

# Thannhauser Collection

The Thannhauser Collection, formed by the collector and art dealer Justin K. Thannhauser (1892–1976), introduced to the Guggenheim’s holdings works by such groundbreaking artists as Edgar Degas, Édouard Manet, and Vincent van Gogh, and more than thirty examples by Pablo Picasso. This major gift provides a selective survey of late nineteenth- and early twentieth-century art during a critical period in the evolution of modernism. Setting the stage for the development of radical new styles, the avant-garde sought to liberate art from academic genres, introduce contemporary subject matter, and investigate novel materials and methods.


Justin Thannhauser was a vital figure in the dissemination of modern art in Europe and the United States in the early twentieth century. From the 1910s, Justin worked alongside his father, Heinrich Thannhauser (1859–1935), in his *Moderne Galerie* in Munich and helped build a dynamic exhibition program that featured the French Impressionists and Post-Impressionists, in addition to contemporary German artists. The gallery provided a crucial venue for experimental art, mounting the premiere *Der Blaue Reiter* (The Blue Rider) group exhibition in 1911–12 and one of the first Picasso shows in Germany in 1913, among others. Despite Justin’s success as a dealer—expanding the gallery network to Lucerne and Berlin and staging comprehensive presentations of the work of Paul Gauguin, Henri Matisse, and

Claude Monet—business operations were hindered during the Nazi government’s campaign against avant-garde art in the 1930s. Justin Thannhauser initially relocated both his business and family to Paris but eventually settled in New York in 1941 to escape persecution as a Jew.

The Thannhausers’ promotion of innovative European art, and their advancement of the early careers of many modern artists, paralleled the vision of this museum’s founder, Solomon R. Guggenheim. In recognition of this shared spirit, and in memory of his first wife and two sons, Justin Thannhauser announced in 1963 a gift of essential works from his private collection to the Solomon R. Guggenheim Foundation. His widow, Hilde Thannhauser (1919–1991), subsequently made additional gifts of art to the museum.

— Megan Fontanella, Curator, Modern Art and Provenance

## #ThannhauserCollection

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🗨 200 🌐 720 Español 🗨 820 普通话

## Georges Braque

b. 1882, Argenteuil-sur-Seine, France

d. 1963, Paris

### Landscape near Antwerp

(Paysage près d'Anvers)

1906

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.1

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At the 1905 Salon d'Automne in Paris, Braque observed André Derain's and Henri Matisse's Fauve (French for "wild beast") paintings, which were disparagingly so-named for their animated brushstrokes and interest in an expressionistic use of color over a realistic representation of natural forms. Braque himself began working in a Fauvist style during a trip to Antwerp, Belgium, in 1906. The artist stayed on the left bank of the Scheldt River in this thriving port city; *Landscape near Antwerp* is set on the dunes there. In this painting Braque employed vivid, nonnaturalistic color and stylized brushwork, emphasizing pigment and line rather than a faithful rendering of the landscape. His touches of color, particularly in the water, accentuate the tension between surface and depth. Braque began his Cubist period after 1907.

**Paul Cézanne**

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

**Still Life: Flask, Glass, and Jug  
(Fiasque, verre et poterie)**

ca. 1877

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.3

**Paul Cézanne**

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

**Still Life: Plate of Peaches  
(Assiette de pêches)**

ca. 1879–80

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.4

**Paul Cézanne**

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

**Still Life: Plate of Peaches  
(Assiette de pêches)**

ca. 1879–80

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.4

Though Cézanne engaged with French Impressionism, he shifted away from investigations into the surface effects of color and light and toward exploring color and tone to model and create volume. As he developed a more geometric conception of form, his paintings increasingly revealed tensions and contradictions. The fruit here is rendered in modulated hues of green, orange, and red to indicate roundness and various stages of ripeness. The tablecloth on which the peaches are placed is rumpled into peaks and folds, taking on a sculptural appearance as substantial as the fruit itself. Furthermore, spatial relationships are disrupted with some objects appearing out of scale or in an illogical planar relationship to others. The plate, for instance, is perched precariously on the table, as if it might fall forward at any moment.

**Paul Cézanne**

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

**The Neighborhood of Jas de Bouffan  
(Environs du Jas de Bouffan)**

ca. 1885–87

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Bequest, Hilde Thannhauser

91.3907

## **Paul Cézanne**

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

## **Bibémus**

ca. 1895–99

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.6

Between 1895 and 1899, Cézanne painted numerous landscapes of the abandoned and overgrown quarry, known as Bibémus, located east of Aix-en-Provence, France. The area's vibrant colors and rough, partially man-made topography suited the increasingly geometric style of the artist's later works. The frenetic brushstrokes and dynamic tonality create both the shimmering surface pattern and the striking illusion of depth, as the vista's stony terrain and lush vegetation give way to the cooler hues of a distant mountain range and the sky above. Areas of unpainted canvas call attention to the flatness of the painting's support, yet also give the impression of volume, as they articulate bare areas of ground and rock. The painting's nuanced optical effect captures the elusive spontaneity of vision while presaging the imminent emergence of abstract painting.

**Edgar Degas**

b. 1834, Paris

d. 1917, Paris

**Dancer Moving Forward, Arms Raised**

**(Danseuse s'avancant, les bras levés)**

ca. 1885–90 (cast ca. 1919–26)

**Spanish Dance**

**(Danse espagnole)**

ca. 1896–1911 (cast ca. 1919–26)

**Seated Woman, Wiping Her Left Side**

**(Femme assise, s'essuyant le côté gauche)**

ca. 1896–1911 (cast ca. 1919–26)

Bronze, edition D

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.8–10

## Edgar Degas

b. 1834, Paris

d. 1917, Paris

### Dancers in Green and Yellow (Danseuses vertes et jaunes)

ca. 1903

Pastel and charcoal on three pieces of tracing paper,  
mounted to paperboard

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.12

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Degas often painted ballerinas. This depiction initially reads as four such dancers, waiting in the wings. Their bodies contort inelegantly, without regard for an audience, instead of displaying the postures perfected through exhausting training. In a moment, the ballerinas—unwittingly already subject to the viewer’s gaze, and that of the artist—will move onstage for the delectation of the male members in the bourgeois audience. In another reading, supported by a series of preliminary drawings, the four descending figures point to Degas’s interest in the mechanics of movement. Progressing from standing and flat-footed at left to seated with knees splayed at right, the ballerina represents a sequential study of a single body in motion, demonstrating the influence of photographic experiments by Eadweard Muybridge and others.

Degas executed this work in the midst of a major sociopolitical crisis in France, the Dreyfus affair (1894–1906), when a French army captain of Jewish faith, Alfred Dreyfus, was falsely accused of treason. As individuals took sides, Degas’s anti-Semitic and in turn virulently anti-Dreyfusard ideologies crystallized. The beauty of this pastel seems removed from this divisive historical moment, though questions of class and power are not.



## Paul Gauguin

b. 1848, Paris

d. 1903, Atuona, Marquesas Islands

### **In the Vanilla Grove, Man and Horse (Dans la vanillère, homme et cheval)**

1891

Oil on jute canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.15

Rejecting Europe in favor of what he described as a “less spoiled life,” Gauguin first traveled to Tahiti (then a French colony) in 1891. The tranquil landscape *In the Vanilla Grove, Man and Horse*, however, reveals the contradictions between myth and reality that are integral to the concept of so-called “primitivism”—the romanticized misconception and appropriation of non-European cultures—which captivated Western artists, writers, and philosophers at the end of the nineteenth century. The canvas probably depicts the area surrounding Mataiea, the small village where Gauguin settled that autumn. Yet Gauguin derived the pose of the man and his horse not from an authentically Tahitian scene but from sources in classical sculpture, including a frieze on the Greek Parthenon.

Gauguin’s work from this period generally perpetuates a clichéd and exoticized vision of Tahiti and its Indigenous people. By the artist’s arrival, French rule and missionary campaigns had already negatively altered the way of life. Gauguin’s compositions, in which gender and racial stereotypes abound, reflect his own colonialist positions.

**Paul Gauguin**

b. 1848, Paris

d. 1903, Atuona, Marquesas Islands

**Haere Mai**

1891

Oil on jute canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.16

## Édouard Manet

b. 1832, Paris

d. 1883, Paris

### Before the Mirror (Devant la glace)

1876

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.27

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Centering on one of the avant-garde subjects that Manet popularized in late nineteenth-century French painting, *Before the Mirror* captures a woman in front of her mirror, in a state of partial undress. In its iconography, the work is closely related to Manet's painting *Nana* (1877), and in turn to the infamous prostitute antiheroine of Émile Zola's 1880 novel by the same name. However, it is difficult to make out her features, and the mirror's reflection lends a mysterious aura to the work; one only imagines what one cannot see. While the woman appears to be absorbed in contemplating her own image, her folded right arm suggests that she is aware of the presence behind her. The viewer assumes the role of spectator, intruding upon this private moment in the boudoir, during which the woman—back turned—grasps an extended corset string.

## Édouard Manet

b. 1832, Paris

d. 1883, Paris

### Woman in Striped Dress

ca. 1877–80

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.28

Funding for the conservation of this artwork was generously provided through a grant from the Bank of America Art Conservation Project.

This work, which was discovered in what was likely an unfinished state in the artist's studio upon his death, is in the grand tradition of portraits painted by Van Dyck and Velázquez. Though the sitter's identity is unknowable—as is the setting due to the blurring of boundaries between the interior and exterior—the real subject of the canvas seems to be the model's striped dress, rendered in lavish detail, attesting to Manet's keen interest in women's fashion. Between 2015 and 2018, the Guggenheim Museum conducted extensive art historical research and scientific analysis, which culminated in a major treatment project that restored the painting's dry, sketchy finish. The dress, in particular, is now closer to its original blue-violet hues, which had been masked for many years by two varnish layers applied to the canvas at different moments after Manet's death.

**Édouard Manet**

b. 1832, Paris

d. 1883, Paris

**Portrait of Countess Albazzi**

**(Portrait de la comtesse Albazzi)**

1880

Pastel on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Bequest, Hilde Thannhauser

91.3909

## Pablo Picasso

b. 1881, Málaga, Spain

d. 1973, Mougins, France

## Le Moulin de la Galette

Paris, ca. November 1900

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.34

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Having just turned nineteen years old, Picasso arrived in Paris at the time of the Exposition Universelle in October 1900. The modern city and its spectacles captivated the young artist, but it was the celebrated Montmartre dance hall that inspired his first Parisian painting, *Le Moulin de la Galette*. Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, Vincent van Gogh, and other avant-gardists had previously depicted this same locale. In his own canvas Picasso assumed the position of a sympathetic observer, rendering a decadent night scene where fashionable bourgeois patrons mingle with prostitutes under shrill electric lights. The expressionless faces and garish glamour reinforce the artificiality of the panorama. While Picasso would return to Barcelona by that Christmas, Paris left a strong impression; the artist would eventually settle there in 1904.

**Pablo Picasso**

b. 1881, Málaga, Spain

d. 1973, Mougins, France

**The Fourteenth of July  
(Le quatorze juillet)**

Paris, 1901

Oil on cardboard

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.36

**Pablo Picasso**

b. 1881, Málaga, Spain

d. 1973, Mougins, France

**Woman Ironing  
(La repasseuse)**

Paris, 1904

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.41

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🗣️ 914 ASL 254

**Pablo Picasso**

b. 1881, Málaga, Spain

d. 1973, Mougins, France

**Fernande with a Black Mantilla  
(Fernande à la mantille noire)**

Paris, ca. 1905

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Bequest, Hilde Thannhauser  
91.3914

**Pablo Picasso**

b. 1881, Málaga, Spain

d. 1973, Mougins, France

**Bird on a Tree  
(L'oiseau)**

Dinard, August 1928

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.57



## **Pablo Picasso**

b. 1881, Málaga, Spain

d. 1973, Mougins, France

### **Woman with Yellow Hair (Femme aux cheveux jaunes)**

December 27, 1931

Oil and Ripolin (est.) on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.59

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Picasso abandoned the volumetric preoccupations and monochrome palette of his work from the previous decade; the focus in this painting instead is on curvilinear forms and flat planes with bright colors, which are reminiscent of Henri Matisse's works. The stylized profile of the model, her voluptuous form, and her relaxed posture evoke Picasso's personal link with the sitter. Indeed, this is a portrait of Marie-Thérèse Walter (1909–1977), whom Picasso first met in 1927, when she was just seventeen years old. Walter and Picasso began their affair soon after. Not only did Walter become a constant subject of his work of the 1930s, but she also is often shown sleeping or in graceful repose—for Picasso, the most intimate of depictions.

## Camille Pissarro

b. 1830, St. Thomas, Danish West Indies

d. 1903, Paris

### The Hermitage at Pontoise

(*Les coteaux de l'Hermitage, Pontoise*)

ca. 1867

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.67

Between 1866 and 1883 Pissarro lived on and off in Pontoise, a village northwest of Paris. He captured the rural environs and its working-class inhabitants in a series of paintings. In this monumental landscape—the chronological starting point of the Guggenheim Museum's collection—Pissarro depicted a winding path at the base of a cluster of houses. Many critics considered his unsentimental images of such a commonplace subject to be vulgar—especially given the painting's large scale, which was traditionally reserved for historical themes and other elevated subjects. Yet even as Pissarro persisted in challenging the types of landscapes that merit representation in art, he was selective in what he chose to portray. This idyllic scene, with scattered groups and individuals arranged along the path, hardly reveals the societal or environmental impact of growing industrialization and tourism in the area.

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👁️ 905 **ASL 255**

## Pierre-Auguste Renoir

b. 1841, Limoges, France

d. 1919, Cagnes-sur-Mer, France

### Woman with Parakeet (La femme à la perruche)

1871

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.68

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The woman holding the parakeet is Lise Tréhot (1848–1922), an artist’s model and Renoir’s close companion of six years, whose features are recognizable in many of his paintings between 1866 and 1872. Though it predates Renoir’s Impressionist style, *Woman with Parakeet* was rendered with the feathery, textured brushwork that characterizes his work. The intimate scene depicts a young, upper-middle-class woman playing with her pet bird, yet the stifling interior restricts the model’s space, just like that of her parakeet when confined to its gilded cage. These tensions embody the daily experience of a fashionable Parisian lady. Unlike men, women were limited almost exclusively to indoor, domestic spaces and were not permitted to roam freely throughout the city. *Woman with Parakeet* illustrates the contradictions that governed the lives of bourgeois women in nineteenth-century France.

## Henri Rousseau

b. 1844, Laval, France

d. 1910, Paris

### The Football Players (Les joueurs de football)

1908

Oil on canvas

Solomon R. Guggenheim Museum, New York 60.1583

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A toll clerk by profession, Rousseau only began to paint seriously in his forties. Critics lambasted the untrained artist's stylized images of faraway places (he had never traveled outside France), yet the Parisian avant-garde celebrated his innovative technique. In *The Football Players*, executed only two years before Rousseau died a pauper, he attempted to illustrate modern times by depicting its latest new sport, rugby. Interest in open-air sporting activities had been revived in France, partly due to English influence, with rugby among the new ball games reserved for the elite. Eccentrically clad in striped sports costumes, Rousseau's players clearly toss a rugby ball, yet the title of the painting references European football, or soccer, which had become more accessible to the working classes and flourished in urban centers. The work has a militaristic quality as well; sports not only were seen as a means of focusing youthful energy but also coincided with a nationalist resurgence in France in the 1910s.

## Henri de Toulouse-Lautrec

b. 1864, Albi, France

d. 1901, Malromé, France

### In the Salon

(Au salon)

1893

Pastel and oil with graphite on paperboard

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.73

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## Vincent van Gogh

b. 1853, Zundert, Netherlands

d. 1890, Auvers-sur-Oise, France

### Roadway with Underpass

(Le viaduc)

Asnières, 1887

Oil on cardboard

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.17

Van Gogh's *Roadway with Underpass* depicts the tunnel alongside the quay in Asnières (now Asnières-sur-Seine), a suburb of Paris where he often visited his friend the artist Émile Bernard and painted outdoors. The plunging perspective of the road leads one to a woman, who walks in the shadows beneath the overpass, with a glint of light drawing her to the other side. Chimney stacks from houses in the distance peek out above the railway bridge, which is surrounded by dense vegetation. The strong influence of popular French artists associated with Impressionism and Post-Impressionism is evident in the heightened palette and short, divided brushstrokes of Van Gogh's painting technique at this time.

**Vincent van Gogh**

b. 1853, Zundert, Netherlands

d. 1890, Auvers-sur-Oise, France

**Landscape with Snow**

**(Paysage enneigé)**

Arles, February 1888

Oil on canvas

Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Hilde Thannhauser

84.3239

Van Gogh traveled to Arles in late February 1888, hoping to discover new inspiration in the abundant colors and light of the sun-drenched Provençal countryside. He arrived, however, to find snow on the ground and a more somber landscape than he expected. Undeterred, the artist quickly produced a number of oil studies of the southern French town and its inhabitants in a colorful palette of bright greens, turquoise blue, lilac, wine red, and a range of yellows, expressing his feeling of liberation from the strain of city life in Paris. Van Gogh likely brought the painting's pigments from Paris, as such materials were not easily found in the South of France.

## Édouard Vuillard

b. 1868, Cuiseaux, France

d. 1940, La Baule, France

### Place Vintimille

1909–10

Distemper on brown Kraft paper, mounted to canvas  
Solomon R. Guggenheim Museum, New York,  
Thannhauser Collection, Gift, Justin K. Thannhauser  
78.2514.74

 920

In 1908 Vuillard moved into a fifth-floor corner apartment overlooking the place Vintimille (known today as place Adolphe Max). For the next twenty years he would render this small Parisian park with its tall trees from every angle and perspective. The present two outer views are part of a larger group of four panels commissioned by the playwright Henry Bernstein for his private residence. The four panels do not comprise a continuous whole, but rather capture different segments of the elliptical park, with each panel carefully depicting a distinctive time of day, shift in weather conditions or light, and other observations Vuillard made from his apartment window. With their screen format, representation of asymmetrical views, and the abrupt cropping of forms, the *Place Vintimille* panels recall the formal language of Japanese art.



## Vincent van Gogh

b. 1853, Zundert, Netherlands

d. 1890, Auvers-sur-Oise, France

### **Mountains at Saint-Rémy (Montagnes à Saint-Rémy)**

Saint-Rémy-de-Provence, July 1889

Oil on canvas

Solomon R. Guggenheim Museum, New York,

Thannhauser Collection, Gift, Justin K. Thannhauser

78.2514.24

At his own behest, following a series of mental attacks, in May 1889 Van Gogh entered the psychiatric hospital Saint-Paul-de-Mausole in Saint-Rémy-de-Provence. While there he continued to draw and paint, seeking inspiration in the surrounding countryside, from the Alpilles mountain range to the cypresses and olive trees that comprise this natural scenery in the South of France. *In Mountains at Saint-Rémy*, Van Gogh used the imposing, rocky landscape standing out against the bright blue sky to highlight the vulnerability of human existence in the face of awe-inspiring nature. The painting's exuberant brushwork echoes the artist's fragile mental state. Nevertheless, Van Gogh maintained hope of recovery and found his artistic pursuits in rendering the Provençal landscape to be a form of rehabilitation during this period of convalescence.

## Paul Cézanne

b. 1839, Aix-en-Provence, France

d. 1906, Aix-en-Provence

### Man with Crossed Arms (Homme aux bras croisés)

ca. 1899

Oil on canvas

Solomon R. Guggenheim Museum, New York 54.1387

🔍 518 ASL 258

Throughout his life Cézanne painted Provençal landscapes inspired by the stone quarries of Bibémus, the Colline des Lauves, Mount Sainte-Victoire, and his family estate, Jas de Bouffan. Increasingly he looked toward the inhabitants of southern France for his subject matter, often depicting his wife, Hortense Cézanne (née Fiquet), as well as other people in his community. The unidentified man here, who sat for at least one other canvas, is portrayed with a deep melancholy typically reserved for Cézanne's self-portraits. While the man was likely part of the laboring class, his hairstyle and garb could indicate he also was an artist. *Man with Crossed Arms* was the first work by Cézanne to enter the Solomon R. Guggenheim Museum's collection, in 1954.