, his first series of paintings featuring punctured canvases, as well as his first spatial environment, a combination of shapeless sculptures, fluorescent paintings, and blacklights to be viewed in a dark room. The latter work soon led him to employ neon tubing in ceiling decoration. In the early 1950s, he participated in Italian Art Informel exhibitions. During this decade, he experimented with various effects, such as slashing and perforating, in both painting and sculpture. The artist visited New York in 1961 during a show of his work at the Martha Jackson Gallery. In 1966, he designed opera sets and costumes for La Scala, Milan. In the last years of his career, Fontana became increasingly involved in the staging of his work in the many exhibitions that honored him worldwide, as well as in the idea of purity achieved in his last white canvases. These concerns were prominent at the 1966 Venice Biennale, for which he designed the environment for his works, and at the 1968 Documenta in Kassel. Fontana died on September 7, 1968, in Comabbio, Italy.



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Institutional Patron – Peggy Guggenheim Collection

EFG International supports a variety of partners in areas ranging from art and music to sport and social commitments, with a particular emphasis on the development of young talent. The portfolio of art partnerships, coupled with the bank's own contemporary art collection, allows EFG to invest in the future of art in the communities where they are located.

EFG has been a long-term supporter and Institutional Patron of the Peggy Guggenheim Collection in Venice since 2001. To ensure that works of art are conserved for future generations to experience, the bank has sponsored the restoration of some important pieces in the Peggy Guggenheim Collection. These include Pablo Picasso's *The studio (L'Atelier)* and Modigliani's *Woman in a Sailor Shirt*, as well as Marcel Duchamp's masterpiece (*Box in a Valise*), 1935-41.

In 2025, EFG renewed its commitment as an Institutional Patron of the Peggy Guggenheim Collection for a further three-year period to 2027. Additionally, the bank has extended the partnership to become a Patron of the museum's new conservation laboratory.

Franco Polloni, Head of Switzerland and Italy region, EFG International said: "At the heart of our longstanding collaboration with the Peggy Guggenheim Collection is a shared belief in their mission: that art should not only conserve the past but also shape the future. The new laboratory will play a vital role in safeguarding our cultural heritage, ensuring that some of the most important artworks remain on display to inspire generations to come."

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